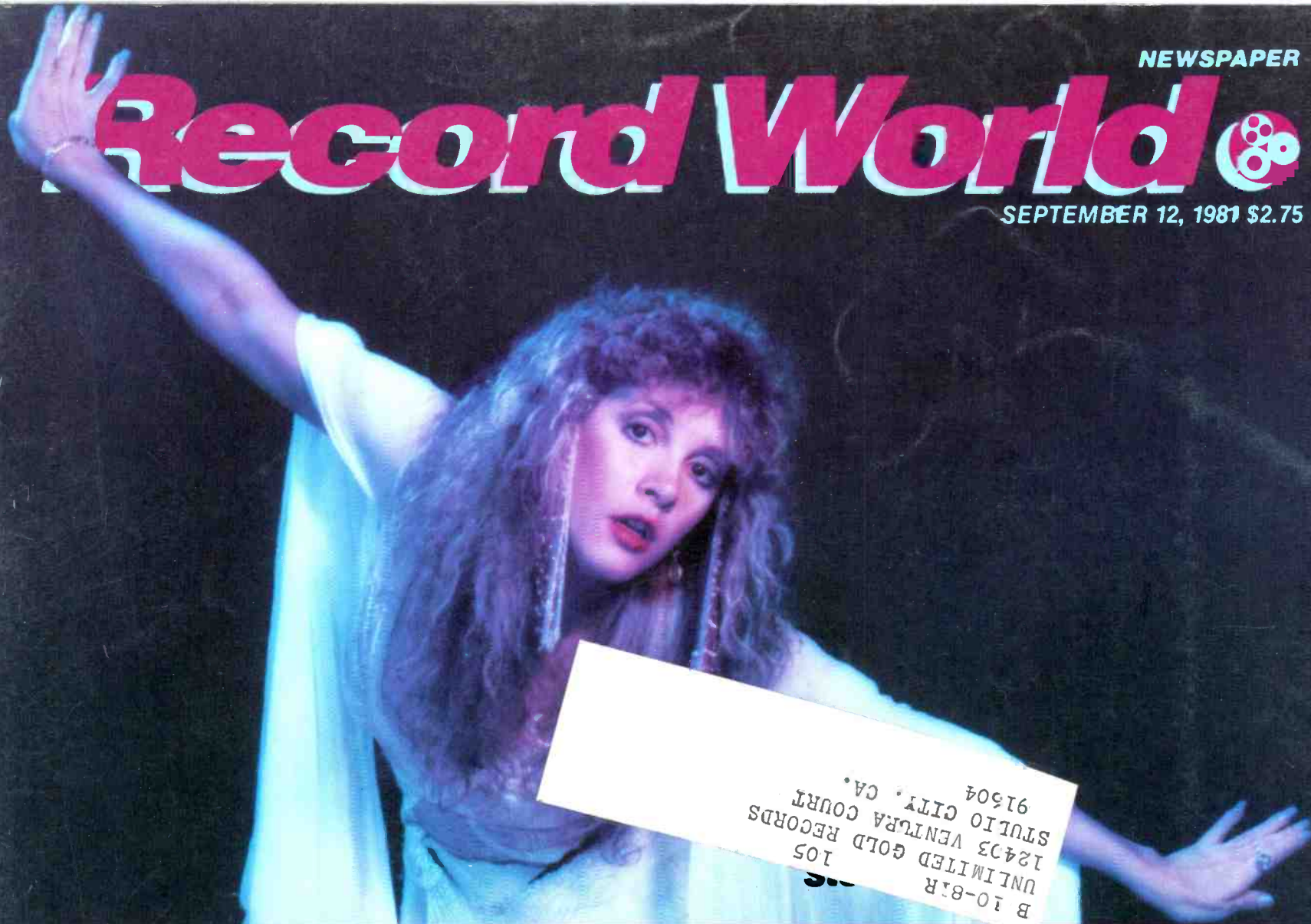


Record World

SEPTEMBER 12, 1981 \$2.75



Hits of the Week

SINGLES

BOB SEGER, "TRYIN' TO LIVE MY LIFE WITHOUT YCU" (prod.: Seger-Punch) (writer: Williams) (Happy Hooker, BMI) (3:46). From the new *Nine Tonight* live LP, this gritty, scuffling rocker captures Seger at his best. It's a rambunctious live mix from last year's Boston Garden show. Capitol 5042.

BILLY JOEL, "SAY GOODBYE TO HOLLYWOOD" (prod.: Ramone-Ruggles) (writer: Joell) (Blackwood, BMI) (3:45). First included on the *"Turnstiles"* LP, this version from Billy's new *"Songs In The Attic"* LP sounds even better than the original. A perfect blend of concert spontaneity and studio clarity. Col 18-025 LP.

MANHATTAN TRANSFER, "SMILE AGAIN" (prod.: Graydon) (writers: Graydon-Foster-Champlin-Paul) (Garden Fake Foster-Frees Irving, BMI/JSH Heen Yellow Dog, ASCAP) (4:32). The quartet's inventive vocal arrangements went mass appeal with *"Boy From N.Y.C."* This ballad is a pop-AC natural. Atl 3855.

CARPENTERS, "(WANT YOU) BACK IN MY LIFE AGAIN" (prod.: R. Carpenter) (writers: Chater-Christian) (Duchess MCA Home Sweet Home, ASCAP) (3:39). Karen and Richard are old pros at concocting delightful, bouncy pop tunes. This follow-up to the top 20 *"Touch Me When We're Alone"* is a prime example. A&M 2370.

SLEEPERS

ZZ TOP, "LEILA" (prod.: Ham) (writers: group) (Hamstein, BMI) (3:13). For years the Texas trio has found success with kick-ass rock 'n' roll. They should score their biggest pop hit though with this gorgeous ballad. From the *"Bl'low"* LP, it spotlights Billy Gibbons' Brian Wilson-ish falsetto vocal flights. WB 49782.

DEVO, "WORKING IN THE COAL MINE" (prod.: Devo) (writer: T. Cassaint) (Cassaint/Warner-Tamerlane, BMI) (2:57). The zany proponents of futuristic philosophies find this '66 Les Torsey top EC hit well-suited to their mechanical merchandise. From the *"Heavy Metal"* soundtrack, it's in demand. Full Moon/Asylum 47204.

IAN HUNTER, "I NEED YOU JR. LOVE" (prod.: Ronson-Jones) (writer: Hunter) (April Spiv, ASCAP) (3:30). Hunter perks a wallop with this explosive rocker from his new *"Shore Back N' Sides"* LP. A high octane pop and Gary Windo's mean sax break will make this an AOR staple with pop clubs behind. Chrysalis 2542.

NICK FLEETWOOD, "YOU WEREN'T IN LOVE" (prod.: Justin Fleetwood) (writers: Fields) (Chrysalis, ASCAP) (3:43). From deep in the heart of Africa, Fleetwood's drums direct George Hawkins' soul lead and the Accra Roman Catholic Choir on this enchanting ballad from *"The Visitor"* LP. RCA 12308.

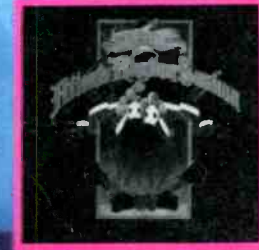
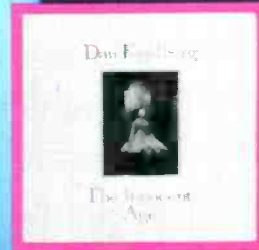
ALBUMS

DARYL HALL AND JOHN OATES, "PRIVATE EYES." With the multi-format success of *"Voices"* right behind them and a hit title track propelling them forward, this multi-talented duo's hook-laden songs and charismatic vocals will corner sales and airplay with cuts like "I Can't Go For That" and "Head Above Water." RCA A&J-4C28 (8.98).

THE FOUR TOPS, "TONIGHT!" After singing together for over a quarter of a century, the Tops are still spinning the most powerful harmonies around. Levi Stubbs is still an unbeatable lead vocalist, and better yet, their single "When She Was My Girl" is one of the fastest pop and R&B covers. Casablanca NBLP 7258 (Pats Grant) (8.98).

DAN FOUGELBERG, "THE INNOCENT AGE." Containing an extensive booklet of lyrics, this double-LP "song cycle" is an ambitious, thought-provoking work that holds promise for a variety of formats with songs like "How To Say" (the single), "Times Like These" (in *The Passage*), and "Some Old Lang Syne." Full Moon/Epic KE 2 87393.

ATLANTA RHYTHM SECTION, "QUINELLA." The title denotes a winning combination, which most appropriately describes ARS session savvy, flawless vocal harmonies, and the versatile writing of the band and producer Buddy Buie. Boosted by the bulleting single "Alien," they're galloping to the finish. Columbia FC 37550.



LITTLE RIVER BAND

TIME EXPOSURE

(ST-12163)



Featuring The Single
"THE NIGHT OWLS" (A-5033)

Record World



Summer, Craigo Bullish At RCA National Meeting

By GREG BRODSKY

■ CHICAGO—Buoyed by the success earned during the past 12 months and by label president Robert Summer's opening remarks — "RCA Records is not for sale" — over 400 RCA employees at last week's 1981 RCA Records national marketing convention were treated to an extensive display of current and upcoming product, as well as a bullish forecast for the next two quarters.

The convention, held at the Marriott Lincolnshire Resort here from Saturday (29) through Tuesday (1), was the label's first national convention in five years. RCA, like many other majors, had cancelled its annual meetings during the industry-wide slump. But this year's get-together, dubbed "Where Music Happens," was RCA's celebration of the enormous strides that the label has made recently in breaking and crossing over many of its artists.

In addition to a formal presentation announcing the upcoming Diana Ross album (her first for RCA), new signings

were announced each day of the convention, including such veteran acts as Bob Welch, Kiki Dee and Player. The label is hoping that these artists and other new signings can maintain and even increase the RCA/A&M share of 15 percent of all the records on the charts. (The latter figure was supplied by Summer during his 20-minute speech on Sunday afternoon.)

Summer began his opening day speech by declaring, "RCA Records is not for sale in whole or in part," adding that the statement was authorized by the corporate management. "You represent the most diversified package of any record company," Summer told the gathering. "The convention is the celebration of this diversification." Jack Craigo, RCA's division vice president — U.S.A. and Canada added, "You're a record company and I'm delighted to be with you." Craigo joined the label last January.

(Continued on page 40)

RCA SelectaVision Backs CBS' CX System

■ NEW YORK—RCA SelectaVision will employ CBS' CX noise-reduction system on the stereo version of its "CED" videodisc system, which is scheduled for introduction late next year, according to Cy Leslie, co-chairman MGM/CBS Home Video.

The CX system encodes records in a process that reduces surface noise during playback. The CBS group of record labels has released close to a dozen records that are CX-encoded, and RCA Records and the WEA group of labels have endorsed the system. Earlier this year, MGM/CBS Home Video

(Continued on page 23)

CBS Video Placing Product in Racks; Sixty Sears Stores Will Be Involved

By SOPHIA MIDAS

■ NEW YORK—In an attempt to strengthen the video retail account structure, CBS Video Enterprises has coordinated a program whereby key distributors will be servicing 60 Sears stores with videocassettes, according to Herb Mendelsohn, VP of marketing, CBS Video Enterprises.

Under the corporate umbrella of CBS Video Enterprises (CVE) four distributors have been given the responsibility of racking the Sears stores. Among the distributors chosen are Video Trend for Detroit, Video Library

Warners Unveils All-Rental Video Plan

By SOPHIA MIDAS

■ NEW YORK—Warner Home Video (WHV) unveiled its all-rental plan last week (September 2) at a press conference here attended by reporters from the entire country. The program is the first all-rental plan to be introduced in the home video industry, and has been a topic of controversy and speculation for the past year. If other software manufacturers follow suit, the nature of the home video industry will be dramatically altered.

In making the announcement, Mort Fink, president of WHV, said, "The move to an all-rental policy reflects an irreversible, dramatic and consistent trend toward rentals. WHV will no longer be selling videocassettes once the plan is implemented." The all-rental plan will begin in seven markets in Texas on September 8 with national implementation targeted for March, 1982.

The WHV rental plan is being kicked off with 48 new releases, including blockbust titles such as "Superman II," "The Shining," "Any

Which Way You Can," "Altered States," "Excalibur," "Wolfen," "Outland," and "Arthur." WHV's current catalogue (102 titles) will also be included in the all-rental program.

Under the terms of the new program, a dealer or distributor may license a WHV cassette on a weekly basis for a fee. If the product is not returned to WHV within one week, the license contract may be automatically renewed for up to six weeks. Although the amount of the license fee was not revealed, Fink said that the longer a dealer keeps the product, the better his profit margin. "The retailer's share of the profits is smaller if he takes it for seven days, rather than six weeks," he said. "The retailer's profit share climbs from 25 percent to 60

(Continued on page 22)

Written Decision On Mechanical Royalty Released by U.S. Court

By BILL HOLLAND

■ WASHINGTON—The U.S. Court of Appeals last week (August 27) handed down its written decision upholding the rate adjustment of the mechanical royalty that was set this past December by the Copyright Royalty Tribunal.

That new rate, set at 4 cents per song, had been challenged by record companies through the Recording In-

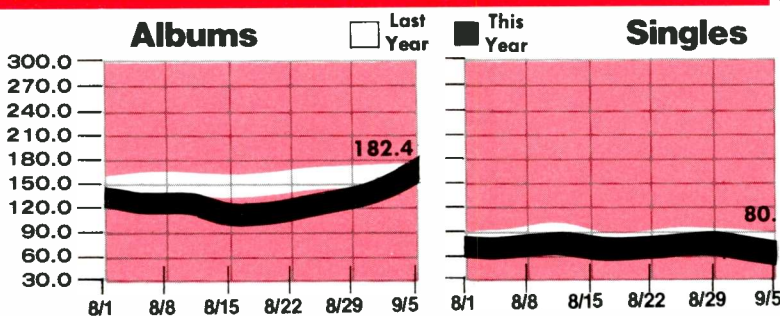
(Continued on page 31)

Irwin Steinberg Leaves PolyGram

■ NEW YORK—Irwin H. Steinberg, chairman of PolyGram Records, Inc., has left the company, according to an announcement jointly released by

(Continued on page 6)

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.

Black Music Veterans: Time Is on Their Side

By NELSON GEORGE

■ NEW YORK—Longevity and durability are not terms commonly applied to pop music performers, but a slew of recent albums by black music veterans suggest that time is definitely on your side if you have talent and the will to persevere.

Among the new albums released by black music veterans are: "Touch" (Columbia) by Gladys Knight & the Pips, "Tonight" (Casablanca) by the Four Tops, "Love Is the Place" (Boardwalk) by Curtis Mayfield, "A

Lifetime Thing" (Polydor) by Isaac Hayes, "Mr. Clarence Carter - In Person" (Venture) by Clarence Carter, "New Affair" (Columbia/ARC) by the Emotions, "Black Tie" (Columbia) by the Manhattans, "Try Me, I'm Real" (MCA) by Bobby "Blue" Bland, "Hold On To Your Dreams" (20th Century) by the Staple Singers, and "Love Keys" (Atlantic) by Eddie Kendricks. This is certainly a collection of performers with impressive pedigrees.

(Continued on page 36)

Contents



Page 9. Miles Copeland's approach to the record business is as new wave as the acts on his International Record Syndicate label. Small and frugal are the key words at Copeland's operation, and Copeland has proven that this attitude can mean big success. Copeland speaks out on a variety of issues in this week's Record World.



Page 19. Since the late '70s, the Prelude label has carried a certain distinction in the minds of the dance club disc jockeys for whom the label tailored its releases. But in the past year, Prelude has broadened its reach and racked up a noteworthy number of national hits in an R&B market dominated by conglomerates. In the third of Record World's series on independent labels, Prelude's emergence as a consistent, street-wise company is examined.

departments

A/C Chart	Page 32	Country Singles Picks	Page 53
Ad Forum	Pages 30-31	Cover Story	Page 20
Album Airplay Report	Pages 28-29	Disco File Top 40	Page 49
Album Chart	Page 34	Gospel	Page 48-49
Album Picks	Page 12	International	Pages 46-47
Black Oriented Music	Pages 36-39	Jazz	Page 14
Picks of the Week	Page 38	Jazz LP Chart	Page 14
Black Oriented Singles Chart	Page 36	Latin American	Pages 42-45
Black Oriented Album Chart	Page 39	Album Picks	Page 42
Black Music Report	Page 38	Hit Parade	Page 43
Classical	Page 50	Nuestro Rincon	Page 42
Coast	Page 20	Radio Action	Page 44
Country	Pages 51-57	New York, N.Y.	Page 16
Country Hot Line	Page 52	Radio World	Page 25
Country Album Chart	Page 54	Retail Rap	Page 32
Country Album Picks	Page 53	Retail Report	Page 33
Country Picks of the Week	Page 51	Singles Chart	Page 27
Country Singles Chart	Page 56	Singles Picks	Page 10
		Video World	Pages 21-24
		Video Visions	Page 21

Powerhouse Picks

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

Bob Seger & The Silver Bullet Band (Capitol) "Tryin' To Live My Life Without You"
Fantastic initial response has signaled this to be the first hit of the fall season releases by the major superstars.

Al Jarreau (Warner Bros.) "We're In This Love Together"
Heading toward the top ten on the Black Oriented Singles Chart, this single is showing itself to be a mass appeal record with major pop airplay supporting it.

Biegel Named Pres. In Boardwalk Revamp

By SAMUEL GRAHAM

■ LOS ANGELES—Neil Bogart, founder and chief executive of the Boardwalk Entertainment Company, announced last week that the company's executive vice president, Irv Biegel, has been promoted to president and chief operating officer, while Scott Kranzberg, vice president of promotion, has been named senior vice president. Bogart himself will remain chairman and CEO.

This latest move is Boardwalk's third significant re-structuring in the last three months. In May (*Record World* May 30), the company ended its domestic pressing and distribution arrangement with CBS, opting instead for independent distribution in the United States. A month later (*RW* June 27), Bogart and original Boardwalk partners Jon Peters and Peter Guber dissolved that partnership, with Bogart retaining sole ownership of Boardwalk. Bogart and Guber had been previously allied as co-owners
(Continued on page 13)

FCC Gives CBS Right To Own Cable Systems

By BILL HOLLAND

■ WASHINGTON—The Federal Communications Commission (FCC) this past week (August 28) granted CBS, Inc. a waiver of the cable television-network ownership rules, which prohibit national television networks from owning cable television systems.

CBS requested this action under the provisions of the rules which specifically provide for petitions for special relief in the cable television area. The rule requires the petitioner to submit reasons demonstrating the need for relief and that such relief would serve the public interest.

CBS has a number of new cable products and services it said would be beneficial to the public. Through the use of its own cable system, the network would test these developments for refinement.

The petition submitted by CBS called for "minimal entry" into cable — about one-half of 1 percent of the nation's subscribers, or about 90,000 subscribers.

In light of the potential impact this decision will have, most independent cable organizations felt the issue should have been handled through formal FCC rule-making before the exception to CBS was granted. They were also concerned about the possibility of network dominance of cable systems, possibly reducing the opportunity for ownership and growth by independent cable operators, and threatened diversity in programming.

The FCC, in granting the waiver, stated it believes the "small magnitude of ownership requested by CBS should not have a significant consequence on economic or programming competition at the national level."

Record World

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

SID PARNES
PUBLISHER

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

TOM RODDEN
VICE PRESIDENT/MARKETING

MIKE VALLONE
VP/RESEARCH & DEVELOPMENT

PETER KEEPNEWS/MANAGING EDITOR
DAVID SKINNER/ART DIRECTOR
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JEFFREY PEISCH/News Editor
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MORT HILLMAN
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Fanny Chung/Controller

WEST COAST
SAMUEL GRAHAM/WEST COAST EDITOR
Eliot Sekuler/Associate Editor
Terry Droltz/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
Phone: 01 580 1486
(Messages)

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

CANADA
LARRY LeBLANC
15 Independence Dr.
Scarborough M1K 3R7

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

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

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

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VOL. 18, NO. 1780

THE TIME IS NOW!



IN JUST THREE WEEKS, EVERYBODY'S GOT THE TIME.
THEIR SMASH DEBUT SINGLE IS "GET IT UP!" WBS 49774

BILLBOARD
RECORD WORLD
CASH BOX

THE SINGLE

**33
*29
*28

THE ALBUM

*40
*28
*29

THE TIME

PRODUCED BY MORRIS DAY AND JAMIE STARR.
ON WARNER BROS. RECORDS & TAPES, BSK 3598

Management & Direction: Cavallo, Ruffalo and Fagnoli

RCA's Premier Artist Award To Denver

By BRIAN CHIN

■ NEW YORK—Singer/songwriter John Denver was presented with RCA Records' first Premier Artist Award this week by RCA Corporation chairman and chief executive officer Thornton F. Bradshaw. The award commemorates worldwide sales of 10 million copies of "John Denver's Greatest Hits." Denver is the first RCA artist to have achieved such sales of an individual album.

The presentation, made in the board room of RCA's corporate headquarters, was described by RCA Records president Robert D. Summer as a "singularly important moment in the history of RCA Records." He continued, "The RCA catalogue (contains) the very history of recorded music. John Denver is one of those artists who is of greatest importance in that history."

Irwin Steinberg

(Continued from page 3)

Steinberg and PolyGram president and chief executive officer, David Braun. Steinberg said that he would pursue "recently offered opportunities in academia and other record-related areas," while remaining a consultant to PolyGram Records.

Steinberg helped found Mercury Records in 1946, and was president of the label from 1969. He was named chairman of the PolyGram Record Group in 1976, overseeing Phonogram/Mercury, Polydor, PolyGram Distribution and the distribution of RSO Records. With the formation of PolyGram Record Operations (PRO) in 1980, Steinberg was installed as chairman; and at the inception of PolyGram Records, Steinberg retained the chairmanship, which he held until now, counseling the new management and assisting reorganization.

Steinberg was praised by Braun for his "thirty-six years of valuable service to PolyGram. The company stands as a monument to his hard work." Steinberg can be reached at (212) 489-8117, or through his attorney, Allen Arrow, at (212) 586-1451.

3 of Top 5 Albums On Atlantic Records

■ With "Tattoo You," the new Rolling Stones LP entering the *Record World* Album Chart at #5 bullet this week, the Stones join Foreigner and Stevie Nicks as members of the Atlantic Records family in the top five. Foreigner's album, "4," is at #2 this week after spending two weeks at number one. Nicks' "Bella Donna" album, on the Atlantic-distributed Modern label, is currently at #3 bullet.

All three artists have current bulleting singles. Foreigner's "Urgent" is at #3 bullet; "Stop Draggin' My Heart Around," Nicks' duet with Tom Petty, is at #9; and "Start Me Up," the Stones' first single off the new album, jumps to #24.

Praising Denver for his commitment to the conservation movement and for bringing "a sense of beauty, values, decency and harmony of nature to the world," Bradshaw presented him with the tetrahedral crystal award, designed by Lloyd Atkins of Steuben Glass. "We're past the point," he remarked, "where we can give you a platinum or a gold record."

Standing with his wife, Annie, Denver responded, "I'm truly overwhelmed (at this) meaningful occasion. It's an incredible acknowledgement." He credited Annie for "being so much the inspiration" for his music and added that his worldwide acceptance by non-English-speaking fans reflected "human values and feelings; it's part of bringing people together." Citing the "wonderful support" of his wife, his manager Jerry Weintraub, his producer Milt Okun, and RCA, he concluded, "That it happened has as much to do with them as with me."

The award is inscribed: "The RCA Records Premier Artist Award. Presented to John Denver for Worldwide Sales of 10,000,000 Copies of 'John Denver's Greatest Hits.'"

Andre Blay Resigns From Magnetic Video

■ NEW YORK—Andre Blay, founder and president of Magnetic Video Corporation, resigned from his post August 31. In accepting the resignation, Steve Roberts, president of Fox Telecommunications Division, said it was Blay's "personal decision" to resign.

Blay, who sold Magnetic Video to 20th-Century Fox recently, continued to head up the company until his resignation.

Ashford & Simpson Pact With Capitol



Don Zimmermann, president, Capitol/EMIA/Liberty Records Group, has announced that recording/songwriting/producing artists Ashford & Simpson have signed an exclusive, longterm worldwide recording agreement with Capitol Records, Inc. Pictured at the signing, from left (standing): George Schiffer, group's manager; Don Zimmermann, president, Capitol/EMIA/Liberty Records Group; Bob Young, vice president, business affairs, Capitol; Rupert Perry, vice president, A&R, Capitol; and Varnell Johnson, vice president, A&R, black music division, Capitol. Seated are Nickolas Ashford and Valerie Simpson.

Wardlaw Bows New PR Firm

■ NEW YORK—The formation of the Wardlaw Public Relations company was announced by Sandra Wardlaw, former vice president at Norman Winter. Laura O. Palmer was appointed national publicist. Palmer will report directly to Wardlaw and will serve as account executive for Solar Records (distributed by Elektra/Asylum) and the Dick Griffey group of companies.

Destiny Relocates

■ LOS ANGELES—Arnie Orleans, president of the newly-formed Destiny Records, has announced that the new home of the label will be located at 301 North Robertson, Beverly Hills, California 90211. The new telephone number is (213) 274-9300.

CBS To Offer Double Records In Mid-Price Line

■ NEW YORK—CBS Records will expand its mid-price series in October with the introduction of 73 two-record sets with a price structure similar to that of current frontline releases.

Titles from CBS' CG, EG, and ZG groups will be included in the new release schedule, called "Nice Price Plus." Additional catalogue selections originally released as two-record sets — as well as some releases that have been deleted — will be added to the series at a later date. In addition, a number of newly re-packaged sets will be included in the series, according to CBS.

Among the artists to be represented in the new line are Jeff Beck, Johnny Winter, the Statler Brothers, Taj Mahal and Bob Willis.

Bob Stanford, director, sales, special projects, said in a prepared statement: "CBS' 'Nice Price' line has been highly successful in offering a wide variety of music at an exceptional price value. (The) new series was created as the next logical step."

Parton Enterprises Announces Promotions

■ LOS ANGELES—Dolly Parton has announced several appointments and promotions as part of a general expansion and reorganization of her publishing companies and the Dolly Parton Enterprises.

Gregg Perry and Don Warden have been promoted to the positions of president and vice-president of Dolly Parton Enterprises, respectively. Perry will also continue as Parton's musical director.

Bob Hunka has been named general manager of the Parton publishing companies, Velvet Apple and Songyard. Carla Scarborough, who has been with Velvet Apple since its inception, will administrate the combined Foreign Sub-Publishing Division.

Regional Breakouts

Singles

East:

Rick James (Gordy)
Debbie Harry (Chrysalis)
Go-Go's (I.R.S.)

South:

Little River Band (Capitol)
Mike Post (Elektra)
Atlanta Rhythm Section (Columbia)

Midwest:

Little River Band (Capitol)
Daryl Hall & John Oates (RCA)
Dan Fogelberg (Epic/Full Moon)
Rick Springfield (RCA)

West:

Dan Fogelberg (Epic/Full Moon)
Rick Springfield (RCA)
Mike Post (Elektra)

Albums

East:

Rolling Stones (Rolling Stones)
Kinks (Arista)
Bob James (Columbia/Tappan Zee)
Ronnie Milsap (RCA)
Four Tops (Casablanca)

South:

Rolling Stones (Rolling Stones)
Kinks (Arista)
Bob James (Columbia/Tappan Zee)
Ronnie Milsap (RCA)
Four Tops (Casablanca)

Midwest:

Rolling Stones (Rolling Stones)
Kinks (Arista)
Bob James (Columbia/Tappan Zee)
Ronnie Milsap (RCA)
Michael Henderson (Buddah)

West:

Rolling Stones (Rolling Stones)
Kinks (Arista)
Bob James (Columbia/Tappan Zee)
Ronnie Milsap (RCA)
Four Tops (Casablanca)

- Weather Highlights p. 5
- Insider Report p. 9
- Contest Winners p. 10
- Photo Spread p. 20

ROCK POWER



LATE BREAKING EDITION

SEPTEMBER 1981

VOL. 1 ISSUE 1

ALLIED FORCES TRIUMPH!

U.S. CITIES FALL TO ALLIED FORCES

—New York

"Allied forces in every nation, Allied forces gonna take control, Allied forces of my generation, Allied forces of Rock 'n' Roll."
TRIUMPH, shining clear thru the smoke and fire.



GI Mocre, Rik Emnett, Mike Levine

NIPPER NEWS PIX



AFL1-3902

THE INVASION BEGINS

9/9 Laredo, TX	9/20 Albuquerque, NM	10/4 Louisville, KY	11/4 San Diego, CA
9/10 McAllen, TX	9/23 Odessa, TX	10/6 Erie, PA	11/5 Los Angeles, CA
9/11 San Antonio, TX	9/24 Austin, TX	10/7 Evansville, IN	11/6 Reno, NV
9/12 Lubbock, TX	9/25 Houston, TX	10/8 Dayton, OH	11/7 Oakland, CA
9/13 Oklahoma City, OK	9/26 Dallas, TX	10/9 Chicago, IL	11/8 Sacramento, CA
9/17 San Angelo, TX	9/27 Beaumont, TX	10/10 Indianapolis, IN	11/19 Portland, OR
9/18 El Paso, TX	10/2 Kansas City, MO	10/11 Pittsburgh, PA	11/20 Seattle, WA
9/19 Phoenix, AZ	10/3 St. Louis, MO	10/12 Cleveland, OH	11/21 Spokane, WA

TRIUMPH will be on tour thru December. Watch for extra tour dates.

Produced by TRIUMPH for Attic Records



Meat Loaf

Dead Ringer



On Tour: Oct. '81

Management: David P. Sonenberg & Associates; Amundo Enterprises, Inc.

Miles Copeland Explains I.R.S.' Philosophy

By SAMUEL GRAHAM

■ If the prolonged industry slump has any positive after-effects, the most important of them may be that some record companies — long notorious for their profligate, wasteful approaches to doing business — may at last streamline their operations to a more practical size and scope. That, at least, is the view of Miles Copeland III, whose International Record Syndicate (I.R.S.), distributed by A&M, is an indication that the man practices what he preaches. In this week's Dialogue, the very contentious and self-assured (some would label him merely cocky) Copeland talks about his label: how it differs from most others, its conservative policies of artist development and finance, its artists (who include the Cramps, Wall of Voodoo, Suburban Lawns, Skafish, the all-girl Go-Go's, the infamous Dead Kennedys and others), its rise to success and its influence on others. If any company whose principal activity is purveying rock 'n' roll music can be said to be "important," then I.R.S. fits the bill — even if its acts, as the Wall Street Journal noted not long ago, "range from the deranged to the effete."

Record World: In a recent magazine article about your label, you were quoted to the effect that I.R.S. has succeeded on its own terms. What is your measure of success?

Miles Copeland: Our measure of success is different from a major label's, initially; (but) at the end of the day, it will be the same. If we can make a record and put it out, and get attention for a group creatively, and if they can actually make some money out of it, so that they're living and are therefore a reasonable business, we've accomplished something for them. And if we (the label) can put out a record and make a return on it which covers the cost of making that record and promoting it, what we've accomplished is starting the group on their career without having made a loss for the record company; we may not have made much of a profit, but we have gotten the group to first base, which means we are then capable of taking them to second base, third base and then home.

Other labels will start off and spend money, and they will not succeed in getting a return and (then) drop the group. This happens in most cases; the average group gets signed and makes one record and gets dropped. From our standpoint, success is based on what we spend and what we get back. We think it takes at least three albums to make a group successful. They have to learn the workings of a studio, the workings of the business, they have to educate themselves. And the market has to learn about them; they have to build a following. We consider ourselves a very conservative record company, in that we gear ourselves to make money on every record, but we gear ourselves also so the groups make money on every record. We bring all our costs down to a point of reason. We try to make what we call a reasonable business deal, so we will get to second base and so on.

RW: Does that deal include minimal recording advances?

Copeland: In some cases. We don't have a particular rule we apply to any group. Every one is treated in a different way, and it (the deal) is determined by what the group wants to do, what they're capable of doing, and what we're capable of doing.

We've had a reputation of being a tight-fisted label, working on minimum figures. That isn't really our philosophy. Our philosophy is to spend when it's worthwhile, and spend a lot when it's worthwhile, but don't spend when it's not. We're not trying to impress people. I do not think it's impressive for a new band to spend \$150,000 making a record, and then sell 10,000 copies. The only people who are impressed by that are the recording studio that made the money and the lawyer that made the record deal.

RW: Has your philosophy ever caused you to lose a band to another label, do you think?

Copeland: We will not compete on the open market with five other companies; we won't get into bidding wars. If a group wants to go and sign with another company only because they're offering them more money, as far as we're concerned the group's a stupid group and we shouldn't be involved with them. With two of the latest signings that we had (the Go-Go's and Suburban Lawns), there were other companies offering more money than we offered, but the groups decided to come with us because we are more attuned to their music; they actually could talk to people in the company, and not just me but the press guys, the radio guys and everyone else. So here they're getting less money maybe, because we are a bit more conservative financially, but they're getting much more attention, and we think in the long run they're gonna sell more records and make a lot more money.

RW: You mention that a group needs three albums to really get itself together. Is that a timetable that can be realistically applied to every act?

Copeland: If we applied a timetable to (all of) our artists, we would be making a very great mistake. Take REO Speedwagon. If they had been given a timetable



of three albums, they never would have made this big album ("Hi Infidelity") they just made; same with Fleetwood Mac. By the same token, if the advances they've been taking out of the record company were \$1 million an album, they would never have been able to make the tenth album. So the philosophy that is applied to an REO Speedwagon is very similar to our philosophy, really. With the Go-Go's, it looks like their first record's going to be very successful. Other groups may take three albums or five albums. The secret is, if we can stick with a group, eventually we'll come through. The only time element we do have is our deals with the acts; each record is more expensive than the previous one, and if we ever get to a point with an artist where we have an advance so far in excess of what we think we can earn back, then, of course, we've run out of time.

RW: How do you suppose I.R.S.' outlook is affecting the way others are doing business?

Copeland: Because of labels like my label, people have discovered that there are other ways (of attaining success). I think that's healthy, because the more ways there are, you get more people being creative, and then you get a very healthy music business. The problem with the American music business has been that it had gotten fairly stagnant, where a wide range of artists were available to be signed but only a particular segment were being signed, because the perception of the record companies was that that's what's going to get played on the radio. Now they've discovered a whole new market — the club scene, the dance music scene and so on — so other groups are getting signed. That way the whole industry enriches itself.

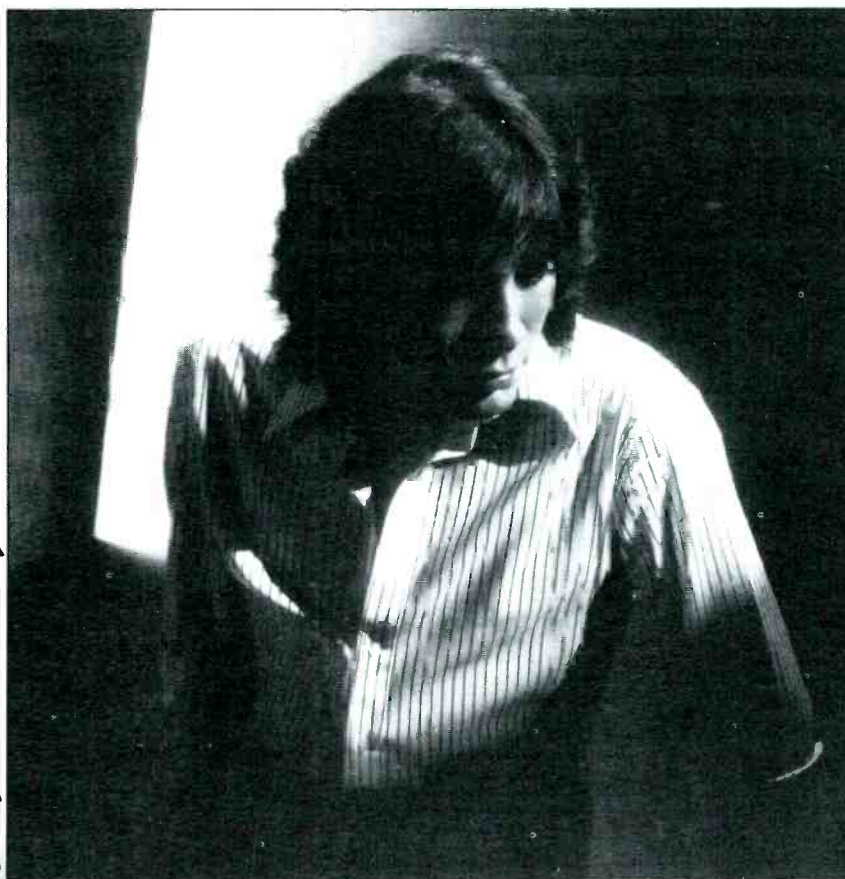
RW: You've mentioned the Go-Go's a couple of times, and certainly they're happening much faster than any I.R.S. act has happened before. To my ears, that's due to their being more accessible than other label acts; and as a result, they've immediately received lots of airplay, which is the standard ingredient that leads to good sales. Will this have any effect on the types of acts you sign in the future?

Copeland: When I listen to a tape, I don't think, "Boy, I can just see the dollars." I think, "That's a good record, and I'd like to be associated with that." I'm putting out records that I like; I actually play my records, and I can sing you all the songs. Most A&R people today can't, because they've got to prove themselves to the accountant who happens to run the company. Now, the Go-Go's are good for us. I'd say that the I.R.S. is probably the most looked-at label in the country, but we're looked at by people who say, "Boy, I really like what
(Continued on page 41)

THE MOTOWN FAMILY OF THE WORLD'S GREAT RECORDING STARS

TEVIE WONDER • RICK JAMES • SMOKEY ROBINSON
TEENA MARIE • COMMODORES • JERMAINE JACKSON
TEMPTATIONS • LIONEL RICHIE • SYREETA • BOBBY DeBAR
SWITCH • BILLY PRESTON • MARVIN GAYE • LOVESMITH

BETTYE LAVETTE
D DAZZ BAND •
HIGH INERGY •
NOLEN & CROS-
LEY • OZONE •
LOVESMITH •
STEVIE WONDER
RICK JAMES •
SMOKEY ROBIN-
SON • TEENA
MARIE • COM-



MODORES • JE
MAINE JACKSC
• TEMPTATION
• LIONEL RICH
• SYREETA • BO
BY DeBARGE
SWITCH • BIL
PRESTON • HIC
INERGY • RIC
JAMES • MARV
GAYE • OZON

W E L C O M E S

Jose
FELICIANO

Recipient of 32 gold albums and 2 grammy awards.

A gigantic talent.

On Motown Records & Tapes.

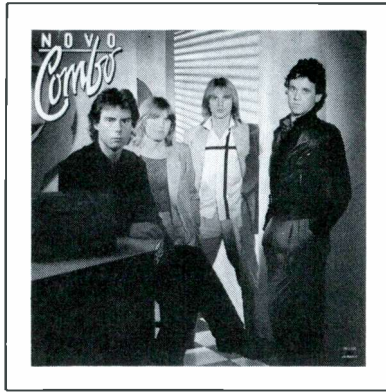
Record World **Album Picks**



WANNA BE A STAR

CHILLIWACK — Millennium BXL1-7759 (RCA) (8.98)

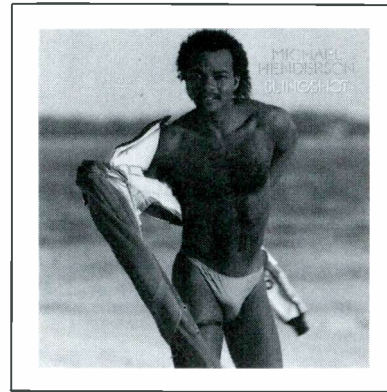
Album radio has embraced these Canadian rockers faster than ever, which should add to the top 40 momentum of their single, "My Girl." Another prime cut on this concept LP of the rock 'n' roll life is "Tell It To The Telephone."



NOVO COMBO

Polydor PD-1-6331 (PolyGram) (8.98)

Stephen Dees (who's played with Hall & Oates), Jack Griffith, Pete Hewlett and Michael Shrieve (of Santana fame) have produced AOR-ready rock like "Up Periscope" and hooks like "Tattoo," which could easily take the top 40 route. A strong debut.



SLINGSHOT

MICHAEL HENDERSON — Buddah BDS 6002 (Arista) (8.98)

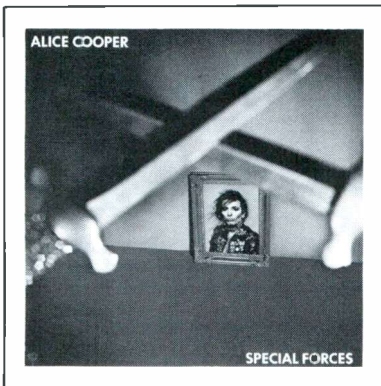
Henderson is one of the few artists who could deliver a Bacharach/David ballad such as "Make It Easy On Yourself" and swing right into hand-clapping funk like "Geek It Up." With the often played Phyllis Hyman duet included, he's on target.



LOVE IS THE PLACE

CURTIS MAYFIELD — Boardwalk NB 1 33239 (8.98)

From the bulleting BOS single, "She Don't Let Nobody (But Me)" to "Toot An' Toot An' Toot," from the title cut to the smooth pop harmonies of "Just Ease My Mind," Mayfield's collaboration with writer/producer Dino Fekaris is a total positive uplift.



SPECIAL FORCES

ALICE COOPER — Warner Bros. BSK 3581 (8.98)

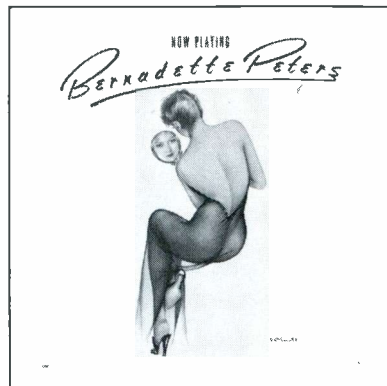
Military madness is Cooper's leit-motif on this LP of hard-hitting, often danceable rock. "You're A Movie" is biting lyric writing at its best, while the live "Generation Landslide '81" is loaded with excitement that should infect album radio forthwith.



HAPPY LOVE

NATALIE COLE — Capitol ST-12165 (8.98)

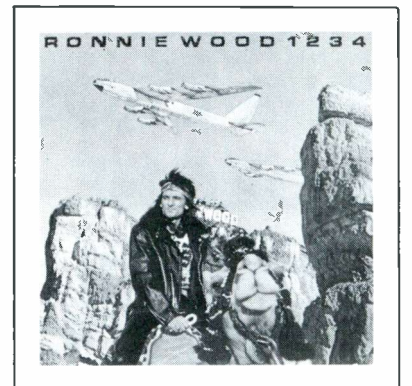
With the versatile production of George Tobin (Smokey Robinson), Natalie has the ammunition for success in a variety of formats. Includes the single, "You Were Right Girl," her own "The Joke Is On You," and a cover of "When A Man Loves A Woman."



NOW PLAYING

BERNADETTE PETERS — MCA 5244 (8.98)

With Brooks Arthur's sympathetic production, Peters brings out the romance in music of the 1930s ("The Weekend of a Private Secretary"), the '50s ("Dedicated to the One I Love," "Tears On My Pillow") and the present (Stephen Sondheim's "Broadway Baby").



1234

RONNIE WOOD — Columbia FC 37473

Woody still isn't any nightingale at the mike, but this all-star concoction will please his guitar-crazed fans. Charlie Watts, Ian McLagan, Bobby Womack and Anita Pointer are among the helpers. Watch for him on the Stones tour!

PREMONITION

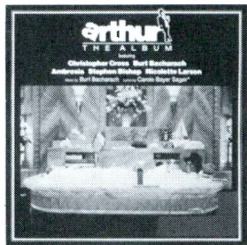
SURVIVOR—Scotti Bros. ARZ 37549 (CBS)



Jim Peterik, co-writer of several of .38 Special's popular tracks ("Hold On Loosely"), brings his killer hooks to this group, which should conquer the airwaves with "Summer Nights" and "Chevy Nights."

ARTHUR, THE ALBUM

VARIOUS ARTISTS—Warner Bros. BSK 3582 (8.98)



The soundtrack to the hit comedy features Christopher Cross (with the current hit single), Ambrosia, Nicolette Larson and Stephen Bishop performing music written or co-written by Burt Bacharach.

AMAZON BEACH

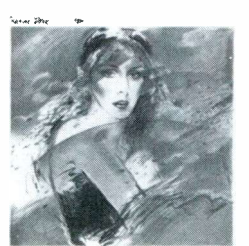
THE KINGS—Elektra 5E-543 (8.98)



The Canadian quartet's second LP, also produced by Bob Ezrin, rocks out in a variety of textures with unusual lyrics. "All the Way," "Surprises" and "The Loading Zone" should be sampled by album rock programmers.

LISTEN!

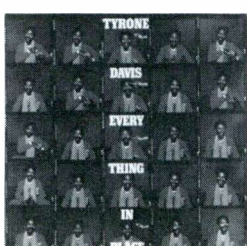
CHARLIE DORE—Chrysalis CHR 1325 (8.98)



Dore's high-pitched vocal flights and carefully crafted hooks should take the "Pilot of the Airwaves" lady far down the pop-A/C road with the title single and "Wise to the Lines."

EVERYTHING IN PLACE

TYRONE DAVIS—Columbia FC 37366



On rhythmic cuts like "Turn Back the Hands of Time" and gentle ballads like "Let's Be Closer Together," Davis' straightforward vocals work well in a string-laden environment produced by Leo Graham.

RAGE

Mirage/Carrere — WTG 19310 (AtI) (8.98)



From Australia via England to America, this quartet trades on Mick Devonport's flashy lead guitar, which matches the power of Dave Lloyd's vocals. "Money" and "Out of Control" will please AOR.

Boardwalk Restructuring

(Continued from page 4)

and president and board chairman, respectively, of Casablanca Record and FilmWorks.

In an interview with *RW*, Bogart confirmed that the promotions of Biegel and Kranzberg will allow him to take a less active role in Boardwalk's day-to-day operations. "The actual selling of records, the promotion of records, even the implementation of marketing and advertising plans, will be carried out by a very well-qualified staff under Irv and Scott," he said. "This way, I don't have to implement a campaign; I can design the campaign. It gives me 100 percent flexibility. I can not only come up with an album concept, or a whole marketing plan — I can work on it, 24 hours a day, seven days a week, without having to physically do it."

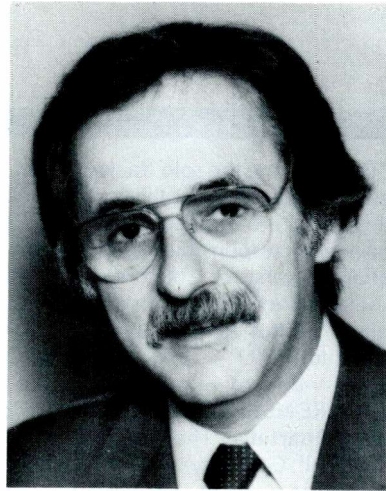
Biegel, whose background includes stints as vice president, sales at Motown Records and vice president and general manager at Bell Records, has also served in vice presidential posts at both Casablanca and Boardwalk. He is credited by Bogart with engineering the change to independent distribution, a move that Bogart believes has enabled his company to thrive in recent months.

Kranzberg, who will oversee Boardwalk's promotion, marketing and advertising activities in his new position, has been with the firm for about a year. His prior experience included promotion jobs at the Chrysalis and Private Stock labels.

In further describing how the latest re-structuring will affect him personally, Bogart said, "It will give me an opportunity to step back and view what's happening. Without actually cooking the food, I'll be out there serving it and seeing that the people are really liking it. It's something I've looked for in partners and personnel for a long time, and this is the first time I feel I have the people I can totally turn over the main reins to."

Asked why he chose this time to make the move, Bogart attributed it to "the fact that I'm a little more excited about the record business than I've been for years, coupled with the fact that I'm very excited about the live entertainment business in particular. I think the live entertainment business and the record business are going to go hand and hand, and now is the time to capitalize on it."

Referring to his signings at Casablanca of such performers as Donna Summer, Kiss, the Village People and Parliament, Bogart noted that he has always put a premium on what he called "the visual happening" as well as an act's recording expertise. Recent Boardwalk signings underscore that outlook, he said, including former Beatle Ringo Starr ("a multi-media talent: a great comedian, an actor, and pure rock 'n' roll") and Carole Bayer Sager and Burt Bacharach. The latter duo, he added, are "more than just an album. Their next album concept is just staggering, and maybe it will be a Broadway play, or a movie, or a show



Irv Biegel

that just travels." Sager and Bacharach will appear at the Roxy here on September 17-19 backed by a 30-piece orchestra and band, in what could be at least a prototype of such a show.

One specific project for Broadway has already been announced. This fall, Bogart will co-produce a musical called "The First," marking a new association with theatrical producer Zev Bufman. Beyond that, Bogart is also looking to explore the possibilities of television. "While everybody is looking to make videocassettes and video-discs," he said, "I see the opportunity through television — cable, satellite, live — and that's one of the reasons why I'm doing 'The First.'"

While at Casablanca, Bogart was responsible for four films in partner-

Destiny Names Three

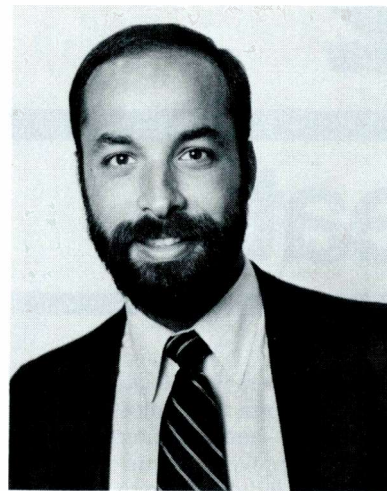
■ LOS ANGELES—Arnie Orleans, president of the newly-formed Destiny Records, has announced the appointments of Fran Gargano as executive assistant to the president, Roland Young to the post of director of creative services, and Carol King Jenkins as administrative assistant.

Gargano comes to Destiny after serving as national sales coordinator for Solar Records. Young, a seventeen-time Grammy Award nominee, is the former art director of A&M Records. Jenkins, a nineteen-year industry veteran, was a former music director at radio stations KGFJ and KJLH.

Greeting Knoblock



CBS Records-Nashville recently greeted Scotti Brothers artist Fred Knoblock, whose "Overnight Sensation" LP is due soon. Shown from left are Knoblock; Rick Blackburn, VP and GM, CBS Records-Nashville; Stan Moress, Knoblock's manager; Joe Casey, director, national promotion, CBS-Nashville; Jim Kemp, product manager, Epic Records-Nashville; and Rich Schwam, director, national promotion, Epic-Nashville.



Scott Kranzberg

ship with Guber: "The Deep," "Midnight Express," "Thank God It's Friday" and "Foxes." Since the dissolution of the partnership with Guber and Peters, he said, he has not made new film productions a priority. "My intention is to stay in the film business," he explained, "but I'm not in a rush to go into over-expanding Boardwalk. My concentration for the next six months to a year will be on developing records, musical concepts or live entertainment."

Bogart also expects to announce a book deal for Boardwalk in the near future. Ideally, he said, a book-film-record-play parlay will typify the kinds of projects that Boardwalk will undertake.

Precision Terminates Custom Deal with CBS

■ NEW YORK—Tom Cossie, president of Precision Records, has announced that he has terminated his custom label deal with CBS Records and that Precision product will be manufactured and distributed by independents in the future.

During the last year, Precision released three LPs and five singles through CBS. Precision's first release via independents will be an album by the group E.X.P. Express. Cossie told *Record World* that he will release two or three more LPs before the end of the year.

Foreigner To Tour N. America This Fall

■ NEW YORK—Atlantic recording group Foreigner has announced that it will play a 50-city tour of the U.S. this fall. The first part of the tour will run from September 11 to December 13 and will concentrate on the eastern half of the country. After a short break, the tour will resume in early 1982. Foreigner will be appearing at major arenas and auditoriums.

Foreigner's new album, "4" was the first number 1 album of the band's career.

Win To Service N.Y. Video Retailers

■ NEW YORK—Effective September 1, Win Records and Video, of New York City, will distribute video product in the upstate New York region from Albany to Buffalo. MGM/CBS, Media, VCX, Warner Bros., MCA and Fuji product will be serviced from a Rochester sales office by a six-person staff, according to Win president Sam Weiss. The distributorship is headed by Win VP Herb Goldfarb. For information, call (800) 221-1220 or (212) 786-7667.

Grevas Joins Frank Management

■ NEW YORK—Jeff Shock, director of marketing and promotion at Frank Management, Billy Joel's management company, has announced the appointment of Alexandra Grevas to the Frank Management promotion staff. Grevas will be assisting in the promotion of the forthcoming Joel LP, "Songs In The Attic," as well as the new single, "Say Goodbye to Hollywood."

Grevas comes to Frank Management from Columbia Records, where she held positions in the local, regional and national promotion departments.

PolyGram Awards Intl. Licensees

■ NEW YORK—PolyGram International has presented special merit awards to several of its licensees for creative achievement and outstanding accomplishments.

PolyGram's Golden Treble Clef award was presented to Fonogram and Polydor Spain at a ceremony in Madrid. Both the Fonogram and Polydor divisions were commended for using their A&R and promotional expertise to develop their own Spanish repertoire.

Deutsche Grammophon Gesellschaft (DGG) Hamburg and PolyGram Records Nairobi were each awarded the Golden Steering Wheel award for the best performing companies of 1980. DGG was also praised for its accomplishments in a difficult time and under difficult market conditions.

Jazz Beat

By SAMUEL GRAHAM

■ **TESTING THE WATERS:** Sampler albums are a good way to give buyers a break. Assuming the material offered is both a label's best and its most representative — and the two don't always go hand-in-hand — and assuming the record is available commercially, of course, a sampler can provide a complete idea of what the label is all about. You can then check into individual artists who may have caught your attention, or you can regard the sampler as an end unto itself; either way, you've checked out a variety of music with minimal financial risk, and the record company will have made at least one sale.

Two of the best samplers that have come along in a while, from Concord Jazz and Windham Hill, are (or soon will be) in the stores. Concord's "Guitar Collection, Volumes 1 and 2," as its title makes plain, is not a look at the entire label but rather a set of tracks played immaculately and confidently, if also a bit predictably, by guitarists who regularly record for Concord Jazz — **Laurindo Almeida**, **Charlie Byrd**, **Herb Ellis**, **Cal Collins**, **Tal Farlow**, **Kenny Burrell**, the late, great **George Barnes** — as well as irregulars like **Howard Roberts**, **Eddie Duran** and rhythm guitarist nonpareil **Freddie Green**.

To be sure, it's hard to fault any of this music, as these fellows are all veteran pros playing with chops and feeling. But keep in mind that it is the "old school" of jazz guitar that's on display here — fat, hollow-body Gibsons with tones as natural and unadorned as any electric can provide — and as such, it's more tasteful than exciting. But tastefulness is certainly nothing to be sneered at. Nor is swinging, and both are plentiful here.

Windham Hill's sampler is exquisite, and a perfect way to introduce this small California label to a much wider audience. The focus is on solo acoustic guitarists, including Windham Hill founder **William Ackerman**, **Alex deGrassi**, **Daniel Hecht**, **David Qualey** and **Robbie Basho**; pianists **George Winston** (whose "Autumn" has been a Windham Hill sleeper, selling over 50,000 copies to date) and **Bill Quist** are also on hand. The guitar music is especially lovely: rich and rolling, folk-based but reliant on no particular genre, evoking the forests and rocky coastlines of northern California. With Takoma Records having long since expanded into a wide variety of electric and acoustic music, there are precious few labels around that offer what Windham Hill has, and this sampler is highly recommended.

MORE GUITAR: Windham Hill's Ackerman has a new album of his own, called "Passage," that represents several breakthroughs for the company. For one thing, it was digitally recorded, and with the use of the new Quiex vinyl compound and a thicker, flatter pressing (the plastic inner sleeve is also thicker and more sturdy), the sound is simply outstanding, reproducing Ackerman's guitar with a resonance that is simply remarkable. The music is also first rate, suggesting something of a cross between the Takoma recordings of **John Fahey** and **Leo Kottke** and the austere but beautiful ECM aesthetic. Occasional assistance is provided by violinist **Darol Anger**, pianist Winston, English horn player **Robert Hubbard** and cellist **Dan Reiter**, but to these ears, the best moments on

Gil Scott-Heron Plays New York



At a recent Gil Scott-Heron concert at New York's Bottom Line, the Arista recording artist premiered material from his new LP, "Reflections." Shown backstage following the opening night set are, from left: Milton Allen, product manager, black & progressive jazz, Arista Records; Gerry Griffith, director, east coast A&R, Arista; Sherry Winston, manager, jazz & progressive music promotion, Arista; Marie Moore, Amsterdam News; Gil Scott-Heron; Linda Haynes, local R&B promotion representative, Arista; Richard Smith, vice president, national R&B promotion, Arista; Fred Murphy, Black Stars.

"Passage" are the solo tracks . . . **Jim Hall** is not represented on Concord Jazz's guitar anthology, but that's probably only because he didn't join the roster in time. Hall is a natural for this label, a thorough pro whose subtle melodic gifts have been responsible for some of the best records the jazz guitar repertoire can offer. His first for Concord, "Circles," a mostly-trio album with longtime associates **Terry Clarke** on drums and **Don Thompson** on bass (and occasional piano); **Rufus Reid** plays bass on one track. "Circles" is hardly Hall's most adventurous LP — that would be "Concierto" (CTI) or "Commitment" (Horizon) — but any release by Jim Hall is to be savored.

MORE NEW STUFF: Also new from Concord Jazz are the following: the **Stan Getz Quartet's** "The Dolphin," recorded at San Francisco's Keystone Korner (like Hall, Getz is new to the label, and it's no surprise that he ended up with an outfit that really knows how to handle music like this); the **L.A. Four's** "Montage"; tenor player **Buddy Tate's** "The Great Buddy Tate," with **Hank Jones**, **Mel Lewis**, **Milt Hinton** and others; **Cal Tjader's** "The Shining Sea," a collection of **Johnny Mandel** tunes with Jones, **Scott Hamilton** and others; and the **Louis Bellson Big Band's** "London Scene" . . . Contemporary offers four reissues, including "This is **Hampton Hawes**, Vol. 2: The Trio," the **Teddy Edwards Quartet's** "Teddy's Ready" and two from the Good Time Jazz line, **Jesse Fuller's** "Jazz, Folksongs, Spirituals and Blues" and "**Kid Ory's** Creole Jazz Band, 1954" . . . New from ECM are pianist/vocalist **Meredith Monk's** "Dolmen Music," certainly among this label's most bizarre releases ever; pianist **Rainer Bruninghaus's** "Freigeweht" (Bruninghaus is a regular with bassist **Eberhard Weber**), and the trio **First Avenue's** self-titled debut. Warner Bros., ECM's distributor, has vibist **Mike Mainieri's** "Wanderlust" . . . Windham Hill has also reissued two old Takoma albums through its new Lost Lake Arts line. They are George Winston's "Ballads and Blues 1972" and guitarist **Bola Sete's** "Ocean." Both were produced by John Fahey and **Doug Decker** . . . Florida's Gemcom, Inc., has released two new albums, one by pianist **Ahmad Jamal** (a digital on the Who's Who in Jazz label) and a **Stan Getz** live album on the Personal Choice label. **Paul Horn** joins Getz on the latter.

Columbia Records Appoints Greg Lewis

■ **NEW YORK**—Greg Lewis has been appointed to the position of local promotion manager, Chicago market, Columbia Records, it was announced by Vernon Slaughter, vice president, black music and jazz promotion, Columbia Records.

In his new capacity, Lewis will be responsible for the promotion of all

black music and jazz product on the Columbia label in the Chicago market. He will report to Frank Chaplin, regional promotion marketing manager, black music and jazz promotion, Columbia Records.

Prior to joining CBS Lewis held positions in local and regional promotion at Atlantic and Casablanca Records.

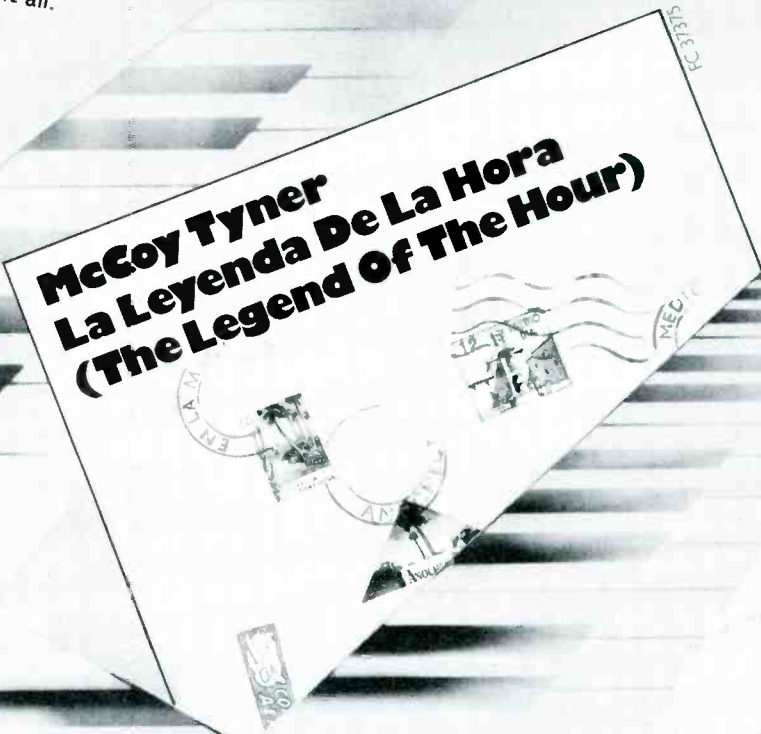
The Jazz LP Chart

SEPTEMBER 12, 1981

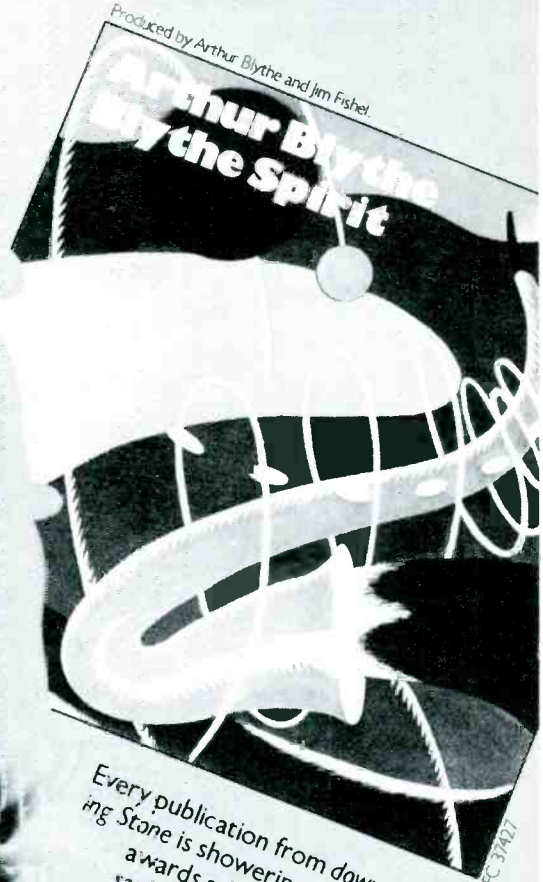
1. **BREAKIN' AWAY**
AL JARREAU/Warner Bros BSK 3576
2. **FREE TIME**
SPYRO GYRA/MCA 5238
3. **THE MAN WITH THE HORN**
MILES DAVIS/Columbia FC 36790
4. **RIT**
LEE RITENOUR/Elektra 6E 331
5. **APPLE JUICE**
TOM SCOTT/Columbia FC 37419
6. **AS FALLS WICHITA, SO FALLS WICHITA FALLS**
PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)
7. **THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
8. **WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
9. **VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
10. **THE DUDE**
QUINCY JONES/A&M SP 3721
11. **HUSH**
JOHN KLEMMER/Elektra 5E 527
12. **CLEAN SWEEP**
BOBBY BROOM/Arista/GRP 5504
13. **SIGN OF THE TIMES**
BOB JAMES/Tappan Zee/Columbia FC 37495
14. **MAGIC MAN**
HERB ALPERT/A&M SP 3728
15. **LIVE IN JAPAN**
DAVE GRUSIN AND THE GRP ALL-STARS/Arista/GRP 5506
16. **FRIDAY NIGHT IN SAN FRANCISCO**
AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA/Columbia FC 37152
17. **PIED PIPER**
DAVE VALENTIN/Arista/GRP 5505
18. **WORD OF MOUTH**
JACO PASTORIUS/Warner Bros. BSK 3535
19. **THREE QUARTETS**
CHICK COREA/Warner Bros. BSK 3552
20. **GALAXIAN**
JEFF LORBER FUSION/Arista AL 9545
21. **MY ROAD OUR ROAD**
LEE OSKAR/Elektra 5E 526
22. **BLUE TATTOO**
PASSPORT/Atlantic SD 19304
23. **FUSE ONE**
CTI 9003
24. **LIVE**
STEPHANE GRAPPELLI/DAVID GRISMAN/Warner Bros. BSK 3550
25. **SECRET COMBINATION**
RANDY CRAWFORD/Warner Bros. BSK 3541
26. **INVOCATIONS/ THE MOTH AND THE FLAME**
KEITH JARRETT/ECM D 1201 (WB)
27. **TARANTELLA**
CHUCK MANGIONE/A&M SP 6518
28. **THREE PIECE SUITE**
RAMSEY LEWIS/Columbia FC 37153
29. **MECCA FOR MODERNS**
MANHATTAN TRANSFER/Atlantic SD 16036
30. **SHOGUN**
JOHN KAIZAN NEPTUNE AND MU' RYO/Inner City IC 6078

Two new albums of nothing you've ever heard before.

McCoy Tyner has the touch of genius, according to critics and listeners the world over. His new album is not only his most ambitious musical work... it's also his most beautiful. "La Leyenda De La Hora (The Legend Of The Hour)" is a five-part, Afro-Cuban-influenced piece featuring guests Hubert Laws, Bobby Hutcherson, Paquito D'Rivera and Chico Freeman. McCoy wrote, arranged, produced and performed it all.



Produced by McCoy Tyner.
Executive Producer: George Butler.



Every publication from down beat to Rolling Stone is showering Arthur Blythe with awards and accolades. Time magazine says, "This man uses his sax like a blow torch." On "By the Spirit," the past, present and future of avant-garde jazz are fused together for all time... in superb, digitally-recorded sound.

On Columbia Records and Tapes.



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By JOSEPH IANELLO and JEFFREY PEISCH

■ KIDS STUFF: "In Harmony," last year's Grammy-winner in the best recording for children category, will be followed by the October 22 release of "In Harmony Too." The Grammy-winner conceived and produced by **Lucy Simon** and husband **David Levine**, on Sesame St./Warner Bros. Records, included cuts by **Al Jarreau**, **Dr. John**, **James Taylor**, **Linda Ronstadt**, **Bette Midler** and others, and boasted the **Doobie Bros.** "Wynken, Blynken and Nod," which enjoyed considerable airplay and chart success. But promotion conflicts and the politics of having artists from several labels prompted Simon to enlist all artists from one label for the follow-up. The result is "Too" on Columbia Records which will include **Bruce Springsteen's** "Santa Claus Is Coming To Town" (its first inclusion on any disc), a lullaby duet from **Lucy and Carly Simon** called "Marianne" (an old folk melody with updated lyrics), **Crystal Gayle** singing "Here Comes The Rainbow," a **Deniece Williams/Lou Rawls** version of "The Owl and The Pussycat," and **James Taylor** with his children offering "Sunny Skies." Other featured artists include **Billy Joel**, **Kenny Loggins**, **Teddy Pendergrass**, **Heart**, **Janis Ian**, and session pros **Steve Kahn**, **Ron Carter**, **Jay Berliner**, **Dr. John** and **Anthony Jackson**. "The thing that appeals to me most of all about this album is that it reveals a side of these performers that their audience doesn't normally get to see — their whimsical or gentle side," Simon told New York, N.Y. Profits from the LP will go to the Children's Television Workshop.

CHANGES AT COLUMBIA: Columbia Records is completely revamping its product management department, according to sources commenting on the label's confirmation of layoffs last week. While CBS spokesmen confirmed that twenty people from the Columbia and Epic labels had been let go, the label would not comment on reports that several employees' titles were changed, and that the responsibilities of some employees have been reduced. Both former and current CBS employees, however, told New York, N.Y. that the title of "product manager" has been discarded; from now on, said our sources, a product director and a product coordinator will work as a two-man team, with the coordinator reporting to the director.

ALL IN A DAYS WORK: With the air controllers strike and all the talk about safe and unsafe skies, flying has become another one of those necessary evils; especially for the touring rock musician. Air controllers, good or bad, mattered little to the members of **Styx** last week when their chartered flight from Chicago to Charleston, West Virginia suddenly caught fire, disabling all navigational instruments. While the pilot sweated out an emergency landing — using only radio and air speed indicators — in Indianapolis, 13,000 Styx fans packed the Charleston Civic Center. One chartered plane, two and a half hours, and 13,000 patient (and festival-seated, uninjured, incident free) fans later, the band arrived for a complete "Paradise Theatre" concert. Styx and A&M Records are rewarding all ticket holders for their cooperation with a free album from the Styx catalogue, redeemable upon presentation of a ticket stub from the August 23 show. The site for the giveaway was undetermined at press time.

PRESS CLIPS: New York Rocker, the monthly once known as the premiere punk fanzine, has a great issue on the stands now that should be of interest to all in the industry. The cover story in the new Rocker is a feature on jazz/funk guitarist **James "Blood" Ulmer**, and the issue also features an article on **Ornette Coleman**, written by **Robert Palmer**, pop music critic for the New York Times. What?! Ornette Coleman? Jazz? The New York Times? This from the magazine that has had the **Ramones** on the cover three times in the last four years?

The coverage of Ulmer and Coleman is not really the radical change in direction that it may seem to be. Rather, the features on two black jazz artists represents an interesting juncture in a slow evolution at the Rocker. New York Rocker writers — and readers — liked the **Ramones** and **Talking Heads** in 1977 because they — the writers and readers — liked interesting, adventurous music that was real and wasn't mass produced. The Rocker audience saw early on that **Television** and **Talking Heads** were the real thing because the audience was open-minded. It is the same open-minded attitude that is drawing the Rocker crowd to **Ulmer** and **Coleman**, and to **Philip Glass**, the **Love of Life Orchestra**, and **Laurie Anderson**, all of whom have been featured in recent issues of the Rocker. And, as **Palmer** points out in his **Coleman** feature, many of the popular dance-rock bands of the last few years — **Pil**, **Gang of Four**, **James Chance** — have no doubt been influenced by the early jazz/funk experiments of **Ulmer** and **Coleman**. It's certainly no coincidence that both **Coleman** and **Ulmer** are experiencing new-found popularity in New York now. And it's not only the jazz fans who are seeing **Coleman** and **Ulmer**, but the young, downtown crowd. Yes, the kids with blue hair.

Andy Schwartz, editor and publisher of New York Rocker, explained his magazine's changes at the recent New Music Seminar: "A lot of us on the staff began to realize that we were writing about the **Clash**, **Public Image Limited** and the **Jam**, and then we were going home and listening to **James Brown**, **Aretha Franklin** and early Motown. We're not sure what most of our readers think, but we think they're similar to us." You think right **Andy**; keep up the good work!

WHAT'S GOIN' ON: The N.Y.-based **Decent Records** will debut this fall with
(Continued on page 40)

Motown Signs Jose Feliciano



Singer/composer **Jose Feliciano** has signed an exclusive recording contract with **Motown Records**. Feliciano, a two-time Grammy winner, with 32 gold albums worldwide, is shown signing with, from right, **Motown Records** president **Jay Losker**; creative vice president **Lee Young, Sr.**; and Feliciano's personal manager, **Burl Hechtman**. His first single on Motown is "Everybody Loves Me," to be followed by an album produced by **Suzee Ikeda**, **Hal Davis** and **Motown** chairman **Berry Gordy**.

Artist Development Moves at Capitol

■ LOS ANGELES—**Dan Davis**, vice president, creative areas, **Capitol Records, Inc.**, has announced the following changes in the press, artist relations and television departments, effective Sept. 1:

Michelle Peacock is appointed director, press & artist development; **Patti Maturkanic** is named manager, television & video exploitation; and **Stephen Gelber** is appointed senior manager, press and publicity.

In her new capacity, **Peacock** will coordinate **Capitol's** east and west coast publicity divisions; take an active role in the company's west coast artist relations program; and oversee activity conducted by the newly-created television exploitation wing. Reporting to **Peacock** will be **Matur-**

kanic, **Gelber** and **Maureen O'Connor**, **Capitol's** east coast press and artist relations manager, who will continue to coordinate the amalgam of those activities out of the company's New York office.

Maturkanic, a 13-year veteran of the organization, will be responsible for placing live acts and artist videotapes on network and cable television, as well as supplying clubs with video clips.

Gelber, promoted from manager, press & editorial services, has been with **Capitol** since Aug. 1980, and will oversee the company's west coast publicity activities while continuing to generate the label newsletter, press releases and artist biographies.

McDonald Cancels Showcase Appearance

■ LOS ANGELES—**Michael McDonald**, a member of the **Doobie Brothers**, has cancelled an appearance at the **BMI-sponsored L.A. Songwriters Showcase** on September 9 because of a Japanese tour planned by the group. Despite **McDonald's** absence, the showcase will take place as planned, starting at 7 p.m. at the **Hollywood Roosevelt Hotel**, 7000 Hollywood Boulevard.

Grand Funk Railroad To Full Moon/Warner

■ LOS ANGELES—**Full Moon/Warner Bros. Records** has announced the signing of **Grand Funk Railroad** to an exclusive, worldwide contract. The release of the ensemble's first new album in over five years, "Grand Funk Lives," is scheduled for shipment September 23. **Grand Funk's Full Moon/Warner Bros. debut album** will be preceded by the release of the single, "Y.O.U."

Gayle Feted in New York



Columbia Records recently hosted a reception in New York for **Crystal Gayle**, to celebrate the release of her latest album, "Hollywood, Tennessee," produced by **Allen Reynolds**. Pictured, from left: **Bill Gatzimos**, Gayle's husband/manager; **Al Teller**, senior VP and general manager, **Columbia**; **Walter Yetnikoff**, president, **CBS Records Group**; **Crystal Gayle**; **Dick Asher**, deputy president and chief operating officer, **CBS Records Group**; and **Rick Blackburn**, VP & general manager, **CBS Records Nashville**.



*The
Spirit's
In
It*

THE **Spirit's** GONNA GET YOU



AND IT WON'T LET GO.
When the spirit moves Patti LaBelle, she makes hits. And her new album is no exception. Every song...whether it's a blow-torch ballad or soul-shaking rocker, says it's the lady's most explosive solo album to date. With all the pride and the passion that's pure Patti LaBelle.

Patti LaBelle.
"The Spirit's In It" FZ 37380
Features the Pot O'Gold single, **"Over The Rainbow"/"Rocking Pneumonia And The Boogie Woogie Flu"** ZSS 02309 And includes "Love Lives" and "The Spirit's In It." Gamble-Huff, executive producers for Patti's spectacular debut release on Philadelphia International™ Records and Tapes.

Philadelphia International Records
TSOP "The Sound of Philadelphia"
Making Music History—Our 10th Anniversary Year
Distributed by CBS Records. © 1981 CBS Inc.
Executive Producers: Kenneth Gamble and Leon A. Huff.
Produced by Kenneth Gamble, Leon A. Huff, James "Budd" Ellison, Cecil Womack and Dexter Wansel.



Give the gift
of music.

*Patti
LaBelle*



Prelude Records' Street-Level Success

By BRIAN CHIN

■ NEW YORK—In its fifth year of existence, Prelude Records has built a formidable reputation among independent labels in the often mercurial R&B/dance market. From its first releases, Prelude has concentrated on crossing records from club play onto the radio. Now promoting its mainly black-oriented roster in all areas of the country, Prelude's national reach has grown tremendously in the past year. But it is well-known in the northeast region and especially in the enormous New York market, that, in its home territory, Prelude has coverage that's the equal of any major.

Prelude operates from a seven-room suite on 57th Street, with a staff of 11. At ten in the morning, VP Stan Hoffman is already returning calls to radio programmers and even executives from other record labels. By the end of the day, he'll have a two-page list of people he's kept in touch with. His stereo is tuned to WBLS; "Who's Been Kissing You," the Hot Cuisine single, is playing. He's been trying to reach WRKS' Barry Mayo and WBLS' Frankie Crocker on the phone when Prelude president Marvin Schlachter hobbles in, his left foot in a cast, followed by his wife, photographer Trudy Schlachter. Schlachter hurt a tendon on the tennis court and has been resting in the hospital, but is back ahead of schedule. There are more current releases out than the company has ever had at once, and as soon as he's settled in his chair, with his leg on a foot rest, Schlachter is on the phone to London. He discusses the Hi-Gloss album with Prelude's U.K. sub-publisher; the single, "You'll Never Know," is breaking on the British chart and they may need a video of the

Bit of Jazz," another British-origin Prelude signing, is a top ten disco entry breaking R&B. (It has since become number one.) Both records were picked up by Prelude in response to heavy import sales.

Following this call, Schlachter waves in an aspiring producer from the lobby and slips his cassette tape into a machine. The first track on the tape is an R&B party song. Schlachter likes the rhythm track but can't under-

stand the words; he listens more closely and suggests a rewrite to make the lyrics more personal: "They're too general in nature," he says. The producer responds that he could revise the words, but doesn't have the means to go back into the studio to redo vocals. Would Prelude help him finish the production? Schlachter says he'd consider it, depending on what he and Prelude's A&R person, Francois Kevorkian, hear on the 24-track master of the rhythm track.

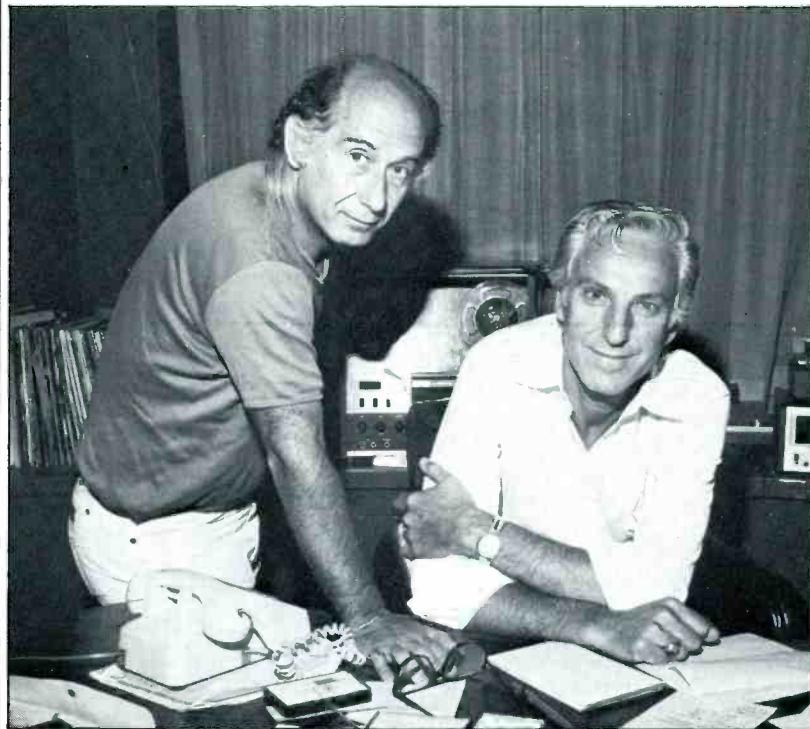
After the producer leaves, Schlachter explains that the producer was a member of a band he got to know while at Chess/Janus, in the '70s. Most of the producers offering Prelude demos are advised to mail them in, and generally receive them back with a note of regret. But because Schlachter personally listens to many of the submitted tapes, Prelude's been able to pull almost out of thin air, a succession of young producers whose work would not have come to the attention of the major label executives. Raymond Reid, Bert Reid and William Anderson, former members of Crown Heights Affair, popped up suddenly last winter with a string of hits by Unlimited Touch, Empress and the Strikers; France Joli's new album will be produced by them. About a year ago, Prelude brought out three different productions by the Virginia-based producers Willie Lester and Rodney Brown — another team who quickly established their reputation with Pre-

lude. "We're not star-hunting," Schlachter remarks. "There's a lot of talent in the streets." After answering some telexes and placing more phone calls to France, Italy and Britain, Stan Hoffman and Trudy Schlachter step into Hoffman's office to discuss cover art for the Nick Straker Band album. The cover has to be finished by the end of the following week, since the band has nearly finished recording their album in Brit-

on our records." Bonner just got back from Detroit, where he was lining up play for the Nick Straker Band and "priming" major stations on the Hot Cuisine single. He keeps in touch with major retailers and one-stops as well as radios, and spends about 75 percent of his time on the road. "We've educated them to open a Prelude envelope and listen to the product. That's 70 percent of the battle. The stations give us a fair shot," he admits, and picks up the Nick Straker tracking sheet, which is almost entirely filled in. "Next week, we'll start on Hot Cuisine. Each and every person who calls, whether from Mississippi or Baltimore, WBLS or Greenville or Birmingham, we respond. We're not caught up in a conglomerate." Bonner's "right hand," promotion/marketing coordinator Pamela Hall, is in charge of national radio and retail tracking and she handles Bonner's inquiries when he's on the road. She tests retail response based on airplay through key stores, and contacts college and local stations periodically.

Sales VP Joe Kolsky, a 25-year industry veteran, is in charge of marketing and merchandising, as well as promotion and production. Working closely with Bonner, he keeps tabs on distributors, works with promotion and sales people and with production manager Gerry Kuster, sets up pressing and shipping. This week, he's doing Prelude's first radio tie-in, for the Strikers single, "Inch by Inch." A St. Louis radio station will invite contestants to guess the width and height — in inches — of a local radio personality.

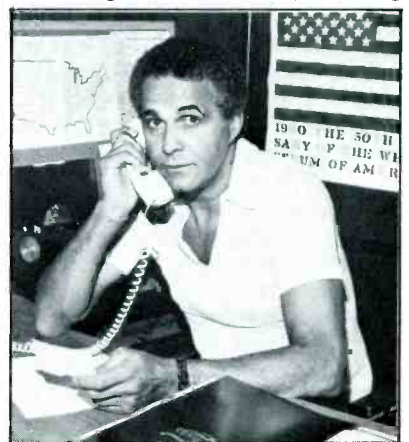
Because of Prelude's large, active catalogue and international clientele, the label is installing a computer to better organize artist and publishing



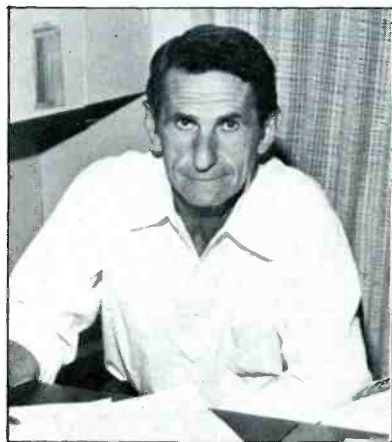
Stan Hoffman, Marvin Schlachter

royalties, inventory and distribution. This will simplify the tasks of several people on the staff, particularly production manager Kuster, office controller Phyllis Katz and accounts receivable/billing clerk Maritza Mendez. Kuster arranges pressing and shipping from five plants, is involved in booking studio time, cover production, mechanicals, label copy, test pressings, and finished albums. He oversees orders from domestic distributors and corresponds with Pre-

Meanwhile, the rest of the office staff is in the middle of their workday, and their duties have a direct bearing on establishing the company's national presence and the day-to-day contact with their independent distributors, radio stations and retailers that keeps Prelude product on the airwaves and available in the stores. Joey Bonner has been Prelude's national promotion director since January, and, in his words, is in charge of "bitching: hustling to get everybody



Joey Bonner



Joe Kolsky

group (still unassembled; the record was a studio production by Giuliano Salerni) for inclusion on Top of the Pops. Schlachter promises to send some test pressings of upcoming product by Unlimited Touch and the Strikers, and is informed of a possible K-Tel deal. Then, he places a call to Kaleidoscope Records, the London company that licensed Hot Cuisine to Prelude. Schlachter's progress report notes that the record is a major retail hit in the New York metropolitan area, and that Nick Straker Band's "A Little

(Continued on page 45)

By SAMUEL GRAHAM and ELIOT SEKULER

■ JUST WHEN YOU THOUGHT THE PUNK SCENE WAS OVER: Over? Well, maybe around the rest of the world, but in Los Angeles, it seems that slam dancing to groups with names like **Social Distortion** and **Christian Death**, Mohawk hairstyles and Nazi iconography are still very much in vogue. Just last week, the L.A. Times devoted a considerable amount of ink to the city's punk movement, and writer **William Overend** came up with some interesting observations. For one thing, he addressed the incongruity of there being such a movement in affluent southern California at all, considering that the punk ethos sprang up in England in response to genuinely hopeless economic and social conditions. He also talked with members of **Black Flag**, who became notorious here much less for their music than for the fact that their concerts often turn into bloody dance-floor battles. As usual, the band disavowed any part in instigating or advocating the violence.

Perhaps the most fascinating part of the Times article was its look at the at-home lives of a few punks. One woman, a 28-year-old former legal secretary who wears a severed chicken's foot on her jacket, lives in a funky hotel room with a boyfriend 11 years her junior. But many other punkers, according to Overend, are still living with their parents. We particularly liked the photo of a brother and sister at home with their mom in Fountain Valley. Each child drives a Pinto; their mother, a divorced school teacher, doesn't mind the swastika that's painted on the bedroom wall. All part of growing up bored, we suppose.

Meanwhile, was it not inevitable that someone would jump on the "Stars On" medley bandwagon with a punk tribute? You've heard **Beatles** medleys, **Beach Boys** medleys, **Supremes** medleys; now you can hear a collage of tunes by the likes of the **Damned**, the **Clash** and of course the **Sex Pistols**, performed by a band called the **Friendly Hopefuls**. But lest you think the medley craze will soon be exhausted, rest assured that we at Coast have our own ideas that should keep it going. How about a medley of drinking songs, called "Stars on Colt 45"? Or a collection of truck driving anthems, entitled "Stars on Interstate 45"? And folks, that's only the beginning.

GOOD VIBRATIONS: Some time ago, Coast took note of the introduction of a product billed as "the ultimate musical experience," a device that would enable consumers to "really get off on their favorite star or rock group." Not the digital audio disc system; nothing to do with video; no audiophile mumbo jumbo. No, the ultimate musical experience can apparently be had merely by donning a pair of Musical Panties, and consumers are invited to order two pairs and "get off with a friend in stereo."

We heard little else about the item since then until last week, when the National Music Sound And Video Show shared a portion of the Los Angeles Convention Center with a fashion boutique dealers trade show. There it was, a whole booth devoted to Musical Panties, and we were assured that sales of the item have been excellent.

That same week, the wire services revealed that **Nancy Reagan** had taken to wearing a "bullet-proof slip" in the wake of the most recent presidential assassination attempt. With freelance lunatics roaming the streets in ever-increasing numbers, we can hardly blame her for taking such discreet precautions. And in Coast's most civic-minded tradition, we perceived a somewhat limited market — but a market, nevertheless — for a new entry in the Musical Panty line: the Presidential Model; Chinese silk with bullet-proof lining and programmed with the Marine Band arrangement of "Hail To The Chief."

PRETENDERS TO THE THRONE: Despite the hostile environs of a poorly air-conditioned Santa Monica Civic Auditorium, the **Pretenders** opening night in that venue was something of a triumph. Following a blistering set consisting of the best of the band's two LPs — and featuring the kind of elaborate lighting carried on the road by real-life big-time rock 'n' roll bands — Chryssie and company were joined for encores by full-fledged item **Ray Davies** and Backstreet recording artist **Nils Lofgren**. It was one of those "you-shoulda-been-there" kind of shows. We couldn't help but reflect that it's only been a year or so since the Pretenders made their first L.A. appearances at that same venue, unofficially billed, at the time, as the Next Big Thing. It should be a matter of satisfaction to all involved that the band has lived up to its initial promise.

HOT AIR: It was a week of celebration for **Air Supply**, whose concerts at the Greek Theatre were toasted by **Clive Davis** and his Arista troops at a Beverly Hills Hotel reception and then again by their co-publisher, **Billy Gaff**, at a smaller affair held at the latter's residence. There's not much unusual about all of that, but one of the parties in attendance at their Thursday concert did manage to raise a couple of eyebrows. **Prince Saud Al Faisal**, foreign minister of Saudi Arabia, requested and received eight tickets (and not, you can bet, in the cheap seats), reportedly making the arrangements through diplomatic channels. Our usually unreliable sources tell us that Faisal isn't necessarily a fan of the group, but was thoroughly intrigued by the name "Air Supply." Figuring that his nation has already effectively cornered the world's oil supply, the foreign minister may have been researching the feasibility of horning in on an even more essential resource, and lord help us if they get to boost our oxygen to 34 bucks per barrel.

(Continued on page 40)

Cover Story:

Nicks Goes Solo, And Succeeds

■ Stevie Nicks' first solo album, "Bella Donna," is an unqualified success, having climbed *Record World's* Album Chart to #3 bullet. The album's first single, "Stop Draggin' My Heart Around," a steamy collaboration with Tom Petty, is also a smash and is on its way to the top. "Bella Donna" was released during a hiatus from Fleetwood Mac for Nicks. "It's something I've wanted to do for a long time," Nicks says. "But I had to wait until everyone else in the band did their outside projects. Actually, I wanted to do a solo album because of the enormous backlog of songs I've accumulated. I write three or four songs every month or two, and since I never get more than that many on a Fleetwood Mac album, the backlog grows."

"Bella Donna," produced by Jimmy Iovine, provides a close-up of Nicks' musical range. The LP features rock, country and ballads, and combines a portfolio of songs written in the last ten years. "After the Glitter Fades," the country-tinged tale of love and loneliness in Hollywood, is the oldest

composition on the album, written in 1972. Two songs, "Leather and Lace," and "The Highwayman," date from 1975. The former was originally written for Waylon Jennings and Jessi Colter. The two broke up before they had a chance to use it, so Nicks has recorded it as a duet with Don Felder of the Eagles.

"Bella Donna" the title track, was written at the end of Fleetwood Mac's 1980 tour and is a cautionary tale on the prizes and pitfalls of super stardom.

Other collaborations include "Think About It," written with E Street Band pianist Roy Bittan, and "Kind of Woman," a song Nicks worked on with Benmont Tench of the Heartbreakers.

Along with songwriting, Nicks is working on an autobiographical novel, a ballet adaptation of "Rhiannon," and a series of children's fairy tales. Always seeking new creative outlets, Nicks explains, "I hope to eventually do things outside of rock 'n' roll. I don't want to have to try and stay 18 forever."

John Hall Band to EMI-A/Liberty



Jim Mazza, president of EMI-America/Liberty Records has announced the signing of the John Hall Band. The band's first album for EMI-America is titled "All of the Above" and is scheduled for a September release. Pictured at the signing are, from left: Abe Hoch, Olympic Entertainment Group, Gary Gersh, director of talent acquisition, EMI/Liberty, John Hall, The John Hall Band, Bob Currie, director of talent acquisition, EMI/Liberty, Bob Leinbach, The John Hall Band, Barry Taylor, Olympic Entertainment Group, Don Grierison, vice president of A&R EMI/Liberty.

Knoll Set Distributors

■ NEW YORK—Knoll Records, the newly formed New York - based label that makes its debut with "Eclipse of the Blue Moon," a new album by Gene Cotton, has announced a roster of independent distributors set to carry the line throughout the country.

In the north/northeast region Knoll Records is distributed in New England by Aquarius Distributors of East Hartford; in New York by Best & Gold in Buffalo, and Alpha Records in New York City; in Pennsylvania by Universal Record Distributors of Philadelphia; in Ohio and Michigan by Progress Record Distributors and for the Baltimore/Washington area by Zamoiski Company in Baltimore.

In the south/southeast region, the Carolinas are handled by Bib Dis-

tributors out of Charlotte, NC; Florida by MJS Entertainment Corp. in Miami; Georgia by MJS Entertainment Corp. in Atlanta; Louisiana by All-South Distributors in New Orleans and Stan's Record Service in Shreveport; and Tennessee by Music City Record Dist., Inc. of Nashville and Hotline Record Distribution in Memphis.

In the midwest region, Knoll Records goes through Progress Record Distributors for Missouri, Indiana and Illinois.

In the south/southwest region, Knoll Records is distributed by Big State Distributors and Associated Distributors.

The west/northwest is covered by Pacific Records & Tapes in Oakland, CA and Record Distributors of California, Inc. in Los Angeles for California and by Pacific Records & Tapes of Seattle for Washington.

Video World

SEPTEMBER 12, 1981

Christopher Reeve in 'Superman II'

Video Visions

By SOPHIA MIDAS

■ **FUELING UP FOR VHD DISPLAYER:** The VHD displayer and the player's compatible programming will soon become a reality. Marketing of this new format gained momentum last week when **Gary Dartnall**, president of VHD Programs, Inc. and VHD Disc Manufacturing, announced that VHD displays would be officially unveiled in the U.S. at the Summer Consumer Electronics Show in 1982. This announcement was followed by the news that MCA DiscoVision and Thorn-EMI had joined together to provide programming for both the Laser and VHD systems (*Record World*, September 5).

Meanwhile, Columbia Pictures Home Entertainment and Paramount Home Video have both announced custom pressing deals and distribution agreements with the VHD camp. Under the terms of the Columbia Pictures deal, VHD Programs will become a Columbia distributor for VHD video discs. **Jonathan Dolgen**, executive VP of Columbia Pictures stated, "We're extremely pleased about the potential of the VHD system." Selections available on VHD from Columbia will include: "Bridge on the River Kwai;" "Guns of Navarone;" "Tess;" "The Deep;" "Close Encounters of the Third Kind — The Special Edition;" "...And Justice For All;" and "The China Syndrome." Dolgen said that the VHD-Columbia relationship will extend beyond the studio's film offerings to encompass specially-created programs taking advantage of the interactive capabilities of the VHD displayer, as well as the system's stereo capabilities.

Paramount's deal with VHD was announced last week by Dartnall and **Richard B. Childs**, VP and chief operating officer of Paramount Home Video. Paramount has selected VHD to manufacture all of their discs. Both VHD Programs and Paramount will be distributing the discs. The Paramount titles to be marketed include: "Star Trek — The Motion Picture;" "Ordinary People;" "The Godfather;" "Airplane!;" and "The Elephant Man." Future Paramount releases will also be available on VHD, Dartnall said. Paramount will also be taking advantage of the interactive and stereo capabilities of the VHD system by providing instructional programming.

NFL INKS LASERDISC: The disc industry gained another friend last week when NFL Films announced the signing of agreements with DiscoVision Associates and Pioneer Video for the manufacturing and distribution of five LaserVision disc titles. The NFL titles include: "Football Follies," the football blooper film; "The Sensational Sixties;" "The Son of Football/Big Game America;" "The NFL Symfunny/Legends of the Fall;" "The Super Seventies;" and "Super Memories of the Super Bowl." The five discs will run 27 minutes per side, and will be shipped in mid-October with a suggested list price of \$24.95. DiscoVision Associates will master and press 27,500 of the discs for NFL.

CABLE NEWS: If you haven't noticed yet, Paramount has changed its print ads for theatrical releases. In a recent ad for the **George Lucas** film "Raiders of the

(Continued on page 22)

Video Picks

PSYCHO (1960) Produced and Directed by Alfred Hitchcock. Starring Anthony Perkins, Janet Leigh, Vera Miles, Martin Balsam and John McIntire. (MCA Videocassettes. b&w. 109 mins. \$55.00) One of Hitchcock's greatest masterpieces, "Psycho" has become one of the most emulated films in the history of moviemaking and stands out, over twenty years after its creation, as one of the most artfully executed and truly frightening pictures ever made.

GLORIA (1980) Produced by Sam Shaw. Directed by John Cassavetes. Starring Gena Rowlands, Buck Henry, Julie Carmen and John Adames. (Columbia Home Entertainment, color, 121 mins., \$59.95). This action-packed film features the story of a woman who is forced to protect a neighbor's eight-year-old son from the mob. One tension-filled chase scene after another culminates in a powerful confrontation.

F.I.S.T. (1980) Produced and directed by Norman Jewison. Starring Sylvester Stallone, James Karen, and Peter Boyle. (Magnetic Video, color, 145 mins., \$79.95). Stallone plays the role of Johnny Kovak, an immigrant from central Europe who comes to the U.S. and ultimately builds one of the most powerful unions of the 1930s. A passionate crusade for the working class, however, turns into a passion for power.

WHEN WORLDS COLLIDE (1951) Produced by George Pal. Directed by Rudolph Mate. Starring Richard Derr, Barbara Rush, Peter Hanson, John Hoyt, Larry Keating and Judith Ames. (Paramount Home Video, color, 81 mins., \$55.00) When worlds collide, they make an awful mess. A group of New England scientists, calculating that the planet Bellus will hit Earth right on the numbers come August 12, organizes a daring attempt to escape the inevitable disaster.

Promo Picks

"DRAW OF THE CARDS" — KIM CARNES (EMI-America). Directed by Russell Mulcahey. Produced by Lexi Godfrey for M.G.M. Productions. Reprising much of the sparkling, dream-like imagery that made "Bette Davis Eyes" one of the classics of the video music field, Mulcahey again creates a powerfully charged atmosphere for Carnes, who enacts the evocative lyrics of this song with her new sultry, intriguingly cool and distant style.

"I'VE SEEN THAT FACE BEFORE" — GRACE JONES (Island). Produced by Michael Shamberg for M-Raft. Directed by John Paul Goode. Emphasizing Grace's exotic looks and mysterious, often sultry glances, this clip is a series of facial close-ups and portrait poses. Grace plays the temptress and the accordion with relaxed aplomb, while the camera explores her magnetic features and the music hypnotizes. The closing fade has a clever twist.



Video World



Warner Video Rental *(Continued from page 3)*

percent the longer he keeps tapes. In the first week, WHV's share is 75 percent and the retailer's share is 25 percent. In the sixth week, our share drops to 40 percent and the dealer's share increases to 60 percent. The 60 percent profit share for the retailer covers the entire six weeks he has possession of the product. If he interrupts the six weeks, the cycle begins all over again."

The plan is based upon an assumed rental value of 2.2 days, according to Fink, and, he explained, "We found out that the average rental lasts 2.2 days — it just works out that way mathematically. WHV only shares in the rental profits of this assumed value. If the retailer rents the tape for more than 2.2 days, or even for the rest of the week, he keeps 100 percent of the profits. We based our 2.2 assumed rental value on the most consistent rental price cited by 100 retailers. The retailer, however, can charge more or less; it's up to him."

The program requires that WHV product be displayed in specially created packaging which the company is providing. The package, com-

plete with copyguard, must have a piece of tape with the consumer's name, the store it was rented from, and the price for which it was rented before the consumer may take the product home.

According to Fink, there is no "up-front fee" for the participating dealer, except for the license fee, and all titles will be treated equally. However, if a dealer decides to participate in the WHV all-rental plan, the company will retrieve all of its existing product which the retail outlet may have in his inventory. "It's impossible for us to enforce our rental plan" Fink said, "when we are in a market where there is confusion at point-of-rental as to which products should be rented and which should not. To insure enforcement of the program, we will be taking back our catalogue product from dealers and repackaging it. We will then return it to them to rent for six months. After that time, we'll destroy the product."

The same terms will be applied to discs if WHV decides to distribute their product on this format, according to Fink. "We are protecting our

copyrights in all formats," Fink said, "and studies show that discs can rent at the same price of cassettes."

The decision to implement an all-rental policy, according to Fink, came from a year-long, in-depth study which indicated that the home video business was a rental business. "The impetus for the plan was dictated by the marketplace. The consumer has elected rentals. We noticed some disturbing facts, however. A study showed that despite the fact that VCR sales were growing, the sale of software was not; this should not have happened. It became clear to us, then, that the consumer, for the most part, did not want to own product. It also became clear that the business, as it exists today, was not serving the marketplace well."

Fink pointed out that the retailer was over-burdened with product and that it was "too risky" to carry a full line of product.

"It is impossible for a dealer to make money today," said Fink. "He can't afford the inventory and breadth of stock that the consumer wants. In order to make money, a dealer must carry between 600-1000 titles out of the existing 3000 titles in the marketplace. However, who can afford to carry this amount of product when most of the business is with the top

50-100 titles?" Removing the burden of a heavy inventory from the retailer, by means of an all-rental plan, would eliminate the financial risk which presently jeopardizes all retailers, Fink said.

A rental scheme, according to Fink, would also insure that studios receive their fair share of the rental market, and he explained, "as the VCR population grows, and as the unauthorized rental of product grows, cassettes will become less valuable for distribution in other media, such as pay-TV, network TV and syndication. We believe that 80 to 90 percent of the people in the U.S. are in the habit of watching television, while only 15-20 percent go to a theatre to see a film. A security analyst told me that \$1.50 per capita was returned in theatres, 75¢ in home video, 35¢ for pay-TV and maybe as low as 10¢ for syndication. In terms of profitability, the home video market has edged itself between theatres and pay-TV. The copyright owner's interests must be safeguarded in order to make the distribution of this programming worthwhile."

Fink stated that the consumer will ultimately benefit most from an all-rental program because the consumer will have greater access to videocassettes since his retailer will be able to stock more product. "The consumer will be able to have low cost rental and product availability," Fink said.

Addressing the question of whether or not an all-rental program may promote piracy, Fink said, "there is no proof that piracy increases or decreases because of the method of selling or renting. A criminal will continue to be a criminal."

In order to dissipate consumer confusion regarding the all-rental program, WHV will be launching a massive advertising campaign using print and television. The campaign is entitled "If you've got it, flaunt it."

Video Visions *(Continued from page 21)*

Lost Ark," the copy read: "If you don't go to the movies, you won't see 'Raiders of the Lost Ark.'" In smaller print the ad notes, "Unavailable on network, cable television or cassettes." It's noteworthy that "Star Wars," also a Lucas film, has not been made available to the TV or home video market. Sue Trembley, marketing assistant for Lucasfilms, explained that the film campaign was intended to reflect Lucas' and Paramount's fight against piracy. . . . The California and Arizona Cable Television Associations have announced the 13th Annual Western Cable Television Show and Convention at the Disneyland Hotel in Anaheim, California, from December 2-4. The convention will focus on the need for more and varied choices in programming and services. . . . Time Inc. solidified its huge cable TV presence by agreeing to buy at least a 50 percent interest in the U.S.A. Network, the third largest advertiser-supported cable service. The other 50 percent, which is currently owned by Madison Square Garden, may be purchased by Paramount Pictures Corporation. Video services now represent Time's greatest source of revenues. . . . Cox Cable, the nation's fourth largest multi-system operator, has made a commitment to expand its affiliation with Showtime to achieve at least 150,000 Showtime subscribers by next year. Meanwhile, Dottie West will headline her own special Showtime feature with guest appearances by Kenny Rogers, and Dave Rowland & Sugar.

NEW RELEASES: Nostalgia Merchant has announced the following releases for this fall: The Laurel and Hardy films "The Bohemian Girl;" "A Chump At Oxford;" and "Laurel and Hardy Comedy Classics-Vol. 7." Other releases include the cult horror film "Night of the Living Dead;" and "Cartoon Parade #4." MGM/CBS Video has announced the following videocassette releases for the fall: "That's Entertainment, Pt. II;" "Abbott and Costello In Hollywood;" the Marx Brothers' "Day At the Races;" and "Go West;" "Soylent Green;" "Bells Are Ringing;" "The Great Caruso;" "Lolita;" "Tale of Two Cities;" "Night of the Iguana;" and "Little Women." Films from Lorimar scheduled for fall on MGM/CBS include: "Sea Wolves;" "Logan's Run;" "The Postman Always Rings Twice;" and "Helter Skelter." CBS/MGM are also releasing "Purlie;" "The Creation of a Ballet;" "The Horse That Played Center Field;" "Back Roads;" "No Nukes;" "Man on the Moon" (narrated by Walter Cronkite); and "Romeo and Juliet." Videodiscs scheduled in the fall release include: "The Big Red One;" "Brigadoon;" "Sunshine Boys;" "Coma;" "Treasure Island;" "Rio Lobo;" "Bells Are Ringing;" "Cousin, Cousine;" "No Nukes;" "Hi Infidelity;" "Day At the Races;" and "Back Roads."

MOVES: Alan Blumenthal has been named advertising director for RCA SelectaVision Videodiscs. . . . Sam R. Puelo has been appointed midwest regional manager for Magnetic Video.

On the Cover: 'Superman II'

■ This box-office hit depicts the "man of steel" overtaking super-powered villains who escape from their Phantom Zone prison.

The debut of "Superman II" in the home video market promises to stimulate the retail marketplace, but only on a rental basis. "Superman II" starts Warner Home Video's new all-rental program.

Nesmith Unveils Video Record



Michael Nesmith unveiled his first video record recently at a Video of Texas store in Dallas. Titled "Michael Nesmith in Elephant Parts," the work is now available on tape in VHS and Beta formats, and will soon be available as a laser disc. From left: Nesmith; Cathy Reece, manager of Western Video in Dallas; Craig Curtwright, president/owner of Video of Texas.

CBS Video at Racks

(Continued from page 3)

Sears. You can't build an industry on loose sand, and hopefully we'll be paving the way for other mass merchandisers."

In its joint venture with the distributors, CBS Video will act as a clearing house for orders. The company will credit distributors immediately after receipt of delivery invoices and then bill Sears. Video Trend's Gene Silverman explained, "CBS Video has pulled us all together cohesively, making it possible for four different operators to function individually under one corporate umbrella. They're providing the racks, they're billing Sears, and they will be rewarding our individual activities in our individual markets."

CBS Video has designed modules for the Sears stores which hold up to four cassettes of twenty titles. Some of the stores will have as many as four modules, and Mendelsohn projects that CBS Video will supply 140 units to dealers.

CBS Video will also be coordinating merchandising campaigns, according to Mendelsohn, and the four software manufacturers are expected to participate in local and in-store promotions.

The participation of mass merchandisers in the sale of video has been a topic of discussion among software manufacturers, especially since many of the major producers of pre-recorded videocassettes regard many video retailers as inexperienced. One software executive told *Record World*, "The established video specialty stores will always be an important venue for us, but there are too many weak links — too many fly-by-night outfits who don't know what they are doing. The home video market needs some clout and experience behind it, and the mass merchandisers may be able to supply this."

Marty Gold, president of Artec Distributing, commenting upon the role of mass merchandisers in video, said, "The mass merchandiser can unquestionably lend significant capital, as well as good locations and good management for the sale of video software, but large companies are frequently tough to deal with. A lot of flexibility is required in this business because it changes so rapidly. Systems have to be developed where changes can be quickly adopted. This is the major obstacle facing mass merchandisers and video." Under the CVE venture, Artec has been servicing 19 Sears stores for the past three weeks. "It's really too early to gauge how successful this is going to be," said Gold. "The results are just beginning to trickle in. Also, Sears is only handling the sale of cassettes, not rentals. If the market dictates that video is a rental only business, and the mass merchandisers doesn't respond to this, they are going to miss the market." Gold also noted, however, that "one can't open a 2000 store chain without a program" and that perhaps it was best that the mass merchandisers initially "walked instead of ran."

Record World learned, however, that Sears is currently studying a rental plan for their product, and may institute the program in the near future. A source commented that the plan was simple and would guarantee Sears a "healthy" profit margin.

Gold stated that he is currently servicing one of the Leechmere department stores, and noted that a Dedham store is now studying the feasibility of implementing a rental program. "If Leechmere begins renting," said Gold, "they will be the first mass merchandiser to become involved with rentals."

Video Trend's Silverman views Sears' involvement with video as a boon to the industry, and commented, "Sears is tremendously committed to the video business, from both a hardware and software end; they are committed to the entire video concept and will be merchandising large TV screens, video tape players and the RCA CED discplayer. The chain is going to create a great deal of attention to the video evolution which has taken place. The industry needs stabilization, and Sears can provide that stabilizing influence."

Video Trend started doing business with Sears only ten days ago, but preliminary feedback, according to Silverman, has been encouraging. "I've been on the phone with the staff personnel of the stores," said Silverman, "and there is a tremendous amount of excitement regarding the product." Silverman also noted that the chain was "flexible enough" to incorporate a rental program if necessary.

Video Trend is servicing seven Sears stores, but Silverman noted that the number of stores may grow. "Coincidentally, four of the stores we are servicing happen to be in the top-ten of Sears' biggest volume stores," he added.

Meanwhile, Pickwick has already installed "Video Works" display units in Sears stores throughout the country, but Mendelsohn, as well as other industry spokesmen, believe that Pickwick has been highly cautious and therefore non-committal in its testing.

Magnetic Video Receives ITA Awards



Jack Dreyer, vice president and general manager of the consumer products division of Magnetic Video Corp. (left) and Phillip Myers, director of public relations for Magnetic Video Corp. (right), are shown accepting plaques representing nine new International Tape/Disc Association (ITA) Million Dollar Golden Videocassette awards from Henry Brief, executive vice president of the ITA. Each ITA award symbolizes the audited sale of more than \$1 million at list price of a pre-recorded videocassette program. The most recent nine awards were for the following titles: "The Graduate," "The King and I," "The Omen," "The Fog," "Young Frankenstein," "The Black Stallion," "The Pink Panther," "Raise the Titanic" and "Saturn III."

Eagle Duplication Center Servicing Home Video and Industrial Markets

By ELIOT SEKULER

■ LOS ANGELES—Since opening its doors in mid-June, Eagle Duplication Center in Costa Mesa, southern California's newest videocassette duplication plant, has been servicing a variety of industrial and home video accounts, and plans are currently under way for the plant to gear up its facilities for stereo Dolby B production.

According to marketing vice president Nick Sorheim, the growing music video market, the introduction of the Akai stereo VHS recorder and Matsushita's plans for the introduction of new stereo hardware systems make the conversion to stereo production attractive, if not necessary, to a duplication facility such as Eagle. "There's a lot of hardware involved," said Sorheim, predicting that the facility would be producing stereo videocassettes sometime this fall. Currently, Eagle Duplication Center operates 200 VHS and 50 Beta machines, giving the plant a total capacity of approximately 3000 cassettes per day.

Eagle Duplication Center handles production for such independent home video lines as Video Gems and Capital Home Video. Negotiations for the firm to begin duplication work for two studio-affiliated, major home video manufacturers will be finalized shortly, according to Sorheim, who claimed that "it's just a matter of the final signatures on our contracts."

In addition to providing duplication services for home video manufacturers, Eagle Duplication Center handles a number of industrial accounts, duplicating 1/2-inch and 3/4-inch training and point of purchase cassettes for such firms as Beckman Instruments, an aerospace firm, and Zero Industries, a manufacturer of camera cases.

Sorheim, whose background includes stints in broadcast journalism and video production, expects his firm

to expand into the European PAL market shortly, and he is hopeful that Eagle Duplication will have 1000 VCRs in full-time operation by year's end, which would make the firm one of the largest independent duplication companies in the west. By comparison, U.S. Video, one of the company's largest competitors, is presently operating approximately 400 Beta and VHS cassette machines in its two plants in Hollywood and Burbank.

Start-up costs for Eagle Duplication Center were estimated by Sorheim at between \$1.5 million and \$1.75 million. The costs of converting the operation to stereo will be "considerable," he said.

Creative Factor Taps Five Salespeople

■ HOLLYWOOD—The Creative Factor has added five salespeople to its new Video Marketing Division, according to general sales manager John Ahrens. Geno Cioe, Philip Fond, Richard Crockett, Ray Broedel and Chet Miller are all currently on the road selling The Creative Factor's new in-room video network to local advertisers.

Under terms of the joint venture with Hilton Hotels Corp., The Creative Factor is producing original twelve-minute video programs for each one of Hilton's forty-eight owned and operated hotels.

SelectaVision Backs CX

(Continued from page 3)

announced that it will use the CX process in the manufacturing of its stereo videodiscs next year.

Commenting on RCA's endorsement of the CX system, Leslie said, "This move is a significant step in establishing CX as a standard of sound quality for the videodisc industry. We expect that CX will become the standard of audio quality for 'CED' videodiscs."

Epic/Sony Names Tsutsumi

■ NEW YORK—Shugo Matsuo, managing director, Epic/Sony, has announced the appointment of Terry Tsutsumi to the position of general manager, International A&R, Epic/Sony. He replaces Hiro Ishikawa, who has been appointed general manager of the Video Software department which has been formed by CBS/Sony.

MCA Taps Calle

■ LOS ANGELES—Sam Calle has been named head of national singles secondary promotion for MCA Records, according to Pat Pipolo, vice president of promotion for the label.

Video Music Notes

By ELIOT SEKULER

■ VIDEO KILT THE RADIO STAR: Scotland Video, a new video music production company, will begin work this month on its first full-length video album, a 35-to-40 minute program of dance-oriented material titled "Party Crackers." The program will consist of a series of musical vignettes written, designed and co-directed by Edinburgh native **Jesse Rae**, who was most recently responsible for the creation of the innovative clip "Rusha," which was choreographed by **Wendy Biller** and features the hypnotic dancing of ballerina **Tracy Goza**, a 15-year-old member of the New York City Ballet. "Rusha" achieved a measure of notoriety via its circulation in a handful of New York and Los Angeles video clubs and another Rae video piece, "Desire," received strong audience reaction when programmed some months ago on HBO's "Video Jukebox." The audio portion of the latter piece is being released by the U.K.'s Radialchoice Records as a single and the video clip is being utilized by that label for promo purposes in Britain.

According to Scotland Video's executive director, **Steve Saporta**, the firm is currently finalizing a deal with a major label for Jesse Rae as a video music artist. When the deal comes to pass, it very well may be the first such arrangement to come about in the burgeoning video music field. Other personalities who figure into the Scotland Video operation include promo director **Keith Garde** and **Sal Vasi**, a principal of the firm and one of the company's staff producers. Scotland Video has offices at 923 5th Avenue in NYC and will utilize the video facilities of **Todd Rundgren's** Utopia studio. "We love the work they do and Jesse has a personal relationship with their editor, **Woody Wilson**," says Saporta.

WITH EVERYTHING ON IT: **Kim Carnes**, whose "Bette Davis Eyes" and "Draw Of The Cards" were both the subjects of excellent **Russell Mulcahey** video clips, is said to be writing her new album, "The Thrill Of The Grill," with an eye towards the production of a video album. The title song concerns a waitress in an all-night cafe and was recently previewed on NBC's "Tomorrow Show." Mulcahey is reportedly set to direct the video clip.

AND UP NORTH: San Francisco's Ralph Records, an operation that takes pride in the obscurity of its meticulously well-crafted audio/video projects, is currently in the throes of producing a video piece loosely based on the exploits of infamous northern California kidnapper **Ken Parnell**. It may be recalled that Parnell kidnapped a couple of young boys not for purposes of ransom or molestation, but merely for companionship, or so it was recounted in a flurry of newspaper articles that appeared a year ago. The Parnell saga will be coupled with songs that were on **Renaldo and the Loaf's** recent Ralph Records LP, but according to in-house filmmaker **Graham Whiffler**, there's no real substance in the group's lyrics that ties in directly with the kidnapping case. The project makes about as much sense as any other Ralph Records endeavor, and after viewing the sets, this column can fearlessly predict that the clip will be as much fun as any of Whiffler's other productions, which have included the fabulously eccentric pieces he's done for the **Residents**, **Tuxedomoon** and **Snakefinger**. For anyone with an interest in video music, Whiffler's work is well worth checking out.

WHAT MAKES A LEGEND MOST: While "Let It Be" continues to enjoy excellent sales as a home video cassette, Media Home Entertainment is readying the release of "Magical Mystery Tour" and expects to have the film in stores this month. Meanwhile, **Kramer-Rocklen Studios** is busy readying the theatrical re-release of "A Hard Day's Night" and it appears certain that that film, too will find its way to the home market shortly. Even non-musical **Beatles** material is enjoying excellent sales; the primarily how-to oriented Karl Video Corporation has found its greatest commercial success with "John Lennon: An Interview With a Legend," a Video Pick in last week's *Record World*. The Lennon tape was excerpted from an edition of **Tom Snyder's** "Tomorrow Show" and features a lengthy interview with Lennon and shorter talks with columnist **Lisa Robinson** and producer **Jack Douglas**, who offers an insight into the late **Beatle's** last days in the studio.

IN THE WORKS: Cleo Award-winning director **Jack Cole** is shooting two clips for **Al Jarreau** — "Roof Garden" and "We're In This Love Together" — with **Dave Friese** producing and Warner Bros.' **Jo Bergman** serving as executive producer. Both clips will be conceptual pieces and will feature 14 dancers choreographed by **Arlene Erb**. The shoot is taking place at the L.A. Ballet Company with post-production work scheduled at Jerry Webb and Associates . . . At EMI-America, **Clay Baxter** has hired **Keefco** to produce a **Ronnie Laws** clip, "I'm Staying Awake," and has arranged for **David Mallet** to direct **Marty Balin's** "Atlanta Lady," the follow-up single to "Hearts." Also at EMI-America, plans are afoot for the firm to produce an hour-long video album on the **Dirt Band**; no production company has yet been chosen . . . **Frank Zappa** has reportedly set **Gowers-Fields-Flattery** to produce his next video project. The latter firm's live **Air Supply** shoot, which was to have taken place at the band's recent gig at L.A.'s Greek Theatre, was thwarted by monumental union problems. Apparently, the stagehands union stepped in at the very last minute with demands for large sums of money, described by some sources as "nothing less than extortion." Rather than meet the union's demand, the various parties involved decided to reschedule the video shoot for a later date in the midwest.

WEA Intl.'s Rental Plan To Be World-Wide By '82

By ELIOT SEKULER

■ LOS ANGELES—WEA International hopes to implement its video rental-only policy on a world-wide basis by the middle of 1982, according to the company's vice president, video, **Lee Mendel**. The plan, which "is just beginning to get underway" in the U.K. and South Africa, is expected to go into effect sometime in October in such other territories as Sweden, Denmark, Germany, Austria, Holland, Belgium, France and the Republic of Ireland. Although initial reaction to the program in the U.K., where its implementation was announced recently, was described by Mendel as "better than good," any speculation regarding the reception that would greet the program elsewhere would be premature, according to the WEA executive.

WEA International decided to launch the rental program after making a determination that between 70 and 95 percent of video revenues were derived from rentals. "We've found that our income has been suffering and that we're not getting a fair share of the rental market," said Mendel. "And we certainly know that sales of software have not paralleled hardware sales," he added.

Mendel was reluctant to discuss the specifics of the WEA International rental plans, and emphasized that specifics of the market-to-market schemes would be tailored to the needs of each territory, although, he said, "the philosophy will be the same." In every market, licenses will be granted for month-long periods with varying periods of extension. WEA will charge on the basis of rental periods, rather than on a commission-per-rental basis.

The question confronted by WEA International's video operation during the past months, according to Mendel, has been the same issue that has been widely debated by every domestic video manufacturer, many of whom have found that consumers are reluctant to accept various configurations of video software as collectible items. "We question whether the average consumer would prefer to spend

\$77.00 or \$55.00 for a film they can watch at their total convenience as opposed to going down to the corner — and we hope that will be the case — to spend five dollars or seven dollars to see the same film that night or have it ordered for their viewing one day later," said Mendel.

"It's more of a matter of perceived value than a matter of perceived cost," Mendel assessed. "People are renting videocassettes," he pointed out, despite the substantially lower prices that are charged for the purchase of software in disc formats. "I'm not sure how often the average customer may want to read 'Oliver Twist' for example, and by the same token, I'm not sure how much you'd want to pay to have films available to you on a permanent basis to view at your leisure. At this point, we just don't know," Mendel said.

The WEA International video plan has been on the firm's drawing board for an undisclosed but considerable period of time, Mendel conceded. "Putting a rental market into place takes considerable time and planning," said Mendel. "We've been working on these plans for the better part of a year, and we've had four or five meetings in Europe to discuss rental policies."

As is the case in the U.S., the majority of video software business in Europe is concentrated in the hands of video software specialists. Record retail outlets account for a small but expanding portion of video sales/rentals. Mendel asserted that WEA is comfortable with that arrangement of the market place. "We're in business to make video software available wherever the customer wishes to rent it," he said. "We're not necessarily in business to convert music stores to video sales." Mendel envisions the emergence of retail video entertainment centers throughout the world where a variety of video hardware and software products are sold or rented. "I would hope that music retailers would see the practicality of taking on that involvement but we're not out to proselytize," said Mendel.

Special Night in Los Angeles



Chrysalis recording group the Specials recently performed at the Perkins Place in Los Angeles on the final leg of their U.S. tour. From left: Jeff Aldrich, VP, A & R and artist development, Chrysalis; Terri Hall and Neville Staples, of the Specials; Jack Forsythe, VP, promotion, Chrysalis; Lynval Golding, Specials; Chrysalis president Sal Licata; (seated) Horace Panter, Specials.

Radio Replay

By PHIL DIMAURO

■ THE CITY OF BROTHERLY COUNTRY: After 15 years of playing the hits, WFIL, Philadelphia, switched to a country music format on Friday (4). Program director **Dean Tyler** told Radio Replay that the decision to switch was based on a recognition of a trend in the market that he generalized to the entire nation. "Adult contemporary, top 40, contemporary hit radio on AM — whatever you call it, it's rapidly coming to a close," said Tyler. "Even the AM stations that are doing relatively well are fading. Look at WIP in Philly, WHDH, Boston, WBZ (Boston) — around the country, it's very difficult to be competitive with music that FM is pounding away with much better quality. Country, on the other hand, doesn't require as much fidelity simply because it's mostly lyric."

Tyler feels that 'FIL has found the perfect gap to fill in the market. Its only current country AM competition, WRCP, doesn't have WFIL's powerful signal, while the country FM, WUSL, is 'FIL's sister station. The FM's favorable early returns on its format change during the summer only fueled the decision to go country on AM.

Tyler said WFIL would be a "hit oriented country" station, "with some classics going back through the seventies and beyond in some instances, but primarily, we'll concentrate on the more contemporary, more recent country music." The station will be "high profile, personality oriented" with a high level of activity in on-air contests and promotions. WMAQ, Chicago and WHN, New York were two stations Tyler listed as comparable.

According to Tyler, 14 to 15 percent of the nation's listenership now tunes in to country, and where new country signals have been introduced into markets, he said his findings have been that the market was expanded rather than fragmented. In other words, country's share is growing.

IN THE AIR: The NBC Radio Network has signed a letter of intent with Scientific-Atlanta for the manufacture of satellite earth stations. With NBC's current affiliates, that would mean erecting about 600 earth stations for future satellite hookups, not including affiliates of the new satellite networks that NBC is expected to unveil within the next two weeks.

MOVES: KULF, Houston, has hired **George Cooper** as PD. He leaves WLW, Cincinnati to take the post . . . **Paul O'Brien** has been promoted to operations director for WUBE AM and FM in Cincinnati, where he formerly held the title of PD. WUBE AM and FM MD **Duke Hamilton** has been named PD of the FM station, while air personality **Mike McCoy** takes the PD post for the AM station . . . **Don Paul Pirwitz**, PD for KTTS, Springfield, Mo., has been named group program director for the station's chain, Great Empire Broadcasting . . . **Pat Pantolini** has been named director of creative services for ABC Radio Enterprises, moving over from a position with the same title at WABC, New York . . . **Richard J. Lorenzo** has been named director of programming and research for Richard A. Foreman Associates. He comes from WWYZ, Hartford . . . **Paul Sebastian** has been named operations manager for KCKN AM and FM, Kansas City. He was most recently at WKTM, Charleston, S.C. . . . **Michael Picozzi**, who left morning drive at WMMR, Philadelphia last June, has been hired by WYSP in Philly to take over the morning shift. According to Picozzi, telephone calls from listeners inquiring about him, which WYSP broadcast, convinced him to go on the air at the station.

AN AMERICAN WOLFMAN IN LONDON: In 1964, when the British unions' "needle time" regulations kept the amount of rock 'n' roll (and other kinds of music) that could be played by the British Broadcasting Corporation to a ridiculous minimum, an enterprising fellow named **Ronan O'Rahilly** launched Radio Caroline, the first of the British "pirate" stations, which broadcast from a ship docked offshore in defiance of the law. Other pirate radio vessels soon sprang up (notably Radio London), and had a lot to do with creating the British rock phenomenon of the 1960s.

The government closed the pirates down after awhile, but Radio Caroline was the toughest to break. Eventually, an expansion of the BBC and the introduction of stations like Capitol Radio in England stopped the pirates by satisfying the demand that made the pirates popular in the first place.

At a press conference in New York last Thursday (2), the official revival of Radio Caroline (which had continued in a limited form in the 1970s) was announced. **Wolfman Jack** is the first official air personality; while he will actually live on the new ship for a week beginning in October, his subsequent programs will be taped.

Other air personalities are yet to be revealed, but **Johnny Walker**, one of Caroline's most popular voices in its heyday, is expected to be one of them. Walker has most recently been on the air at WHFS, Washington, a station with a reputation for playing more new rock and a broader range of music than most AORs.

The new Caroline cannot air British advertisements, but the law allows it to sell to international advertisers, who are currently being handled by the Major Market Radio Sales rep firm. The new pitch on the station revolves around sixties nostalgia appeal: the new ship, for instance, has been christened *Imagine*, after the John Lennon song, and the international market which the signal will cover has been dubbed the *Imagine Nation*.

It was difficult to get a clear idea of what Caroline's format will be. While the Wolfman invoked terms like "peace, love, fun and romance" to describe the station's contribution, he and other representatives cautioned that there would be nothing "political" about the station's stance. Why that comment was necessary, we don't know. Some of the music that's popular in Britain today has a political message, and if Caroline intends to play the hits, they'll have to consider songs like the *Specials'* "Ghost Town."

(Continued on page 47)

Kim Carnes at The Savoy



EMI-America recording artist **Kim Carnes** is currently on a national tour in support of her album "Mistaken Identity." Pictured at a party in her honor following two performances at the Savoy in New York City are, from left: **John & Joanna Hall**, **Gary Gersh**, director of talent acquisition EMI/Liberty, **Kim Carnes**, **Don Grierson**, vice president of A&R EMI/Liberty, **Ira Derfler**, district manager NY Capitol/EMI, **Mavis Mackoff Brodey**, northeast regional album promotion manager EMI/Liberty.



"Boss! The plane! The plane!"

Record World Album Airplay

SEPTEMBER 12, 1981

FLASHMAKER

THE INNOCENT AGE
DAN FOGELBERG
Full Moon/Epic

Dan Fogelberg



The Innocent
Age

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

WNEW-FM/NEW YORK

ADDS:
DAN FOGELBERG — Full Moon/
Epic
FOUR TOPS — Cosablanca
HALL & OATES — RCA
BILLY JOEL (single) — Col
LITTLE RIVER BAND — Capitol
NILS LOFGREN — Backstreet/MCA
MEAT LOAF — Epic/Cleve. Int'l
RED RIDER — Capitol
RIOT — Elektra
BOB SEGER (single) — Capitol
HEAVY ACTION:
ROLLING STONES — Rolling Stones
KINKS — Arista
GO-GO'S — I.R.S.
HALL & OATES — RCA
STEVIE NICKS — Modern
SQUEEZE — A&M
MEAT LOAF — Epic/Cleve. Int'l
ELO — Jet
FOREIGNER — Atlantic
PRETENDERS — Sire

WBCN-FM/BOSTON

ADDS:
CHILLIWACK — Millennium
HALL & OATES — RCA
DONNIE IRIS — MCA
BRIAN JOHNSON — MCA
NILS LOFGREN — Backstreet/MCA
MEAT LOAF — Epic/Cleve. Int'l
BOB SEGER (single) — Capitol
HEAVY ACTION:
ROLLING STONES — Rolling Stones
STEVIE NICKS — Modern
PRETENDERS — Sire
KINKS — Arista
BILLY SQUIER — Capitol
GO-GO'S — I.R.S.
ICEHOUSE — Chrysalis
ZZ TOP — WB
JOURNEY — Col
HALL & OATES — RCA

WCOZ-FM/BOSTON

ADDS:
BOB SEGER (single) — Capitol
RICK SPRINGFIELD — RCA
TRIUMPH — RCA
HEAVY ACTION (in alphabetical order):
PAT BENATAR — Chrysalis
DANNY JOE BROWN — Epic
FOREIGNER — Atlantic
JOURNEY — Col
KINKS — Arista
JOE PERRY PROJECT — Col
RED RIDER — Capitol
ROLLING STONES — Rolling Stones
SHOOTING STAR — Virgin/Epic
BILLY SQUIER — Capitol

WLIR-FM/LONG ISLAND

ADDS:
BRYAN ADAMS — A&M
DIRT BAND — Liberty
DAN FOGELBERG — Full Moon/
Epic
GRATEFUL DEAD — Arista
HALL & OATES — RCA
DONNIE IRIS — MCA
LITTLE RIVER BAND — Capitol
MEAT LOAF — Epic/Cleve. Int'l
BOB SEGER (single) — Capitol
RONNIE WOOD — Col
HEAVY ACTION:
ROLLING STONES — Rolling Stones
PAT BENATAR — Chrysalis
BILLY SQUIER — Capitol
PRETENDERS — Sire
KINKS — Arista
HALL & OATES — RCA

GO-GO'S — A&M
STEVIE NICKS — Modern
BLUE OYSTER CULT — Col
JOURNEY — Col

WPLR-FM/NEW HAVEN

ADDS:
DIRT BAND — Liberty
BOB DYLAN — Col
DAN FOGELBERG — Full Moon/
Epic
GENESIS (import single) — Charisma
HALL & OATES — RCA
LITTLE RIVER BAND — Capitol
PABLO CRUISE — A&M
POCO — MCA
RED RIDER — Capitol
SHOOTING STAR — Virgin/Epic
HEAVY ACTION (in alphabetical order):
PAT BENATAR — Chrysalis
BLUE OYSTER CULT — Col
FOGHAT — Bearsville
FOREIGNER — Atlantic
HEAVY METAL (soundtrack) — Full
Moon/Asylum
JOURNEY — Col
MOODY BLUES — Threshold
STEVIE NICKS — Modern
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
ROLLING STONES — Rolling Stones

WCCC-FM/HARTFORD

ADDS:
DONNIE IRIS — MCA
BILLY JOEL (single) — Col
MEAT LOAF — Epic/Cleve. Int'l
BOB SEGER (single) — Capitol
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
JOURNEY — Col
PAT BENATAR — Chrysalis
STEVIE NICKS — Modern
BLUE OYSTER CULT — Col
HEAVY METAL (soundtrack) — Full
Moon/Asylum
ZZ TOP — WB
TUBES — Capitol
DIESEL — Regency

WBLM-FM/MAINE

ADDS:
KINKS — Arista
BOB SEGER (single) — Capitol
TRIUMPH — RCA
HEAVY ACTION:
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
JOURNEY — Col
BILLY SQUIER — Capitol
GARY O' — Capitol
DANNY JOE BROWN — Epic
HEAVY METAL (soundtrack) — Full
Moon/Asylum
STEVIE NICKS — Modern
MICHAEL STANLEY BAND —
EMI-America
ROLLING STONES — Rolling Stones

WQBK-FM/ALBANY

ADDS:
ATLANTA RHYTHM SECTION —
Col
DAN FOGELBERG — Full Moon/
Epic
GRATEFUL DEAD — Arista
HALL & OATES — RCA
BILLY JOEL (single) — Col
MEAT LOAF — Epic/Cleve. Int'l
IGGY POP — Aristo

BOB SEGER (single) — Capitol
GIL SCOTT-HERON — Aristo
RONNIE WOOD — Col
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GO-GO'S — I.R.S.
PRETENDERS — Sire
KINKS — Aristo
GENESIS (import single) — Charisma
RAMONES — Sire
ZZ TOP — WB
STEVIE NICKS — Modern
IAN HUNTER — Chrysalis
RICKIE LEE JONES — WB

WAQX-FM/SYRACUSE

ADDS:
DAN FOGELBERG — Full Moon/
Epic
GENESIS (import single) — Charisma
GRATEFUL DEAD — Arista
HALL & OATES — RCA
BILLY JOEL (single) — Col
KINGS — Elektra
LITTLE RIVER BAND — Capitol
MEAT LOAF — Epic/Cleve. Int'l
BOB SEGER (single) — Capitol
HEAVY ACTION:
STEVIE NICKS — Modern
ROLLING STONES — Rolling Stones
JOURNEY — Col
DAN FOGELBERG — Full Moon/
Epic
PAT BENATAR — Chrysalis
FOREIGNER — Atlantic
GRATEFUL DEAD — Arista
GENESIS (import single) — Charisma
BOB SEGER (single) — Capitol

WOUR-FM/UTICA

ADDS:
DAN FOGELBERG — Full Moon/
Epic
KINGS — Elektra
NILS LOFGREN — Backstreet/MCA
MEAT LOAF — Epic/Cleve. Int'l
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
JOURNEY — Col
MOODY BLUES — Threshold
PAT BENATAR — Chrysalis
SILVER CONDOR — Col
DIESEL — Regency
BLUE OYSTER CULT — Col
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
RANDY VANWARMER — Bearsville

WMMR-FM/PHILADELPHIA

ADDS:
GRATEFUL DEAD — Arista
HALL & OATES — RCA
DONNIE IRIS — MCA
BILLY JOEL (single) — Col
KIX — Atlantic
LITTLE RIVER BAND — Capitol
NILS LOFGREN — Backstreet/MCA
MEAT LOAF — Epic/Cleve. Int'l
BOB SEGER (single) — Capitol
TYCOON — Arista

HEAVY ACTION:
ROLLING STONES — Rolling Stones
PRETENDERS — Sire
STEVIE NICKS — Modern
FOREIGNER — Atlantic
KINKS — Arista
BLUE OYSTER CULT — Col
PAT BENATAR — Chrysalis
ELO — Jet
JOURNEY — Col
SQUEEZE — A&M

WHFS-FM/WASHINGTON

ADDS:
HITMEN — Col
DONNIE IRIS — MCA
KINKS — Arista
NILS LOFGREN — Backstreet/MCA
GIL SCOTT-HERON — Arista
SPANDAU BALLET — Chrysalis
TOM VERLAINE — WB
WALL OF VOODOO — I.R.S.
HEAVY ACTION:
PRETENDERS — Sire
ROLLING STONES — Rolling Stones
RICKIE LEE JONES — WB
SQUEEZE — A&M
LITTLE FEAT — WB
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
GO-GO'S — I.R.S.
JOE JACKSON — A&M
PSYCHEDELIC FURS — Col
KRAFTWERK — WB

WKLS-FM/ATLANTA

ADDS:
ATLANTA RHYTHM SECTION —
Col
DAN FOGELBERG — Full Moon/
Epic
BILLY JOEL (single) — Col
BRIAN JOHNSON — MCA
LITTLE RIVER BAND — Capitol
MEAT LOAF — Epic/Cleve. Int'l
BOB SEGER (single) — Capitol
HEAVY ACTION:
FOREIGNER — Atlantic
JOURNEY — Col
STEVIE NICKS — Modern
HEAVY METAL (soundtrack) — Full
Moon/Asylum
PAT BENATAR — Chrysalis
MOODY BLUES — Threshold
ELO — Jet
ZZ TOP — WB
RICK SPRINGFIELD — RCA
BLACKFOOT — Atco

WYMX-FM/AUGUSTA

ADDS:
ATLANTA RHYTHM SECTION —
Col
ELO — Jet
DAN FOGELBERG — Full Moon/
Epic
GRINDER SWITCH — Robox
LITTLE RIVER BAND — Capitol
BOB SEGER (single) — Capitol
HEAVY ACTION:
ROLLING STONES — Rolling Stones
MOODY BLUES — Threshold
STEVIE NICKS — Modern
FOREIGNER — Atlantic
JOURNEY — Col
HEAVY METAL (soundtrack) — Full
Moon/Asylum
ZZ TOP — WB
ALLMAN BROTHERS — Arista
PAT BENATAR — Chrysalis
GARY WRIGHT — WB

WSHE-FM/FT. LAUDERDALE

ADDS:
LITTLE RIVER BAND — Capitol
MEAT LOAF — Epic/Cleve. Int'l
POLICE LIVE (12") — A&M
BOB SEGER (12") — Capitol
TRIUMPH — RCA
HEAVY ACTION:
ZZ TOP — WB
ROLLING STONES — Rolling Stones

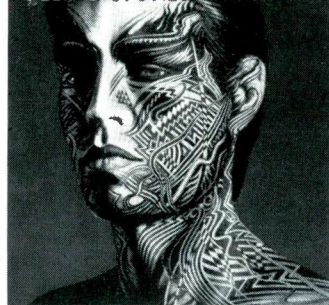
MOST ADDED

TRYIN' TO LIVE MY LIFE WITHOUT YOU
(single) — Bob Seger — Capitol (25)
THE INNOCENT AGE — Dan Fogelberg —
Full Moon / Epic (17)
DEAD RINGER — Meat Loaf — Epic / Cleve.
Int'l (15)
TIME EXPOSURE — Little River Band —
Capitol (13)
KING COOL — Donnie Iris — MCA (12)
PRIVATE EYES — Daryl Hall and John
Oates — RCA (11)
QUINELLA — Atlanta Rhythm Section — Columbia (11)
ALLIED FORCES — Triumph — RCA (10)
NIGHT FADES AWAY — Nils Lofgren — MCA (10)

TOP AIRPLAY

TATTOO YOU
ROLLING STONES
Rolling Stones

ROLLING STONES — TATTOO YOU



MOST AIRPLAY

TATTOO YOU — Rolling Stones — Rolling
Stones (32)
4 — Foreigner — Atlantic (29)
PRECIOUS TIME — Pat Benatar — Chrysalis
(27)
BELLA DONNA — Stevie Nicks — Modern (26)
ESCAPE — Journey — Columbia (23)
EL LOCO — ZZ Top — WB (16)
FIRE OF UNKNOWN ORIGIN — Blue Oyster
Cult — Columbia (13)
TIME — ELO — Jet (13)
DON'T SAY NO — Billy Squier — Capitol (12)
PRETENDERS II — Sire (12)

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

JOURNEY — Col
PAT BENATAR — Chrysalis
FOREIGNER — Atlantic
VAN HALEN — WB
OZZY OSBOURNE — Jet
STEVIE NICKS — Modern
MOODY BLUES — Threshold
KINKS — Aristo

WMMS-FM / CLEVELAND

ADDS:
ALICE COOPER — WB
DAN FOGELBERG — Full Moon/
Epic
DONNIE IRIS — MCA
BILLY JOEL (single) — Col
NILS LOFGREN — Backstreet / MCA
MEAT LOAF — Epic / Cleve. Int'l
NOVO COMBO — Polydor
BOB SEGER (single) — Capitol
TRIUMPH — RCA
WHITFORD / ST. HOLMES — Col
HEAVY ACTION:
MICHAEL STANLEY BAND —
EMI-America
STEVIE NICKS — Modern
PAT BENATAR — Chrysalis
ROLLING STONES — Rolling Stones
PRETENDERS — Sire
FOREIGNER — Atlantic
JOURNEY — Col
ZZ TOP — WB
ELO — Jet
IAN HUNTER — Chrysalis

WABX-FM / DETROIT

ADDS:
DONNIE IRIS — MCA
RICKIE LEE JONES — WB
HEAVY ACTION:
PAT BENATAR — Chrysalis
JOURNEY — Col
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
STEVIE NICKS — Modern
ELO — Jet
PRETENDERS — Sire
ZZ TOP — WB
BILLY SQUIER — Capitol
BLUE OYSTER CULT — Col

Y95-FM / ROCKFORD

ADDS:
ATLANTA RHYTHM SECTION —
Col
DAN FOGELBERG — Full Moon/
Epic
DONNIE IRIS — MCA
BRIAN JOHNSON — MCA
KINGS — Elektra/
KIX — Atlantic
MEAT LOAF — Epic / Cleve. Int'l
SURVIVOR — Virgin / Epic
HEAVY ACTION:
JOURNEY — Col
FOREIGNER — Atlantic
ROLLING STONES — Rolling Stones
PAT BENATAR — Chrysalis
STEVIE NICKS — Modern
HEAVY METAL (soundtrack) — Full
Moon / Asylum
ELO — Jet
DEF LEPPARD — Mercury
BLUE OYSTER CULT — Col
BLACKFOOT — Atco

WLUP-FM / CHICAGO

ADDS:
ALLMAN BROTHERS — Arista
KINKS — Arista
BOB SEGER (single) — Capitol
SURVIVOR — Scotti Bros.
RICK SPRINGFIELD — RCA
TRIUMPH — RCA

HEAVY ACTION:
BILLY SQUIER — Capitol
DANNY JOE BROWN — Epic
ROLLING STONES — Rolling Stones
DON FELDER (single) — Full Moon/
Asylum
DEF LEPPARD — Mercury
PAT BENATAR — Chrysalis
JOURNEY — Col
RIOT — Elektro
FOREIGNER — Atlantic
LOOK — Plostic

KSHE-FM / ST. LOUIS

ADDS:
ATLANTA RHYTHM SECTION —
Col
DAN FOGELBERG — Full Moon/
Epic
LITTLE RIVER BAND — Capitol
MEAT LOAF — Epic / Cleve. Int'l
BOB SEGER (single) — Capitol
SURVIVOR — Scotti Bros.
BILLY THORPE — Pasho
HEAVY ACTION:
JOURNEY — Col
FOREIGNER — Atlantic
ROLLING STONES — Rolling Stones
MICHAEL STANLEY — EMI-America
PAT BENATAR — Chrysalis
ZZ TOP — WB
ELO — Jet
PETER FRAMPTON — A&M
HEAVY METAL (soundtrack) — Full
Moon / Asylum
STEVIE NICKS — Modern

WQFM-FM / MILWAUKEE

ADDS:
ATLANTA RHYTHM SECTION —
Col
DAN FOGELBERG — Full Moon/
Epic
GARY O' — Capitol
GENESIS (import single) — Charisma
BOB SEGER (single) — Capitol
SURVIVOR — Scotti Bros.
HEAVY ACTION:
ROLLING STONES — Rolling Stones
JOURNEY — Col
SHOOTING STAR — Virgin / Epic
FOREIGNER — Atlantic
BILLY SQUIER — Capitol
PAT BENATAR — Chrysalis
STEVIE NICKS — Modern
HEAVY METAL (soundtrack) — Full
Moon / Asylum
DEF LEPPARD — Mercury
JEFFERSON STARSHIP — Grunt

KTXQ-FM / DALLAS

ADDS:
BRYAN ADAMS — A&M
CHILLWACK — Millennium
BRIAN JOHNSON — MCA
KINKS — Aristo
BOB SEGER (single) — Capitol
TRIUMPH — RCA
WHITFORD / ST. HOLMES — Col
HEAVY ACTION:
JOURNEY — Col
FOREIGNER — Atlantic
GREG KIHN — Beserkley
STEVIE NICKS — Modern
ZZ TOP — WB
MOODY BLUES — Threshold
SILVER CONDOR — Col
BILLY SQUIER — Capitol
PAT BENATAR — Chrysalis
FOGHAT — WB

KL0L-FM / HOUSTON

ADDS:
BOB SEGER (single) — Capitol

HEAVY ACTION:
FOREIGNER — Atlantic
JOURNEY — Col
PAT BENATAR — Chrysalis
BLUE OYSTER CULT — Col
ZZ TOP — WB
STEVIE NICKS — Modern
HEAVY METAL (soundtrack) — Full
Moon / Asylum
ROLLING STONES — Rolling Stones
MICHAEL STANLEY — EMI-America
TALENT 'N' TEXAS — Local

KLBJ-FM / AUSTIN

ADDS:
ATLANTA RHYTHM SECTION —
Col
JOE "KING" CARRASCO —
Hannibal
DAN FOGELBERG — Full Moon/
Epic
DONNIE IRIS — MCA
MEAT LOAF — Epic / Cleve. Int'l
BOB SEGER (single) — Capitol
WHITFORD / ST. HOLMES — Col
HEAVY ACTION:
RICKIE LEE JONES — WB
ROLLING STONES — Rolling Stones
PAT BENATAR — Chrysalis
FOREIGNER — Atlantic
ZZ TOP — WB
JOURNEY — Col
STEVIE NICKS — Modern
ALLMAN BROTHERS — Aristo
ELO — Jet
PRETENDERS — Sire

KBPI-FM / DENVER

ADDS:
DAN FOGELBERG — Full Moon/
Epic
LITTLE RIVER BAND — Capitol
ZZ TOP — WB
HEAVY ACTION:
JOURNEY — Col
MOODY BLUES — Threshold
PAT BENATAR — Chrysalis
38 SPECIAL — A&M
BLUE OYSTER CULT — Col
FOREIGNER — Atlantic
STEVIE NICKS — Modern
HEAVY METAL (soundtrack) — Full
Moon / Asylum
ELO — Jet
BALANCE — Portrait

KFML-AM / DENVER

ADDS:
DAN FOGELBERG — Full Moon/
Epic
GRATEFUL DEAD — Arista
HALL & OATES — RCA
HITMEN — Col
KINGS — Elektra
LITTLE RIVER BAND — Capitol
NILS LOFGREN — Backstreet / MCA
MAYDAY — MCA
TIM WEISBERG — MCA
RONNIE WOOD — Col
HEAVY ACTION:
ROLLING STONES — Rolling Stones
BOB DYLAN — Col
TIM CURRY — A&M
RICKIE LEE JONES — WB
MOODY BLUES — Threshold
SINCEROS — Col
CAMEL — Passport
ELO — Jet
JOE JACKSON — A&M
JON & VANGELIS — Polydor

KGB-FM / SAN DIEGO

ADDS:
ATLANTA RHYTHM SECTION —
Col

HALL & OATES — RCA
IAN HUNTER — Chrysalis
BILLY JOEL (single) — Col
RICKIE LEE JONES — WB
KINKS — Aristo
BOB SEGER (single) — Capitol
TRIUMPH — RCA
HEAVY ACTION:
JOURNEY — Col
STEVIE NICKS — Modern
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
ELO — Jet
MOODY BLUES — Threshold
ROLLING STONES — Rolling Stones
BLUE OYSTER CULT — Col
DEF LEPPARD — Mercury
GO-GO'S — I.R.S.

KOME-FM / SAN JOSE

ADDS:
BRUCE BAUM — Horn
LITTLE RIVER BAND — Capitol
NILS LOFGREN — Backstreet / MCA
POCO — MCA
BOB SEGER (single) — Capitol
**HEAVY ACTION (in
alphabetical order):**
PAT BENATAR — Chrysalis
ELO — Jet
FOREIGNER — Atlantic
JEFFERSON STARSHIP — Grunt
JOURNEY — Col
TOM PETTY AND THE
HEARTBREAKERS — Backstreet /
MCA
REO SPEEDWAGON — Epic
ROLLING STONES — Rolling Stones
SANTANA — Col
STYX — A&M

KZOK-FM / SEATTLE

ADDS:
KINKS — Aristo
BOB SEGER (single) — Capitol
TRIUMPH — RCA
HEAVY ACTION:
FOREIGNER — Atlantic
TOM PETTY AND THE
HEARTBREAKERS — Backstreet /
MCA
PAT BENATAR — Chrysalis
BILLY SQUIER — Capitol
JOURNEY — Col
ROLLING STONES — Rolling Stones
MOODY BLUES — Threshold
ZZ TOP — WB
BLUE OYSTER CULT — Col
POINT BLANK — MCA

KZEL-FM / EUGENE

ADDS:
ATLANTA RHYTHM SECTION —
Col
LITTLE RIVER BAND — Capitol
BOB SEGER (single) — Capitol
HEAVY ACTION:
ROLLING STONES — Rolling Stones
PRETENDERS — Sire
KINKS — Aristo
HEAVY METAL (soundtrack) — Full
Moon / Asylum
JOURNEY — Col
BLUE OYSTER CULT — Col
STEVIE NICKS — Modern
PAT BENATAR — Chrysalis
ZZ TOP — WB
FOREIGNER — Atlantic

35 stations reporting this week. In
addition to those printed are:
WBBB-FM, WXR-FM, KZEW-FM,
KSJO-FM, KROQ-FM

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Mechanical Royalty

(Continued from page 3)

dustry Association of America (RIAA), as arbitrary and exceeding the mandated authority of the Tribunal, thereby violating the statutes of the Copyright Act.

The mechanical royalty rate decision case was heard by the U.S. Appeals Court in June, and on June 23, the Court handed down a surprisingly quick unanimous vote upholding the rate increase. The Court, in handing down its judgment so that the July 1 effective date could be met, did not issue its full written opinion at that time.

The CRT decision was upheld in all respects except one — its procedures for interim rate adjustment. In its written opinion released this past week, the Court stated: "We conclude that the Tribunal rate adjustment withstands the attack launched by the various petitioners from their respective sides and that the Tribunal did not act arbitrarily or unlawfully in deferring the effective date of the new rate."

The Court added: "We find, however, that the Tribunal exceeded its authority in adopting its procedure for interim rate adjustments. Accordingly, the case is remanded for the limited purpose of allowing the Tribunal to consider whether it wishes to adopt an alternative scheme for interim adjustments that is within the limits ordained by Congress. In all other respects, the Tribunal's decision is upheld."

The Tribunal will probably meet soon to adopt another plan. Tribunal commissioner Mary Lou Burg told *Record World* that the matter of an alternative scheme for adjustments will be part of the Tribunal's schedule for the fall. "We will take this up when some of the commissioners return from vacation," she said. Burg also said that the Tribunal's plans for interim adjustments would not necessarily "be tied in to the Consumer Price Index."

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Record World
Ad Forum

SEPTEMBER 12, 1981

Sept. 12
Sept. 5

1	1	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE Motown 1519 (4th Week)	9
2	2	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP / RCA 12264	11
3	3	STEP BY STEP EDDIE RABBITT / Elektra 47174	7
4	5	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS / Warner Bros. 49787	5
5	8	FOR YOUR EYES ONLY SHEENA EASTON / Liberty 1418	7
6	6	THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616	9
7	10	WHO'S CRYING NOW JOURNEY / Columbia 18 02241	8
8	11	I COULD NEVER MISS YOU (AS MUCH AS I DO) LULU / Alfa 7006	8
9	9	FEELS SO RIGHT ALABAMA / RCA 12236	11
10	13	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	9
11	15	THE VOICE MOODY BLUES / Threshold 602 (PolyGram)	5
12	18	HARD TO SAY DAN FOGELBERG / Epic / Full Moon 14 02488	3
13	21	SHARE YOUR LOVE WITH ME KENNY ROGERS / Liberty 1430	2
14	14	A HEART IN NEW YORK ART GARFUNKEL / Columbia 18 02307	6
15	4	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	14
16	16	CHLOE ELTON JOHN / Geffen 49788 (WB)	7
17	17	MEDLEY BEACH BOYS / Capitol 5030	6
18	7	LADY (YOU BRING ME UP) COMMODORES / Motown 1514	10
19	19	REALLY WANT TO KNOW YOU GARY WRIGHT / Warner Bros. 49769	8
20	25	JUST ONCE QUINCY JONES / A&M 2357	3
21	24	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338	9
22	12	COOL LOVE PABLO CRUISE / A&M 2349	4
23	20	QUEEN OF HEARTS JUICE NEWTON / Capitol 4997	13
24	26	YOU DON'T KNOW ME MICKY GILLEY / Epic 14 02172	7
25	30	THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON / Elektra 47186	2
26	22	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER / RCA 12246	12
27	27	HOLD ON TIGHT ELO / Jet 02408 (CBS)	5
28	29	ALL I HAVE TO DO IS DREAM ANDY GIBB AND VICTORIA PRINCIPAL / RSO 1065 (PolyGram)	4
29	33	IN YOUR LETTER REO SPEEDWAGON / Epic 14 02457	3
30	23	TOUCH ME WHEN WE'RE DANCING CARPENTERS / A&M 2344	12
31	28	IT'S JUST THE SUN DON McLEAN / Millennium 11809 (RCA)	6
32	31	I DON'T NEED YOU KENNY ROGERS / Liberty 1415	13
33	32	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY / Elektra 47147	16

CHARTMAKER OF THE WEEK

34	—	THE NIGHT OWLS LITTLE RIVER BAND Capitol 5033	1
35	35	MAGIC MAN HERB ALPERT / A&M 2356	6
36	36	SUMMER'S HERE JAMES TAYLOR / Columbia 11 02093	8
37	37	HEARTS MARTY BALIN / EMI-America 8084	14
38	40	THE SUN AIN'T GONNA SHINE ANYMORE NIELSEN / PEARSON / Capitol 5032	2
39	—	(WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS / A&M 2370	1
40	42	YOU COULD TAKE MY HEART AWAY SILVER CONDOR / Columbia 18 02268	2
41	—	TAKE ME NOW DAVID GATES / Arista 0615	1
42	39	DON'T GIVE IT UP ROBBIE PATTON / Liberty 1420	8
43	38	BOY FROM NEW YORK CITY MANHATTAN TRANSFER / Atlantic 3816	16
44	41	TIME ALAN PARSONS PROJECT / Arista 0598	14
45	34	LOVE ON A TWO WAY STREET STACY LATTISAW / Cotillion 46015 (Atl)	10
46	—	PRIVATE EYES DARYL HALL & JOHN OATES / RCA 12296	1
47	44	LOVE LIGHT YUTAKA / Alfa 7004	8
48	45	THE ONE THAT YOU LOVE AIR SUPPLY / Arista 0604	16
49	43	DEDICATED TO THE ONE I LOVE BERNADETTE PETERS / MCA 55152	3
50	48	ELVIRA OAK RIDGE BOYS / MCA 51084	15



Retail Rap

By LAURIE LENNARD

■ **HOT STONES**—A new **Rolling Stones** release will always generate enthusiasm from retailers, consumers and radio programmers, and "Tattoo You" is no exception. Immediate and overwhelming consumer response was reported from retailers nationwide, with ninety percent surveyed by *RW* listing the new Stones LP as a top seller for the week. Tower Records of San Francisco reported selling 1,000 pieces in four days, and several Philadelphia retailers said that they had already sold out of the record. The rush for the Stones album is partly due to heavy airplay of the single, "Start Me Up," several weeks before the album was available in retail stores, and the national attention focused on **Mick Jagger**, as he announced plans for the band's forthcoming tour, scheduled to begin in Philadelphia on Sept. 25. Expect heavy sales to continue as the album makes its debut on the *RW* Album Chart at five bullet.

WEBB'S WRATH: **Bruce Webb**, of Webb's Department Store, Philadelphia, is taking a strong stand in protest of Motown's recent price increase of 12" product from \$4.98 to \$5.98, by refusing to carry the discs in his stores. "Pretty soon the 12-inch will cost as much as a regular album and that will defeat the whole purpose," Webb told *Retail Rap*. Incidentally, more than 250 fans visited the Webb store recently to meet **Peaches & Herb**, who were there for an in-store appearance. Elsewhere, **The Plasmatics** will do an in-store at Disc-O-Mat's Lexington Ave. store in NYC on Sept. 10.

MARKETING: RCA Records has unveiled a major marketing campaign to promote **Triumph's** recently released "Allied Forces" album. The campaign will run in conjunction with an extensive national tour of approximately 52 dates, planned from September through December. RCA has made available the following retail aids: dump bins; four-color posters featuring a blown-up reproduction of the "Allied Forces" cover; four-color posters depicting the Triumph catalogue; store window streamers announcing the tour, album and single; and die-cuts of the Triumph logo centerpiece. National and local advertising will include trade and consumer print ads, radio and TV spots. . . . A&M Records is planning an extensive merchandising push on behalf of the new **Police** album, "Ghost in the Machine," due out Oct. 6. According to Larry Hayes, of A&M Records' west coast, the merchandising items available will be "above and beyond" standard posters and flats and will include an illuminated wall piece. Sales aids will be available through regional sales managers. A&M will also be producing a double album by **The Cure**. The set consists of material that was previously available only as imports and carries a list price of \$9.98. It will be released Sept. 15.

OPENINGS: **Ira Rothstein** of Record World-TSS has announced the opening of a 3,800 square foot store in the Landover Hill Mall, Maryland. This will be the chains' 35th outlet. . . . Richman Bros. Records, Inc., has announced the expansion of its Sound Odyssey retail chain to include their newest location in Dover, Delaware at the Blue Hen Mall. The store, managed by **Bruce Bubier**, is the 14th in the chain. . . . Pickwick Rack Services' senior vice president, **Eric Paulson**, has announced the August addition of twenty Gaylords and five S.E. Nichols outlets to its growing customer base. Pickwick also plans to add six K Mart stores to its nationwide roster in October.

PERSONNEL: **Gary Calamar** is the new manager of Licorice Pizza's west L.A. location. He has managed the Norwalk location for the last year. . . . Record Bar, Inc., has announced the appointment of **Lou Goetz** to the position of director of personnel and **Ginny Garrell** as manager of training and development.

Toasting Van Stephenson



New Handshake Records artist Van Stephenson (fifth from left) is toasted following his recent performance at the Tennessee Performing Arts Center by, from left: Gene Eichelberger, engineer on Stephenson's debut LP, "China Girl"; Stephenson's co-producer Bob Montgomery; songwriter Sam Lorber; co-producer Jeff Silbar; Ron Alexenburg, president of Handshake; songwriter Danny Morrison; and Pam Lee, assistant editor, *RW*-Nashville.

Record World Albums

SEPTEMBER 12, 1981

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

Sept. 12 Sept. 5

WKS. ON CHART

1 **1** **ESCAPE**
JOURNEY
Columbia TC 37408
(2nd Week)

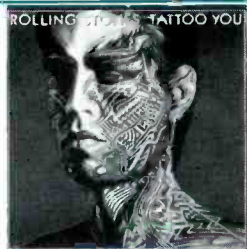


6 **O**

2 **2** **4 FOREIGNER** / Atlantic SD 16999 **8** **H**
3 **3** **BELLA DONNA** STEVIE NICKS / Modern MR 38 139 (Atl) **5** **H**
4 **4** **PRECIOUS TIME** PAT BENATAR / Chrysalis CHR 1346 **8** **H**

CHARTMAKER OF THE WEEK

5 — **TATTOO YOU**
ROLLING STONES
Rolling Stones COC 16052 (Atl)



1 **H**

6 **6** **ENDLESS LOVE (ORIGINAL SOUNDTRACK)** VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram) **8** **H**
7 **5** **HI INFIDELITY** REO SPEEDWAGON / Epic FE 36884 **38** **O**
8 **7** **LONG DISTANCE VOYAGER** MOODY BLUES / Threshold TRL 1 2901 (PolyGram) **15** **H**
9 **8** **DON'T SAY NO** BILLY SQUIER / Capitol ST 12146 **19** **H**
10 **10** **PIRATES** RICKIE LEE JONES / Warner Bros. BSK 3432 **6** **H**
11 **11** **TIME** ELO / Jet FZ 37371 (CBS) **4** **O**
12 **9** **STREET SONGS** RICK JAMES / Gordy G8 1002M1 (Motown) **21** **H**
13 **13** **PRETENDERS II** / Sire SRK 3572 (WB) **4** **H**
14 **12** **WORKING CLASS DOG** RICK SPRINGFIELD / RCA AFL1 3697 **25** **H**
15 **15** **THE ONE THAT YOU LOVE** AIR SUPPLY / Arista AL 9551 **14** **H**
16 **19** **HEAVY METAL (ORIGINAL SOUNDTRACK)** VARIOUS ARTISTS / Full Moon / Asylum DP 90004 **6** **O**
17 **16** **SHARE YOUR LOVE** KENNY ROGERS / Liberty LOO 1108 **10** **H**
18 **20** **BREAKIN' AWAY** AL JARREAU / Warner Bros. BSK 3576 **4** **H**
19 **21** **IN THE POCKET** COMMODORES / Motown M8 955M1 **10** **H**
20 **18** **HARD PROMISES** TOM PETTY AND THE HEARTBREAKERS / Backstreet / MCA BSR 5160 **17** **H**
21 **14** **PARADISE THEATER** STYX / A&M SP 3719 **33** **H**
22 **23** **BLIZZARD OF OZZ** OZZY OSBOURNE / Jet JZ 36812 (CBS) **22** **O**
23 **35** **JUICE JUICE** NEWTON / Capitol ST 12136 **24** **H**
24 **25** **IT MUST BE MAGIC** TEENA MARIE / Gordy G8 1004M1 (Motown) **14** **H**
25 **24** **MOVING PICTURES** RUSH / Mercury SRM 1 4013 (PolyGram) **27** **G**
26 **26** **MISTAKEN IDENTITY** KIM CARNES / EMI-America SO 17052 **20** **H**
27 **27** **I'M IN LOVE** EVELYN KING / RCA AFL1 3962 **9** **H**
28 **31** **STEP BY STEP** EDDIE RABBITT / Elektra SE 532 **4** **H**
29 **32** **EL LOCO** ZZ TOP / Warner Bros. BSK 3593 **6** **H**
30 **28** **BLACK & WHITE** POINTER SISTERS / Planet P 18 (E/A) **11** **H**
31 **17** **KENNY ROGERS' GREATEST HITS** / Liberty LOO 1072 **46** **H**
32 **29** **DIRTY DEEDS DONE DIRT CHEAP** AC/DC / Atlantic SD 16033 **22** **H**
33 **36** **KOOKOO** DEBBIE HARRY / Chrysalis CHR 1347 **3** **H**
34 **22** **FEELS SO RIGHT** ALABAMA / RCA AHL1 3930 **26** **H**
35 **30** **FANCY FREE** OAK RIDGE BOYS / MCA 5029 **15** **H**
36 **40** **BEAUTY & THE BEAT** GO-GO'S / IRS SP 70021 (A&M) **7** **G**
37 **33** **MODERN TIMES** JEFFERSON STARSHIP / Grunt BZL1 3848 (RCA) **22** **H**
38 **42** **CARL CARLTON** / 20th Century-Fox T 628 (RCA) **7** **H**
39 **43** **HIGH 'N' DRY** DEF LEPPARD / Mercury SRM 1 4021 (PolyGram) **5** **H**
40 **45** **MECCA FOR MODERNS** MANHATTAN TRANSFER / Atlantic SD 16036 **14** **H**
41 **56** **SHOT OF LOVE** BOB DYLAN / Columbia TC 37496 **2** **O**
42 **41** **CHRISTOPHER CROSS** / Warner Bros. BSK 3383 **77** **H**
43 **34** **LIVE IN NEW ORLEANS** MAZE featuring FRANKIE BEVERLY / Capitol SKBK 12156 **11** **I**
44 **44** **JUST BE MY LADY** LARRY GRAHAM / Warner Bros. BSK 3554 **6** **H**
45 **39** **DIMPLES** RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232 **10** **H**

46 **53** **FIRE OF UNKNOWN ORIGIN** BLUE OYSTER CULT / Columbia FC 36389 **10** **O**
47 **47** **NOW OR NEVER** JOHN SCHNEIDER / Scotti Bros. ARZ 37400 (CBS) **12** **O**
48 **37** **FACE VALUE** PHIL COLLINS / Atlantic SD 16029 **28** **H**
49 **46** **CRIMES OF PASSION** PAT BENATAR / Chrysalis CHE 1275 **54** **H**
50 **52** **ZEBOP!** SANTANA / Columbia FC 37158 **22** **O**
51 **48** **WITH YOU** STACY LATTISAW / Cotillion SD 16049 (Atl) **9** **H**
52 **49** **BACK IN BLACK** AC/DC / Atlantic SD 16018 **55** **H**
53 **50** **LOVERBOY** / Columbia JC 36762 **34** **O**
54 **38** **URBAN CHIPMUNK** CHIPMUNKS / RCA AFL1 4027 **16** **H**
55 **51** **SOME DAYS ARE DIAMONDS** JOHN DENVER / RCA AFL1 4055 **11** **H**
56 **63** **LOVE ALL THE HURT AWAY** ARETHA FRANKLIN / Arista AL 9552 **3** **H**
57 **58** **CHILDREN OF TOMORROW** FRANKIE SMITH / WMOT FW 37391 **8** **H**
58 **76** **AEROBIC DANCING** / Gateway GSLP 7610 **15** **G**
59 **68** **FREETIME** SPYRO GYRA / MCA 5238 **3** **H**
60 **54** **THE MAN WITH THE HORN** MILES DAVIS / Columbia FC 36790 **9** **H**
61 **65** **VOICES** DARYL HALL & JOHN OATES / RCA AQL1 3646 **45** **H**
62 **61** **FAIR WARNING** VAN HALEN / Warner Bros. HS 3540 **16** **H**
63 **55** **STARS ON LONG PLAY** STARS ON / Radio RR 16044 (Atl) **18** **H**
64 **71** **ROCKIHNROLL** GREG KIHN / Beserkley B2 10069 (E/A) **26** **H**
65 **57** **THE TURN OF A FRIENDLY CARD** ALAN PARSONS PROJECT / Arista AL 9518 **42** **H**
66 — **GIVE THE PEOPLE WHAT THEY WANT** KINKS / Arista AL 9567 **1** **H**
67 **67** **REFLECTOR** PABLO CRUISE / A&M SP 3726 **7** **H**
68 **74** **EAST SIDE STORY** SQUEEZE / A&M SP 3854 **16** **G**
69 **75** **HOY-HOY!** LITTLE FEAT / Warner Bros. 2 BSK 3538 **4** **O**
70 **66** **THE JAZZ SINGER (ORIGINAL SOUNDTRACK)** NEIL DIAMOND / Capitol SWAV 12120 **40** **I**
71 **77** **B.B.&Q. BAND** / Capitol ST 12155 **7** **H**
72 **94** **SUMMER HEAT** BRICK / Bang FZ 37471 (CBS) **3** **O**
73 **80** **BROTHERS OF THE ROAD** ALLMAN BROTHERS BAND / Arista AL 9564 **4** **H**
74 **81** **SHORT BACK 'N' SIDES** IAN HUNTER / Chrysalis CHR 1326 **3** **H**
75 **82** **TOO SOS BAND** / Tabu FZ 37449 (CBS) **4** **O**
76 **79** **COMPUTER WORLD** KRAFTWERK / Warner Bros. HS 3549 **15** **H**
77 **60** **WINNERS BROTHERS** JOHNSON / A&M SP 3724 **9** **H**
78 **78** **DANCERSIZE** CAROL HENSEL / Mirus / Vintage VNJ 7701 **30** **H**
79 — **SIGN OF THE TIMES** BOB JAMES / Columbia / Tappan Zee FC 37495 **1** **O**
80 **69** **JOE JACKSON'S JUMPIN' JIVE** JOE JACKSON / A&M SP 4871 **7** **G**
81 **72** **A WOMAN NEEDS LOVE** RAY PARKER, JR. & RAYDIO / Arista AL 9543 **22** **H**
82 **73** **WILD-EYED SOUTHERN BOYS** 38 SPECIAL / A&M SP 4835 **31** **G**
83 **83** **PLEASANT DREAMS** RAMONES / Sire SRK 3571 (WB) **6** **H**
84 **64** **CAN WE FALL IN LOVE AGAIN** PHYLLIS HYMAN / Arista AL 9544 **9** **H**
85 **85** **ICE HOUSE** / Chrysalis CHR 1350 **8** **H**
86 **86** **MAGIC MAN** HERB ALPERT / A&M SP 3728 **5** **H**
87 **89** **GUILTY** BARBRA STREISAND / Columbia FC 36750 **47** **O**
88 **88** **SHEENA EASTON** / EMI-America ST 17049 **28** **H**
89 **59** **THE DUDE** QUINCY JONES / A&M SP 3721 **24** **H**
90 **91** **KNIGHTS OF THE SOUND TABLE** CAMEO / Chocolate City CCLP 2019 (PolyGram) **15** **H**
91 **93** **LOST IN LOVE** AIR SUPPLY / Arista AL 4268 **20** **H**
92 **62** **PARTY MIX** B-52's / Warner Bros. Mini 3596 **6** **O**
93 **70** **NORTH COAST** MICHAEL STANLEY BAND / EMI-America SW 17056 **7** **H**
94 **101** **THE COMPLETION BACKWARD PRINCIPLE** TUBES / Capitol SOO 12151 **15** **H**
95 **97** **SIMPLICITY** TIM CURRY / A&M SP 4830 **5** **H**
96 **96** **WALL TO WALL** RENE AND ANGELA / Capitol ST 12161 **7** **H**
97 **87** **BLACK TIE** MANHATTANS / Columbia FC 37156 **6** **O**
98 **98** **SWEET AND WONDERFUL** JEAN CARN / TSOP FZ 36775 (CBS) **6** **O**
99 **100** **MY MELODY** DENIECE WILLIAMS / ARC / Columbia FC 37048 **22** **O**
100 **99** **RADIANT** ATLANTIC STARR / A&M SP 4833 **28** **G**

Albums 101-200



SEPTEMBER 12, 1981

Sept. 12	Sept. 5		WKS. ON CHART				
101	109	SECRET COMBINATION RANDY CRAWFORD / Warner Bros. BSK 3541	16	H	151	—	SAYIN' SOMETHING PEACHES & HERB / Polydor / MVP PD 1 6332 (PolyGram) 1 H
102	95	WINELIGHT GROVER WASHINGTON, JR. / Elektra 6E 305	34	H	152	155	HUSH JOHN KLEMMER / Elektra 5E 527 15 H
103	102	VERY SPECIAL DEBRA LAWS / Elektra 6E 300	27	H	153	164	FIRE DOWN KLEMMER RIOT / Elektra 5E 546 3 H
104	104	MARAUDER BLACKFOOT / Atco SD 32 107	9	H	154	154	IN THE HEAT OF THE NIGHT PAT BENATAR / Chrysalis CHR 1236 5 G
105	106	RAIDERS OF THE LOST ARK (ORIGINAL SOUNDTRACK) / Columbia JS 37373	12	O	155	149	BALANCE / Portrait NFR 37337 (CBS) 7 O
106	116	IN THE NIGHT CHERYL LYNN / Columbia FC 37034	10	O	156	157	BLUE AND GREY POCO / MCA 5227 9 H
107	90	THE CLARKE / DUKE PROJECT STANLEY CLARKE / GEORGE DUKE / Epic FE 36918	20	O	157	152	LIVE IN JAPAN DAVE GRUSIN AND THE GRP ALL-STARS / Arista / GRP 5506 6 H
108	144	TIME / Warner Bros. BSK 3598	4	H	158	172	THE VISITOR MICK FLEETWOOD / RCA AFL1 4080 9 H
109	114	GREATEST HITS DOORS / Elektra 5E 5151	41	H	159	162	MY SPECIAL LOVE LaTOYA JACKSON / Polydor PD 1 6308 (PolyGram) 2 H
110	126	TEMPTATIONS / Gordy G8 1006M1 (Motown)	2	H	160	—	JEALOUSY DIRT BAND / Liberty LW 1106 1 H
111	113	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK) / Liberty LOO 1109	10	H	161	171	MY ROAD OUR ROAD LEE OSKAR / Elektra 5E 526 6 H
112	112	AND THEN HE KISSED ME RACHEL SWEET / Columbia ARC 37077	4	O	162	163	APPLE JUICE TOM SCOTT / Columbia FC 37419 10 O
113	130	TOUCH GLADYS KNIGHT & THE PIPS / Columbia FC 37086	2	O	163	161	FRANKE & THE KNOCKOUTS / Millennium BXL1 7755 (RCA) 26 H
114	118	THE RIGHT PLACE GARY WRIGHT / Warner Bros. BSK 3511	11	H	164	182	EXPOSED / A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK VARIOUS ARTISTS / CBS X2 37124 13 O
115	125	EBONEE WEBB / Capitol ST 12148	3	G	165	119	MADE IN AMERICA CARPENTERS / A&M SP 3723 10 H
116	131	THERE'S NO GETTING OVER ME RONNIE MILSAP / RCA AHL1 4060	3	H	166	159	THE FOX ELTON JOHN / Geffen GHS 2002 (WB) 15 H
117	132	THE PRESSURE IS ON HANK WILLIAMS, JR. / Elektra 5E 535	3	H	167	180	ENDLESS SUMMER BEACH BOYS / Capitol SVBB 11307 2 X
118	143	TONIGHT! FOUR TOPS / Casablanca NBLP 7258 (PolyGram)	2	H	168	168	ZENYATTA MONDATTI THE POLICE / A&M 4831 45 H
119	129	I BELIEVE IN LOVE ROCKIE ROBBINS / A&M SP 4869	3	H	169	183	TRY ME, I'M REAL BOBBY BLAND / MCA 5233 3 H
120	120	CAPTURED JOURNEY / Columbia KC2 37616	5	O	170	179	WANTED DREAD & ALIVE PETER TOSH / Rolling Stones / EMI-America SO 17055 10 H
121	111	DOUBLE FANTASY JOHN LENNON / YOKO ONO / Geffen / GHS 2001 (WB)	39	H	171	169	SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER / Boardwalk NB 1 33237 16 H
122	122	FAME (ORIGINAL SOUNDTRACK) RSO RX 1 3080	68	H	172	127	SEVEN YEAR ACHE ROSANNE CASH / Columbia JC 36965 29 O
123	84	STEPHANIE STEPHANIE MILLS / 20th Century-Fox T 700 (RCA)	18	H	173	135	FRIDAY NIGHT IN SAN FRANCISCO AL DiMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA / Columbia FC 37152 16 O
124	134	ARTHUR-THE ALBUM (ORIGINAL SOUNDTRACK) / Various Artists / Warner Bros BSK 3582	2	H	174	174	I AM WHAT I AM GEORGE JONES / Epic 37178 9 O
125	—	SLINGSHOT MICHAEL HENDERSON / Buddah BDS 6002 (Arista)	1	H	175	145	SOMEWHERE IN ENGLAND GEORGE HARRISON / Dark Horse DHK 3472 (WB) 13 H
126	107	THE NATURE OF THE BEAST APRIL WINE / Capitol SOO 12125	33	H	176	124	GIRLS TO CHAT & BOYS TO BOUNCE FOGHAT / Bearsville BRK 3578 (WB) 8 H
127	133	ELECTRIC SPANKING OF WAR BABIES FUNKADELIC / Warner Bros. BSK 3482	3	H	177	187	AMERICAN EXCESS POINT BLANK / MCA 5189 12 H
128	138	FRIENDS OF MR. CAIRO JON & VANGELIS / Polydor PD 1 6326 (PolyGram)	5	H	178	148	KINGS OF THE WILD FRONTIER ADAM AND THE ANTS / Epic NJE 37033 30 O
129	140	URGH! VARIOUS ARTISTS / A&M SP 6019	3	O	179	156	PIED PIPER DAVE VALENTIN / Arista / GRP 5505 7 H
130	121	ARC OF A DIVER STEVE WINWOOD / Island ILPS 9576 (WB)	35	H	180	165	WORD OF MOUTH JACO PASTORIUS / Warner Bros. BSK 3535 8 H
131	105	KILLERS IRON MAIDEN / Harvest ST 12141 (Capitol)	16	H	181	160	BAD FOR GOOD JIM STEINMAN / Epic / Cleve. Intl. FE 36531 21 O
132	158	HANG ON FOR YOUR LIFE SHOOTING STAR / Virgin NFE 37407 (Epic)	4	O	182	185	WANNA BE A STAR CHILLIWACK / Millennium BXL1 7759 (RCA) 2 H
133	103	NIGHTCLUBBING GRACE JONES / Island ILPS 9624 (WB)	19	H	183	170	GALAXIAN JEFF LORBER FUSION / Arista AL 9545 19 H
134	92	CAMERON'S IN LOVE RAFAEL CAMERON / Salsoul SA 8542 (RCA)	11	H	184	189	HAVE BAND WILL TRAVEL GRINDERSWITCH / Robox RBX 8101 4 H
135	—	SCISSORS CUT ART GARFUNKEL / Columbia FC 37392	1	O	185	186	NOVO COMBO / Polydor PD 1 6331 (PolyGram) 2 H
136	139	BALIN MARTY BALIN / EMI-America SO 17054	16	H	186	128	THREE FOR LOVE SHALAMAR / Solar BZL1 3577 (RCA) 36 H
137	142	RIT LEE RITENOUR / Elektra 6E 331	21	H	187	188	LOVE ACTION SNIFF 'N' THE TEARS / MCA 5242 2 H
138	141	YEARS AGO STATLER BROTHERS / Mercury SRM 1 6002 (PolyGram)	9	H	188	191	WATTS IN A TANK DIESEL / Regency RY 19315 (Atlantic) 7 G
139	110	AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS / ECM 1 1190 (WB)	13	I	189	—	EVERLASTING LOVE REL SMITH / Columbia FC 37494 1 O
140	150	CLEAN SWEEP BOBBY BROOM / Arista / GRP 5504	3	H	190	147	AFRICA, CENTER OF THE WORLD ROY AYERS / Polydor PD 6327 (PolyGram) 7 H
141	115	JUST A LIL' BIT COUNTRY MILLIE JACKSON / Spring SP 1 6730 (PolyGram)	7	H	191	176	FUSE I / CTI 9003 5 H
142	123	ESPECIALLY FOR YOU DON WILLIAMS / MCA 5210	8	H	192	195	SEND YOUR LOVE AURRA / Salsoul SA 8538 (RCA) 46 H
143	136	VOYEUR DAVID SANBORN / Warner Bros. BSK 3546	24	H	193	173	THERE GOES THE NEIGHBORHOOD JOE WALSH / Asylum 5E 523 17 H
144	117	THE GREAT MUPPET CAPER (ORIGINAL SOUNDTRACK) / Atlantic SD 16047	10	H	194	153	FIYO ON THE BAYOU NEVILLE BROS. / A&M SP 4866 5 G
145	137	ANNE MURRAY'S GREATEST HITS / Capitol SOO 12110	48	H	195	—	WHITFORD / ST. HOLMES / Columbia FC 37365 1 O
146	146	SUPER TROUPER ABBA / Atlantic SD 16023	38	H	196	177	LIVE FROM LINCOLN CENTER SUTHERLAND, HORNE, PAVAROTTI, BONYNGE / London Digital LDR 72009 (PolyGram) 9 O
147	108	NEW TOY LENE LOVICH / Stiff / Epic SE 37452	6	O	197	199	BLUE TATTOO PASSPORT / Atlantic SD 19304 5 H
148	—	HAPPY LOVE NATALIE COLE / Capitol ST 12165	1	H	198	194	MODERN DREAMS CAROLYN MAS / Mercury SRM 1 4022 (PolyGram) 3 H
149	—	STIMULATION BILLY THORPE / Pasha ARZ 34799 (CBS)	1	O	199	175	WHAT CHA' GONNA DO FOR ME CHAKA KHAN / Warner Bros. HS 3526 19 H
150	151	O.M.D. ORCHESTRAL MANOEUVRES IN THE DARK / Virgin / Epic FE 37411	3	O	200	200	I'VE GOT THE ROCK 'N' ROLLS AGAIN JOE PERRY PROJECT / Columbia FC 37364 10 O

Black Oriented Singles

SEPTEMBER 12, 1981

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

Sept. 12	Sept. 5		WKS. ON CHART
1	1	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE Motown 1519 (4th Week)	10
2	2	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON / 20th Century Fox 2488 (RCA)	12
3	6	SUPER FREAK (PART 1) RICK JAMES / Gordy 7205 (Motown)	6
4	3	SQUARE BIZ TEENA MARIE / Gordy 7202 (Motown)	12
5	5	JUST BE MY LADY LARRY GRAHAM / Warner Bros. 49744	12
6	4	I'M IN LOVE EVELYN KING / RCA 12243	13
7	7	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	14
8	8	I'LL DO ANYTHING FOR YOU DENROY MORGAN / Becket 45 5	11
9	9	LADY (YOU BRING ME UP) COMMODORES / Motown 1514	12
10	11	SWEAT (TIL YOU GET WET) BRICK / Bang 02246 3 (CBS)	8
11	13	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	9
12	18	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338 (PolyGram)	5
13	15	SILLY DENIECE WILLIAMS / ARC / Columbia 18 02406	7
14	10	LOVE ON A TWO WAY STREET STACY LATTISAW / Cotillion 46015 (Atl)	15
15	17	NEVER TOO MUCH LUTHER VANDROSS / Epic 14 02409	6
16	16	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON / Arista 0606	11
17	19	ON THE BEAT B.B. & Q. BAND / Capitol 4993	7
18	12	SHAKE IT UP TONIGHT CHERYL LYNN / Columbia 11 02102	16
19	21	DO IT NOW (PART 1) S.O.S. BAND / Tabu 6 02125 (CBS)	9
20	23	LOVE ALL THE HURT AWAY ARETHA FRANKLIN & GEORGE BENSON / Arista 0624	4
21	29	WIKKA WRAP EVASIONS / Sam 81 5020	6
22	14	I LOVE YOU MORE RENE & ANGELA / Capitol 5010	11
23	25	HERE I AM DYNASTY / Solar 47932 (E/A)	9
24	28	A LITTLE BIT OF JAZZ NICK STRAKER BAND / Prelude 8034	7
25	20	DOUBLE DUTCH BUS FRANKIE SMITH / WMOT 8 5356	26
26	22	GIVE IT TO ME BABY RICK JAMES / Gordy 7197 (Motown)	24
27	24	FUNTOWN U.S.A. RAFAEL CAMERON / Salsoul 2144 (RCA)	11
28	36	LOVE HAS COME AROUND DONALD BYRD AND 125TH STREET, NYC / Elektra 47168	4
29	37	GET IT UP THE TIME / Warner Bros. 49774	3
30	33	SHINE YOUR LIGHT GRAINGERS / BC 4009	7
31	38	I CAN'T LIVE WITHOUT YOUR LOVE TEDDY PENDERGRASS / Phila. Intl. 5 02462 (CBS)	3
32	32	IT'S YOU AFTERBACH / ARC / Columbia 18 02222	7
33	35	MAGIC MAN HERB ALPERT / A&M 2356	6
34	39	GENERAL HOSPI-TALE AFTERNOON DELIGHTS / MCA 51148	5
35	45	LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB / Sugarhill 763	5
36	50	I HEARD IT THROUGH THE GRAPEVINE (PART 1) ROGER / Warner Bros. 49786	3
37	43	DO YOU LOVE ME PATTI AUSTIN / Qwest 49754 (WB)	6



38	44	STAY AWAKE RONNIE LAWS / Liberty 1424	4
39	40	FREEWAY PEACHES & HERB / Polydor / MVP 2178 (PolyGram)	6
40	27	THIS IS FOR THE LOVER IN YOU SHALAMAR / Solar 12250 (RCA)	12
41	52	BEFORE I LET GO MAZE featuring FRANKIE BEVERLY / Capitol 5031	3
42	26	JUST ONE MOMENT AWAY MANHATTANS / Columbia 18 02191	11
43	57	NIGHT GAMES STEPHANIE MILLS / 20th Century-Fox 2506 (RCA)	3
44	51	IF THAT'LL MAKE YOU HAPPY GLADYS KNIGHT & THE PIPS / Columbia 18 02413	5
45	58	I LIKE IT CAMEO / Chocolate City 3227 (PolyGram)	3
46	34	FREAKY DANCIN' CAMEO / Chocolate City 3225 (PolyGram)	19
47	31	STAY THE NIGHT LA TOYA JACKSON / Polydor 2177 (Polygram)	8
48	53	MIGHTY FINE TTF / Gold Coast 1109 (Capitol)	4
49	55	AIMING AT YOUR HEART TEMPTATIONS / Gordy 7208 (Motown)	4
50	56	EVERYBODY'S BROKE HERBIE HANCOCK / Columbia 18 02404	4
51	42	CLASSY LADY NOEL POINTER / Liberty 1421	7
52	63	SHE GOT THE PAPERS (I GOT THE MAN) BARBARA MASON / WMOT 02237	2
53	60	DON'T STOP THE MUSIC BITS AND PIECES / Mango 109	3
54	62	JUST ONCE QUINCY JONES featuring JAMES INGRAM / A&M 2357	3
55	61	I JUST WANT TO LOVE YOU STANLEY CLARKE & GEORGE DUKE / Epic 14 02397	3
56	47	VERY SPECIAL DEBRA LAWS / Elektra 47142	16
57	46	SUMMER FUN BILL SUMMERS AND SUMMERS HEAT / MCA 51138	5
58	30	THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616	9
59	66	SHE DON'T LET NOBODY (BUT ME) CURTIS MAYFIELD / Boardwalk 7 11122	2
60	67	SATURDAY NIGHT BOBBY BROOM / Arista 2516	2

CHARTMAKER OF THE WEEK

61	—	WHO'S BEEN KISSING YOU HOT CUISINE Prelude 8035	1
62	—	TIME TO THINK ROCKIE ROBBINS / A&M 2355	1
63	41	GONNA FIND HER TIERRA / Boardwalk 11112	7
64	48	TURN OUT THE NIGHTLIGHT TAVARES / Capitol 5019	8
65	65	ANYBODY WANNA DANCE EBONEE WEBB / Capitol 5008	11
66	—	INCH BY INCH STRIKERS / Prelude 8033	1
67	59	KNOCK! KNOCK! DAZZ BAND / Motown 1515	6
68	49	TURN IT OUT EMOTIONS / ARC / Columbia 18 02239	7
69	54	YOU WERE RIGHT GIRL NATALIE COLE / Capitol 5021	8
70	—	YOU GOT THE PAPERS (BUT I GOT THE MAN) JEAN KNIGHT & PREMIUM / Cotillion 46020 (Atl)	1
71	64	FUNKY BEBOP VIN ZEE / Emergency 4512	8
72	68	GET ON UP DO IT AGAIN SUZY Q / Atlantic / RFC 3837	4
73	69	SEND FOR ME ATLANTIC STARR / A&M 2340	14
74	70	THE REAL THING BROTHERS JOHNSON / A&M 2343	13
75	72	HE'S JUST A RUNAWAY SISTER SLEDGE / Cotillion 46017 (Atl)	8



Black Music Veterans (Continued from page 3)

these performers — Gladys Knight, Levi Stubbs of the Four Tops, Isaac Hayes, and Curtis Mayfield — about how they've kept their careers alive in a constantly changing marketplace.

Knight said that she and the Pips (Merald Knight, Edward Patten, William Guest) viewed entertainment "not as a glamour thing, but a profession" and that this attitude had served the group well. "This is our business and we love it. So when times get hard you just don't stop. A doctor wouldn't drop out after all the time he put in because he hit a rough spot. Performing is work, though many people can't visualize that. So we have paid our dues and now have some seniority in the entertainment business."

"We have intentionally tried to

make our live presentation one that can transcend age groups. From the very inception of the group we put an emphasis on a well-designed stage show. Records have always been the gravy. So we can always survive without hits, because people know we put on a good show."

Levi Stubbs Jr., the Four Tops' lead singer, agrees that the ability to perform well, especially during periods without a recording contract, has kept them going. "We were never satisfied being a group that was only as good as their last record" said Stubbs. "Even when we had hit after hit at Motown and did well at ABC, we never let our heads get bigger than our bodies, or lost sight of reality. So before signing with Casablanca we were working steadily in Lake Tahoe, Las

Vegas, and usually three to four months a year in Europe."

A fascinating aspect of the Four Tops story is that its members — Stubbs, Renaldo Benson, Abdul Fakir, and Lawrence Payton — have been together since the group's start, 27 years ago in Detroit. Stubbs explained: "We've maintained because when we started out we had the same goals in mind and have kept them through all these years, and, we've remained friends. I can't recall one moment in all those years when we thought about breaking up. That's rare."

In contrast to the rigorous touring of Knight, the Pips, and the Four Tops, spent much of the last decade in the studio, producing and writing.

"My performing career sort of took a down shift as I turned my attention to my record company (Curton), pro-

ducing other acts, and doing movie soundtracks. I was behind the scenes doing so many things that I didn't have as much time for my solo career. Still, all these other activities were my career as well, and I did them because I knew by nature that stars are made to burn out. Spreading out was the only way to maintain myself over a long run."

Must Adapt

Hayes feels that as a performer and producer of others "you have to be willing to adapt and to abandon old ideas to relate to the younger set. They can tell when you're real and when you're not." Unlike many Southern musicians of his generation, Hayes has resisted the temptation to relocate to either New York or Los Angeles. "I lived in Memphis even after Stax had gone under, and now I live in Atlanta," said Hayes.

**The new album
from the most
"commercial"
singer in the
world today.**

America is sold on Luther Vandross already.

Among other things, you can hear his voice on commercials for Juicy Fruit Gum, Miller Beer, Seven-Up, Mountain Dew, Gino's, Burger King, Kentucky Fried Chicken and even the U.S. Army.

But there are many other things that make Luther Vandross a hot commercial property.

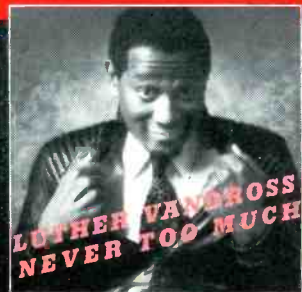
He arranges voices for hit records (Barbra Streisand, Donna Summer, Chic, Sister Sledge, Stephanie Mills).

He sings background (for Carly Simon, Roberta Flack, Bette Midler, Chaka Khan and nearly everyone else who records in New York).

He writes. For David Bowie. For Roberta Flack. He wrote the score to Richard Pryor's latest film, Bustin' Loose. He wrote an award-winning song for the Broadway production of The Wiz.

And as a lead singer, he's sold millions of records already. His most recent work was with the group, Change, singing lead on their hit records, "Searching" and "The Glow Of Love."

Now Luther Vandross has put all of his talents together on his most commercial project of all.



**Presenting "Never Too Much." The single and album.
From Luther Vandross, on Epic Records and Tapes.**

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Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ About writer-arranger **Jesse Stone**, Atlantic Records founder **Ahmet Ertegun** once remarked, "(he) did more to develop the basic rock 'n' roll sound than anybody else, although you hear a lot about **Bill Haley** and **Elvis Presley**." The writer of classic tunes such as "Shake, Rattle and Roll" will be 80 years old in November, but he recently celebrated his birthday early at his Laurelton, New York home. The party attracted a large gathering of industry vets: early Atlantic records executive **Herb Abramson**, bandleader-saxophonist **Budd Johnson**, bandleader **Sy Oliver**, and many others.

Stone had a long productive career in music. During the 1920s and 1930s he led a big band, the **Blues Serenaders**, that played throughout Missouri and Kansas. He later played with both **Jimmy Lunceford** and **Duke Ellington**. In the late '40s he organized a big band of all white women called the **Coquettes**. He hit some hard times after that until **Jimmy Dorsey** recorded a few of his songs, including "Idaho" and "Sorgham Switch." RCA signed him as a recording artist under the pseudonym **Charles Calhoun** to record **Louis Jordan** inspired jazz novelty tunes, but major success eluded him.

In the late '40s Stone met with Ahmet Ertegun and Herb Abramson, who were scouting talent for the then-new Atlantic Records. After a trip down to New Orleans and other Southern music centers, Stone began writing in the driving, down-home style he found so prevalent in the South.

Stone told **Charlie Gillett** in "Making Tracks": "I had to learn to rock 'n' roll — we didn't call it rock 'n' roll then — and it wasn't something that I could do easily at first. I considered it backwards, musically, and I didn't like it, until I started to learn that the rhythm content was the important thing. Then I started to like it, and finally I started writing tunes. And I think I was one of the first people to write in a bass pattern, which was important for dancing." Songs like the **Drifters'** great "Money Honey" (written by Stone under his Charles Calhoun handle), and seminal rock 'n' roll hits by the **Clovers**, **Ruth Brown**, and **Joe Turner** were either written or arranged by him.

SHORT STUFF: **Tim Watts** is the new program director at Baltimore's WXYV-FM. . . **Shock**, a ten member band from Portland whose single "Let's Get Crackin'" has generated national interest, is preparing an album to be produced by the band's 21 year old leader **Roger Sause** and guitarist **Marlon McClain**, formerly of **Pleasure**, another Portland band. . . The Fantasy-Stax family has some excellent re-issues soon: **Albert King's** 1972 LP, "I'll Play the Blues For You," featuring the **Bar-Kays**; **Little Milton's** "Walking Backstreets," containing eight unreleased tracks; and **B.B. King's** "16 Original Hits," with hits from his RPM and Modern days. All will be available this month. . . **Jerry Butler's** Fountain Records can be reached at 63 E. Adams Street, Suite 504, Chicago, Ill. 60603, (312) 987-0994. . . **Bobby Womack's** latest single, "Secrets," is on Beverly Glen Music. The label can be contacted at 6430 Sunset Boulevard, Suite 1531, Los Angeles, California, 90028. . . **Glenda Gracia** has left her position as executive director of the Black Music Association after holding the job since the organization's founding three years ago. No word about her future plans. The BMA is seeking a replacement. . . Emergency Records has moved to 1200 Broadway, room 605, New York City, 10001, (212) 947-2791. . . Orchid

Public Relations, (213) 934-7797, is handling press for **Marv Stuart's** Gold Coast Entertainment and Gold Coast records.

At the BMA Family Fair concert at Pasadena's Rose Bowl **Stevie Wonder** gave his "Hotter Than July" certified gold album to **Tami Rogoway** in front of an estimated 50,000 people. The 18 year Los Angeles native saw her boyfriend, **Randy Burrell**, 20, killed at an L.A. restaurant on December 12, 1980 following a Wonder concert at the Forum. Wonder made this gesture in a surprise move after inviting Rogoway to the BMA concert as his guest.



Rick James and Promoters Involved In Legal Dispute

By NELSON GEORGE

■ NEW YORK—Claiming that he was "no bald-headed thief in the night," Rick James announced Wednesday that he had filed a \$450 million suit against five defendants involved in concert promotion, in response to a \$250,000 suit the promoters filed against James in Dallas on August 21. James held a press conference here to announce the suit and counteract negative news reports, particularly a UPI report that alleged James was bald.

James, whose "Street Songs" album has topped the black oriented chart for

much of the summer, filed his suit in New York State Supreme Court against K.C. Productions, its president Michael Casey, Urgent Productions of Dallas, Steven Corey, and Special Attractions, Inc. of California.

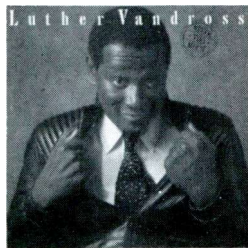
The roots of the current legal actions go back to March 28 of this year when James and his Funkacta Roadshows, Ltd. terminated a contract with Special Attractions for James' 1981 concert tour. Michael Casey and K.C. Productions then claimed in August that they were the "successor" to that contract.

(Continued on page 39)

PICKS OF THE WEEK

NEVER TOO MUCH

LUTHER VANDROSS — Epic FE 37451

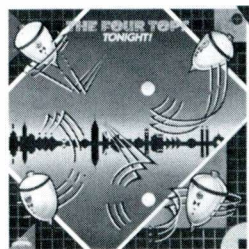


Superstar session singer Vandross makes an impressive debut as a solo artist with this self-produced

seven-song set. Highlights include the single "Never Too Much," "Sugar and Spice (I Found Me A Girl)," and the Bacharach-David ballad "A House Is Not a Home."

TONIGHT!

THE FOUR TOPS — Casablanca NBLP 7958 (PolyGram)



The Four Tops have returned to the recording scene in fine style. With the bulleting "When She Was My Girl" leading the way, producer David Wolfert has revitalized the careers of Levi Stubbs Jr., Lawrence Payton, Abdul Fakir, and Renaldo Benson. The album has a mid-'60s feel.

LOVE IS THE PLACE

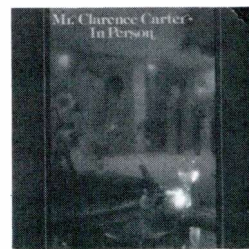
CURTIS MAYFIELD — Boardwalk NB1 33239



Mayfield teams with writer-producer Dino Fekaris to create a strong eight-song collection. The single, "She Don't Let Nobody (But Me)", is a catchy pop love song, while "Just Ease My Mind" and "Come Free Your People" are fine Mayfield compositions.

MR. CLARENCE CARTER — IN PERSON

CLARENCE CARTER — Venture VL 1009



Carter's first album on Venture, "Let's Burn," was one of the year's sales successes, proving there is still a market for heartfelt rhythm & blues. This LP uses the same formula with "Tell Daddy" and "Those Were the Good Old Days," which has a rap similar to "Patches."

Record World Black Oriented Albums

SEPTEMBER 12, 1981

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

Sept. 12	Sept. 5			WKS. ON CHART
1	1	STREET SONGS		21
		RICK JAMES		
		Gordy G8 1002M1		
		(Motown)		
		(15th Week)		
2	2	IT MUST BE MAGIC	TEENA MARIE / Gordy G8 1004M1	14
			(Motown)	
3	3	DIMPLES	RICHARD "DIMPLES" FIELDS / Boardwalk NB 1	10
			33232	
4	4	I'M IN LOVE	EVELYN KING / RCA AFL1 3962	9
5	5	ENDLESS LOVE	(ORIGINAL SOUNDTRACK) VARIOUS	7
			ARTISTS / Mercury SRM 1 2001 (PolyGram)	
6	6	IN THE POCKET	COMMODORES / Motown M8 955M1	10
7	7	CARL CARLTON	/ 20th Century Fox T 628 (RCA)	9
8	8	BREAKIN' AWAY	AL JARREAU / Warner Bros. BSK 3576	4
9	10	BLACK & WHITE	POINTER SISTERS / Planet P 18 (E/A)	11
10	9	LIVE IN NEW ORLEANS	MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	11
11	12	JUST BE MY LADY	LARRY GRAHAM / Warner Bros. BSK 3554	6
12	18	LOVE ALL THE HURT AWAY	ARETHA FRANKLIN / Arista AL 9552	3
13	13	KNIGHTS OF THE SOUND TABLE	CAMEO / Chocolate City CCLP 2019 (PolyGram)	15
14	14	WITH YOU	STACY LATTISAW / Cotillion SD 16049 (Atl)	9
15	11	CHILDREN OF TOMORROW	FRANKIE SMITH / WMOT FW 37391	8
16	16	MY MELODY	DENIECE WILLIAMS / ARC / Columbia FC 37048	25
17	19	BROOKLYN BRONX & QUEENS BAND	Capitol ST 12155	6
18	15	WINNERS BROTHERS	JOHNSON / A&M SP 3724	9
19	17	IN THE NIGHT	CHERYL LYNN / Columbia FC 37034	10
20	20	CAN'T WE FALL IN LOVE AGAIN	PHYLLIS HYMAN / Arista AL 9544	9
21	29	SUMMER HEAT	BRICK / Bang FZ 37471 (CBS)	2
22	24	TOO SOS	BAND / Tabu FZ 37449 (CBS)	4
23	23	BLACK TIE	MANHATTANS / Columbia FC 37156	6
24	22	WALL TO WALL	RENÉ & ANGELA / Capitol ST 12161	7
25	21	THE MAN WITH THE HORN	MILES DAVIS / Columbia FC 36790	8
26	28	SWEET AND WONDERFUL	JEAN CARN / TSOP FZ 36775	5
			(CBS)	
27	30	TOUCH	GLADYS KNIGHT & THE PIPS / Columbia FC 37086	2
28	33	TIME	/ Warner Bros. BSK 3598	4
29	32	TEMPTATIONS	Capitol ST 12148	3

30	25	RADIANT ATLANTIC	STARR / A&M 4833	27
31	26	STEPHANIE	STEPHANIE MILLS / 20th Century Fox T 700 (RCA)	18
32	34	VERY SPECIAL	DEBRA LAWS / Elektra 6E 300	22
33	35	THE DUDE	QUINCY JONES / A&M SP 3721	22
34	41	TONIGHT	FOUR TOPS / Casablanca NBLP 7528 (PolyGram)	2
35	38	EBONEE WEBB	Capitol ST 12148	3

CHARTMAKER OF THE WEEK

36 — SLINGSHOT

MICHAEL HENDERSON

Buddah BDS 6002 (Arista)



37	27	CAMERON'S IN LOVE	RAFAEL CAMERON / Salsoul SA 8542 (RCA)	11
38	36	A WOMAN NEEDS LOVE	RAY PARKER, JR. & RAYDIO / Arista AL 9543	22
39	31	THE CLARKE / DUKE PROJECT	STANLEY CLARKE / GEORGE DUKE / Epic FE 36918	20
40	43	COMPUTER WORLD	KRAFTWERK / Warner Bros. HS 3549	5
41	37	THE ELECTRIC SPANKING OF WAR BABIES	FUNKADELIC / Warner Bros. BSK 3482	4
42	45	THE STRIKERS	PRELUDE / PRL 14100	6
43	44	ALICIA	ALICIA MEYERS / MCA 8181	5
44	49	FREETIME	SPYRO GYRA / MCA 5238	2
45	48	SECRET COMBINATION	RANDY CRAWFORD / Warner Bros. BSK 3541	17
46	40	THREE FOR LOVE	SHALAMAR / Solar BZL1 3577 (RCA)	33
47	39	NIGHTCLUBBING	GRACE JONES / Island ILPS 9624 (WB)	17
48	42	JUST A 'LIL BIT	COUNTRY MILLIE JACKSON / Spring SP 1 6732 (PolyGram)	6
49	46	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN / Warner Bros. HS 3526	20
50	51	CLASS REDDINGS	/ Believe in a Dream FZ 37175 (CBS)	10
51	—	TRY ME, I'M REAL	BOBBY BLAND / MCA 5223	1
52	—	MY SPECIAL LOVE	LaTOYA JACKSON / Polydor PD 1 6308 (PolyGram)	1
53	57	MAGIC MAN	HERB ALPERT / A&M SP 3728	2
54	—	SAYIN' SOMETHING	PEACHES & HERB / Polydor / MVP PD 1 6332 (PolyGram)	1
55	—	SIGN OF THE TIMES	BOB JAMES / Columbia / Tappan Zee FC 37495	1
56	56	LET THE MUSIC PLAY	DAZZ BAND / Motown M8 957M1	8
57	—	CLOSER THAN CLOSE	STYLISTICS / TSOP FZ 37458 (CBS)	1
58	—	MY ROAD OUR ROAD	LEE OSKAR / Elektra 5E 526	1
59	47	STANDING TOGETHER	MIDNIGHT STAR / Solar S 19 (E/A)	6
60	50	DEUCE	KURTIS BLOW / Mercury SRM 1 4020 (PolyGram)	11

Rick James, Promoters in Legal Dispute

On August 12 Casey, James, and the promoter of James' current tour, Al Haymon, made a "hold harmless and indemnity agreement," according to James' lawyer, Irving Shuman. James paid K.C. Productions \$50,000, representing an advance Special Attractions had given James in March. "Me and all my people thought the situation had been cleared up," said James.

Then, on August 21, K.C. Productions brought suit action against James in Dallas District Court for breach of contract, seeking to recover \$250,000 allegedly due them from Special Attractions' initial agreement in March. James played Dallas on August 23, into the morning of August 24. At the time Corey and a number of Dallas

constables (James claims "there were 25 to 30 of them") entered the backstage area to serve papers on James.

"They tried to serve me right before I went back on stage to do my encore" said James. Instead, James' security crew whisked the singer off stage, tucked his trademark braids under a hat, changed his clothes, and slipped him out of the building in the exiting crowd. The Dallas police then confiscated James' concert equipment, the band's instruments, and the night's box office receipts.

Adding to James' embarrassment was a UPI story, picked up nationally, that reported "at the end of the concert, James ditched his trademark

(Continued from page 38)

shoulder length hair, braided wig and ran, slipping past the ten constables who paid little attention to a departing bald man." An angry James said the report "had hurt my image and my family, particularly my mother." He then tugged at his hair and said "this is all mine."

The confiscation of his equipment caused him to cancel a Little Rock, Arkansas appearance and later perform a Florida concert without his complete stage paraphernalia. The equipment has since been returned.

James says "any and all money I receive for this suit will go to black charities."

Shelly Berger, Motown's vice-president for artist relations, attended

James' press conference. "Entertainers are perfect prey for people who have no creative talents and who want to strike them with nuisance suits of this nature," said Berger. "We could have paid them a little cash that night and left, but we're not gonna let that happen to Rick James or any of our artists."

Emergency Label Moves its Offices

NEW YORK—Sergio Cossa, president of Emergency Records, has announced that the label is moving to a new location effective September 1. Emergency's new address is 1220 Broadway, Room 605, New York, 10001. Phone is: (212) 947-2791.

RCA National Meetings

(Continued from page 3)

The Sunday session was largely devoted to a country presentation by the label's Nashville division. In turning the presentation over to Jerry Bradley, RCA's division VP, Nashville operations, Larry Gallagher, the company's division VP, national sales, noted that RCA was the number-one country label for the eighth consecutive year. Bradley himself claimed that RCA artists had 25 percent of the nation's number-one country singles during the past year.

A 15-minute video, designed by Steve Kahn, RCA's manager of audio visual productions, highlighted the label's fall country releases. Included will be new titles from Ronnie Milsap, Waylon Jennings, Roger Whittaker, the first release of a new Elvis Presley greatest-hits series and a greatest-hits package from Charley Pride.

Sunday evening the gathering was treated to a performance by Dylana Jenson, a twenty-year-old violinist signed to Red Seal, and a full hour's worth of music from Ronnie Milsap. The latter currently has a top-ten country crossover single, "There's No Gettin' Over Me."

RCA's Red Seal presentation was given Monday morning by Tom Shepard, Red Seal's division vice president, who said that in 1981, the classical label "took a long, hard look" at itself, the result being that every artist on the roster is either a current or budding star. Shepard noted the recent successes of the label's original cast

albums including "42nd Street" and "Sophisticated Ladies," and hinted that there is a deal in the works for a new Stephen Sondheim show.

Irwin Katz, director of marketing for Red Seal, announced an agreement with the French Erato label whereby the latter's new releases will be released simultaneously in the U.S. by Red Seal. In addition to the new releases, RCA will market domestically 85 titles from the Erato catalogue.

The black music presentation that followed was chaired by Ray Harris, division VP, black music, who proudly claimed that Evelyn King's recent single, "I'm in Love," was the first number-one black single for RCA (not including songs from the company's associated labels.) Harris announced the signing of the group Pleasure (formerly on Fantasy Records), and Dream Machine, whose debut album is produced by veteran hitmaker Norman Whitfield. Dream Machine performed a 45-minute set later that evening.

Among the black music artists who have product scheduled for fall release from RCA (and its associated labels — 20th Century-Fox, Salsoul, Solar and Ensign) are the Whispers, Skyy, Chocolate Milk, Lakeside, Leon Haywood, Shalamar, the Dells and a greatest hits collection from Barry White.

Rick Springfield, whose recent number-one hit, "Jessie's Girl," is culled from his "Working Class Dog" al-

bum, played on Monday evening. Springfield's LP was RCA's highest-charting album in 1981, and the positive reception that followed his performance was an indication that the RCA staffers were cognizant of that fact.

While introducing the contemporary music presentation on Tuesday morning, Jack Chudnoff, division VP, merchandising said: "A&R has delivered this new music. Now it's up to us to market it aggressively to reach our goals. We must deliver our anticipated airplay and sales on established acts, and we must develop and break our new artists so that they become our established artists of tomorrow."

The presentation formally announced the signing of Bob Welch, Kiki Dee, Rare Earth, Leroux, Player, Charlie and, of course, Diana Ross. In a video taped message, Ross told the convention attendees: "A lot of love and caring went into the recording of my new album and I hope you have as much fun listening to it and selling it as I did recording it. I'm looking forward to a long, lasting and happy relationship with RCA and an 'Endless Love' affair."

Dee's album, scheduled for September release, will include a duet with Elton John. The duo had a number-one hit five years ago with "Don't Go Breaking My Heart."

Just-released contemporary product includes LPs by Triumph, Chilliwack and Daryl Hall and John Oates. Among the artists who have LPs scheduled for fall releases (besides the new RCA artists already mentioned), are Polyrock, whose second album is again produced by Philip Glass; Jack Green; Don McLean; British new music quartet Bow Wow Wow; Bruce Cockburn; and "Chimpunk Christmas," featuring Alvin, Simon and Theodore and scheduled to coincide with an NBC-TV special.

In his closing remarks, Craig announced that RCA had signed a worldwide production arrangement with Ensign Records, an independent record company based in England. First albums slated for release under the agreement are Roy Sundholm's "East-West," and the David Bendeth Band's self-titled LP. Both albums are scheduled to ship in October. "Part of

(RCA's) plan," said Craig, "is to take U.K. artists, break them in the U.K., spread them into the continent and, at the same time, break those acts here in the United States. RCA is no longer a territorial A&R consideration.

"British rock 'n' roll artists have continually headed the top of the charts," he went on. "We're reminded of that today as we see the Rolling Stones go out for their 45th tour of the United States, and it will be a sell-out. We're going to have a lot of Rolling Stones on RCA Records."

Craig noted the difficulty in breaking new acts in the marketplace, citing the economy, radio and competition as the primary reasons. But, he warned, "We will only give up when the consumer rejects the music — not when it's rejected by radio; not when it's rejected by a rackjobber buyer; and not when it's rejected by some early opinions within this company. I will not give up on records here, and I want you to support me."

After his speech, Craig told *Record World* that "RCA, going through the last third of the year, should have one of the biggest sales periods that we've ever had." He noted specifically, the label's high hopes for the Hall and Oates and Triumph albums as well as the forthcoming Diana Ross LP.

Craig was asked why the label chose this time in which to hold its first national convention in five years. "It was most important to bring our headquarters, our branches, and our regional people together because such a strong spirit has developed within the company," he said. "We're ready to go into the most important selling season of the year. We've had great success on the charts and on the bottom line for the first seven months of this year and we want to keep that momentum."

Refuting speculation that David Bowie and Hall and Oates were leaving RCA, Craig said, "Hall and Oates have many studio albums left with us and Daryl is signed to us as a solo artist for eight albums, I believe. We're going to sell a great many of their records between now and when their contractual commitment is finished. David Bowie is nearing his final commitment to us and we're having long discussions."

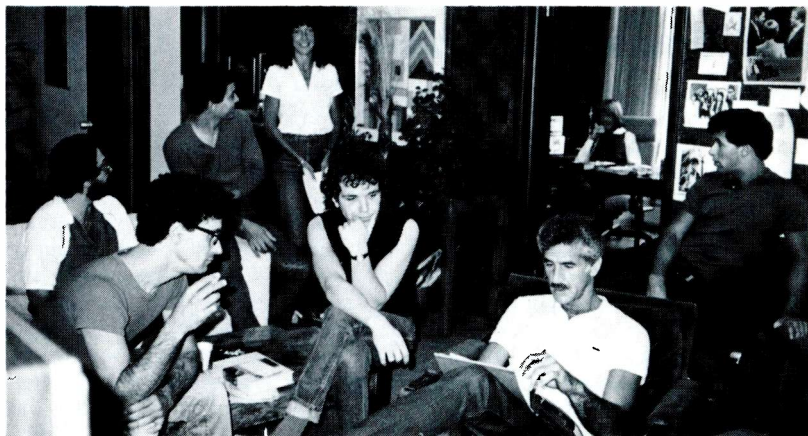
The Coast (Continued from page 20)

PUBBERY IN ACTION: The Creative Music Group, headed by **Jay Warner**, has expanded its publishing operation. They've opened a Nashville office, via a new association with **Robert John Jones**, who will at first be promoting the R.I.P./KECA catalogues, recently acquired by the Creative Group . . . In other business news, **Myrna Williams**, until recently director of artist development at Epic, is forming a company called Worldwide Productions, a consulting firm specializing in staging and visual concepts for live and video performers. Call Myrna at (213) 936-8693 or 939-1199 for details.

New York, N.Y. (Continued from page 16)

an LP by **Charlie Midnight**, a rock band also from N.Y. The label is headed by chief executive officer **Elizabeth Joel**, who held a similar position for husband Billy's Home Run Mgt. (now Frank Mgt.) and president **Jon Small**, who was Billy's original drummer and now manages Arista recording artist **D.L. Byron**. The label will be distributed by CBS . . . Also due to bow later this year is **David Salidor's** Linear Records. Salidor is the former director of publicity at ZE Records . . . **Cory Robbins**, head of Profile Records, is looking for artists and finished masters to sign to his new N.Y.-based label . . . DIR will tape the **Ian Hunter** concert at Dr. Pepper's Sept. 11 pier series. The concert is scheduled for airing in mid-October. MTV is videotaping also for a mid-October broadcast . . . N.Y.-based scribe **Mark Bego** will debut his Profile, an interview show pilot for projected syndication, on Manhattan Cable and Teleprompter Channel D, Sept. 8 (9:00 p.m.), Sept. 9 (midnight) and Sept. 13 (11:30). Featured guest is **Karla DeVito** . . . **Steve Hackett**, former lead guitarist with Genesis, will make an Epic debut with the release of his "Cured" LP slated for an end of September release . . . Also due at the end of September is "The Royal Tribute" LP from Columbia Records. Currently #1 on the British charts, the album includes the entire royal ceremony as well as all music performed for the occasion . . . and speaking of royal weddings, Atlantic Records N.Y. local promo man **Danny Buch** tied the knot on Aug. 23 with **Sue Kapelov**. The entire ceremony was filmed and recorded (he even played selected moments for us including the breaking of the glass — good stomp Danny) and according to Buch, he is currently looking for a label deal. Congratulations and good luck Danny and Sue.

Iris Plans Strategy



MCA Records artist Donnie Iris and producer-keyboardist Marc Avsec discuss staging and programming for concert premiere of Iris' "King Cool" LP, with manager Mike Belkin and other Belkin-Maduri executives. The "King Cool" LP launch took place at Cleveland's Blossom Music Festival with Donnie Iris and the Cruisers performing before three sell-out audiences.

Dialogue (Continued from page 9)

those guys are doing," but they're not willing to copy us yet because they're not sure there's any real money in it. When the Go-Go's explode and sell half a million records on their first album, they're gonna say, "Wow, this guy is really on to something," and we will have shown what we've always believed: there is a very large market in our music, and some of these groups will rise to be successful by anybody's criteria. Some of the acts do not want to bend what they're doing to be ready to play on every AM radio station across the country. The Go-Go's haven't bent any of what they're doing, either; it just so happens that for today, their music fits. Five years from now, with one of the other groups that today we think is a bit obscure, there may be so many radio stations that are playing that kind of music that they will be very acceptable right off.

RW: So you honestly think that groups like the Cramps or Wall of Voodoo, who right now are demonstrably less accessible or commercial than the Police or the Go-Go's, can catch on to the extent that those two have?

Copeland: I think the Cramps could be another Kiss. And Wall of Voodoo will be in the top ten major acts of this country; I think they're the most impressive, intellectually stimulating act in the United States today, and I have no doubt — I'll put my reputation on it — that Wall of Voodoo will be one of the biggest acts in this country.

A lot of the success of an act depends very much on what the act wants. As long as we can make money from an act, and they can make a living from it, I don't really care if they never sell millions. If I was in it just to make money, I don't think we'd be a very good label. I don't think most labels are in it just to make money — I think people do enjoy music. Even the CBS's of this world, I mean, there's still some enjoyment in there. I cannot stand here and say that the Cramps in the next album will sell a million records; I believe the potential for them to do it is always there, but it may take a little time. The Stray Cats in England are playing a sort of rockabilly music, very influenced by the Cramps, and have just had a couple of top-ten singles. The Cramps do it, too; and maybe as they get more successful their sound does change slightly, because they mature more, and maybe the perception that the audience has of that sort of group changes as well — you know, they're not so weird after all. But the Cramps don't come in and need \$250,000 to make their albums; they can make them on a much lower budget, they have a lot of fans, and they make good money on the road.

RW: The Cramps are very big in France, you've said, and you have other acts that do well abroad. But isn't America still regarded as the ultimate market to conquer?

Copeland: Well, I think Americans tend to be over-insular and think that this is the big market. I don't personally think this is *the* big market anymore. I can make double the money in Europe, with less sales, than I can in America. Publishing here is a joke, the record prices are Mickey Mouse low — people talk about how high the record prices are, but (you should) go to Europe. We make double on a record sale in Germany than we do here, and we make money faster. We don't have all these return policies, and these reserves, and all this crap (abroad). America may be a big record market, but Europe is where the money is. Look at ABBA: that's the richest group there is, and they don't need America. They can sell 500,000 albums in Mexico.

RW: In an April issue of the Wall Street Journal, an article about your label described I.R.S. as a sort of farm team, developing bands until they had enough of a following to get to "the big leagues." Do you still regard yourselves that way?

Copeland: No. When we started out we were looked upon as a farm team, because we weren't financed. And when we had an act that required a very large amount of money beyond our reach, like Oingo Boingo — they have eight or nine people in the group, they had lots of debts and they really needed an injection of cash — I then had to go to A&M and say, "Look, this is an important group, they require far beyond what I can be involved with, would you be interested in helping me?" Well obviously, if I'm going to Jerry Moss for his money, I have to give something — so I put them on his label. Now at the moment, we happen to be doing very well, and we don't foresee that happening again. The Go-Go's want to be on I.R.S.; they do not want to be on any other label. Same goes for every one of our other acts. In the beginning, yeah, we were looked upon as a farm team, but now everyone looks at I.R.S. as a legit, real label. I can judge the success of I.R.S. when I can see that I can take acts away from major labels and offer them less. That means I can compete on a stronger basis than a major can. I mean, (David) Geffen can sign anybody, because he's got millions of dollars behind him. I don't find that challenging; I find that exceedingly boring. Our label gets acts because we are good, and we don't just bring out the old checkbook and say, "Right."

RW: Suppose one of your acts breaks earlier than you expect it to, now that you're more than a farm team. Isn't there then a tendency to rush things, say, to put out the next album sooner than might be practical?

Copeland: I hope not. I've been burned enough times, and I've seen the lack of wisdom in trying for too much too soon. I'm always preaching caution. Take, for example, a label like Infinity Records — a glaring example of how to blow a record situation. They spent a fortune — full-page ads in the trades, week after week after week, until everybody knew, "Yeah, Infinity exists." A year later, they're bankrupt, and they started having hit records then. If they'd taken it a little easier, and started spending a year later, they would have been a successful label. What is it, some big ego trip to have everybody in the business know that

you've got Infinity Records? Bullshit! I'll wait for the ego trip of having a hit act. Those full-page ads may be a great jerk-off for the moment, but what about a year down the line? And what about your acts? When people sign with me, I have a responsibility to those people; I'm taking people's lives in my hands. It means that I sometimes have to tell them things they don't want to hear — and I'm real honest with the groups — but at the end of the day, hopefully they'll respect my opinion.

It's very easy in this business to let success go to your head. You see it every day: a guy gets successful, he turns into a raving idiot, and the next day he's out of business and wondering what happened. That isn't going to happen to my artists.

RW: How important is touring for your acts?

Copeland: We put a lot of effort into tours. That's one area that other record companies are backing off of but we're increasing. We're lucky that I have my brother (Ian Copeland of Frontier Booking International) as an agent; I know more about what's going on in the field of booking than any other executive at a record company, because my brother runs the biggest agency involved in the new music, so I can see what the market value of an act is, how effective the tours can be.

RW: Are most of your tours label-supported?

Copeland: Yes and no. They are supported by backing up, making sure there are time buys in the marketplace. We've even had to get into ticket buys, much to my regret. Traveling expenses for the bands themselves — yes, in some instances; when it seems to make sense, we'll support the group. Most of our tours make money, and the groups make money that way; we don't like tour support in principle, but we set ourselves up so that we have the tours but we don't have the tour support. If we had to deal like a major label, and every act that went on the road we had to give 'em \$50,000, we'd be pretty much against tours, too. But because we're smart enough, we don't need tour support. We've been a bit more careful about it, and our acts are a bit smarter than the other groups. The Go-Go's, on their current tour, will be making enough to cover the tour.

RW: You've been pretty critical of rock radio for some time; what would you do to make it better?

Copeland: I'm very gratified that KROQ (Los Angeles) and various other stations intersperse new wave stuff with old wave stuff, telling themselves that this gives exposure — all the heavy metal kids will be able to hear the Dead Kennedys while they're listening to REO Speedwagon or whatever it is. That's all very well, but I'm a firm believer that if you took a station in New York City that had a zero rating, and that station programmed 100 percent new wave — anything from the Police to the Dead Kennedys, and everything in between — in a sensible format, the station would immediately jump to a .1 or whatever; a year later it'd be a .2, a year later .3, and so on. Once that happens, radio will look upon "new wave" as a format, instead of trying to incorporate our music into other music. We have to show that we have a viable format; we're not given much of an opportunity to try it out, that's the problem. If we could get one station — and it has to be a station at the bottom — to go 100 percent new wave, they will get 100 percent, or at least 80 percent, of the new wave audience, which has to be substantial. And if they're clever enough, pull in advertisers to keep the station going, they will eventually build a market for themselves.

Karla DeVito To ASCAP

■ NEW YORK—Epic recording artist Karla DeVito, whose debut solo album, "Is This A Cool World Or What?," ships next week, has become a member of the American Society of Composers Authors and Publishers

(ASCAP). DeVito, who has just completed a four month stint in a lead role in "Pirates of Penzance" on Broadway, wrote or co-wrote half the songs on her new album and is currently writing a rock opera based on one of the album tracks, "Bloody Bess."

Ullanda Plays the Savoy



Atlantic recording artist Ullanda recently made her first concert appearance at the Savoy, in New York City. The vocalist's debut album for the label, "Ullanda McCullough," was released this past March. Shown at The Savoy in New York are, from left: Record Logic president Tom Cossie, Atlantic local promotion rep Clarence Bullard, Ullanda, Ullanda's manager Maye James, and Atlantic/Cotillion A&R director of R&B product, Bill Cureton.

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ El amigo Ray Terrace me envía amplio material informativo en relación con la creación de la "Latin International Academy of Recording Awards" y la entrega de sus premios a los artistas más destacados cada año, que han sido bautizados con el nombre "Califa," en reconocimiento de la divinidad mitológica con este nombre, con el cual bautizaron los españoles a California, creyéndole una isla dorada al igual que la diosa. Conjuntamente con esta información, Ray me envía una carta, que se explica por sí sola y dice: "Yo creo que este proyecto le

dará a la industria latina un gran impacto y pondrá a prueba el reconocimiento de los premios Grammy's a la industria discográfica. Como tú sabes, hemos sido

ignorados en la industria por años. Es una broma, nombrar simplemente un Premio Salsa en los Grammy's, cuando hay tanto talento latino alrededor del mundo que necesita reconocimiento. Pienso que es tiempo de que la gente latina se levante frente a la dominación americana en la industria discográfica. El Show televisivo será exactamente celebrado un año después del día de hoy (Agosto 16) desde el Shrine Auditorium in Hollywood. Estoy en el proceso de enviar 5000 aplicaciones para hacerse miembros, que saldrán por correo a toda la industria latina,

"managers," "bookers" y a todos los relacionados en el campo latino. Los miembros de la academia votarán exactamente igual que los miembros de

Grammy's. Habrá una fecha de admisión para los discos y artistas nominados para trofeos anuales. Tómame, con tu poder dentro de la industria latina, esta cosa puede acontecer. Como te he dicho antes, estaré involucrado en la Academia como un oficial, al igual que tú, y socio fundador. Estoy planeando un Buró de Directores" . . . Bueno, la idea me parece, aunque no nueva, excelente. Prometo cooperar activamente para que tal evento se haga una realidad, pero de nuevo, pienso (y eso no me lo desvia nadie) que únicamente será posible, si como bien

dice Ray, la industria latina se para firme en sus propósitos e ideales y pelea por lo suyo, lo cual es muy difícil. Los organizadores del evento Grammy's han

tratado de mil formas diferentes, de tratar que las empresas latinas se hagan miembros de la asociación, no tan solo para lograr amplia votación en la concesión de premios, sino para temas aún más graves como son la piratería y el desconocimiento general de la música, no ya latina solamente, sino española, representante y parte de Europa, viejo continente que muchos respetan por la historia y el proceso normal de clases europeas. Para casi toda esta gente, nosotros seguimos siendo "indios con levita" y no dejaremos de serlos hasta que una unión

indivisible cambie los factores determinantes y nuestra "levita" se la tenga que

meter en el culo tanta gente, generalmente despreciativa y discriminante, ante todo lo latino. Que no hablo de complejos, ya eso los superé en el fragor de la batalla; hablo de hechos innegables. Se han tratado en varias oportunidades de lograr que la industria latina de Estados Unidos se una en una Asociación y en cada una de ellas, el fracaso, la desunión, la envidia y la mediocridad, han destruido todas las posibilidades de un frente de combate digno y representativo de los intereses musicales latinos en Estados Unidos y menos aun en Latinoamérica, donde la Asociación que une a las diferentes Asociaciones Discográficas, también se mantuvo durante años, ignorando a la clase discográfica latina de Estados Unidos, generalmente por ser ésta, mediocre y falta de clase profesional, hasta que recientemente se ha eliminado la práctica, pero sin gran asistencia de la industria latina a sus reuniones anuales, una de las cuales se celebrará este año en México. No obstante todo esto y más aún, que quedan en el tintero y la maquinilla de escribir, me pongo a la orden de **Ray Terrace**, para iniciar de nuevo este tipo de acción en el cual el poder de Record World y de éste amigo, **Tomás Fundora**, es limitado a las posibilidades de usarlos para cooperar a un éxito y desplegar su logro y jamás a fuerzas tiránicas, en las cuales se pudiera usar una ametralladora, para unir a tanto desgraciado en nuestra industria, que carecen de los más elementales conceptos, como para poder

(Continued on page 44)

Latin American Album Picks

"ADENTRO"

MARVIN SANTIAGO – Top Hits TH-AM 2148

Excelentes equipos portátiles de grabación, muy buenos músicos salseros y la actuación en vivo de Marvin Santiago, desde la cárcel regional de Bayamón, Puerto Rico, han producido el éxito "Nostalgia" (Torres) que se encuentra vendiendo fuerte en Puerto Rico. Otros temas "en vivo" son "La libertad," (D.R.) "Mi vecindario," (D.R.) "Fuego al cubo" (Torres) y "El juey." (B. Capó)

■ Recorded live at the Regional Penitentiary of Bayamon, Puerto Rico with superb salsa musicians and Marvin Santiago on vocals. "Nostalgia" from this album is selling big in Puerto Rico. "Don Fulano" (C. Alonso), "Auditorio azul" (Torres) and "El Caimán" (D.R.) are also included.

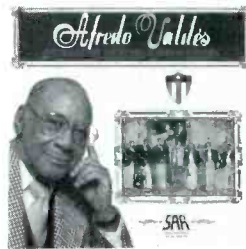


"INTERPRETA SUS EXITOS CON EL SEPTETO NACIONAL DE CUBA"

ALFREDO VALDÉS – SAR SLP 1024

Con arreglos de su hijo, Alfredo Valdés recuerda sus éxitos con la afamada Septeto Nacional. Nostalgia y recuerdos con un hermoso sonido de Latin Sounds, N.Y.C. Talentosos músicos rodean a la grabación de actualidad. "Canto a la vultabajera," "Don Lengua," "Como voy a sufrir" y otros temas del inolvidable Ignacio Peñeiro.

■ With arrangements by his son, Alfredo Valdés brings back the days when he sang with the Septeto Nacional, the famous Cuban orchestra. "Entre tinieblas," "Guanajo relleno," "Rin ri lea" and "Don Lengua." Excellent sound (courtesy of Latin Sound, N.Y.C.) and brilliant salsa musicians.



FELITO FELIX

Caytronics CYZ 6010

Con arreglos y dirección musical de Maximo Torres y Mandy Vizozo, Felito Felix de Puerto Rico nos brinda un rico repertorio de baladas, interpretadas a su manera. Temas de su autoría como "Rosas sin espinas," "Flor de Guajana," "Machismo" y "El ruiseñor," dan toque final a su producción.

■ Arranged by Maximo Torres and Mandy Vizozo, Felito Felix from Puerto Rico offers a very commercial package of his own ballads. "Quiero perderme contigo," "Si no caminas," "Que nos importa" and "Te equivocas conmigo."



ROGELIO BARBA

Peerless MS 2173

Esta bella pieza instrumental resalta la labor excepcional de Rogelio Barba al piano y los magistrales arreglos de Jorge Ortega, en producción de Mariana Rebing. (nos tiene acostumbrados a cosas hermosas) "Balada para Adelina," (Sonneville-Toussaint) "Concierto de Aranjuez," (Rodrigo) "Ahora que soy libre," (Juan Eduardo) "La comparsa," (Lecuona) y "You light up my life." (Brooks) Un pielago musical que aplica a muy selecto público, lamentablemente muy olvidado a veces.

■ Exquisite instrumental production by Mariana Rebing, on which Rogelio Barba shows what an excellent pianist he is. Beautiful arrangements by Jorge Ortega enhance the beauty of this package. "La última nieve de la primavera" (Micalizzi), "Ebb Tide" (Maxwell-Sigman), "Amanecer" (Manzanero) and "Qué bonita es mi tierra" (Fuentes).



EAST COAST — COSTA ESTE

SEPTEMBER 12, 1981

Sept. 12	Sept. 5		
1	1	Quiero Dormir Cansado / Emmanuel	Arcano 9606
2	3	O Me Quieres O Me Dejas / Julio Iglesias	CBS 50004
3	2	A La Reina / El Gran Combo	Combo 239
4	4	En Carne Viva / Raphael	CBS 80005
5	5	Insaciable Amante / José José	Pronto 6265
6	6	Las Quejas De Cada Cual / Guillo Rivera	Funny 1022
7	7	Dos Jueyes / Celia & Willie	Vaya 5195
8	9	No Me Hables / Juan Pardo	CBS 80001
9	10	Amor Verdadero / Willie Colon	Fania 919
10	8	Yolanda / Wilfrido Vargas	Karen 606
11	11	Nostalgia / Marvin Santiago	T.H. 688
12	12	De Niña A Mujer / Julio Iglesias	CBS 50317
13	14	Quince Sensacionales Exitos (LP) / Juan Gabriel	CBS 80001
			Telediscos 1018
14	13	Que Me Perdonen Los Dos / Nydia Caro	Alhambra 268
15	17	Quince Grandes Exitos (LP) / José José	Telediscos 1015
16	18	Monta Mi Caballo / Oscar D'Leon	T.H. 689
17	16	No Me Desprecies / Johnny Ventura	Combo 238
18	15	Me Estoy Muriendo Por Dentro / Basilio	Karen 600
19	23	La Enfermedad Del Bolsillo / Wilfrido Vargas	Karen 607
20	19	El Paralitico / Roberto Torres	SAR 505
21	20	Perdoname / Camilo Sesto	Pronto 6256
22	24	Ni Su Hombre Ni Su Amante / Lissette	Odeon 24383
23	21	Solitario / Conjunto Clásico	Lo Mejor 05
24	22	Un Mal Necesario / Jorge Char	LAD 182
25	25	Amigo Dejale / Ismael Miranda	Fania 911
26	26	Amada Mia / Cheo Feliciano	Vaya 5189
27	30	Bilongo / Ismael Rivera	Fania 917
28	27	Como Lo Hago Yo / Yolandita Monge	CBS 10015
29	28	Me Vas A Echar De Menos / José Luis	T.H. 663
30	31	Soy Vagabundo / Vicente Pacheco	Sonomax 7003
31	34	Ella Se Llamaba / Napoleon	Raff 7534
32	29	Querer Y Perder / Dyango	Odeon 25309
33	32	Guitarra / David Dali	LAD 200
34	36	A Bailar El Son / La India de Oriente	Guajiro 001
35	38	Toma Mis Manos / Willie Colon	Fania 916
36	40	Tratandose De Ti / Wilkins	Masa 15
37	37	Yo No Naci Para Amar / Juan Gabriel	Pronto 6248
38	33	Pasatiempo / Roberto Carlos	CBS 1206
39	39	La Dicha Mia / Celia, Johnny & Willie	Vaya 5187
40	35	Galera Tres / Ismael Miranda	Fania 904

WEST COAST — COSTA OESTE

SEPTEMBER 12, 1981

Sept. 12	Sept. 5		
1	1	Insaciable Amante / José José	Pronto 6265
2	2	La Ladrona / Diego Verdaguer	Profono 79065
3	3	El Cofrecito / Beatriz Adriana	Peerless 11730
4	5	O Me Quieres O Me Dejas / Julio Iglesias	CBS 50004
5	4	Quiero Dormir Cansado / Emmanuel	Arcano 9606
6	6	Juliantla / Joan Sebastian	Musart 5228
7	7	No Me Hables / Juan Pardo	CBS 80001
8	10	Quince Sensacionales Exitos (LP) / Juan Gabriel	CBS 80001
			Telediscos 1018
9	11	En Carne Viva / Raphael	CBS 80005
10	8	La Culpable / Alvaro Davila	Profono 79068
11	9	Pobre Gorrion / Vicky	Gas 301
12	13	No Que No / Rigo Tovar	Profono 79079
13	14	Viva El Norte (LP) / Varios	Telediscos 1501
14	23	La Carta No. Tres / Los Humildes	Fama 1710
15	15	Perdoname Si Lloro / Julia Palma	Alhambra 601
16	16	Ahora Que Estuviste Lejos / Karina	Orfeon 15242
17	17	Asi No Te Amara Jamas / Amanda Miguel	Profono 79064
18	18	Quince Grandes Exitos (LP) / José José	Telediscos 1015
19	19	Con Tu Amor / Juan Gabriel	Pronto 6275
20	20	Ella Se Llamaba / Napoleon	Raff 7534
21	21	La Cuarta Parte / Jose Domingo	Profono 74074
22	12	Ya No Me Interesa / Chelo	Musart 5219
23	30	Porque Te Vas / Emmanuel	RCA 9700
24	24	Piquetes De Hormiga / Conjunto Michoacan	Odeon 24365
25	25	El Chubasco / Carlos y Jose	T.H. 606
26	26	Un Dia A La Vez / Los Tigres del Norte	Fama 1694
27	27	Me Llamas / José Luis Perales	CBS 80003
28	32	Esta Triste Guitarra / Emmanuel	Arcano 3535
29	22	Vivir Sin Ti / Camilo Sesto	Pronto 6269
30	28	Si Quieres Verme Llorar / Lisa Lopez	Hacienda 126
31	29	Perdoname / Camilo Sesto	Pronto 6256
32	36	De Mexico A California / Raphael	CBS 80005
33	34	Amor Amor / José José	Pronto 6253
34	31	Procuvo Olvidarte / Hernaldo	Alhambra 17106
35	35	Abrazado A Un Poste / Lorenzo de Monteclaro	CBS 20046
36	33	Me Hubiera Gustado Tanto / Rocio Jurado	Arcano 9611
37	38	Si Tu Quisieras / Los Bukis	Profono 036
38	40	Alma / Grupo Venus	Arriba 195
39	37	Querer Y Perder / Dyango	Odeon 25309
40	39	Ando Que Me Llevan / Rondalla de las Flores	Gas 315

Record World
Latin American
(International) Hit Parade

PUERTO RICO

(Ventas)

By Frankie Bibiloni

- Amor Verdadero** — Willie Colon — Fania
- Nostalgia** — Marvin Santiago — T.H.
- A La Reina** — El Gran Combo — Combo
- No Me Desprecies** — Johnny Ventura — Combo
- Quiero Dormir Cansado** — Emmanuel — Arcano
- La Enfermedad del Bolsillo** — Wilfrido Vargas — Karen
- Me Estoy Muriendo Por Dentro** — Basilio — Karen
- A Mí** — Sophy — Velvet
- Monta Mi Caballo** — Oscar D'Leon — T.H.
- Que Me Perdonen los Dos** — Nydia Caro — Alhambra
- Las Quejas de Cada Cual** — Guillo Rivera — Performance
- Cuando Vivas Conmigo** — Junior Toledo — Performance
- Ni Su Hombre Ni Su Amante** — Lissette — Odeon
- Te Amo En Silencio** — La Mulenze — DC
- Dos Jueyes** — Celia & Willie — Vaya

PERU

(Popularidad)

By Radio Panamericana

- (Albertín Ríos)
- Corazones** — Marty Balin
 - El Unico Que Te Entiende** — Sergio Fachelli
 - Chica Moderna** — Sheena Easton
 - Aquellos 60** — Varios
 - Poxa** — Mocedades
 - Esta Vieja Casa** — Shakin Stevens
 - No Te Necesito** — Kenny Rogers
 - Porque Te Vas** — Emmanuel
 - Disco Hindu** — Nazia
 - O Me Quieres O Me Dejas** — Julio Iglesias
 - Manos Suaves** — Pointer Sisters
 - Entregate** — Pecos Kanvas
 - Muchacho de la Ciudad de New York** — The Manhattan Transfer
 - Para Tí La Primavera** — Fernando Allende
 - El Gran Heroe Americano** — Joey Scarbury

MÉXICO

(Ventas)

By Vilo Arias Silva

- Canción de Parchis** — Parchis — Musart
- Ella se llamaba** — Napoleón — Cisne RAFF
- Quiero dormir cansado** — Emmanuel — RCA
- Piquetes de hormigas** — Conjunto Michoacan — EMI Capitol
- Juliantla** — Joan Sebastián — Musart
- De niña a mujer** — Julio Iglesias — CBS
- El cofrecito** — Beatriz Adriana — Peerless
- Con tu amor** — Juan Gabriel — Ariola
- La ladrona** — Diego Verdaguer — Melody
- Ahora que estuviste lejos** — Karina — Orefeón
- Esé señor de las canas** — Lorenzo de Monteclaro — CBS
- Insaciable amante** — José José — Ariola
- Te quiero tanto** — Iván — Melody
- No me hables** — Juan Pardo — Gamma
- Pancho López** — Cepillin — Orfeón

MÉXICO

(Popularidad)

By Vilo Arias Silva

- Ella se llamaba** — Napoleón — Cisne RAFF
- La ladrona** — Diego Verdaguer — Melody
- Canción de Parchis** — Parchis — Musart
- Así no te amaré jamás** — Amanda Miguel — Melody
- Juliantla** — Joan Sebastián — Musart
- Con tu amor** — Juan Gabriel — Ariola
- De niña a mujer** — Julio Iglesias — CBS
- Ahora que estuviste lejos** — Karina — Orefeón
- Te quiero tanto** — Iván — Melody
- Maldito amor** — Mirlla Castellanos — Gamma
- Por que te vas** — Emmanuel — RCA
- No me hables** — Juan Pardo — Gamma
- Insaciable amante** — José José — Ariola
- No lo puedes negar** — Lupita D'Alessio — Orfeón
- Perdóname si lloro** — Julia Palma — Helix

Nuestro Rincon

(Continued from page 42)

luchar por el reconocimiento de su propia clase como individuos, menos aún para luchar estoicamente por el reconocimiento de sus artistas, que a fin de cuentas, tampoco demuestran ningún interés en que esto así sea.

Renovó contrato con Hispavox de España, la talentosa **Nacha Guevara**, compañía que ha editado todos sus anteriores trabajos, y por la grabación de su último disco que como en los anteriores, resalta fundamentalmente la composición a nivel de textos, dándoles a éstos un concepto y características muy actuales, la colaboración de **Alberto Favero**, en lo que se refiere a la producción, coordinación y arreglos musicales del álbum. El nuevo trabajo, no llegado aun a nuestras manos, se anuncia como una muestra más del talento y sensibilidad de esta artista argentina . . . **Joe Cayre**, presidente de Caytronics Corporation y **Sergio Blanchet**, presidente de Blanchet Records de México, acaban de firmar en Nueva York un contrato a largo plazo, mediante el cual Caytronics obtiene todos los derechos de las producciones discográficas de Blanchet Records, para el territorio de Estados Unidos, incluyendo a Puerto Rico . . . Estupendo el Especial de Televisión que la Spanish International Network (SIN) lanzó el 29 de Agosto al aire, titulado "El Especial de Camilo Sesto". Este especial se transmite en momentos en que el artista inicia una gira artística que le llevará a Nueva York, Miami, Chicago, San Francisco, Los Angeles, Houston y Puerto Rico, áreas a las cuales llegará a través de SIN este especial.

La New York Urban Coalition, presentará "The Tito Puente Scholarship Fund Concert at Lincoln Center, en una producción de **Robert Rodriguez — Joe Conzo**, el día 23 de Octubre en el Avery Fisher Hall de Nueva York. (Broadway y 63 Calle) El gran concierto presentará a **Tito Puente y su Orquesta** Concierto con **Cheo Feliciano**, a **Dave Valentin**, **Tina Ramirez** y su Ballet Hispánico de Nueva York, **Machito** y su banda de quince miembros Alumni Afro Cubans, **Patato**, **José Mangual Sr.**, **Doc Cheatum**, **Chocolate**, **Bobby Rodriguez** y **Charlie Palmieri** como "invitado especial." Actuará de Maestro de Ceremonias, **Felipe Luciano** . . . Y ahora . . . ¡Hasta la próxima!

Ray Terrace has sent me material regarding the creation of the Latin International Academy of Recording Awards, known as the "Califa" awards. Ray also sent me a letter which stated: "I think this project will give the Latin recording industry a big impact and it will challenge the Grammys for recognition in the recording industry. As you know, we have been neglected in the industry for years. It's a joke just to mention a salsa award in the Grammys. There is so much Latin talent around the world that needs recognition, and I think it's about time the Latin people stood up to American domination in the recording industry. The TV show will be exactly one year from today (August 16) and will come from the Shrine Auditorium. I am now in the process of preparing 5000 applications for membership to be mailed to all Latin recording artists and companies, managers, bookers and everyone in the Latin field. The members of the academy will vote for the Latin awards. With your power in the Latin recording industry this thing can happen! As I told you before, I will involve you with the Academy as an officer and founder. Also, I am planning a board of directors. This story has to be published in English as well as Spanish to hit both markets. There will be more categories added to the Academy. At present, I am planning to speak to some sponsors for backing the TV show, and I am hoping to have it shown all over Latin America by satellite." Well, Ray, I completely back you in this great idea. I think it is about time that the Latin recording industry in the States takes steps to be properly recognized!

Argentinean performer **Nacha Guevara** has renewed her contract with Hispavox in Spain and her latest album has been produced, coordinated and arranged by **Alberto Favero** . . . **Joe Cayre**, president, Caytronics Corporation and **Sergio Blanchet**, president, Blanchet Records in Mexico, have just signed a contract for Caytronics to Blanchet for the territories of the States and Puerto Rico . . . SIN, Spanish International Network, aired on August 29 a special

entitled "El Especial de **Camilo Sesto**," the famous Spanish performer and composer. He has embarked on a tour that will take him to New York, Miami, Chicago, San Francisco, Los Angeles, Houston and Puerto Rico.

The New York Urban Coalition will present, "The **Tito Puente** Scholarship Fund Concert" at Lincoln Center on October 23, produced by **Robert Rodriguez/Joe Conzo**. The concert will have performances by **Tito Puente and his Orchestra**, **Cheo Feliciano**, **Dave Valentin**, **Tina Ramirez and her Hispanic Ballet**, **Machito** and his fifteen-member band Alumni Afro Cubans, **Patato**, **José Mangual Sr.**, **Doc Cheatum**, **Chocolate**, **Bobby Rodriguez** and **Charlie Palmieri** as special guest. Master of ceremonies will be **Felipe Luciano**. And now, that's it!

Record World en México

By VILO ARIAS SILVA



Beatriz Adriana

■ MÉXICO—Violentamente la talentosa y atractiva intérprete del género folclórico **Beatriz Adriana** ha saltado a la popularidad y se ha convertido en una de las principales figuras de la temporada. Ganadora este año del Festival Ranchero con el tema "El cofrecito" del calificado autor **Juan Zaizar**, **Beatriz** está acaparando la atención de todos los empresarios, que dentro y fuera de la República mexicana tratan de conseguir que la guapa cantante del sello Peerless les asegure un contrato de presentaciones personales. La trayectoria de **Beatriz Adriana**, se remonta a los años de su niñez, ya que desde muy pequeña comenzó a destacar como una bien entonada y graciosa intérprete del género ranchero. Su adolescencia, también le deparó muchos éxitos, y desde hace algunos años, convertida en una muy admirada profesional, **Beatriz** está viviendo el éxito en grande, a pesar que para sobresalir en este género hay que desterrar a muchas y consagradas cantantes que llevan el símbolo de intocables; pero las cualidades y simpatía que derrocha **Beatriz** ante el consumidor y oyente, hacen pensar que ha surgido una nueva voz femenina que reemplazará dignamente a las que ya dieron glorias a México. El nutrido programa de compromisos internacionales está repleto, y dentro de lo más sobresaliente destaca el Festival de Ipacaraí en Paraguay (17 de Septiembre próximo) y El Festival de Jeréz de la Frontera en España (30 de Septiembre). Por otro lado, y haciendo justicia a todo trabajo que se desarrolla con honestidad y profesionalismo, hay que mencionar el febril, generoso y agresivo apoyo promocional que está desplegando la empresa discográfica Peerless que dirige con enorme acierto **Peter Ulrich**. Este plan de consolidación, tanto a nivel nacional como internacional en favor de **Beatriz Adriana**, tuvo su comienzo hace más de un año y los resultados no se han hecho esperar, lo cual demuestra que tanto **Peter** como su "Mariscal de campo"

Frank Segura estaban en lo cierto cuando se propusieron llevar a la consolidación total a su exclusiva intérprete **Beatriz Adriana**. ¡Felicitaciones para todos los involucrados! . . . Me llega una noticia que realmente me causa alegría saber. Según información que me dejó el amigo **Jorge Shut** de la regional de RCA antes de su retorno a Buenos Aires, **Emmanuel** debe estar grabando con **Manuel Alejandro** en Madrid en la primera quincena de Septiembre. Espero que esta vez, sea una realidad, por que la postergación está haciéndole un daño terrible al que hoy en día luce como uno de los más firmes aspirantes de hispanoamérica . . . El ingreso de **Carlitos Maharvis** al staff de Profono asumiendo la dirección de las oficinas y almacenes en Miami, es otro de los grandes logros del conglomerado que dirige **Guillermo Santiso** en la unión americana. ¡Felicitaciones Carlos! . . . Con etiqueta de hit comienza a sobresalir el "Maldito amor" de la Primerísima **Mirla Castellanos**. La difusión se muestra nutrida en toda la República como consecuencia del vigoroso trabajo que está realizando el sello Gamma . . . Segundo lanzamiento y otro éxito brillante de **Amanda Miguel**. La nueva voz que gusta en México, coloca ahora su "El me mintió" entre los más difundidos . . . Y ahora ¡Hasta la próxima desde México!

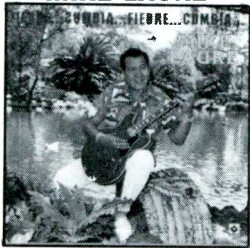


Peter Ulrich

Argentinean performer **Nacha Guevara** has renewed her contract with Hispavox in Spain and her latest album has been produced, coordinated and arranged by **Alberto Favero** . . . **Joe Cayre**, president, Caytronics Corporation and **Sergio Blanchet**, president, Blanchet Records in Mexico, have just signed a contract for Caytronics to Blanchet for the territories of the States and Puerto Rico . . . SIN, Spanish International Network, aired on August 29 a special

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MIKE LAURE



"Una voz joven"
VIOLETTA



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Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)

"Porque Te Vas"

(M. Alejandro-A. Magdalena)

EMMANUEL

(RCA-Arcano)

(Regional)

"Juliantla"

(Joan Sebastian)

JOAN SEBASTIAN

(Musart)

Prelude

(Continued from page 19)

lude's licensees, sending out tapes and film negatives.

Phyllis Katz, controller and award-winning humorist, is just settling into her new job; she was promoted from bookkeeping recently. "There's a lot of detail involved because the catalogue is large for a small company," she remarks. Her day-to-day work involves accounting, publishing and copyright royalties for Prelude's publishing company, Trumar; preparing royalty statements every six months; and disbursing domestic and foreign income to artists. Assisting her is billing clerk Maritza Mendez, who bills distributors and reports sales.

Visible Staffers

To the disc jockeys who provide a wide network of exposure to Prelude product, two of the most visible Prelude staffers are publicity chief Michael Gomes and A&R director Francois Kevorkian. On a Wednesday or Thursday, when a new record is made available in a special DJ edition (as almost all Prelude releases are), Gomes sees a stream visiting DJs.

Clubhopping

Gomes services copies of Prelude records to local DJs who don't belong to record pools, corresponding with, and monitoring feedback from pools nationwide. There are sheaves of feedback notes on his wall; the pile of mail on his desk is mostly mimeographed top 20 listings from various pools and individual jocks. It's a quiet day, since Vicki Sue Robinson's "Hot Summer Night" was distributed last week, and the Strikers 12-inch hasn't arrived yet. Still, DJs come up to play their own discoveries and chat about the hot new records with the ebullient Gomes. They stick their heads into Hoffman's office next door to say hello, and wave to Schlachter, whom they know on a first-name basis, wishing him a quick mend. Gomes also accompanies Prelude artists to their club dates in the New York area; he's going on and on about how Robinson wore him out clubhopping in the wee hours the previous weekend. In the

Napoleon's Creacion

■ MÉXICO — Plenamente identificado como un sólido autor-intérprete, **Napoleón** alcanza otro sonado éxito con su creación "Ella se llamaba", colocándose en el primer lugar de popularidad. Esta canción, que desde su lanzamiento acaparó la atención general, ha logrado penetrar en el gusto del consumidor de todas las edades en forma aplastante, lo cual se ha visto reflejado en las gigantescas ventas que está logrando la empresa Cisne RAFF. Con este éxito, **Napoleón** completa — lo que es normal en su carrera discográfica — su segundo hit grande durante el año en curso, ya que en el primer semestre, también en su momento más esplendoroso, el "Leña verde" se adueñó del primer lugar de las listas de ventas y popularidad.

course of the day, he'll also talk to Prelude's U.K. licensee, to explain that a Hi-Gloss photo is still unavailable (he manages press for 22 international licensees), and Biddu, the London-based producer of Hot Cuisine, about some of his new productions. A tacked-up newspaper headline shouts: "Strikers Defy Ron."

Next door, Francois Kevorkian is just getting in; he's still working DJ spots at rock and disco clubs in the city, as he was when he was hired three years ago on the basis of his instinct for music and sound. His first act at Prelude, almost, was a remix of Musique's "In the Bush" that radically changed and greatly improved the track, setting off a cry for the new version, and even spawning a bootleg edition that hit the street before Prelude could strip the new mix onto the album. Similarly, Kevorkian has been most noted recently for his mixes on "Searching to Find the One" by Unlimited Touch, and the Strikers' "Body Music", a full post-production with Larry Levan, another New York DJ.

Kevorkian speaks in the inspired tones of an apostle when he talks about the loose boundary lines of his job and Prelude's survival of the "disco-is-dead" movement. "It's not a precise job: we have to print a particular mark so people will relate to our sound. It's almost a way of life, and almost everyone in Prelude is involved in the input of ideas to keep the company young. I'm the head of A&R, but Michael was helpful in bringing Hot Cuisine to our attention. I listen to everything; we play lots of material at great length and (appraise) the current hits. What I appreciate is that I'm given creative freedom in making my contribution." Kevorkian, in addition to mixing and engineering, is consulted in producer selection and release scheduling, approves test pressings, operates a money-saving customized tape copy operation for licensees, edits singles and prepares background music medleys for Prelude acts appearing at clubs with no provision for

live music. "Our philosophy is to stay close to the street," Kevorkian states, becoming serious. "We operate not on our opinion, but on what we see in other people's reactions."

Late in the afternoon, there are still DJs coming up to pick up Vicki Sue Robinson's record and preview the Strikers remix. Sharon Redd, formerly of Bette Midler's Harlettes group, stops in to play some demos for Schlachter.

Redd's manager, Ruth Carson, hands Schlachter three tapes, noting that she'd like to make sure they represent the "right direction for the company." All of them like the first song; Schlachter suggests a firmer tempo, but agrees that "it's in the ball park." He has more reservations about the second song, a Doobies-flavored pop number, because Prelude's radio base favors a blacker sounding record. Schlachter doesn't like the third very much at all, and plays another demo tape as an example "of style, feel, of the bases we want to cover."

Schlachter's strategy is indicative of his feel for Prelude's standing in the marketplace. "Our basic philosophy is unchanged. Music was changing; it got more black and we went in that direction. But it was still dance music as far as we were concerned, whether it was disco or Eurodisco (as much of Prelude's output was in the late '70s). We're maintaining our particular area, and our immediate objective is to solidify our inroads into the R&B market. In the long term, we'd like to create music that appeals not only to dance music and black music aficionados, but to people who love music, period. We'd like to make the next Commodores or Barbra Streisand or Diana Ross, but we're not about to explore country or pop."

"One thing we try to assure artists and ourselves is that we'll put out something that will get exposure. If it fails, it won't be because it got lost. We're in no rush to become a 'major' company, but by doing what we do well, we'll get there."

Nuevo Contrato Entre Amprofon Y El SUTM



Hace poco se firmó el nuevo contrato colectivo de trabajo entre el Sindicato Unico de Trabajadores de la Música (SUTM) que preside Venus Rey y la Asociación Mexicana de Productores de Fonogramas A.C. que preside Guillermo Infante Ojeda Gerente General de RCA. El nuevo contrato entró en vigor el pasado mes de Julio y consiguó aumentos del orden del 30% al 33% para los trabajadores músicos que intervienen en las grabaciones que realizan las compañías productoras de fonogramas. La ceremonia de firma del contrato colectivo tuvo lugar en el nuevo domicilio social de Amprofon, Petrarca 223-303 Colonia Polanco, suscribiendo los documentos respectivos el maestro Venus Rey por el SUTM y Guillermo Infante por Amprofon. En la significativa ceremonia, también asistieron importantes directivos discográficos como Eduardo Baptista (Musart), Fernando Hernández (Ariola), Carlos Camacho (Helix), Peter Ulrich (Peerless), Enrique Sellares (Gamma), Víctor Marquez (Cisne RAFF y Melody), Lic. Jose Bustillos (CBS) y Guillermo Acosta (GAS).

Musexpo Growing

■ NEW YORK—Roddy S. Shashoua, Musexpo president, has announced an increase in record company participation as well as overall participation at Musexpo '81 — 7th Annual International Record/Video and Music Industry Market in America — which will be held from November 1 - 5, 1981 at the Fort Lauderdale Marriott Hotel and Marina, Florida.

Among confirmed U.S. companies participating at Musexpo '81 are: CBS Records, CBS Records International, MCA Records, RCA Records, RCA Records International, WEA International, Warner Bros. Records, Elektra/Asylum Records, Altantic/Cotillion Records, PolyGram Records, MTV/Warner Amex Satellite Entertainment Co., De-Lite Recorded Sound, Dynasty Records, Brasilia Records and Tapes, Pasha Records and Tapes, RealTime Records, LAX International Records, Sparrow Records, Word Inc., Audio Fidelity Enterprises, Salsoul Records, Casa Grande Records, Emergency Records, San Juan Records and Tapes, Shanachie Records, Jeremiah Records, Polish Records, SWS Organization, Just Friends Distribution, Schulke Radio, CMA-Country Music Association, BMI, SESAC, Muzak, ABC Video Enterprises, Bell and Howell Video, American Home Video Library, Serenade Record Shop, Irving/Almo Music, Columbia Pictures Publications, Bourne Music, Radmus Music, deWalden Music International, Jensen Publications, Omnisound, Audio Plus Video Int'l, Video Library of America, and Polaroid Corp.

Cahn, Holmes Hosting N.Y. Writers Contest

■ NEW YORK—Songwriters Sammy Cahn and Rupert Holmes will join Jonathan Holtzman as co-hosts for the finals of the third annual New York Songwriters Contest on Tuesday evening, September 22 at New York's Bottom Line.

Ques: Why does a producer cross the river?

Ans: To get 24 Tr. recording for \$24.00 per hour

How: With "The Deal" (only 5 min. from Lincoln Tunnel)

(201) 863-4080

Record World International

WEA Intl. Opens Spanish Branch

■ Nesuhi Ertegun, president of WEA International, has announced the formation of a seventh European WEA International affiliate, to be located in Spain.

Ertegun named Ben Bunders, a WEA International vice president and founder and managing director of WEA companies in Holland and Belgium, to head the company in Spain, which will be called WEA Records S.A.

Ertegun also announced that the managing directorships in Holland and Belgium will be filled by Hans Tonino and Ted Sikkink respectively. Both men have served as deputy managing directors. All three appoint-

ments are effective immediately.

According to Bunders, "the establishment of a WEA company in Spain is a strong indication of our intention to aggressively address the Latin music market throughout the world."

Bunders, a native of Amsterdam, said that his first priorities will be choosing a location for the label's headquarters (possibly Barcelona), hiring "top flight" A&R and marketing staffs, and determining how pressing and distribution arrangements will be structured. Slating the company's opening date between April and July of next year, Bunders intends to have signed between ten and fifteen artists by the end of their first year.



From left: Ted Sikkink, newly-named managing director, WEA Belgium; Nesuhi Ertegun; Hans Tonino, newly-named managing director of WEA Holland; Ben Bunders, head of WEA Records, Spain.

Japan

By CARMEN ITOH

■ Ryudo Uzaki, leader of the Japanese rock group **Down Town Fighting Boogie Woogie Band**, has begun the production of a movie which has been on his mind for many years now. Titled "The Rocker," the story is about the life of rock musicians, depicting well the subtleties of human nature. The cast for his movie has not yet been decided but **Yuya Uchida, Johnny Ohkura, Hiroshi Tachi, Joe Yamanaka** and others who are rock singers or musicians are listed as possibilities.

Uzaki is also well known for composing hit songs for other artists. Writing songs in collaboration with his wife, **Yoko Agi**, who writes the lyrics, Uzaki has made himself a big success with hit after hit. After a year and a half lapse, a new album titled "We Are Down Town Street Fighting Boogie Woogie Band" is scheduled to be released Sept. 21, from Epic Sony. On top of this, the much-talked-about album "Kaizokuban" will finally be on the market. The lyrics contained in this album were so anti-social that for a while sales were practically prohibited.

25,000 fans gathered to hear **Hideki Saijo's** annual concert at the Korakuen Baseball Stadium on August 16th. This year will mark the tenth anniversary of his debut. During these past ten years he has managed to place 31 songs on the best-10 hit charts. Inside the stadium three large cranes were set up on all three bases and Hideki's performance fully utilized these cranes; at one time they were used as a ride on a gondola, or for hanging in the air and flying over the stadium. It is reported that the cost for the concert was well over 60,000,000 yen.

"Sukiyaki" has returned to Japan. **Taste of Honey**, who have made a smash hit with "Sukiyaki" in the United States, is scheduled to visit here from Sept. 18-25. They will perform with **Kyu Sakamoto**, who originally sang "Sukiyaki" on all NTV music programs. This will be their third visit to Japan, the first one being the Yamaha World Song Festival in 1974, followed by the Tokyo Music Festival five years later. After 20 years, **Kyu Sakamoto's** "Sukiyaki" will be re-released with a brand new jacket from Toshiba EMI. **Kyu** hasn't had hit songs lately; consequently he is better known as an MC than as a singer. His TV appearances with Taste of Honey will give him opportunities to reinstate himself as a singer.

England

By VAL FALLOON

■ LONDON—As expected, the major record companies have shifted into top gear as the annual round of sales conferences starts. Some companies are pre-empting these with announcements of fall packages and marketing ploys in a bid to round out the year with some successes. Back catalogue prices are being slashed, television promotion is being heavily used, and superstar names have product scheduled for release this month or October. EMI started the ball rolling last week with its pre-conference breakfast launch party for the **Stones'** "Tattoo You," with a special video presentation of some of the tracks. The major has LPs coming from **Cliff Richard, Sheena Easton, Kate Bush** and **Paul McCartney**. EMI will be counting on its own product over the next months to keep up its number-one market status. The move of Motown from EMI to RCA reported last week could drop the major around two percent in the sales stakes, and EMI has trimmed its licensed roster so much in past months that it is left with only **Rak** as a licensee. But MD **Cliff Busby** is expecting a growth in international sales of British acts. . . . EMI will also be putting out a **Queen** greatest hits package, and Capitol is going for the new **Bob Seger** and an **Anne Murray** TV collection. Other hot acts whose product will be heavily pushed for the pre-Christmas market include **Barry Manilow, Bob Marley, Stray Cats, Billy Joel, Adam and the Ants, Earth Wind & Fire, the Police** and **Joan Armatrading**. . . . It's a pity, though, with the record companies committing themselves so heavily this fall that the industry-wide promotion campaign has been delayed, probably till next year. The BPI met recently to thrash out final details on cost contributions and test marketing plans for the potential million-pound industry-wide music promo.

IMPORTS WARNING: The BPI has sent letters to all dealers who were former customers of Simons Warrens Records. Those companies are at present under a court injunction to stop bringing parallel imports in from Canada, and though their appeal has yet to be heard, the BPI warns that anyone stocking Canadian parallel import LPs will be liable for prosecution if the Simons/Warren appeal fails. . . . the Performing Rights Society was also in court last week and won an injunction against a Midlands disc store that had failed to pay its PRS license (63 pounds a year). The store was the defendant in one of three cases brought by the PRS. The PRS said only about a fifth of offenders ever end up in court. . . . Island has signed the new Genetic label, set up by producers **Martin Rushent** and **Alan Winstanley**. . . . former Polydor International manager **Adrian Rudge** has formed his own label, Runaway, with Spartan distributing. First signing is **Gigi Garner**, daughter of actor James. . . . Rudge's partner is **Tony Adams**, producer of movies such as "SOB," "Ten" and some "Pink Panther" films. Gigi's first release is the oldie "Love Hurts." Rudge also has the spoof single "Marty Feldman's Eyes" . . . Former Rak promotion chief **Dave Crowe**, ex- UA general manager **Howard Berman** and **Smokie** manager **Bill Hurley** have joined forces to set up the Mean label, with Pinnacle distributing.

VIDEO NEWS: CBS to launch the MGM/CBS home video venture this week. . . . Intervention reports strong demand for its Alpha Video package introduced last month, and claims its duplicating facilities are working 24 hours a day. Six more titles are now added including the **Debbie Harry** debut "Union City," and the classic "King Solomon's Mines" . . . The European Audio Video Association (EAVA) has been formed to fight piracy and counterfeiting, with 50 major company members from ten countries and a predicted membership of 300. EAVA will hold a seminar at VIDCOM in Cannes in October. . . . Magnetic Video opened its first duplicating plant outside the U.S. this month and has appointed three wholesalers to handle product for the 20th Century-Fox catalogue, now up to 400 movies. Magnetic's U.K. MD **Alan Kaupe** claims that one in 20 U.K. homes now have access to a VCR. . . . The Audio and Video fair is now running in Berlin and is placing more emphasis on video than in recent years. . . . multi-channel TV sound is on show: starting soon about 65 percent of West Germans will be able to receive stereo TV sound, which should open up the market for stereo videocassettes. Until now, Japan was the only nation with stereo TV. Expect news soon of an erasable video disc that could copy programs, just like tape. . . . and the much-joked about silicon chip LP is due soon. . . . It's no surprise that the rival BBC and Thames Television videocassettes of the Royal Wedding have topped the software charts, joining the BBC's first #1 LP, of the wedding.

Thames' version is a close number 2, beating "Electric Blue" and "Emmanuelle" . . . and as "The Sound of Music Revival" is putting up sold-out notices, the video hits number 5 in the music video charts. It's an LP race now between Epic's cast LP and the movie soundtrack.

Germany

By GABRIELE SCHULZE

■ HAMBURG—Metronome has signed licensing deals with two non-German labels. Safari Records, owned by ex-Deep Purple manager **Tony Edwards** and **John Craig**, will soon release via Metronome a single and LP by **Toyah**. American label Vanguard Records has also pacted with Metronome. Product by **Joan Baez**, **Country Joe McDonald** and **Oregon** will be released . . . Polydor has started a new mid-line label called Edition. The label will release oldies by **Eric Clapton**, the **Who** and the **Dubliners** . . . **Helen Schneider** will begin a German tour in September. The dates will be sponsored by Radio Luxembourg . . . The Berlin label Pool Records, distributed by Teldec, has had considerable success recently with several East German bands: **Karat**, **City** and the **Pudhys**. Pool has recently signed two new groups, **Magdeburg**, and **Elefant** . . . Miller International is manufacturing long-playing cassettes to sell at the normal cassette price of 14.5 marks (\$6). Titles to be released in the format are: "Original American Oldies," and "Country and Western Hits," with **Dave Dudley**, **Ronnie Rogers** and **Linda Manning** . . . CBS artist **Shakin' Stevens** has four singles in the German charts this week . . . **Stevie Wonder's** "Happy Birthday" is quickly climbing the German charts . . . **Peter Kirsten**, owner of Global Music, has taken ads in all the German trades in an attempt to launch an anti-piracy campaign. Kirsten is asking his fellow publishers to join him in his demand that the German government do something about piracy.

Beserkley Joins CBS International



CBS Records has announced an agreement with California-based Beserkley Records whereby CBS will exclusively market and distribute Beserkley product in the U.K., continental Europe, and Israel. First releases under the new agreement will be Greg Kihn's newest album, "Rockin'roll" and the single from that album, "The Break Up Song." Pictured after the signing are, from left: Greg Kihn; Michael Lopez, product manager, CRI; Ira Sherman, director, product management, CRI; and Bunny Freidus, vice president, creative operations, CRI.

Canada

By LARRY LeBLANC

■ TORONTO: **Rich Little** will be asked to host the next Juno Awards — so say insiders . . . On Rough Trade's new LP, "Think Jung," **Dusty Springfield** is featured. She's also living in town these days . . . **Leo Sayer** has recorded **Bruce Cockburn's** "Wondering Where The Lions Are." Cockburn is due to tour in the U.S. Nov. 5-30 . . . Quality Records has signed **Mitch Ryder** and will release a new LP, "Look Ma No Wheels," within the month. The package includes recent sessions, sides released last year in Germany and some vintage tracks . . . Capitol-EMI is extremely excited over the 12" 45 "Back To The 60's" by **Tight Fit**, picked up from the Jive label in the U.K. The medley includes versions of "Dancing In The Street," "Satisfaction," "You Really Got Me," "Doo Wah Diddy Diddy," "Black Is Black," "Bend Me," "When You Walk In The Room," & "Mony Mony" . . . **Frank Mills** ("The Pied Piper" Man) has signed with Capitol-EMI . . . **Perry's** Le Studio in Montreal has acquired a two-channel digital recording processor — JVC BP90. **The Police** recently mixed down their "live" tapes at the studio for an LP set in early 1982 . . . **The Police/Go-Go's/Oingo Boingo/Nash The Slash** show here last week drew an estimated 30,000 people . . . The Broadcast Executive Society awarded **Paul Anka** an Achievement Award celebrating his 25 years in the music business . . . WEA Music is now stickering product with a tab identifying itself as WEA product . . . Capitol has signed **Metropolis Concept**, a Vancouver-based band. Producer is **Bruce Fairbairn** . . . The Avenue Road Music Group — operated by **Brian Chater** and **Ed Glinert** — has announced its first signings. They are: **David Bradstreet**, **John Hollick**, **Highstreet**, **Randy Kumano/Stewart Peterson**. All are co-publishing deals. In addition, ARMG will administer the repertoires of **DSR Music** and **Jargon Music**, two companies owned by **Andy Hermant** of Manta Sound Studios; and the extensive catalogue of works by **Paul Zaza**.

RCA Moves European Headquarters

■ NEW YORK—RCA Records is relocating its European headquarters from Rome to London, RCA Records president Robert Summer has announced. At the same time, Summer announced that Don Ellis, managing director, Record Division, RCA Limited (England) will assume the additional position of vice president, market development, RCA Records Europe and that Ed Lavish, deputy managing director, Record Division, RCA Limited, will assume the additional title of vice president, finance and operations, RCA Records, Europe.

The move to London, Summer said in a prepared statement, was dictated by "a determination to expand our

commitment to audio and video activities throughout Europe."

Summer will assume the vice president's position for RCA Records, Europe, which was held by Giuseppe Ornato. Ornato remains president of RCA S.p.A. Lavish and Ellis will report to Summer in his position of acting vice president, RCA Records, Europe. Lavish will continue to report to Ellis as deputy managing director, RCA Limited.

Ellis held positions as vice president at Motown Records and Columbia and Epic Records, prior to joining RCA in November 1980. Lavish had been vice president, finance, for RCA Brazil prior to his London assignment.

Fricon Firm Bows

■ LOS ANGELES—Terri Fricon, president of Filmways Music Group, has formed the Fricon Entertainment Company, an independent music consulting and publishing firm, according to Gerald S. Armstrong, president of Filmways, Inc.

The Fricon Entertainment Company will be multifaceted, specializing in music supervision, co-ordination and consultation for television and feature film production; the development of new talent; and a new catalogue of songs; the administration of other music catalogues worldwide; and music clearance and licensing. Fricon's new publishing companies are Fricon Music (BMI) and Fricout Music (ASCAP). Current clients in addition to Filmways include Amtec Productions, Inc., Dick Foster Productions International and Roblar Music Corp.

Bare in Europe

■ NASHVILLE—CBS artist Bobby Bare is on a 32-date concert tour of Europe that began Sept. 2, and which will also include personal appearances, four major TV shows, and a guest-host slot on a Radio Luxembourg program.

Bare's tour takes him to Norway, Switzerland, England, Scotland, Ireland, Holland, and Germany. The tour, coordinated by Bare's Top Billing International agency, based here, coincides with a Country Music People (England) cover story and other magazine pieces on the artist.

While overseas Bare will tape his own TV special in Munich, the "Freddie Quinn Show" in Germany, and "Carousel" in Zurich. He will also appear in a live country TV special broadcast from the International Congress Center in Berlin.

Radio Replay (Continued from page 25)

MORE BUSINESS IN THE AIR: Satellite Music Network, the Burkhardt-Abrams 24-hour satellite delivered programming service, launched its country and adult contemporary formats last Monday (31) at 5:00 a.m. with a newscast from Chicago. According to **Ivan Braiker**, SMN vice president and general manager, the formats went on the air without a hitch (KRBJ, Boise, a country station, was the official first). Except for a ten-minute period in which broadcasts were suspended for what Braiker said were expected adjustments, the SMN formats were on between six and nine stations full-time at press time.

Outrageous Fee Hams It Up



Fee Waybill (right) of Capitol recording group the Tubes takes time out from partying to chum it up for the camera with Capitol/EMIA/Liberty Records Group president **Don Zimmermann**, as fellow Tube **Roger Steen** looks on. The party was given for the Tubes by Capitol Records following their recent performance at the Santa Monica Civic Auditorium.

Record World Gospel

SESAC Honors Holm



Jim Black, SESAC VP, recently hosted a reception honoring Dallas Holm and presented Holm with a plaque recognizing the unprecedented achievement of Holm's "Rise Again," appearing for 48 consecutive months (4 years) in the top-40 of the Singing News Song Chart. Pictured at the presentation are, from left, Bob MacKenzie, president of the Benson Company; Phil Johnson, Benson Company producer; Black; and Holm.

Soul & Spiritual Gospel

SEPTEMBER 12, 1981

Sept. 12

Aug. 29

- | | | |
|----|----|---|
| 1 | 1 | THE LORD WILL MAKE A WAY
AL GREEN/Myrrh MSB 6661 (Word) |
| 2 | 3 | THE HAWKINS FAMILY
WALTER HAWKINS/Light LS 5770 (Word) |
| 3 | 4 | IS MY LIVING IN VAIN
CLARK SISTERS/New Birth NEW 7056G |
| 4 | 2 | CLOUDBURST
MIGHTY CLOUDS OF JOY/Myrrh MSB 6663 (Word) |
| 5 | 5 | TRUE VICTORY
REV. KEITH PRINGLE/Savoy 7053 (Arista) |
| 6 | 6 | BE ENCOURAGED
FLORIDA MASS CHOIR/Savoy SGL 7064 (Arista) |
| 7 | 7 | JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS
Savoy SGL 7059 (Arista) |
| 8 | 8 | THE LORD IS MY LIGHT
NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista) |
| 9 | 9 | RISE AGAIN
GOSPEL KEYNOTES/Nashboro 7227 |
| 10 | 11 | I'LL GO WITH JESUS
ANGELIC GOSPEL SINGERS/Nashboro 7236 |
| 11 | 18 | MOTHER WHY?
WILLIE BANKS & MESSENGERS/Black Label BL 3000 (HSE) |
| 12 | 13 | GOD'S WAY (IS THE BEST WAY)
JAMES CLEVELAND & THE VOICES OF WATTS/Savoy SL 14631 (Arista) |
| 13 | 14 | TRAMAINÉ
TRAMAINÉ HAWKINS/Light LS 5760 (Word) |
| 14 | 10 | MIRACLE
JACKSON SOUTHERNAIRES/Malaco 4370 |
| 15 | 15 | SAINTS HOLD ON
SENSATIONAL NIGHTINGALES/Malaco MAL 4373 |
| 16 | 12 | REJOICE
SHIRLEY CAESAR/Myrrh MSB 6646 (Word) |
| 17 | 17 | MORE OF THE BEST
ANDRAE CROUCH/Light LS 5795 (Word) |
| 18 | 23 | GOOD NEWS
TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7239 |
| 19 | 28 | BORN AGAIN
VIOLINAIRES/Jewel LPS 0162 |
| 20 | — | GOLDEN HITS
SLIM & THE SUPREME ANGELS/Nashboro 7324 |
| 21 | — | RIDE THIS TRAIN
CANTON SPIRITUALS/J&B 0030 |

- | | | |
|----|----|--|
| 22 | 20 | GOD IS OUR CREATOR
ALBERTINA WALKER/Savoy SL 14583 (Arista) |
| 23 | 25 | THE GATHERING
NEW YORK COMMUNITY CHOIR/Myrrh MSB 6657 (Word) |
| 24 | — | WHERE IS YOUR FAITH
JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7066 (Arista) |
| 25 | 19 | SAID I WASN'T GONNA TELL NOBODY
DONALD VAILS & VOICES OF DELIVERANCE/Savoy SGL 7052 (Arista) |
| 26 | 21 | YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME
CHARLES FOLD & THE CHARLES FOLD SINGERS/Savoy SGL 7061 (Arista) |
| 27 | 27 | I LOVE JESUS MORE TODAY
TRINITY ALL NATIONS COMBINED CHOIR/Savoy SL 14599 (Arista) |
| 28 | 34 | I CAN'T LET GO
KRISTLE MURDEN/Light 5765 (Word) |
| 29 | 24 | EVERYTHING'S ALRIGHT
CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14580 (Arista) |
| 30 | — | I'M COMING LORD
CANTON SPIRITUALS/J&B 8 0028 |
| 31 | 31 | REMARKABLE
INEZ ANDREWS/Savoy 14591 (Arista) |
| 32 | 29 | 4 & 20 ELDERS
O.V. WRIGHT & THE LUCKETT BROTHERS/Creed 3104 (Nashboro) |
| 33 | 35 | JESUS WILL NEVER SAY NO
FLORIDA MASS CHOIR/Savoy 7045 (Arista) |
| 34 | 22 | I'VE GOT SO MUCH TO BE THANKFUL FOR
SOUL STIRRERS/Savoy SL 14611 (Arista) |
| 35 | 30 | PLEASE BE PATIENT WITH ME
ALBERTINA WALKER/Savoy SL 14527 (Arista) |
| 36 | 38 | I'LL BE THINKING OF YOU
ANDRAE CROUCH/Light LS 5763 (Word) |
| 37 | 32 | ONE DAY AT A TIME
REV. THOMAS L. WALKER/EGL 655 (Word) |
| 38 | 16 | LOOK WHAT THEY'VE DONE TO MY CHILD
DOROTHY NORWOOD/Savoy SL 14630 (Arista) |
| 39 | 37 | GOD WILL SEE YOU THROUGH
WILLIAMS BROTHERS/New Birth 7948 |
| 40 | 36 | LOVE ALIVE II
WALTER HAWKINS & LOVE CENTER CHOIR/Light LS 5735 (Word) |

Gospel Time

By PAM LEE

Hermitage Landing, Nashville's answer to the sunny sea shore, was the location for the first Benson Company sponsored "Day Of Joy," a concert that featured some of Christian music's most talented artists. Performing Saturday (5) at the lakeside resort were Lamb & Lion artists **Gary Chapman**, the **DeGarmo & Key Band**, and **James Ward**; StarSong artists **Steve and Annie Chapman**, and **Petra**; NewPax artist **Gary Dunham**, and **Phil Driscoll**.

Word Music's annual MusiCongress, Sept. 10-12 in Dallas, Texas, featured reading sessions, lectures, and 18 instructional seminars. Highlighting the event are concerts by **David Meece** Thursday (10) and **Amy Grant** Friday (11) . . . The Alexandria House 1981 fall church music festival tour will begin in Denver Sept. 18-19. Featuring sessions conducted by **Ron Huff**, the tour will include stops in Chicago Oct. 9-10, Portland Oct. 16-17, San Jose, Cal. Oct. 19, Boca Raton, Fla. Oct. 23-24, Indianapolis (Praise Gathering) Nov. 5-7, and Oklahoma City Nov. 13-14.

With all the new interest by major secular record labels in gospel music, Elektra/Asylum Records will not be left behind. According to a confidential source, E/A is exploring the possibility of entering the gospel music field . . . **Henry Mance** had been appointed director of promotions for Savoy Records. **Arnold McCloud** has departed Savoy to form his own company, A&M Independent Promotions. As president of the company, Arnold's first project is a concert to be held Oct. 4 at the Hopewell Baptist Church in Newark, N.J. Scheduled to perform are **Dorothy Norwood**, **Mildred Clark & the Melody-Aires**, the **Voices of Unity**, the **Institutional Radio Choir** and others. A&M will also provide radio and TV promotional services for different artists. A&M's phone is (212) 774-3515.

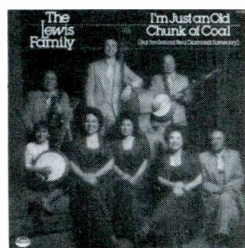
Gospel Music Association board members **Elwyn Raymer**, **Jim Black**, **Ken Harding**, and **John Sturdivant** met recently to discuss GMA Week which will be held Feb. 28-March 3 . . . and the annual GMA Dove Awards which will be presented on March 3 . . . Christian artists are taking their music to the world . . . Myrrh Records artist, **Leon Patillo** is on a tour of Australia and New Zealand, while Spirit Records artist **Randy Matthews** is set for a Canadian tour that includes stops in British Columbia, Alberta, Ontario, and Toronto.

Gospel Album Picks

I'M JUST AN OLD CHUNK OF COAL (BUT I'M GONNA BE A DIAMOND SOME DAY)

THE LEWIS FAMILY — Canaan CAS 9874 (Word)

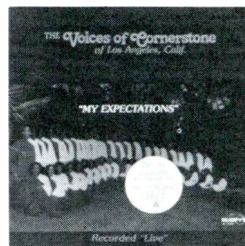
A brilliant arrangement of Billy Joe Shaver's recent country hit (the title song) exemplifies the energy present in all selections here. Bluegrass gospel has never sounded better. Pop Lewis' treatment of "Time Has Made A Change In Me" is especially heart-warming.



MY EXPECTATIONS

THE VOICES OF CORNERSTONE — Savoy SL 14632 (Arista)

Featured soloists give emotion-packed performances to create a spirit-filled album. A tight rhythm section completes the mood achieved here.



THE WINANS

Light LS 5792 (Word)

The Winans' debut album shows them as superior vocalists balancing harmonies as only siblings can. Under the production arm of Andrae Crouch, using only original material, an easy-listening sound prevails.



CMA Meet Set For October 15

■ NASHVILLE—The Country Music Association has announced that the 23rd meeting of its membership will be held here October 15 at the Opryland Hotel. The session will be devoted to the election of officers, presentation of awards, and other items of business.

The CMA has mailed meetings notices and proxy forms to its members. At the meeting a director will be elected to a two-year term in each of the CMA's 12 membership categories. In addition, three directors-at-large will be elected for two-year terms.

For more details phone the CMA at (615) 244-2840.

Welk Buying Pi-Gem/Chess

By AL CUNNIFF

■ NASHVILLE—The Welk Music Group has tentatively agreed to purchase the 1500-song Pi-Gem (BMI)/Chess (ASCAP) catalogue, last year's number two country publishing operation according to *Record World's* analysis of chart performance by country publishers.

In 1980 Pi-Gem/Chess charted 35 songs on *RW's* Country Singles listing, with 12 top 10 tunes and six number one songs. The company has already logged the number one song for five weeks in the current tabulation period.

Producer Tom Collins, who co-owns the operation with RCA artist Charley Pride, said he is still working out details of the offer, which at the time of this writing had not gone beyond an agreement by Welk to purchase the Pi-Gem/Chess catalogue — at a figure said to be around \$4 million.

Collins has indicated he is not sure which direction he would take after the sale, and whether that direction would mean taking with him any of Pi-Gem/Chess's 18 staff writers or six office representatives.

Top money-earning copyrights in the Pi-Gem/Chess catalogue include
(Continued on page 52)

Alabama Leads CMA Awards Nominees

■ NASHVILLE—RCA group Alabama leads all other country music acts with five nominations for the 15th annual Country Music Association Awards, which will be presented live on CBS-TV October 12 from the Grand Ole Opry House here.

Alabama is nominated for entertainer of the year, single of the year, album of the year, vocal group of the year, and instrumental group of the year. No group has ever won the CMA's entertainer of the year award.

For the first time in over 10 years, the CMA awards presentation will include a new award category, the Horizon Award, to note significant growth in the careers of rising artists. Here are the CMA's finalists:

Entertainer of the Year: Alabama, George Jones, Barbara Mandrell, the Oak Ridge Boys, and Kenny Rogers.

Single of the Year: "Elvira," Oak Ridge Boys, MCA Records; "I Believe in You," Don Williams, MCA; "I Was Country (When Country Wasn't

Cool)," Barbara Mandrell, MCA; "Old Flame," Alabama, RCA; and "Somboddy's Knockin'," Terri Gibbs, MCA.

Album of the Year: "Feels So Right," Alabama, RCA Records; "I Am What I Am," George Jones, Epic; "I Believe in You," Don Williams, MCA; "Out Where the Bright Lights Are Glowing," Ronnie Milsap, RCA; and "9 to 5 and Odd Jobs," Dolly Parton, RCA.

Song of the Year: "Elvira," written by Dallas Frazier; "He Stopped Loving Her Today," Bobby Braddock and Curly Putnam; "I Believe in You," Roger Cook and Sam Hoggins; "I Was Country (When Country Wasn't Cool)," Kye Fleming and Dennis W. Morgan; and "I'm Just an Old Chunk of Coal," Billy Joe Shaver.

Female Vocalist of the Year: Terri Gibbs, Emmylou Harris, Loretta Lynn, Barbara Mandrell, and Anne Murray.

Male Vocalist of the Year: George Jones, Ronnie Milsap, Willie Nelson, Kenny Rogers, and Don Williams.

Vocal Group of the Year: Alabama, the Bellamy Brothers, Larry Gatlin & the Gatlin Brothers Band, the Oak Ridge Boys, and the Statler Brothers.

Vocal Duo of the Year: Moe Bandy and Joe Stampley, David Frizzell and Shelly West, Waylon Jennings and Jessi Colter, George Jones and Tammy Wynette, and Conway Twitty and Loretta Lynn.

Instrumental Group of the Year: Alabama, the Charlie Daniels Band, Larry Gatlin & the Gatlin Brothers Band, the Oak Ridge Band, and the Don Williams Band.

Instrumentalist of the Year: Chet Atkins, Floyd Cramer, Johnny Gimble, Charlie McCoy, and Hargus "Pig" Robbins.

Horizon Award: Rosanne Cash, David Frizzell and Shelly West, Terri Gibbs, T.G. Sheppard, and Boxcar Willie.

Mac Davis and Barbara Mandrell will co-host the CMA Awards Show, which will be broadcast from 8:30-10 p.m. CDT. Kraft will sponsor the program.

Nashville Report

By AL CUNNIFF

■ Epic artist Merle Haggard has cancelled most of his September and October tour dates after being hospitalized for fatigue in Bakersfield, Calif. At last word he was undergoing tests . . . Ronnie McDowell's "Older Women," which went number one in the Sept. 5 *RW* Country Singles chart, was the first number one of Ronnie's career . . . The Country Music Foundation is featured in this week's Pop Scene, a package of stories syndicated by the United Feature Syndicate — which also distributes Jack Anderson's column and "Peanuts."

Eddie Rabbitt makes his Las Vegas headlining premier Oct. 15-29 at the MGM Grand. The Pointer Sisters will open for him . . . SRO Talent, which books Mel McDaniel, feted that Capitol artist with a surprise birthday party prior to his recent show at the Stockyards here . . . Juice Newton's "Queen of Hearts" single is certified gold . . . More than 300 country radio stations have signed on to promote the "Wrangler Country Starsearch."

A U.S. District Court judge here recently ordered that two unauthorized
(Continued on page 52)

RCA Stars Shine for NBC



RCA artists Charley Pride, Razy Bailey, and Sylvia were joined by Hollywood and sports celebrities recently in taping "Get High on Yourself," an NBC-TV special set to air Sept. 20. Shown in Austin, TX, where the "alternative to drugs" special was shot, are, from left, Bailey, Persis Khambatta of "Star Trek: The Movie," Pride, Sylvia, and "B.J. and the Bear" star Judy Landers.

PICKS OF THE WEEK

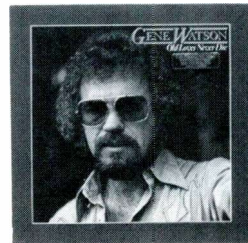
SINGLE TERRI GIBBS, "I WANNA BE AROUND" (prod.: Ed Penney) (writers: J. Mercer, S. Vimmerstedt) (20th Century Fox, ASCAP) (2:53). Gibbs tosses country programmers another enticing curveball with this great cover of a Tony Bennett classic ballad. This is just an out-an-out fine performance of a compelling piece of material. MCA 51180.



SLEEPER ROGER MILLER, "EVERYONE GETS CRAZY NOW AND THEN" (prod.: Buddy Killen) (writer: K. Welch) (Cross Keys, ASCAP) (2:50). Miller picks a warm, comforting ballad to kick off a new direction in his career. Don't feel bad because you're so down, because I've been there, too — everyone gets crazy now and then, he tells us. Elektra 47192.



ALBUM GENE WATSON, "OLD LOVES NEVER DIE." Watson always offers a strong country vocal performance, and when you match that with fine material such as this LP offers, you wind up with an impressive package. Standout cuts include the title song, "The Girl I Used to Run Around On," "Missing You Just Started Hittin' Home," and "Lonely Me." MCA 5241.



Country Single Picks

COUNTRY SONG OF THE WEEK

EMMYLOU HARRIS & DON WILLIAMS — Warner Bros. 49809

IF I NEEDED YOU (prod.: Brian Ahern, Garth Fundis & Don Williams) (writer: T. Van Zandt) (United Artists/Columbine, ASCAP) (3:31)

These two greats deliver a programmers' must with a simple, straightforward ballad with strong traditional country overtones. Sparse instrumentation provides an effective backdrop for a blend of these vocalists' styles.

TOMPALL & THE GLASER BROTHERS — Elektra 47193

JUST ONE TIME (prod.: Jimmy Bowen) (writer: D. Gibson) (Acuff-Rose, BMI) (2:02)

This lively release is short and sweet, as the Glasers take an enduring Don Gibson composition and add their distinctive energy and group harmony for pleasant results.

STEVE WARINER — RCA JK-12307

ALL ROADS LEAD TO YOU (prod.: Tom Collins) (writers: K. Fleming, D.W. Morgan) (Pi-Gem, BMI) (3:10)

With this slick midtempo cut and his previous release Wariner is making strong headway by following a groove defined by Glen Campbell's more commercial material.

JOHN WESLEY RYLES — MCA 51174

KISS AND SAY GOODBYE (prod.: Ron Chancey) (writer: W. Lovett) (Blackwood/Nattahnam, BMI) (4:12)

Ryles, always one to deliver a great vocal performance, becomes another country artist who covers a BOS/pop tune for the country market. The easy tempo and sultry melody allow for good exposure of his vocal talents.

CHARLIE McCOY & LANEY SMALLWOOD — Monument 21001

UNTIL THE NIGHT (prod.: Charlie McCoy) (writer: B. Joel) (Impulsive/April, ASCAP) (3:40)

Universally recognized as an outstanding instrumentalist and a fine producer, McCoy is also a capable vocalist, as proven by this emotional country cover of a Billy Joel ballad. This is the duo's label debut, and Monument's reemergence as an active chart contender.

AMY WOOLEY — MCA 51168

HAVE A HEART (prod.: Louie Shelton) (writer: A. Wooley) (Blue Harbor, BMI) (3:48)

This direct, compact ballad is from Wooley's self-penned debut LP. The hook is especially strong; multi-format interest is possible.

JUDY BAILEY — Columbia 18-02505

THE BEST BEDROOM IN TOWN (prod.: Ray Baker) (writer: C. Craig) (Screen Gems-EMI, BMI) (2:34)

We don't have the money to buy all the things we'd like, but we have the best bedroom in town, Bailey sings in this uplifting, uptempo pure-country followup to "Slow Country Dancing."

DARLENE AUSTIN — F&L 513

LET'S GET MARRIED AGAIN (prod.: Bill Haynes) (writers: C. Black, R. Bourke, J. Gillespie) (Chappell, ASCAP/Trichappell, SESAC) (3:06)

Let's give us one more try — this time we won't let love die, Austin sings in a powerful voice backed by slow, easy production.

GABRIEL — Secord 1002

GHOST OF ANOTHER MAN (prod.: not listed) (writers: R. Bowling, F. Dycus, G. Richey) (ATV, BMI) (2:50)

He's livin' in my house and playin' with the baby that belongs to her and me, Gabriel tells us in this touching story of a man who "haunts" the house and life he used to know.

JERRY REED — RCA JK-12318

PATCHES (prod.: Rick Hall) (writers: R. Dunbar, N.Johnson) (Gold Forever, BMI) (3:19)

Reed puts his guitar aside to concentrate on his vocal treatment of this powerful tune, produced by Rick Hall, who produced the original hit version.

Country Album Picks

HEART TO HEART

REBA McENTIRE — Mercury SRM 1-6003 (PolyGram)

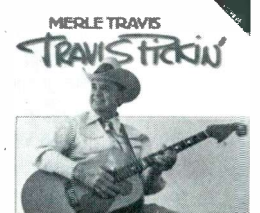
One of the most talented female vocalists on today's country scene, Reba has come into her own on the charts recently. This strong LP should raise her profile further, with such strong cuts as her current hit "Today All Over Again," the lively "Ease the Fever," a good cover of the chestnut "Only You," and the bouncy "Love by Love."



TRAVIS PICKIN'

MERLE TRAVIS — CMH 6255

Just give Travis an acoustic guitar and a microphone, and he'll hold you spellbound with his distinctive syncopated guitar pickin' style, as evidenced on such tunes here as "Midnight Special," the frantic "White Heat," "You're Nobody 'Til Somebody Loves You," and "Love Letters in the Sand."



BOBBY & HIS MANDOLIN

THE OSBORNE BROTHERS — CMH 6256

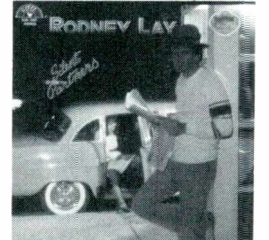
Bobby Osborne's clean, inspired mandolin play leads the pack here, as he is backed by a "hot" fiddle, banjo, guitar and bass. Standout tracks include "Sally Ann," "Dusty Miller," and "Old Sledge."



SILENT PARTNERS

RODNEY LAY — Sun 1027

Lay takes on a whole new sound and progressive country direction on this LP, produced by Boomer Castleman. Strongest cuts are the title song, "Love on the Sly," and "Close."



Time-Life Launches Country LP Series

■ ALEXANDRIA, VA.—Country albums will be available in supermarkets across the U.S. when Time-Life Records' "Country Music" series is in full swing. The 20-LP series debuts this month with a Charley Pride album offered at \$1.99. Subsequent albums in the series will sell for \$3.99.

The Pride album will be followed by a weekly series of releases, in order, by Waylon Jennings, George Jones, Barbara Mandrell, the Statler Brothers, Elvis Presley, Dolly Parton, Johnny Cash, Marty Robbins, and Ronnie Mil-sap.

Also, Mel Tillis, Lynn Anderson, Jim Reeves, Buck Owens, Charlie Rich, Tammy Wynette, Chet Atkins, Hank Williams, Bob Wills, and Eddy Arnold will be represented.

Tribute Planned For Hap Peebles

■ NASHVILLE—The National Association of Talent Directors will honor veteran country music promoter Hap Peebles with a tribute dinner at the Hyatt Regency Hotel here Oct. 9.

Tandy Rice and Billy Deaton will co-chair the event, which also celebrates Peebles' 50th year in country

Don Johnson Set To Form New Label

■ MINNEAPOLIS, MD—Don Johnson, formerly VP and GM of Pickwick Records here, has left the company to form his own label, to be located in Nashville.

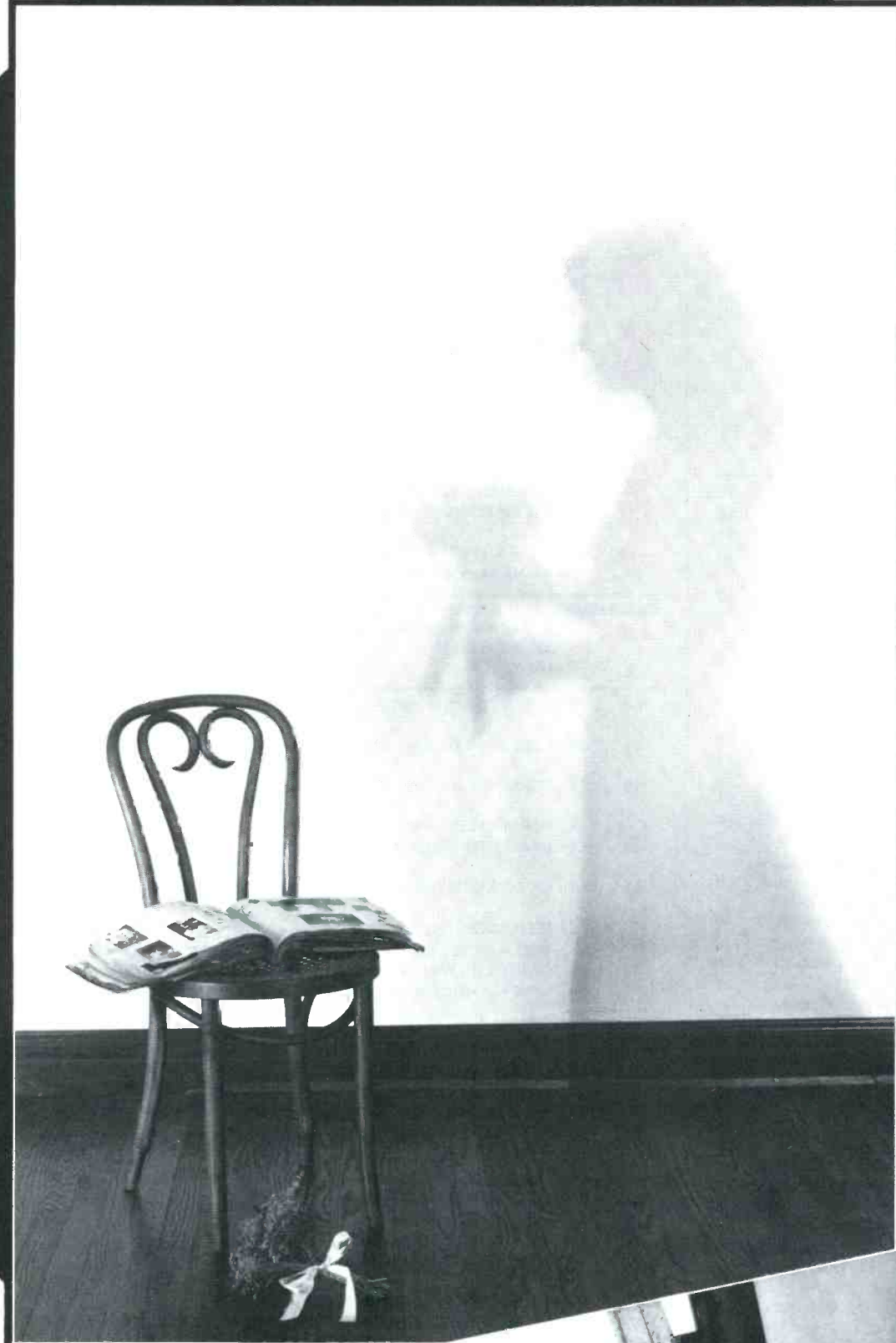
Negotiating

Johnson said he is negotiating with Pickwick to acquire the Excelsior label name and artist roster, but told RW that even if that purchase is not made, "the new label will still be established with a number of artist signings and releases yet this year."

Johnson said he hopes to announce artist signings, release plans, and a distribution agreement soon. Steve Vining, who served in an A&R capacity for Excelsior, will serve as VP of A&R for the new label in Nashville.

music. The \$40 per person ticket price will benefit Special Olympics.

To register for the event call Maggie Cavender at (615) 254-5721, or write to Tony Conway, c/o Buddy Lee Attractions, suite 300, 38 Music Square East, Nashville TN 37203.

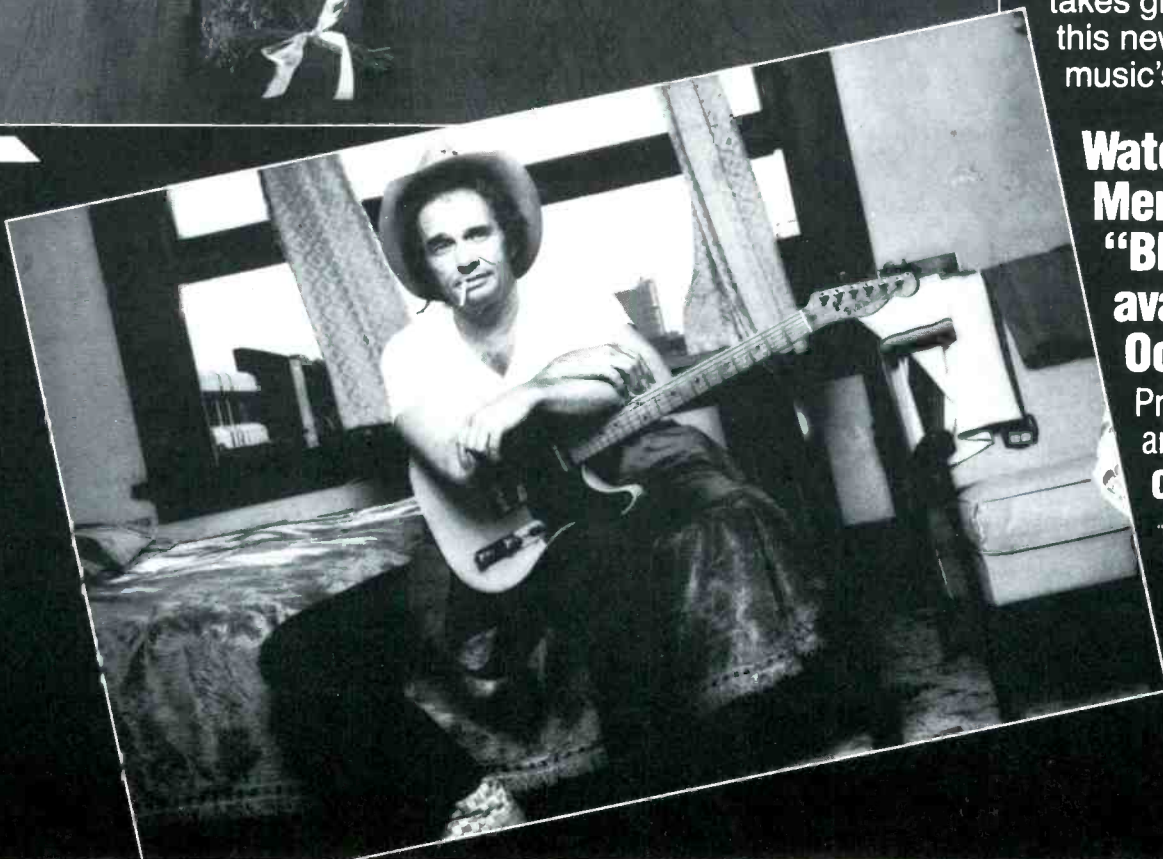


"My Favorite Memory"

(14-02504)

Merle Haggard's haunting debut single on Epic Records.

MERLE HAGGARD has long been recognized as a pioneer in the field of country music. He possesses an in-depth knowledge of the music's roots and founders. His ability to successfully apply that knowledge to his recordings has been responsible for re-introducing a number of classic music styles to today's listening public. Epic Records takes great pride in releasing this new single by one of country music's foremost innovators.

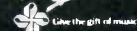


Watch for the new Merle Haggard album "BIG CITY" (FE 37593) available in early October.

Produced by **Lewis Talley** and **Merle Haggard**.

On **Epic Records & Tapes**.

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Country Singles

SEPTEMBER 12, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Sept. 12	Sept. 5		WKS. ON CHART
1	5	YOU DON'T KNOW ME MICKEY GILLEY Epic 14 02172	11
2	1	OLDER WOMEN RONNIE McDOWELL/Epic 19 02129	12
3	6	TIGHT FITTIN' JEANS CONWAY TWITTY/MCA 51137	10
4	4	MIRACLES DON WILLIAMS/MCA 51134	11
5	8	PARTY TIME T.G. SHEPPARD/Warner/Curb 49761	10
6	2	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/RCA 12264	12
7	13	STEP BY STEP EDDIE RABBITT/Elektra 47174	7
8	12	MIDNIGHT HAULER/SCRATCH MY BACK RAZZY BAILEY/RCA 12268	10
9	3	DON'T WAIT ON ME STATLER BROTHERS/Mercury 57051 (PolyGram)	14
10	9	I JUST NEED YOU FOR TONIGHT BILLY "CRASH" CRADDOCK/Capitol 5011	13
11	7	I DON'T NEED YOU KENNY ROGERS/Liberty 1415	13
12	16	TODAY ALL OVER AGAIN REBA McENTIRE/Mercury 57054 (PolyGram)	11
13	17	TAKIN' IT EASY LACY J. DALTON/Columbia/Sherrill 18 02188	9
14	20	HURRICANE LEON EVERETTE/RCA 12270	9
15	19	RIGHT IN THE PALM OF YOUR HAND MEL McDANIEL/Capitol 5022	9
16	21	I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) JANIE FRICKE/Columbia 18 02197	9
17	18	(I'M GONNA) PUT YOU BACK ON THE RACK DOTTIE WEST/Liberty 1419	10
18	22	EVERYTHING'S A WALTZ ED BRUCE/MCA 51139	9
19	23	I LOVE YOU A THOUSAND WAYS/CHICKEN TRUCK JOHN ANDERSON/Warner Bros. 49772	7
20	24	IT DON'T HURT ME HALF AS BAD RAY PRICE/Dimension 1021	9
21	14	WE DON'T HAVE TO HOLD OUT ANNE MURRAY/Capitol 5013	12
22	26	I'M INTO LOVIN' YOU BILLY SWAN/Epic 14 02196	9
23	10	YOU'RE THE BEST KIERAN KANE/Elektra 47148	13
24	29	HONKY TONK QUEEN MOE BANDY & JOE STAMPLEY/Columbia 18 02198	7
25	30	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER WILLIE NELSON/Columbia 18 02187	8
26	31	NEVER BEEN SO LOVED (IN ALL MY LIFE) CHARLEY PRIDE/RCA 12294	4
27	36	I LOVE MY TRUCK GLEN CAMPBELL/Mirage 3845 (Atl)	6
28	33	SHE BELONGS TO EVERYONE BUT ME BURRITO BROTHERS/Curb 02243	6
29	35	I RECALL A GYPSY WOMAN B.J. THOMAS/MCA 51151	6
30	40	SLEEPING WITH THE RADIO ON CHARLY McCLAIN/Epic 14 02421	4
31	32	WHAT IN THE WORLD'S COME OVER YOU TOM JONES/Mercury 76115 (PolyGram)	6
32	34	TAKE ME AS I AM BOBBY BARE/Columbia 18 02414	6
33	38	GRANDMA'S SONG GAIL DAVIES/Warner Bros. 49790	5
34	39	TEACH ME TO CHEAT KENDALLS/Mercury 57055 (PolyGram)	4
35	37	TRYING NOT TO LOVE YOU JOHNNY RODRIGUEZ/Epic 14 02411	6
36	43	MY BABY THINKS HE'S A TRAIN ROSANNE CASH/Columbia 18 02463	3
37	42	YOU (MAKE ME WONDER WHY) DEBORAH ALLEN/Capitol 5014	6
38	44	FEEDIN' THE FIRE ZELLA LEHR/Columbia/Sherrill 18 02431	5
39	41	SHOT FULL OF LOVE RANDY PARTON/RCA 12271	7
40	46	FANCY FREE OAK RIDGE BOYS/MCA 51169	2
41	47	THE HOUSE OF THE RISING SUN DOLLY PARTON/RCA 12282	3
42	54	WISH YOU WERE HERE BARBARA MANDRELL/MCA 51171	2
43	45	SOMETIMES I CRY WHEN I'M ALONE SAMMI SMITH/Sound Factory 446	7
44	48	MEMPHIS FRED KNOBLOCK/Scotti Brothers 5 02434	4
45	49	HE'S THE FIRE DIANA/Sunbird 7564	7
46	50	MARRIED WOMEN SONNY CURTIS/Elektra 47176	4



47	51	BIG LIKE A RIVER TENNESSEE EXPRESS/RCA 12277	5
48	56	JUST ENOUGH LOVE (FOR ONE WOMAN) BOBBY SMITH/Liberty 1417	5
49	60	MISS EMILY'S PICTURE JOHN CONLEE/MCA 51164	3
50	55	SNEAKIN' AROUND KIN VASSY/Liberty 1427	4
51	59	THE PLEASURE'S ALL MINE DAVE ROWLAND & SUGAR/Elektra 47177	3
52	53	LIVIN' THE GOOD LIFE CORBIN-HANNER BAND/Alfa 7007	6
53	11	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246	15
54	62	CRYING IN THE RAIN TAMMY WYNETTE/Epic 14 02439	3
55	63	ONE NIGHT FEVER MEL TILLIS/Elektra 47178	2
56	65	ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) HANK WILLIAMS, JR./Elektra/Curb 47191	2
57	64	SHE'S STEPPIN' OUT CON HUNLEY/Warner Bros. 49800	3
58	15	RAINBOW STEW MERLE HAGGARD/MCA 51120	15

CHARTMAKER OF THE WEEK

59	SHARE YOUR LOVE WITH ME	KENNY ROGERS	Liberty 1430	1
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60	28	TEXAS COWBOY NIGHT MEL TILLIS & NANCY SINATRA/Elektra 47157	10
61	25	LOVE AINT NEVER HURT NOBODY BOBBY GOLDSBORO/Curb 6 02117 (CBS)	11
62	27	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Brothers 6 02105 (CBS)	14
63	—	HEART ON THE MEND/Sylvia/RCA 12302	1
64	52	CAN'T HELP FALLING IN LOVE WITH YOU SLIM WHITMAN/Epic/Cleve. Intl. 14 02402	6
65	67	I'LL DRINK TO THAT/ONE MORE LAST TIME BILLY PARKER/Soundwaves 4643 (NSD)	3
66	73	LEFTY DAVID FRIZZELL/Warner/Viva 49778	2
67	—	YOU MAY SEE ME WALKIN' RICKY SKAGGS/Epic 14 02499	1
68	58	CATHY'S CLOWN TRICIA JOHNS/Elektra 47172	6
69	84	LOVE IS KNOCKIN' AT MY DOOR SUSIE ALLANSON/Liberty/Curb 1425	2
70	57	A TEXAS STATE OF MIND DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49745	13
71	—	IT'S ALL I CAN DO ANNE MURRAY/Capitol 5023	1
72	—	DOWN AND OUT GEORGE STRAIT/MCA 51170	1
73	85	DREAMS CAN COME IN HANDY CINDY HURT/Churchill 7777	2
74	80	CINDERELLA TERRY GREGORY/Handshake 9 02442	3
75	—	TRY ME RANDY BARLOW/P.A.I.D. 144	1
76	86	YOU WERE THERE FREDDIE HART/Sunbird 7565	2
77	75	LOUISIANA LONELY NARVEL FELTS/GMC 114	5
78	88	SLOW HAND DEL REEVES/Koala 336	2
79	70	ENOUGH FOR YOU BRENDA LEE/MCA 51154	5
80	61	I STILL BELIEVE IN WALTZES CONWAY TWITTY & LORETTA LYNN/MCA 51114	16
81	—	THE CLOSER YOU GET DON KING/Epic 14 02468	1
82	90	WON'T YOU BE MY BABY KEITH STEGALL/Capitol 5034	2
83	68	THE PARTNER NOBODY CHOSE GUY CLARK/Warner Bros. 49740	10
84	77	HOMEBOY BILL ANDERSON/MCA 51150	6
85	87	COWBOY LARRY DALTON/Soundwaves 4645 (NSD)	2
86	66	PRISONER OF HOPE JOHNNY LEE/Full Moon/Asylum 47138	16
87	89	GET IT WHILE YOU CAN TOM CARLILE/Door Knob 81 162	3
88	81	WOMEN WYVON ALEXANDER/Gervasi 659	6
89	—	STIRRIN' UP FEELINGS DIANA TRASK/Kari 123	1
90	—	MOCCASIN MAN DAVE KIRBY/Dimension 1022	1
91	99	ONCE YOU WERE MINE DOTTIE WEST/RCA 12284	2
92	69	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	15
93	93	SHE'S LIVIN' IT UP (AND I'M DRINKIN' 'EM DOWN) ALLEN FRIZZELL/Sound Factory 447	4
94	71	TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078	17
95	74	MAYBE I SHOULD HAVE BEEN LISTENING GENE WATSON/MCA 51127	13
96	76	IF YOU DON'T KNOW ME BY NOW SUPER GRIT COWBOY BAND/Hoodswamp 8002	7
97	78	JUST GOT BACK FROM NO MAN'S LAND WAYNE KEMP/Mercury 57053 (PolyGram)	9
98	98	GOT LUCKY LAST NIGHT JERRY JEFF WALKER/MCA 51146	2
99	—	COMMON MAN SAMMY JOHNS/Elektra 47189	1
100	95	OLD FANGLED COUNTRY SONGS KENNY O./Rhinstone 1002 (NSD)	3

REBA MCENTIRE'S

"HEART TO HEART"

is raising pulse rates
all over the country...

the smash single,
"TODAY ALL OVER
AGAIN" MERCURY 57064

RECORD WORLD 12 ■
BILLBOARD 13 ★
CASH BOX 14 ●

published by
COAL MINERS MUSIC, INC.

from the hit album,
"HEART TO HEART"

SRM 1-60C3



Manufactured and Marketed by
PolyGram Records

She's written hits
for a dazzling array of superstars.
Now she's writing them
for herself.



PHOTO: HARRY LANGDON

C A R O L E B A Y E R S A G E R

"Easy To Love Again"

The new single

(NB7-11-11B)

From the Boardwalk album

Sometimes Late At Night

(NB1 33237)

Produced by Burt Bacharach & Brooks Arthur

Featuring

the lyrics of Carole Bayer Sager,
the music of Burt Bacharach

and superb performances by

Burt Bacharach, Lee Ritenour,
Lee Sklar, Jeff Porcaro, Steve
Lukather and David Foster.

Catch Carole And Burt In Concert:

8/28-29 ATLANTA, GA.

8/30 ST. PETERSBURG, FL.

9/1 BATON ROUGE, LA.

9/2 NEW ORLEANS, LA.

9/3 MOBILE, ALA.

9/4-6 MEMPHIS, TENN.

9/8-9 HOUSTON, TEX.

9/10 DALLAS, TEX.

9/11 AUSTIN, TEX.

9/17-19 LOS ANGELES, CA.

ALBUM FLATS AND CHOICE OF IN-STORE POSTERS AVAILABLE



RECORD WORLD

WHO IN THE WORLD

MAY 13, 1972

Al Green (Hi) Is Just About As Hot As An Artist Can Be These Days. Each Of His Last Three Singles Has Gone Gold And His Current Album Is Nearing That Status. For More On Green, And His Producer, Willie Mitchell, Turn To Page 3.



HITS OF THE WEEK

SINGLES

STEVIE WONDER, "SUPERWOMAN (WHERE WERE YOU WHEN I NEEDED YOU)" (Stein & Van Stock/Black Bull, ASCAP). Mellow, melodic song could well turn into another "My Cherie Amour" for the multi-talented virtuoso. Sounds like a summertime smash. Tamla 54216.



SLEEPERS

EAGLES, "TAKE IT EASY" (Benchmark, ASCAP). What could be more perfect for today's market? Jackson Browne wrote it, Glyn Johns produced it and Eagles sing it beautifully. Lay back and listen. Asylum 11005 (Atlantic).



ALBUMS

JETHRO TULL, "THICK AS A BRICK." Ian Anderson and Co. have based their latest concept album on a poem written by young St. Cleveland Gerald Bostock. Highly informative package tells controversial story. Group's progressive movements tell story just as well. Gold for sure. Reprise MS 2072.



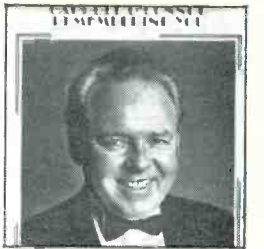
CHER, "LIVING IN A HOUSE DIVIDED" (Peco, BMI). Anything this gifted lady does these days seems to turn to gold, and this dramatic performance will certainly follow suit. Produced by Snuff Garrett. Kapp 2171 (MCA).



THE NITE-LITERS, "I'VE GOT DREAMS TO REMEMBER" (East Memphis/Time/Redwal, BMI). Group that has been making some of the finest sounds around for the past year really outdo themselves here. Simply fantastic; deserves to go all the way. RCA 74-0714.



CARROLL O'CONNOR, "REMEMBERING YOU." Television's favorite bigot breaks away from his image to reflect the thirties through music and spoken word. Vocals come off remarkably well. Older folks will appreciate, and younger ones will get a first rate history lesson. A&M SP 4340.



JOE TEX, "YOU SAID A BAD WORD" (Tree, BMI). Veteran soulman is coming off "I Gotcha," his biggest hit ever, and this follow-up, in much the same humorous vein, will likewise be a winner. Dial 1012 (Mercury).



CHRIS HODGE, "WE'RE ON OUR WAY" (Robert Mellin, BMI). There seems to be something of a trend towards "space" singles, perhaps inspired by the recent moon trip. This one is eminently cosmic, and hitbound for sure. Apple 1850.



BOBBY GOLDSBORO, "CALIFORNIA WINE." Consistency is one of his major attributes. Broad national appeal is another. With release of this fine album both traits remain intact. Numerous potential hit singles like "Love The One You're With," "Born To Make You Happy," and title track. UA UAS-5578.



TOMMY JAMES, "CAT'S EYE IN THE WINDOW" (Mandan, BMI). Always an expert adapter of current trends, James here picks up on the acoustic-harmonic sound of "Horse With No Name" and other recent hits. It should catapult him back to the upper reaches of the charts. Roulette 7126.



R. B. FREEMAN, "CHAIN GANG" (Kags, BMI). Yes, this is the Freeman of "Do You Wanna Dance" fame. And yes, his reworking of the Sam Cooke classic is terrific and will make it happen again. Avco 4593.



BO DIDDLEY, "WHERE IT ALL BEGAN." When one thinks of where it all began, Bo's name must come to mind. Material is all new for him, and it's great. His guitar and vocals would be enough, but tremendous support is added by background vocals, and production by Johnny Otis. Chess CH 50016.



NEW YORK LATIN EXPLOSION

**Special Section
This Issue**

DIALOGUE

...THE VIEWPOINTS OF THE INDUSTRY...
 ...We welcome...
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RCA's Nath Linsky:

On the Soiling of the Economy Map

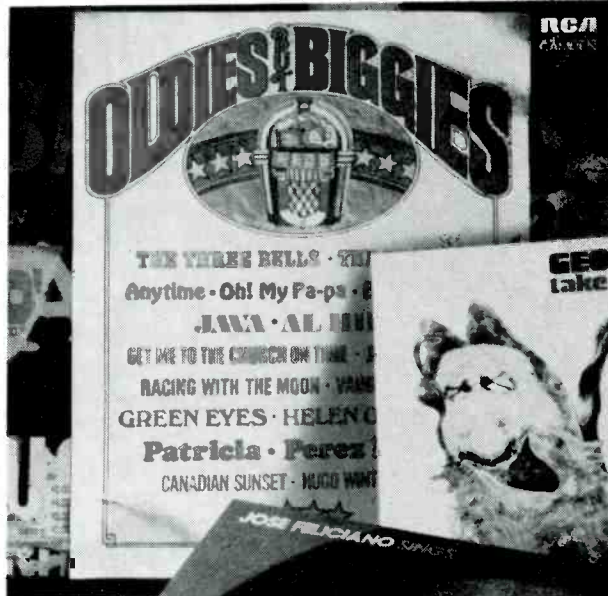


Nath Linsky, RCA Records...
 ...in the...
 ...1955...
 ...Philadelphia distributor...
 ...New York in 1957...
 ...National Promotion Manager...
 ...after which...
 ...to learn the other side...
 ...'s willingness' led him to become...
 ...managerial in rock merchandising...
 ...These followed positions in...
 ...London...

...of January...
 Linsky: There's...
 ...the success of an economy...
 ...Mass...
 ...cover...
 ...potential...
 ...George...
 ...gathering...
 ...coming off...
 ...I think the time is right...
 ...George...
 ...Can any innovations...
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CAS-2566



CAS-2564



CAS-2563



CAS-2569



Camden Records and Tapes

R & B Tops Charts

By FRED GOODMAN

■ NEW YORK — In an unprecedented development, the top eight records on The Singles Chart this week are by r&b-oriented artists.

Topping the chart for the fifth straight week is Roberta Flack's (Atlantic) "The First Time Ever I Saw Your Face," Joe Tex (Dial) holds the number two spot with "I Gotcha"; the number three record is "Oh Girl" by the Chi-Lites (Brunswick); the Staple Singers (Stax) are at four with "I'll Take You There"; number five is "Look What You Done For Me" by Al Green (Hi); "Day Dreaming" by Aretha Franklin (Atlantic) is six; "Betcha By Golly, Wow" by the Stylistics (Avco) is seven; and "Rockin' Robin" by Michael Jackson (Motown) is number eight.

Space Travel: New Singles Theme

By MIKE SIGMAN

■ NEW YORK — In the past two weeks, while American astronauts were exploring the moon, four singles dealing with space travel have been released in the United States and/or England.

Interestingly, all four are by British artists. They are: "Rocket Man," by Elton John (Uni); "Star Man," by David Bowie (RCA); "Supersonic Rocket Shop," by the Kinks (RCA) and "We're On Our Way," by Chris Hodge (Apple). Also moving rapidly up The Singles Chart is Billy Preston's (A&M) "Outa-Space," currently listed at 42 with a bullet.

Fascination with space exploration is by no means a new phenomenon in the record business, dating back at least as far as the "Flying Saucer" discs of Buchanan and Goodman in the mid-fifties. The topic received wide popularity in the late sixties, becoming a major theme in the records of the Byrds, the Moody Blues and the Jefferson Airplane, among others. David Bowie had a top five record in England with "Space Oddity," which was released to coincide with the first Apollo flight in 1969.

K-Tel: Clearing Up

By JOHN GIBSON

■ LOS ANGELES — Differences and confusion between the United Nations and various US record companies regarding the marketing of "20 Dynamic Hits" by K-Tel International as a fund-raising project for the United Nations Refugee Fund have now probably been settled.

Mickey Kapp of Elektra said that Renald Governor, representing the United Nations High Commissioner's Office for Refugees, had agreed that the UN would make certain changes in the marketing and advertising of the album, which includes artists James Taylor, Joan Baez, Bread, the Doors, Elton John, Neil Diamond, and others.

Specifically, the album covers, the insert sleeve and all television advertising will be changed "to reflect the United Nations' involvement in the package and to diminish the 'schlocky' appearance that tended to horribly under-rate our artists," said Kapp. Addition-

(Continued on page 58)

Al Green: Hi In High Gear

By RON ROSS

■ NEW YORK—With his soon-to-be certified gold album "Let's Stay Together" a virtual fixture in The Album Chart's top 20 and the already-certified gold single "Look What You Done For Me," which bullets to 5 on The Singles Chart this week, Hi's Al Green is hotter than a Memphis afternoon in July. Set to open at the Copacabana in New York this month, with yet another potentially monstrous single in the can, Green is the outstanding exponent of the soulful sound he shares with other Hi artists such as Ann Peebles, Otis Clay, and Syl Johnson.

Not only has Green's mellow approach to such standards as "I Can't Get Next to You" and "Driving Wheel" as well as his original hits like "Tired of Being Alone" and "Let's Stay Together" won him a huge and varied national following, but as guided by Hi President Nick Pesce and producer Willie Mit-

RCA's Laginestra Predicts Quadradisc Heralds New Era

■ ACAPULCO—A new era for recorded entertainment as a result of introduction by RCA Records of its Quadradisc, a discrete, compatible four-channel phonograph record, was predicted last Monday (1) by Rocco Laginestra, President of RCA Records.

Speaking at an international conference of leaders of the music industry, Laginestra said the all-purpose disc, playable either as a superior stereo record or as a four-channel record

with four distinct sources of sound, will serve the industry with one inventory and therefore make obsolete all other four-channel playback formats.

"Through our joint efforts with JVC and Panasonic, RCA Records is now in the right four-channel market," Laginestra said, adding that we are ready to share their engineering know-how with other record companies wishing to adopt the discrete, compatible 4 channel disc. (Continued on page 58)

RCA To Market Discrete Equipment

■ ACAPULCO—RCA will market later this year a combination phonograph and 8-track tape cartridge player designed to play 4-channel sound using the new discrete system, it was announced by Harvey S. Stein, Manager, Audio Products Merchandising, RCA Consumer Electronics, last week.

The new RCA VS-7000, demonstrated at the IMIC meeting here includes four matched speaker units, each with an 8-inch woofer and accompanying

tweeter. There is a main unit with amplifier and the 8-track tape cartridge playback mechanism. The separate turntable, which accommodates 4-channel discs and standard stereo recordings comes with a dust cover.

The new RCA 4-channel system was demonstrated with the new RCA 4-channel discrete phonograph record and 8-track tape cartridges.

1971: Sales Up

■ NEW YORK — Manufacturers' sales of phonograph records and pre-recorded tapes in 1971 were up five per cent over 1970 levels according to the Recording Industry Association

(Continued on page 58)



Al Green, Willie Mitchell

chell, the singer has benefited from a sophisticated and carefully timed strategy of promotion.

As Pesce explained to Record World, "We released "Look What You Done for Me," the follow-up single to the million-seller, "Let's Stay Together" at about the same time as the album, "Let's Stay Together," although the new single was intentionally not put on the album. We felt that we'd get

(Continued on page 58)

MGM Sold?

■ LOS ANGELES — An MGM Corporation financial statement released late last week discloses that MGM has reached "an agreement in principle . . . with the Polygram group . . . to acquire the major assets of the company's record operations."

MGM Records in Hollywood refused to disclose any further information, though informed sources say that \$5.5 million was deposited in MGM New York accounts last week. That information and a report that the deal was signed late last week remain unconfirmed by the record company.

Liza Minnelli Inks Columbia Pact

■ NEW YORK—Liza Minnelli has signed an exclusive recording contract with Columbia Records, it was announced last week by label President Clive Davis, who said: "In the last year Liza Minnelli has catapulted to what can only be described as super stardom. Her future can only be brilliant and we are delighted to be a part of it."

Raves For 'Cabaret'

Miss Minnelli recently won rave reviews as a result of her stunning performance as the singing, dancing and acting lead in the film version of the musical, "Cabaret." Equally at home in the recording studio, on a nightclub floor, on the



Clive Davis, Liza Minnelli

legitimate stage, the motion picture screen or on television, Miss Minnelli's performing and recording careers have kept pace with her acting career. In June, 1970, she starred in her own television special, "Liza," for NBC.

Liza Minnelli has recorded a series of albums, including "There is a Time," which received the Best Album of the Year Award from Hi-Fi Stereo Review.

Kirshner Income Up 100 Per Cent

■ NEW YORK—Reflecting the movement by many companies in the music business into other areas of the total entertainment environment, Kirshner Entertainment Corporation, which is a music-based company now involved in motion pictures and television, reported a net income per share for the year ending December 31, 1970, that was an increase of 100 per cent over the previous year.

Net income for fiscal 1971 was \$109,116, or 10 cents per share, as compared to \$56,223, or five cents per share for the comparable period in 1970.

Revenue for the year ended December 31, 1971, was \$1,158,562 as compared to \$1,125,470 for the same period in the previous year.

Don Kirshner, Chairman of the Board, President and Chief Executive Officer, said the Corporation's joint venture with ATV Ltd., called ATV-Kirshner Music Group, has been very successful. This worldwide publishing complex manages the publishing rights in the United States, Canada, Mexico and the Philippines of the John Lennon and Paul McCartney songs.

Another source of revenue to the ATV-Kirshner Music Group is the television music published from the company musically supervisor, including "The Persuaders," "The Archies" and "The Globetrotters."

In the area of recordings, Kirshner Entertainment Corporation, through its Kirshner Records label, released initial albums by Neil Sedaka, James
(Continued on page 58)

Schwartz Bros. First Quarter Sales Up

■ WASHINGTON, D.C.—Schwartz Brothers, Inc., has reported first quarter 1972 sales of \$4,738,875, up from the \$4,207,095 recorded in the equivalent period of last year. Net income was \$87,423, or 12 cents per share, as compared to \$89,093 and 12 cents per share in 1971.

James Schwartz, President of Schwartz Brothers, attributed the fact that earnings were approximately the same as those of the similar 1971 period, while sales increased to a new first quarter high, to the loss of the distribution of the Kinney family of labels and to the expansion of the Company's wholesale distribution operations into the Philadelphia market.

"During this period significant costs were incurred in establishing the sales and promotion distribution offices in Philadelphia and in increasing warehousing facilities in support of this expansion. Despite these costs the fact that earnings were maintained at the same level demonstrates the inherent strength of our marketing efforts and our continuing growth potential," Schwartz stated. He further reported that the new Philadelphia operation had just been appointed as distributor for the Philadelphia market for ABC-Dunhill Records. "This should contribute to further sales and earnings growth," he concluded.

The share of overall sales coming from company's Harmony Hut chain of retail outlets continued to increase. As previously announced, three new Harmony Huts will be opened in
(Continued on page 58)

Stones Tour: No Block Ticket Sales

■ NEW YORK — In a joint statement from Marshall Chess of Rolling Stones Records; Peter Rudge of C.O.G., the Stones' tour office; and Jerry Greenberg, Senior Vice President and General Manager of Atlantic Records, it was announced last week, in response to overwhelming requests from radio stations and record outlets throughout the country, that, regretfully, there will be absolutely no block ticket sales at any time for the 1972 tour of the Rolling Stones. This decision also prohibits block ticket purchase for any special contests or radio station promotions.

This policy has been established as part of a special plan to make tickets available to the public first and to prevent ticket scalpers and forgers, and has set an absolute limit of four tickets sold per customer. In each city, all outlets will put tickets on sale simultaneously 30 days prior to the actual concert date.

CBS Acquires Steinway & Sons

■ NEW YORK — Columbia Broadcasting System, Inc. has acquired Steinway & Sons, it has been announced by Harvey L. Schein, President of the CBS/Columbia Group and Henry Z. Steinway, President of Steinway & Sons.

Steinway & Sons, the world's foremost manufacturer of fine pianos, was established in New York in 1853 and is today managed by fourth generation Steinways. The company's manufacturing facilities are located in Long Island City and Hamburg, Germany; its showrooms in New York, Hamburg and London.

Under the terms of the acquisition, Steinway shareholders will receive 375,000 shares of CBS common stock in return for their shares of Steinway.

The proposed acquisition of Steinway by CBS was announced on February 9, 1972.

Kinney Music No. 4 In UK

■ LOS ANGELES—Ed Silvers, President of Warner Bros. Music Publishing, has announced that Kinney Music Ltd., is now the fourth ranked music publishing firm in the United Kingdom.



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SPENCE BERLAND
WEST COAST MANAGER
John Gibson/News Editor
6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 465-6179
Eddie Briggs/Country Report
45-10 No. Arthur, Fresno, Calif. 93705

NASHVILLE

JOHN STURDIVANT
Vice President
SOUTHEASTERN MANAGER
Chuck Neese/Southeastern Editor
Marie Ratliff/Editorial Assistant
Red O'Donnell/Nashville Report
806 16th Ave. So., Nashville, Tenn. 37203
Phone: (615) 244-1820

LATIN AMERICAN OFFICE

TOMAS FUNDORA/MANAGER
Raul Lemes/Assistant Manager
1160 S.W. First St.
Miami, Fla. 33130
(305) 373-1740
(305) 379-7115
(305) 821-1230 (night)

ENGLAND

NOEL GAY ORGANISATION
24 Denmark St.
London, W.C.2, England
Phone: 836-3941

GERMANY

PAUL SIEGEL
EUROPEAN EDITOR
Tauentzienstrasse 16, 1 Berlin 30, Germany
Phone: Berlin 2115914

ITALY

MARIO PANVINI ROSATI
Galleria Passarella 2, 20122 Milan
Phone: 790990

FRANCE

GILLES PETARD
8, Quai de Stalingrad, Boulogne 92, France
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Roberta Flack on Donny Hathaway:

"Donny Hathaway is a genius who brings to musical performances a sincerity and honesty so profound it reveals the high in the word height, the deep in the word depth and the god in the word good. Serious and studious he utilizes all of his energies and feelings and makes listening to him a totally black religious experience."

Donny Hathaway on Roberta Flack:

"Roberta is unique. She has classical soul. She is black, beautiful, talented, trained and qualified to be where she is and I have no doubt that she will continue to grow...plus, I love her."

Roberta Flack and Donny Hathaway on Atlantic Records and tapes



Humanitarian Award To Clive Davis

■ NEW YORK—The recipient of the 1972 Ed Wynn Humanitarian Award will be Clive Davis, President of Columbia Records. The announcement was made by Joseph E. D'Imperio, President of Feld Bros. Management Corp. and Ringling Bros. and Barnum & Bailey Records, who is acting as Dinner Chairman for this year's event.

Other members of the Dinner Committee who will be assisting D'Imperio are last year's award recipient, William P. "Bill" Gallagher; Jack Grossman, head of Jack Grossman Enterprises; Tom Morgan of MCA; Ahmet Ertegun, President of Atlantic Records; Ed Cramer, President of BMI, and Morris Levy, President of Roulette Records. More committee members will be announced by early Fall.

The American Parkinson Disease Association is the beneficiary of this annual event, which will take place in the Grand Ballroom of the Waldorf-Astoria on Friday evening, October 6.

Previous awards have been presented to Norman Raecusin, Bill Gallagher, William B. Williams, Duke Ellington and Johnny Mercer.

Grand Funk Gold

■ NEW YORK — Grand Funk Railroad's seventh album, "Mark, Don & Mel 1969-71," has been certified by the Recording Industry Association of America (RIAA) for a gold album award.

Produced by Terry Knight, the two-record set marks the seventh gold album in a row for the group and their second straight million-seller on their "honorary" Grand Funk Railroad label.

With their latest single, "Up-setter," currently on the singles charts, it is interesting to note that Grand Funk Railroad has never released a record which has not made the charts and has never been off the charts for one week since the release of their first record, "Time Machine," in 1969.

Congratulations, Ron

■ NEW YORK — Ron Alexenburg, Columbia Vice President, Epic and Custom Labels, and his wife Rochelle, last week became the parents of a seven pound, 12-ounce baby girl named Marnie.

Music Lodge Officers Installed



Newly-elected President Dave Rothfeld and his fellow officers of the Music & Performing Arts Lodge of B'nai B'rith were honored recently at an installation dinner at the Tavern on the Green in New York's Central Park. The organization will be guided during the coming year by those pictured above: first row from left, Jim Cohn (ASCAP), Recording Secretary; George Levy (Sam Goody's), Treasurer; Jack Welfeld (London), Vice President; Mickey Gensler (Teen Disc-O-Mat), Corresponding Secretary; Aaron Levy (Paramount), Vice President; Al Feilich (BMI), Trustee; and Floyd Glinert (Shorewood), Chaplain. Show in the second row are Toby Pieniek (RCA), Vice President; Ken Rosenblum (Shorewood), Vice President; Milt Suchin (IFA), Guardian; Herb Linsky (RCA) Vice President; Dave Rothfeld (Korvette's), President; Ira Moss (Pickwick) Executive Vice President and Henry Rosenberg (H. Rosenberg Associates), Warden.

Ringler, Rader To GSF Exec Posts

■ NEW YORK — Harry Ringler and Jerry Rader have been named to executive positions at GSF Inc., according to an announcement from Larry Newton, President of the record and publishing combine. Ringler becomes Controller of the GSF record and music operations, while Rader assumes the post of Production Manager for GSF Records.

Ringler was formerly administrative assistant to Newton when the latter was President of ABC Records. Earlier he had served as Controller and Vice President of International Tape Cartridge Corporation. In all, Ringler has had a 13-year association with the record industry.

Rader, whose duties will involve servicing of foreign affiliates and licensees, in addition to his regular production duties here, was a charter member of the ABC Records staff, and served with that company for 15 years prior to accepting a post as Assistant Product Manager for Ampex Stereo Tapes, where he was for two and a half years. He left Ampex to accept his new position with GSF.

RCA Names Henry

■ NEW YORK — Ron Henry has been appointed Manager, Merchandising Administration, for RCA Records. The announcement was made by Harry Anger, Director, Planning and Merchandising, to whom he will report.

Henry comes to the Record Division from the RCA Corporate Marketing Associate Program which he joined in September of 1971.

RCA Names Five Regional Promo Mgrs.

■ NEW YORK—RCA Records has announced the appointment of five regional promotion managers. "These appointments, all from within the department, further bolsters, and is in keeping with, RCA's strong promotion commitment," said Frank Mancini, RCA's Director, Promotion.

The areas and men involved are: for the Northeast,

Atlantic Ups Three

■ NEW YORK — New promotions for Rick Willard, Johnny Bienstock and Sal Uterano in the sales department of Atlantic Records were announced last week by Dave Glew, Vice President, Marketing.

Willard has been appointed Merchandising Manager for the company, with responsibilities encompassing all point-of-sale, dealer and distributor merchandising of all product distributed by Atlantic.

Johnny Bienstock has been appointed Singles Sales Manager for all Atlantic distributed product. In his new position, Bienstock remains Coordinator of Custom Labels.

Sal Uterano has been named Album Sales Manager, and will coordinate all sales.

Tony Montgomery, operating out of the Baltimore-Washington area; in the Southeast, Bob Spendlove, operating out of Memphis; for the Southwest, Merlin Littlefield, operating from the Dallas office; in the North Central region, Frank "Tookie" DiLeo, working from the Chicago office; and, in the West, Lou Galliani, working from the San Francisco office.

Mercury Gets Out The Vote

■ CHICAGO — In order to stress to the young people of the United States that they should vote in all elections, Mercury Records is adding a tag line to all consumer advertising, according to Lou Simon, Senior Vice President and Director of Marketing.

The tag line, aimed at the 18 to 21 year olds, in particular who recently gained the right to vote, will read "If you're 18 or older—VOTE!"

Col Luncheon Honors Cash

■ NEW YORK—Columbia Records held a luncheon for Johnny Cash at La Scala here Tuesday (2), at which Columbia Merchandising VP Bruce Lundvall presented him with a set of gold records with inscriptions to be given to his parents, Mr. and Mrs. Ray Cash. Also in Attendance at the affair were Cash's wife, June Carter, his manager, Sol Hallif, his producer, Larry Butler, Record World Publisher Bob Austin, and numerous other Columbia executives, radio people, dealers and representatives of the trade press.

Maximus Productions Formed

■ NEW YORK — Frank Military and Jay Morgenstern, Co-Presidents, and Nan Pearlman, Executive Vice President, of Music Maximus, have announced the formation of a subsidiary company Maximus Productions.

The new company has entered into production deals with record companies for the release of singles by three newly-signed artists. The immediate release on Bell of a single by 20 year-old artist-writer Bruce Roberts will be produced for Maximus by Steve Metz, Norm Bergen and Dave Lipton.

Also signed by Maximus are Lainie Sorrell and Beverly Hill, a pop rhythm & blues duo. Their single session will include songs written for them by Steve Schwartz, Johnny Rivers and Lou Adler and Linda Parker. The single produced for Maximus by Metz and Lipton, and arranged by Joe Renzetti, is scheduled for immediate release by Avco Records.

The third release is by Artist-Writer, 19 year-old Jason, whose first single, "Happy Birthday To You Girl" b/w "I've Been Down," produced by Metz and Lipton, has already been released by Flying Dutchman Records.

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David Cassidy

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■ This page will be devoted each week to your opinions. We welcome letters on all subjects pertinent to our industry. There may be a time when your thoughts differ from ours editorially. You are welcome to express them here.

Elektra's Jac Holzman:

Breaking New Artists; Signing Old Ones, Part 1

By JOHN GIBSON



Jac Holzman

■ *Jac Holzman is President of Elektra Records. Part one of a recent interview with him follows. Part two will appear in next week's issue.*

Record World: Do you still consider Elektra a small, closely knit label?

Jac Holzman: Our convention in Palm Springs was important to us for several reasons. It marked what I'd known for eight months to a year: our coming of age as a major label. What I said then about retaining resilience and accessibility and dedication to quality,

that wasn't bullshit, I meant that. We don't have a lot of releases, but we do an incredible amount of business on what we release. I have a saying with my artists in the studio, applicable to marketing as well, and that is "less is more." Don't load up the tracks, don't over-arrange, and don't sweeten until you use all 16 tracks and the spaces in between. I think that's true of a release policy as well. In 1970, we scrapped about \$100 thousand worth of records, and in 1971, there were close to a quarter of a million in masters that never saw the light of day, that we just would not release. On the grounds that once you get an effective marketing organization such as we have at WEA, you're wasting that organization by sending them out with something that you yourself don't believe in.

It's not that we didn't believe in the artists when we signed them. We did, but what you project in your mind's ear is not always what you're going to get. You get into that studio, you've got those monitors turned up all the way and ripping down the street and you're thinking that's great. It's so easy to hype yourself.

Elektra's emergence as a major label retains all the quality factors I feel we have to, otherwise we'd be a bureaucracy like CBS or anybody else. You see, with CBS if you're close to the top and you can call Clive Davis, it can be a sensitive bureaucracy, but interestingly enough, CBS is, in my opinion, more of a one-man company than Elektra, because I, perhaps, give my people more room to move, in terms of their individual specialties. The function of the president of this kind of company is to keep all the horses going in the same direction, to work his will very, very subtly, and to mobilize the kind of a&r staff that he feels he can really trust.

The other aspect of this, that convention which Elektra hosted was the first time all the WEA staff had a chance to get together. Those branches were set up miraculously in about a year, and they were set up with branch heads who for the most part had been enormously successful independent operators, because they function with a lot of street know-how. It's different when you come into a branch operation that's been established and you work your way up. Pretty soon the operation gets more and more lethargic.

There is only one other really successful branch operation besides WEA and that's CBS, and CBS's branch operation is excellent. I would assume, and it may be unfair in saying this, but I must assume that, because of the fact that they've been around so long, there's a certain amount of bureaucratic encrustation with their branch operation, and it might happen with us in time, as well. But we're fresh, our guys are out there

on the street doing what they have to do in a situation where 25 per cent of the charts are happily covered with Warners, Elektra and Atlantic recordings.

RW: About breaking new artists: Someone from Columbia, for instance, has said recently that they try to break two or three artists a year. Is it the same for you, and how do you do it?

Holzman: The fastest way to break an artist today, if you don't have the magic of a Woodstock or a Monterey, which can break a Santana or a Janis Joplin, the prime route today is through singles. If you look at Columbia's single track record for 1971, they achieved one gold single in all of 1971; during the first month this year Elektra had two. Overall last year, Columbia had 17 or 18 gold albums and one single. We had, among the WEA group, 32 gold albums and 18 gold singles.

In the breaking of artists last year, we broke Atomic Rooster, which became very substantial, Carly Simon, Mickey Newbury, and finally really established a group that we had started with, the New Seekers. We had broken them in terms of singles but their album sales were not significant. Their album sales are now very significant. So let's say we broke three. I consider four, but let's say we broke three. This year we'll break two or three.

RW: Isn't that a high percentage?

Holzman: That's due to the fact that we don't have a lot of artists. I'm pretty brutal in terms of correcting a mistake if we've made one in the a&r area. Some of the artists we can't break because they're not co-operative in playing, which is something I won't sign an artist over. I won't sign an artist who won't guarantee to perform. Not because I think performing is the most important way to break an artist. I don't, but I think it's very, very important. Because, especially with singer-songwriters, there are people who write for themselves, totally in a kind of subjective, limited way, and sometimes in a very successful way, and then there are those who write for people. I always like the artists who try to reach for people. Harry (Chapin) writes for people.

RW: Even though you say Elektra is now a major, you don't seem to be willing to get into big money bidding, do you?

Holzman: No. I don't think it works. Let's analyze some of those deals. The history of this business has been that when an artist has been enormously successful on one label, and goes to another label, they are just never as strong again. This goes back since I've been in the business, 21 years.

For instance, Johnny Mathis did beautifully on Columbia. And Columbia did a first rate job with him. For more money, on a cockamamey distribution deal, Johnny Mathis goes to Mercury. Johnny Mathis is not heard from again. Alright, he's come back part of the way on Columbia. Columbia knows what to do with him.

I can't think of an artist who was successful on one label, switched labels, and remained as successful on the label he went to. I just can't think of one. I've been racking my brain for years on this subject. It's one of my best arguments at contract renewal time.

RW: Recently with the Doors?

Holzman: Well, I didn't need to argue with the Doors. Turns out they realized exactly what it was, and the Doors' contract was up about four or five months before Jim died. Their contract was up with "L.A. Woman," and they didn't know what they were going to do. Though "L.A. Woman" had brought them back again, they had decided that they were going to make the record first and the deal second. They were going to make the record and get it right. However they came to that decision, it was absolutely the right decision. Then after Jim died, they decided to do it on their own, and I think they knew there

(Continued on page 28)

SCORE!



THE BLOSSOMS

TOUCHED DOWN!
(LION-108)

LION
Distributed by



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RECORD WORLD SINGLE PICKS

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DON'T ROCK THE BOAT (Kama Sutra/Van McCoy, BMI)
Featuring Mayfield Small, this bunch, taking its name from the famed basketballers, has a mellow soul sound, fully brought out by the expert Van McCoy production.

THE MELLOW MOODS—North Bay 300
TELL LOVE HELLO (Assorted, BMI)
IF YOU SEE HIM (Assorted, BMI)
Very pretty Gamble-Huff song is given a worthy treatment by new female vocal group. Hit potential is there; all that's needed is exposure.

DETROIT EMERALDS—Westbound 203 (Janus)
BABY LET ME TAKE YOU (IN MY ARMS) (Bridgeport, BMI)
I'LL NEVER SAIL THE SEA AGAIN (Bridgeport, BMI)
One of the better r&b groups around checks in with a steady soul-rocker that's sure to put them on the charts. You wanted it, you got it.

DELPHONICS—Philly Groove 172 (Bell)
TELL ME THIS IS A DREAM (Nickel Shoe, BMI)
Distinctive orchestration, especially the adept use of strings, is the outstanding feature of this chartbound item. Mellow side.

PERSIANS—Capitol 6507
BABY COME BACK HOME (Belwin-Mills, ASCAP)
The kind of sweet soul production that could make it in pop as well as r&b markets. Should be even bigger than "Your Love."

OHIO PLAYERS—Westbound 204 (Janus)
GOT PLEASURE (Bridgeport, BMI)
I WANNA HEAR FROM YOU (Bridgeport, BMI)
After getting much mileage out of "Pain," the Players move to the happier side of the spectrum for the follow-up. A must for r&b programmers.

LINDA JONES—Turbo 024 (All Platinum)
NOT ON THE OUTSIDE (Gambi, BMI)
Soulstress did well last time out with "For Your Precious Love," and this talk-song will put her back on top. Intense vocalizing.

THE WHISPERS—Janus 184
I ONLY MEANT TO WET MY FEET (Equant/Talk & Tell, BMI)
Currently scoring with their "Love Story" album, this may be the record to break the Whispers in the singles category. Nice work.

FIRST CHOICE—Scepter 12347
THIS IS THE HOUSE (Nickelshoe/Six Strings/One Eye Soul, BMI)
Upbeat, r&b oriented performance loaded with commercial appeal. Should find its way onto playlists in all markets.

BROOK BENTON—Cotillion 44152 (Atlantic)
MOVIN' DAY (Apthorp, ASCAP)
The embodiment of mellow soulfulness has another fine effort in this song about the sadness involved in moving. Touching.

STEPHEN STILLS—Atlantic 2876
IT DOESN'T MATTER (Gold Hill, BMI)
In his best effort since "Love The One You're With," Stills teams up with Chris Hillman and the rest of his band in a medium-paced rocker that would do justice to the early Byrds or the Springfield.

J. J. CALE—Shelter 7321 (Capitol)
AFTER MIDNIGHT (Viva, BMI)
CRYING EYES (Moss Rose, BMI)
Song which hit for Eric Clapton is done much differently here by its author. Low-key performance should go as far as "Crazy Mama."

RENA SCOTT—Epic 10864
TESTIFY (Fleetwood/McGregor, BMI)
I FINALLY FOUND THE LOVE (Fleetwood/McGregor, BMI)
Interesting arrangement complements a superb voice and gives this record that extra edge it takes to make a hit.

MARK MOOGY KLINGMAN—Capitol 6516
MAKING THE ROUNDS AT MIDNIGHT (Klingman, BMI)
"Moogy" has been playing with and writing for some of the best contemporary musicians, and now he steps out on his own in an explosive debut. Let's hear more!

REDBONE—Epic 10866
MESSAGE FROM A DRUM (Novalene/Blackwood, BMI)
Title cut from group's most recent and highly successful album is a good change of pace. Nice, soft sounds.

THE JAMES GANG—ABC 11325
LOOKING FOR MY LADY (Pamco/Straight Shooter, BMI)
From the recent "Straight Shooter" album comes a rocker that at times brings to mind Derek and the Dominoes' "Layla." Good guitar work.

CAT MOTHER—Polydor 14126
LETTER TO THE PRESIDENT (Sea-Lark Enterprises/Cat Mother/Emm-Jay, BMI)
Rock and rollers get it on with a message in this political year. Strong entry, good candidate for FM/AM action.

FINNEGAN & WOOD—Blue Thumb 210 (Famous)
ROCK AND ROLL SHOW (April, ASCAP)
Another song with those three magic words in the title. Horn group is a notch above most others, and they really get something going here.

ENGLAND DAN AND JOHN FORD COLEY—A&M 1354
SIMONE (Cold Zinc, BMI)
CASEY (Cold Zinc, BMI)
Thoughtful lyric, nice tune and solid production are the chief ingredients in this British folk-rock number. A fine overall sound.

STREET CHRISTIANS—PIP 8935
LOVE EACH OTHER MORE (Bambar, ASCAP)
Hopeful lyric and fine vocal chorus are the highlights in a solid pop production that could go MOR and top 40.

AMERICA—Warner Bros. 7580
I NEED YOU (WB, ASCAP)
RIVERSIDE (WB, ASCAP)
America has enjoyed the most phenomenal rise to stardom since the Monkees; they have so much momentum going that any release is bound to do well. This one, momentum aside, is quite good.

DAVID CLAYTON-THOMAS—Columbia 45603
MAGNIFICENT SANCTUARY BAND (Beechwood/Racle, BMI)
Revivalist number with "And When I Die"-type appeal firmly establishes Clayton-Thomas as a fine soloist. Choral background a nice touch.

STORIES—Kama Sutra 545
I'M GOING HOME (Buddah/Minuet, ASCAP)
Good, commercial cut from one of the best new groups of the year. Keyboard work by the versatile Mike Brown is just right.

THE ROCK FLOWERS—Wheel 32-0037 (RCA)
SEE NO EVIL (Pocket Full of Tunes/Ringling Bros. and Barnum & Bailey, BMI)
With summer coming on, the sweet, harmonic vocals of the Rock Flowers should be much in demand. Highly commercial song written by the Levine-Brown team.

GORDON LIGHTFOOT—Reprise 1088
BEAUTIFUL (Moose, CAPAC)
DON QUIXOTE (Moose, CAPAC)
Canada's top singer-songwriter weaves a pretty tune around a simple lyrical idea. Reminiscent at times of "If You Could Read My Mind."

THE BRADY BUNCH—Paramount 0167 (Famous)
WE'LL ALWAYS BE FRIENDS (Ensign/Green Apple, BMI)
TV family is making noise with their debut album, and this single, sounding a bit like John Denver's "Friends With You," will go further in establishing them as recording artists.

SAILCAT—Elektra 45782
MOTORCYCLE MAMA (Singing Wire, BMI)
Title song from group's forthcoming album extolls the virtues of motorcycling. Good-time sound will bring smiles to many faces.

THE ENGLISH CONGREGATION—Signpost 70002 (Atlantic)
LOVERS OF THE WORLD UNITE (Mills, ASCAP)
The Congregation had an off-beat hit with "Softly Whispering," and this follow-up, again written by Cook and Greenaway, should do equally well.

CRIMSON AND CLOVER—Bell 211
BORN TOO LATE (Mansion, ASCAP)
Reprise of the 1958 Poni-Tails hit will find favor among nostalgia fans and those too young to remember. Fine keyboards.

KENNY O'DELL—Kapp 2169 (MCA)
WHY WHY DON'T WE GO SOMEWHERE AND LOVE (House of Gold, BMI)
Catchy country-flavored song is already picking up cover versions. O'Dell produced as well as wrote it, and sings with feeling.

their first album—
it's home for a lot of hit singles!



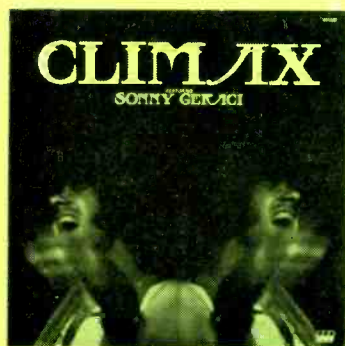
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RECORD WORLD ALBUM PICKS

CHIEF

DEWEY TERRY—*Tumbleweed TW'S 104 (Famous)*
Artist hasn't been heard from since the days of Don & Dewey on the Specialty label. His return is surely a welcome one. Brilliantly packaged album with Dewey beautifully showing his wares. Excellent keyboard work, clever production and outstanding material like "Funky Old Town."

WORDS OF EARNEST

GOOSE CREEK SYMPHONY—*Capitol ST-11044*
The south has something to be proud of in Goose Creek. They're as good a country picking rock band as you'll find. This is their third album, and probably their best. Some of the good cuts include the title track, "Rush On Love," "Mercedes Benz," and "The Gospel." Actually, they're all quite good.

FLOY JOY

THE SUPREMES—*Motown M751L*
With all tunes written wholly, or in part, by Smokey Robinson, produced by same, and beautifully sung by the Supremes, one could ask, "How can it miss?" Quite simply, it can't. All material is new, save for two singles, "Floy Joy" and "Automatically Sunshine," both pretty recent anyway. Nice album.

GOOD TIMES A' COMIN'

HOOKFOOT—*A&M SP 4338*
This could be the vehicle that establishes this fine band, but then their prior effort was of the same high quality and little happened. Tight instrumentation coupled with good writing from Caleb Quaye and Ian Duck makes this a totally worthwhile package. Listen hard. It's good.

PAMELA POLLAND

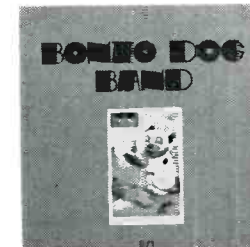
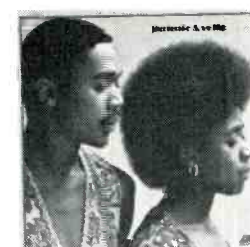
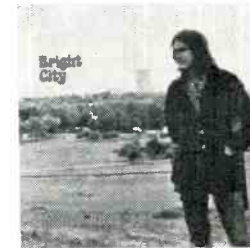
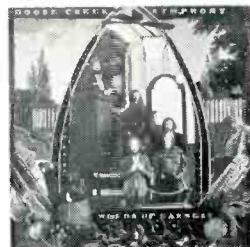
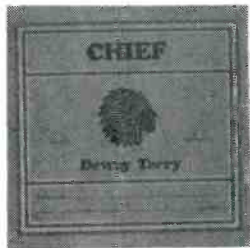
Columbia KC 31116
Gutsy new artist has made one helluva debut album. Pamela penned all 11 tunes, some of them pure funk and others in the "jump out and grab you" rock tradition. She doesn't sound like anyone else, and her writing reeks of originality. Good production by George Daly and expert back-up musicians, including Taj Mahal, Nicky Hopkins.

JIMMIE & VELLA

Atlantic SD 8301
New artists Jimmie & Vella Cameron have written all nine tunes on a very impressive debut release. Their vocals beautifully compliment one another, reminding one somewhat of Roberta & Donny. Best cuts include "To The Master Of Every King," "Rain" and "Chica Boom," which should be their first single. Listen hard. Nice album.

LOOKNIG GLASS

Epic KE 31320
Group's debut album should quickly sharpen your senses with some straight ahead rock and roll, as good as you'll find these days. Many of the lead vocals are so close to those of Todd Rundgren, that it's difficult to tell them apart. Hopefully, this should work to the group's advantage. Looks like they have a nice future with this album.



DOING MY THING LORD

B. B. KING—*Kent KST 563X*
The gospel according to B.B. is unlike and better than most attempts of others. Label has put together incredible material, with bluesman singing in front of the Southern California Community Choir. Mentioning the best cuts, one would have to mention them all. Just a great album. Must be listened to.

WATERBEDS IN TRINIDAD

THE ASSOCIATION—*Columbia K 31348*
This group, new to the label, hasn't had a hit for ages, but that non-hit status should change right now. Wonderfully commercial album loaded with potentially big singles. Harmonies are perfect for the vocals conscious record buying public of 1972. Should be a strong album.

FROM WITHIN

DIONNE WARWICKE—*Scepter SPS 2-598*
Double album is a collection of great Dionne Warwicke recordings, and if memory serves correctly, some of them have never been released. Naturally, included are a host of Bacharach-David tunes, plus some outstanding versions of contemporary standards like "The Weight" and "I've Been Loving You Too Long."

TOM FOGERTY

Fantasy 9407
when Tom Fogerty left the group. Now his first solo release suffers because the group is not there to lend support. Two cuts in particular are worth mentioning, and they're "Beauty Is Under The Skin" and "Train To Nowhere," the best of the lot. Try it.

BRIGHT CITY

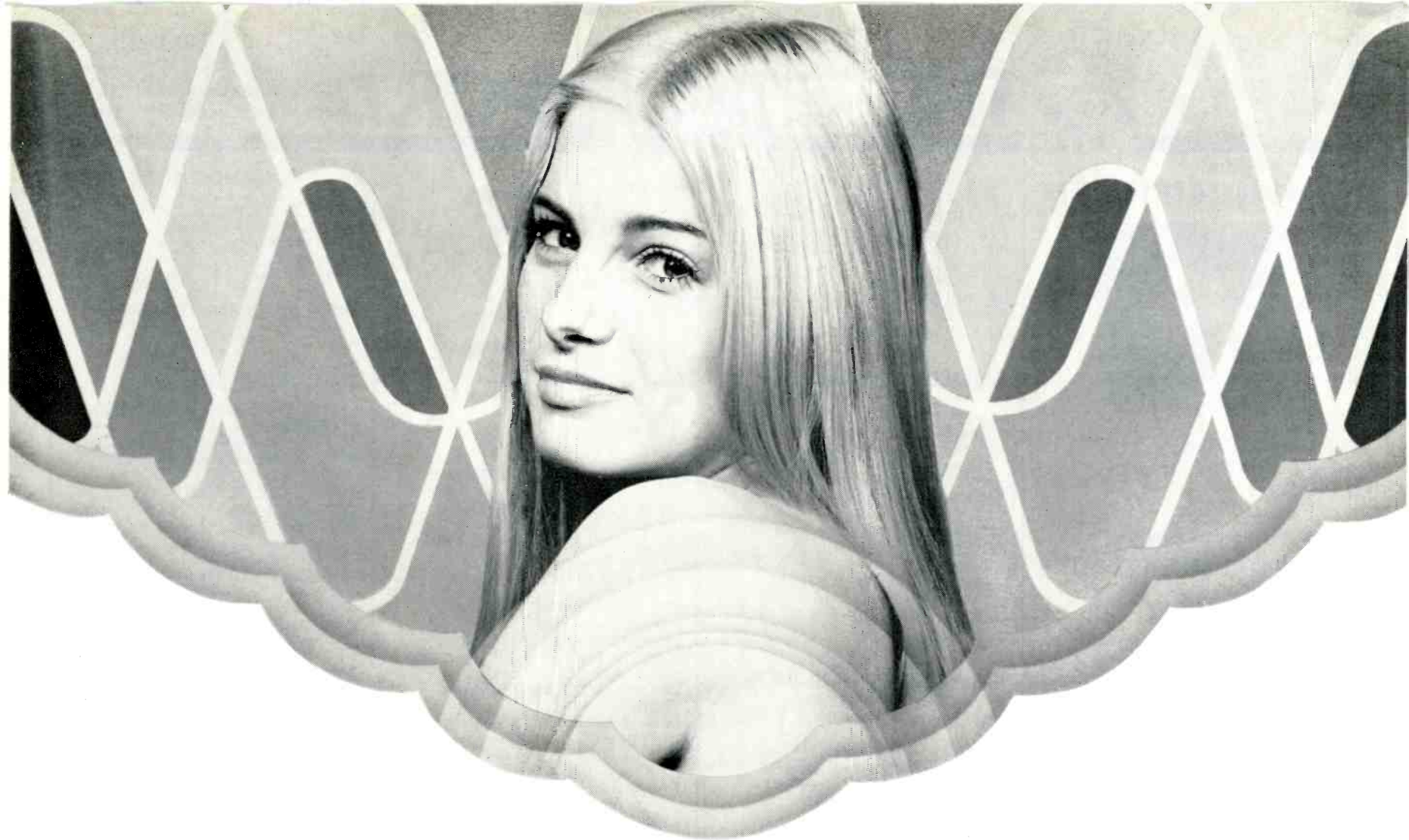
MILLER ANDERSON—*Deram DES 18062 (London)*
Here is something of a find. All seven cuts penned by artist, and every one is distinctly different, and therefore, all are worth listening to. When he rocks, he really rocks, and has tremendous support from a good band plus outstanding background vocalists. The easy songs are just as strong.

LET'S MAKE UP AND BE FRIENDLY

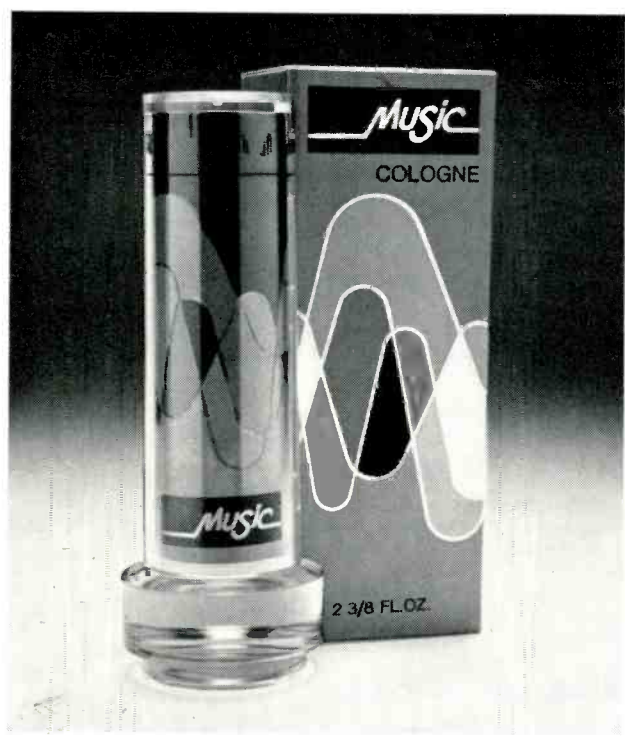
BONZO DOG BAND—*UA UAS-5584*
The Bonzos are becoming well-known as makers of fun music. This is a fun album with mixed-up vocals, clever raps, and tight instrumentation. "Fresh Wound" is a good take-off on the 1965 Beatles, Lennon in particular. Production by Neil Innes and Vivian Stanshall makes it all come together.

LAST OF THE RED HOT BURRITOS

THE FLYING BURRITO BROS.—*A&M SP 4343*
This is reported to be the last Burrito album. Their career has been highlighted by break-ups, personnel changes and high quality country-rock music. This live recording is filled with some good ones like "Don't Let Your Deal Go Down," "High Fashion Queen" and "Don't Fight It."



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