

# Record World

SEPTEMBER 26, 1981 \$2.75



Lulu

## Hits of the Week

### SINGLES

**THE POLICE, "EVERY LITTLE THING SHE DOES IS MAGIC"** (prod.: Police-Padgham) (writer: Sting) (Virgin/Chappell, ASCAP) (3:58). The band explores new territory with this rhythmic release from the forthcoming "Ghost in the Machine" LP. There's urgency here that demands repeated listening. A&M 2371.

**COMMODORES, "OH NO"** (prod.: Carmichael-group) (writer: Richie, Jr.) (Jobete/Commodores, ASCAP) (3:00). The combination of delicate piano melodies and Lionel Richie, Jr.'s emotional lead vocal will melt more than a few hearts and win widespread airplay on any number of formats. Motown 1527.

**GENESIS, "NO REPLY AT ALL"** (prod.: Genesis) (writers: Banks-Collins-Rutherford) (Hit & Run/Pun, ASCAP) (4:00). Michael Rutherford's playful bass figures and Phil Collins' inventive drumming provide the spark on this interesting cut from the forthcoming "ABACAB" LP. A multi-format chart-topper. Atlantic 3858.

**KOOL & THE GANG, "TAKE MY HEART"** (prod.: Deodato-group) (writers: Smith-Taylor-Brown-group) (Delightful/Second Decade, BMI) (3:59). James Taylor soothes with a romantic croon and sexy rap while relentless keyboard waves and a sharp rhythm kick provide the backdrop. De-Lite 815 (PolyGram).

### SLEEPERS

**BOB DYLAN, "HEART OF MINE"** (prod.: Plotkin-Dylan) (writer: Dylan) (Special Rider, ASCAP) (3:30). With the help of Clydie King's vocal harmonies and guest slots from Ron Wood (guitar) and Ringo Starr (tom tom), Dylan is back on the right track to hit status. His rollicking piano and nasal vocal are dazzling. Col 18-02510.

**THE DIRT BAND, "FIRE IN THE SKY"** (prod.: Hanna-Edwards) (writers: Hanna-Carpenter) (Le-Bone-Aire/Vicious Circle, ASCAP) (3:48). Jeff Hanna finds the perfect vocal mate in Kenny Loggins on this bright and lively initial release from the new "Jealousy" LP. The rousing chorus hook leaves a lasting impact. Liberty 1429.

**GRAND FUNK RAILROAD, "Y.O.U."** (prod.: Cavaliere-Destocki) (writer: Farner) (Cram Renraff, BMI) (2:52). The fathers of heavy metal kitsch are back with Mark Farner again at the helm. This explosive rocker from the forthcoming "...Lives" LP is ready for AOR heavy rotation. Full Moon/WB 49823.

**TYCOON, "TURN OUT THE LIGHTS"** (prod.: Poncia) (writers: Mershon-Kahn) (Normark//Unichappell, BMI) (3:32). Norman Mershon's lead vocals and Bobby Messano's guitar flash are tailor-made for immediate AOR-pop radio acceptance on this title track from the N.Y.-based quintet's new LP. Arista 0614.

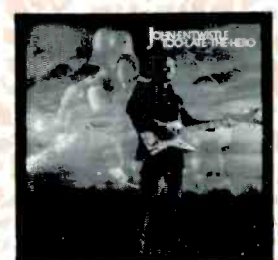
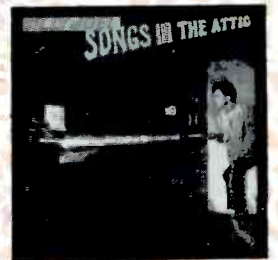
### ALBUMS

**BILLY JOEL, "SONGS IN THE ATTIC."** As Joel points out in his extensive liner notes, these are older songs which he feels work especially well in concert, rather than the usual "live album" fare. And he's right: "Captain Jack" and "Say Goodbye To Hollywood" take on power that will give them new life on the air. Columbia TC 37461.

**"LENA HORNE: THE LADY AND HER MUSIC" (LIVE ON BROADWAY).** This double set preserves the immensely popular show which won the artist a special Tony Award. Great songs like "Stormy Weather" and the lady's frank words make it the ultimate statement on her career. Produced by Quincy Jones. Qwest 2QW 3597 (WB) (16.98).

**JOHN ENTWISTLE, "TOO LATE THE HERO."** The Who's bassist has always been his own man on solo LPs, and this collaboration with guitarist Joe Walsh and Joe Vitale on drums is no exception. "Try Me," "Sleepin' Man" and "Love Is a Heart Attack" combine stirring music, flashy playing and the Ox's unique world view. Atco SD 38-142 (8.98).

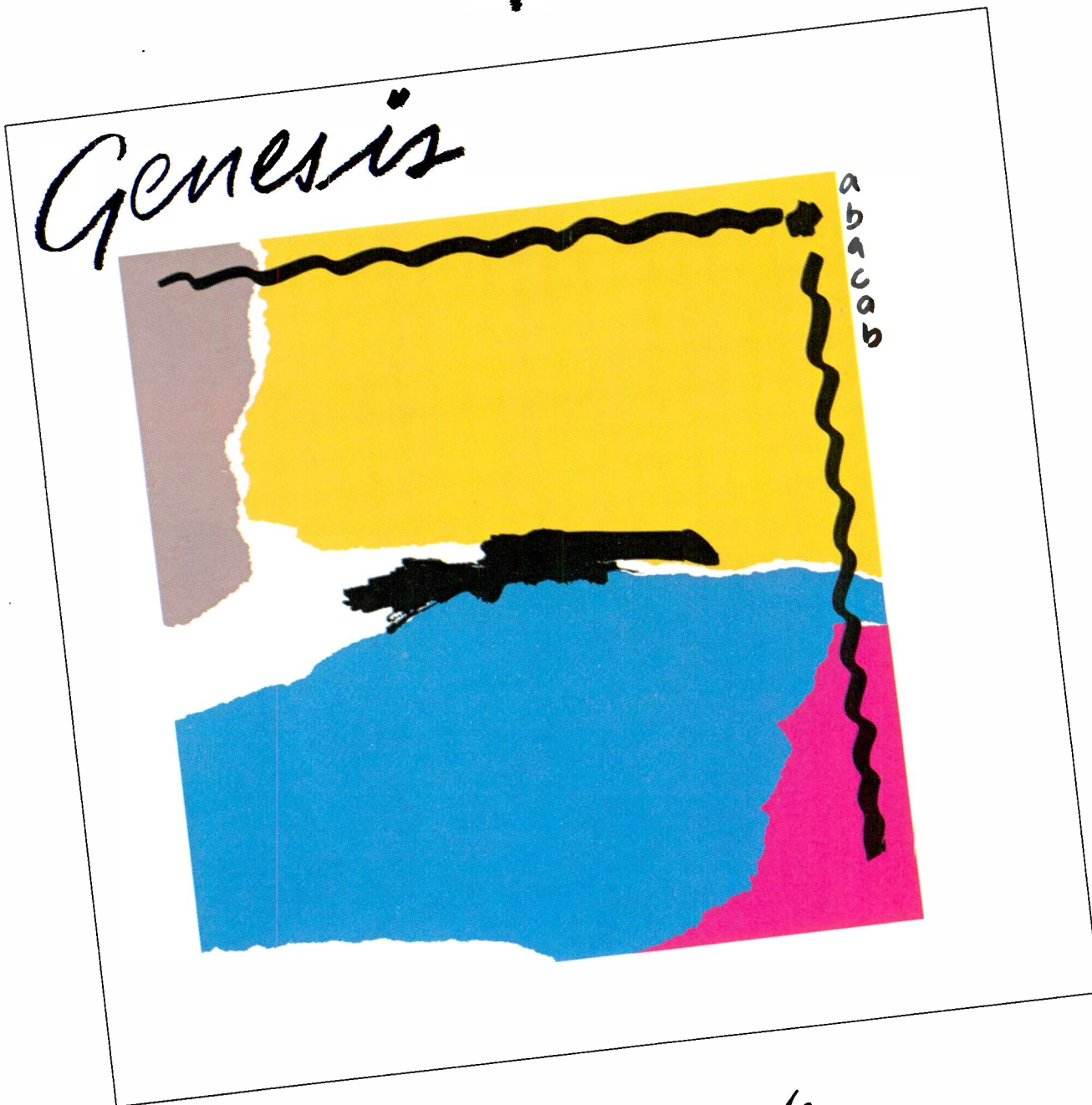
**THE JOHN HALL BAND, "ALL OF THE ABOVE."** The former Orleans writer/guitarist/vocalist leads keyboardist Bob Leinbach, drummer Eric Parker and bassist John Troy through a series of hook-filled cuts like the rocking "You Sure Fooled Me" and "Crazy," and the gently harmonized "Star In Your Sky." EMI-America SW-17058 (8.98).





abacab  
SD 19313  
is the new album  
from

# Genesis



Contains the single,  
NO REPLY AT ALL  
# 3858

ON ATLANTIC RECORDS  
AND TAPES





## RCA Realigns Entertainment Division; Schlosser To Be Exec VP of New Group

By JEFFREY PEISCH

■ NEW YORK—The RCA corporation has initiated a corporate realignment whereby all of the entertainment divisions, excluding NBC, will be consolidated into a new home entertainment group. The new group will be headed by RCA executive vice president Herbert S. Schlosser, according to an announcement made by RCA chairman Thornton F. Bradshaw.

The new home entertainment group will include RCA Records, RCA SelectaVision, the RCA-Columbia Pictures home video joint venture, and the RCA-Rockefeller Center joint cable venture.

Robert Summer will retain his title of president of RCA Records Division and will report to Schlosser. Thomas G. Kuhn has been named division vice president, RCA SelectaVision, and will also report to Schlosser.

In making the announcement of the realignment, Bradshaw said that the move was done to "consolidate RCA's involvement in the home entertainment business under a single management team and permit greater coordination and unified long-range planning of the software activities."

Schlosser told *Record World* that the decision to create the new entertainment group had been under consideration for "quite some time" and that it was "clear to everyone in different divisions that it made perfect sense to group the divisions together."

"(The divisions) already interrelate as separate units," continued Schlosser, "and in many cases the divisions deal with the same outside companies — in the program-supply area, for example. From every standpoint, the consolidation makes perfect sense."

Summer said that the "logic of the

consolidation was completely sound," and that it "opens the way up for further steps within (RCA)."

Summer added that he viewed Bradshaw's decision as a vote of confidence to the entertainment divisions. "We feel that we've been told that in the eyes of the RCA corporation, the entertainment software divisions will play an important role."

"We've been given a directive," said Schlosser, "and that is to coordinate and create a strategy for the future of entertainment at RCA."

Similarly, Summer said that the consolidation move is a "bold statement" to the artist community. "The artist today needn't speculate as to whether RCA is committed to their future, no matter what direction it takes. As a corporation, we can handle all creative forms."

Schlosser said that several projects that involve interrelationship among the record, video and cable companies are being discussed, and the

(Continued on page 46)

## FCC Asks End of Fairness Doctrine In Continued Radio Deregulation

By BILL HOLLAND

■ WASHINGTON—The Federal Communication Commission voted last Thursday (17) to suggest to Congress that it repeal the controversial Fairness Doctrine and equal time provisions.

The Fairness Doctrine requires broadcast licensees to present reasonable time to contrasting viewpoints and address controversial public issues. The equal time law specifies that broadcasters must provide equal opportunity for all political candidates.

FCC Chairman Mark S. Fowler and the six commissioners voted on these and several other related matters that Congress had asked the commission to debate. The FCC also advocated the repeal of the reasonable access law, the seldom-used ruling that allows the FCC to revoke a station's license if it willingly refuses to provide any candidate for Federal office the right to purchase air time, and the personal attack rule, which requires a station to notify those whose honesty, character or integrity they might choose to

criticize.

Both houses of Congress have proposed extensive legislation amending the present Communication Act and extending broadcast deregulation measures (*Record World*, Feb. 14 and Mar. 7), but the lawmakers excluded the touchy equal time and Fairness Doctrine provisions.

The FCC itself cannot change the mandates of the Communication Act; the commission's recommendations will be passed on to the Senate and House committees dealing with

(Continued on page 8)

## Bar-Coding Call Issued At NARM Retail Meet

By ELIOT SEKULER

■ LA COSTA, CALIFORNIA—A call for the long-awaited implementation of UPC bar coding by manufacturers and retailers and for industry-wide standardization of such business forms and procedures as packing slips, invoices, return authorizations and other sales-related documents was issued during the course of a two-day meeting that brought representatives of major retailers, manufacturers and distributors together to discuss a wide variety of industry priorities and issues.

As reported earlier (*Record World*, September 19), the NARM-sponsored meeting also was the springboard for a call to manufacturers to contribute to

(Continued on page 46)

## Sixteenth MIDEM To Offer New Format

■ NEW YORK—The sixteenth MIDEM, to be held in Cannes, France, from January 25 to 29, will initiate several changes in the music fair's format.

For the first time, seminars and debates will be offered to participants. Past MIDEMs presented only the opening-day meeting of the International Association of Lawyers; this

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## Dance Clubs Outlive 'Death' of Disco

By BRIAN CHIN

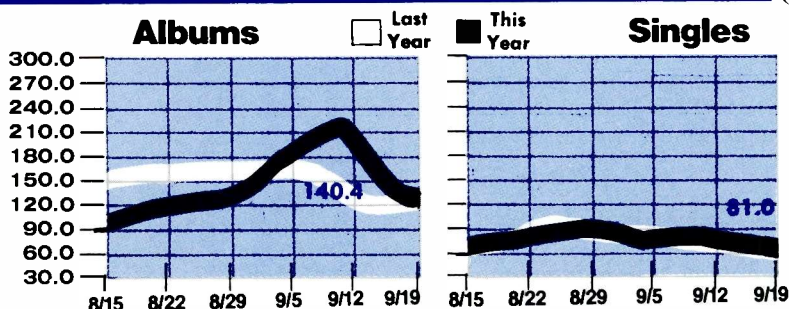
■ NEW YORK—As a crowd of on-lookers and invited guests milled about and wilted in a light rain on West 54th Street, Studio 54 reopened in its glory last Tuesday (15). The discotheque's return, after having been closed in a morass of drug and tax-related charges late in 1979, capped a spring and summer of increasing activity and interest in all forms of dance music on the part of major labels and a succession of independent label hits that promised to keep the beat going,

at least in the urban areas where disco and rock dance clubs are concentrated. *Record World* surveyed club owners and promoters this week, all of whom expressed confidence in the resiliency of the market for glamor and rhythm.

Studio 54 had been remodeled extensively for its reopening, under the ownership of Mark Fleischman. Promising a steady flow of "different happenings," Fleischman called the event "spectacular. People went crazy for it." The successful reopening held much symbolic meaning for fans of disco and dancing, following the media "death" of the movement. "Dancing is a mass phenomenon," commented promoter Jim Fouratt, who staged the 54 reopening with his partner, Rudolf. "It's not important to say that disco is a mass phenomenon,

(Continued on page 35)

## 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.

## NRBA Meet Addresses Deregulation And New Satellite Opportunities

By PHIL DIMAURO

■ MIAMI—The potential benefits of broadcast transmission by satellite and the new freedom offered by promises of non-interference from government were the dominant issues at the annual convention and exposition

held by the National Radio Broadcasters Association at the Fontainebleau Hilton last week (13-16).

While the subjects covered in the program of general sessions and work-

(Continued on page 16)



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**Page 13.** As lead and background vocalist on scores of hit records and commercials, Luther Vandross already has a legion of fans in the music industry. With the immediate black oriented chart success of his top ten single and album, "Never Too Much," the public is quickly catching on to his name and formidable talent as writer and performer.



**Page 9.** A free concert in New York City's Central Park is always an event, but this Saturday's (19) reunion performance by Simon and Garfunkel — their first in eleven years — is certain to take on national media significance. Record World goes behind the scenes to talk to the organizations responsible for reuniting the popular entertainers for a benefit concert. (Photo by Harrison Funk.)

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## Powerhouse Picks

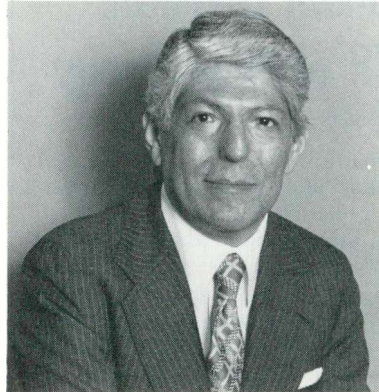
(Due to airplay and sales in projectable markets, these records exhibit top five potential)

**Police (A&M) "Every Little Thing She Does Is Magic"**  
Achieving chartmaker status in its first week out, radio's most added single has been tagged a hit by programmers.

**Air Supply (Arista) "Here I Am (Just When I Thought I Was Over You)"**  
Their consistent and familiar sound allows this single to follow in the path of their previous top-five hits.

## ASCAP's Paul Marks Dies in New York at 52

■ NEW YORK—Paul Marks, managing director of the American Society of Composers, Authors and Publishers, died here last Tuesday (15). He was 52.



Paul Marks

Marks joined the ASCAP legal staff in 1957. He was later named distribution manager, and in 1976 he was appointed chief operating officer of the Society. Marks was responsible for overseeing the many areas of ASCAP, including licensing the Society's repertory; distributing its revenue; developing its information systems; public, customer and membership relations; and transactions with foreign performing rights organizations.

Marks was a member of both the executive bureau and administrative council of CISAC (Confederation of International Societies of Authors & Composers).

"There was no one more dedicated to the growth and well-being of ASCAP," said ASCAP president Hal David. "He was greatly respected and loved by all who knew him. All of us feel a tremendous loss. He will be greatly missed."

Marks is survived by his wife, Janet; daughter, Julia; and mother, Esther Marks.

## UJA-Federation To Honor Doug Morris

■ NEW YORK—Barry Rosen, Don Imus, and Atlantic recording artists Manhattan Transfer will appear at the UJA-Federation Music Industry Division dinner honoring Doug Morris, president of Atlantic Records, which will be held on Saturday, October 31, at the Sheraton Centre here.

Rosen, one of the 52 American hostages held in Iran for over a year, will be the featured speaker at the dinner. Imus, who will emcee the affair, is one of the top-rated disc jockeys in New York.

## Three Sentenced For Copyright Violations

■ NEW YORK—The Recording Industry Association of America has announced the sentencing of three men recently arrested for copyright infringement activities. On September 8, Jerry Pettus of General Music Corpora-

(Continued on page 19)

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RECORD WORLD SEPTEMBER 26, 1981



SMASH  
SECOND SINGLE  
FROM  
THE  
"NIGHT GAMES"  
TC-2506  
THE  
GOLD  
ALBUM

Stephanie

T-700\*

\*RIAA CERTIFIED

Give the gift of music • Produced by James Mtume & Reggie Lucas for Mtume/Lucas Productions • Manufactured and Distributed by RCA Records





# George Thorogood's Tour: 50 States in Just 50 Days

By SAMUEL GRAHAM

■ LOS ANGELES—One of the most exhaustive, arduous, fun and probably ridiculous tours that rock 'n' roll has seen will kick off when George Thorogood and the Destroyers hit the road in their converted Checker cab late next month. Shortly after finishing the last of a handful of dates as an opening act for the Rolling Stones, Thorogood and his band will begin a tour that will take them to all 50 states in just 50 days.

The so-called "50/50 Tour," which Thorogood has said was the brainchild of "a close accomplice of the band" — he would not elaborate — will begin on October 23 in Honolulu. After flying from there to Anchorage, Alaska for a concert the following day, the Destroyers will then fly to Portland, Oregon for an October 25 date; thereafter, all traveling will be by car, with the trip through the 48 contiguous states winding up with a December 11 appearance in the Los Angeles area.

The booking agent responsible for arranging this unique tour, Mike Kappus of San Francisco's Rosebud Agency, told *Record World* that the 50/50 idea was first discussed last winter. Said Kappus, "I didn't take it really seriously at the time, but the band did," and by late spring it was all systems go. According to Kappus, timing the start of the tour with the conclusion of the baseball World Series was "a prime consideration" for Thorogood, until recently a semi-pro player in his native Delaware, although with the extra tier of playoffs added because of the 1981 baseball strike, the trip and the Series may overlap anyway.

The 50/50 itinerary was arranged, Kappus said, so as to minimize traveling time between dates, with 200 miles the average distance and 500 miles the maximum. Dates in Washington, Oregon, Idaho and other northwestern states were scheduled first because of potential weather problems and the longer distances between gigs in that part of the country.

The touring party, consisting of Thorogood, his three-man band and three or four crewmen, will travel in

the Checker, recently fitted with sleeping accommodations, and another vehicle carrying the band's amplifiers and drums. P.A. equipment and lighting will be supplied at each venue along the way, with the exception of the state penitentiary in Rawlins, Wyoming, perhaps the most unusual stop on the tour. "It's a low-budget tour," Kappus conceded, "but not by necessity. They just don't see any need to go overboard, so it's no frills all the way down the line."

Included in the itinerary are at least ten states and 25 cities in which Thorogood has never appeared before, Kappus added. Because of the strict demands of the tour concept — minimal distances between shows, no days off, a different state each day — certain relatively obscure cities were chosen over more familiar ones. For instance, the group will proceed from Mandon, North Dakota to Moorhead, Minnesota on November 3-4; whereas Minneapolis has been a Thorogood stronghold, Kappus said, it is too far from Mandon to be logistically feasible.

"We had to be stubborn about this," said Kappus, "more stubborn than usual, but there was just no other way. It probably frustrated a lot of promoters, especially since we wanted to keep the details of the tour a secret in advance; so when we told a promoter in Minneapolis or Philadelphia that we couldn't book a date with them even though we'd worked with them before, we couldn't tell them why. It got pretty crazy." Some familiar promoters, however, were asked to book dates in cities other than their own home bases, which helped keep them happy.

The fact that seven concerts must  
(Continued on page 33)

## April-Blackwood, Entertainment Co. Pact



Michael Stewart, president, April-Blackwood Music Publishing, has announced the signing of a sub-publishing agreement with Charles Koppelman and Martin Bandier's Entertainment Company for the world outside of the U.S. and Canada. The arrangement entails all the publishing catalogues owned by the Entertainment Company, all the writers signed to the company, and all future writers who will be represented by Koppelman and Bandier. The Entertainment Company's music publishing catalogue currently features releases by such artists as Barbra Streisand, Johnny Mathis, Rex Smith, Air Supply, Diana Ross, the Four Tops, Pat Benatar, Englebert Humperdinck, Tanya Tucker and Sarah Dash. Pictured at the contract signing in New York are, from left: Harvey Shapiro, vice president, CBS Songs International; Martin Bandier, executive vice president, the Entertainment Company; Stewart; Mel Ilberman, vice president and general manager, April-Blackwood; and Charles Koppelman, president and chief executive officer, the Entertainment Company.

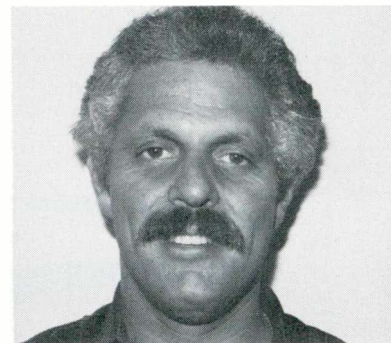
## Cleveland Int'l Moves N.Y. Office

■ NEW YORK—Sam Lederman, Stan Snyder and Elyn Glicksman of Cleveland International have announced the relocation of their New York offices to 1775 Broadway, 7th floor, New York 10019, (212) 757-5120. Cleveland International and Steve Popovich, the firm's president, maintain their Cleveland offices and can be reached through P.O. Box 783, Willoughby, Ohio 44094, (216) 951-0993.

The Cleveland International Records artist roster includes Meat Loaf, Jim Steinman, Ellen Foley, Slim Whitman and the Rovers.

## Pieretti Named Bearsville VP

■ LOS ANGELES—Paul Pieretti has been named a vice president at Bearsville Records, it was announced by label founder Albert Grossman. He will continue to serve as the company's national promotion director in addition to assuming an expanded administrative function for the Warner Bros.-distributed label.



Paul Pieretti

Prior to joining Bearsville in late 1979, Pieretti served as both regional and west coast promotion director for Casablanca Records. Previously, he had been with Atlantic Records and H.R. Basford Distributors in San Francisco.

## Botnick Exits Columbia

■ LOS ANGELES—Bruce Botnick has exited Columbia Records, where he had been executive producer, A&R, to assume full-time duties with Bruce Botnick Productions.

Botnick produced a number of LPs during his five-year tenure with Columbia, most recently "Kenny Loggins — Alive." He also was the producer of the Doors' "L.A. Woman" LP, and was the engineer on all the Doors' other albums.

## Regional Breakouts

### Singles

#### East:

Dan Fogelberg (Full Moon/Epic)  
Mike Post (Elektra)  
Billy Squier (Capitol)

#### South:

Air Supply (Arista)  
Billy Squier (Capitol)

#### Midwest:

Little River Band (Capitol)  
Bob Seger (Capitol)  
Billy Joel (Columbia)  
Mike Post (Elektra)

#### West:

Four Tops (Casablanca)  
Bob Seger (Capitol)  
Billy Joel (Columbia)  
Air Supply (Arista)  
Commodores (Motown)

### Albums

#### East:

Bob Seger (Capitol)  
Willie Nelson (Columbia)  
Triumph (RCA)  
Patti LaBelle (Phila. Intl.)  
Roger (WB)  
Donald Byrd (Elektra)

#### South:

Bob Seger (Capitol)  
Willie Nelson (Columbia)  
Triumph (RCA)

#### Midwest:

Bob Seger (Capitol)  
Triumph (RCA)  
Roger (WB)

#### West:

Bob Seger (Capitol)  
Willie Nelson (Columbia)  
Triumph (RCA)  
Roger (WB)

## J. Geils Band Signs With Kragen & Co.

■ NEW YORK—Jeb Hart and Bob Hinkle, vice presidents of Kragen & Company/New York, have announced the signing of the J. Geils Band for exclusive worldwide personal management representation.

The J. Geils Band will appear with the Rolling Stones on six west coast concert dates in October. Their new album for EMI-America Records will be released in late October. Plans are currently underway for the band to begin a 70-city worldwide concert tour on December 4.



*Record World Salutes*

# Country Music 1981

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

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

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

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

**Issue Date: Oct. 17**

**Ad Deadline: Sept. 30**

**Editorial Deadline: Sept. 25**

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October is Country Music Month



## Entwistle on the Line



Atco Records has just released "Too Late the Hero," the first solo album in six years by bassist John Entwistle of The Who and his first album for the label. Entwistle (right), in England, is shown discussing the album over the phone with Atlantic Records president Doug Morris and Atco vice president Reen Nalli, in New York.

## Grover Washington Sues Larry Magid

■ NEW YORK—Saxophonist Grover Washington has sued his managers of the last two years, Larry Magid and Murry Swartz, with breach of contract, fraud, misrepresentation and breach of fiduciary duty. In a complaint filed in the Court of Common Pleas in Philadelphia, Washington's lawyers allege that Magid, Swartz and their Philadelphia People company failed to honor the agreements in a two-year contract signed in February 1978. Washington is asking for \$5 million in damages.

A lawyer representing Magid said that Magid and Swartz deny all of the charges in the complaint and that they will most likely file a countersuit.

Washington alleges that Magid and Swartz said that they had the contacts to expand Washington's career into television, motion pictures and other areas, and that the managers did nothing to expand Washington's career beyond recording and concert appearances. Washington's complaint says that Magid and Swartz received offers to involve Washington in films and television ventures, but refused to inform him of such offers. Washington also alleges that Magid and Swartz cheated him out of money by duplicating expense reports and under-reporting earnings.

Attorney Ronald Rutenberg, who represents Magid, told *Record World* that he strongly denies all charges in the complaint. Rutenberg said that Washington still owes Magid and Swartz money from the sales of his "Winelight" album and that the suit was filed so that Washington would not have to pay any more money to his former managers.

"The contract (between Washington and his former managers) ran out months ago," said Rutenberg. "Why did they wait until now to file the suit? It seems pretty ironic that (Washington) is complaining about the job (Magid) did when Washington has enjoyed his best success ever under Magid."

## Willard Alexander: Majors Snub Big Bands

■ NEW YORK—Record companies are turning their backs on a "huge market" by not recording big bands, veteran manager and booking agent Willard Alexander said in a speech last Monday (14) at the Music and Performing Arts Lodge of the B'nai B'rith.

Alexander's speech, titled "The Resurgence of the Big Band," focused largely on what Alexander termed the major labels' continuing resistance to big bands. Alexander's clients over the years have included most of the best known big bands in jazz.

"There is a huge market (for big bands) that for some reason the record companies want to exclude," said Alexander. "In the last 15 years, there have been no big bands developed," he added. In response, however, one middle-aged lodge member replied: "Nostalgia is for us and we're not going to be around much more."

Earlier, it was announced that the national office of B'nai B'rith in Washington, D.C. had permitted the lodge to admit women and thus become a "unit" rather than a lodge. Lodge members will vote on this matter at a December 7 meeting.

## Boardwalk Signs Mike Love



Boardwalk Entertainment Company president Irv Biegel has announced that Mike Love of the Beach Boys has signed with the label. His first solo album, "Looking Back With Love," will be released in October. Pictured at the signing are, from left: Gary LeMel, vice president, A&R/publishing, Boardwalk; Scott Kranzberg, senior vice president, Boardwalk; Dan Parker, executive vice president, Michael E. Love Entertainment Co.; David Shein, vice president, business affairs, Boardwalk; Jim Golden, vice president, Management III; Love and his wife Catherine; Neil Bogart, chairman of the board, Boardwalk; and Ken Suddleson, attorney for Love.

## Fairness Doctrine

(Continued from page 3)

broadcast matters. On the Senate side, the FCC recommendations will go to the Committee on Science and Transportation, chaired by Senator Bob Packwood (R-Ore.), and will be handled by its Communications subcommittee chaired by Sen. Barry Goldwater (R-Ariz.). On the House side, the recommendations will go back to the Committee on Energy and Commerce, chaired by John Dingell (D-Mich.), and will be handled by the Subcommittee on Telecommunications, Consumer Protection and Finance, chaired by Rep. Tim Wirth (D-Colo.).

Chairman Fowler, in his remarks at the open meeting, echoed the sentiments of many broadcasters by saying that the present rules would be "unconstitutional if they concerned print media, filmmakers or others."

FCC General Counsel Stephen A. Sharp, who argued the commission's case for repeal of the controversial regulations, called the Fairness Doctrine a rule that has a wonderful name, but is actually "a form of censorship" and has proven over the years to "restrain broadcasters from speaking out on important controversial issues rather than aid them."

Even though commissioner Abbott Washburn snapped at Sharp's characterization by saying, "Come on, no more rhetoric," both he and the other commissioners nevertheless apparently agreed overwhelmingly with the substance of the in-house study recommending repeal of the provisions.

Commissioner James Quello said, "I don't think government is the right judge of how news is to be presented. I think, rather, that it should be in the hands of professional journalists."

Quello, whose remarks were interpreted by some at the meeting as less than sensitive, recalled to the commission and the assembled crowd his early days in broadcasting, when he was required to give air time to "idiots . . . who couldn't get one percent of the vote."

Media access groups, minority and religious organizations oppose the repeal of the provisions, arguing that

broadcasters will not be as responsive as print journalists to opposing viewpoints and non-mainstream political candidates.

Andrew Schwartz, director of the Media Access Project, told *Record World* that Quello's "idiots" remark ignores the fact that the Fairness Doctrine gave opposition candidates a real chance to be heard by the public.

"There's a chance that one of them may become a majority candidate," Schwartz said, "if the public got a chance to hear them express their views. Otherwise they would dismiss them." He added that the FCC commissioners "are reading the consumer and the listener out of the equation — by equating marketplace satisfaction with consumer needs."

Broadcasters disagree with the need for the rules. As recently as last month, CBS Broadcast Group president Gene F. Jankowski sent an eight-page letter to the commission recommending repeal of the two provisions, and, in a follow-up letter, Vincent T. Wasilewski, president of the National Association of Broadcasters, endorsed the CBS request, agreeing with their argument that "spectrum scarcity" in modern-day broadcasting "no longer has a basis in fact." It only serves as "an excuse of doubtful validity for denying broadcasters the same constitutional status as colleagues who work with the printed word," Wasilewski said about the rules, quoting from the Jankowski letter.

At the close of the meeting, Fowler asked: "The question is, who decides what will be broadcast, the editor or the Government?" He closed the meeting by announcing: "Today we strike a blow in the cause of freedom," and then added that the final decision "is now in the hands of Chairmen Wirth and Packwood" in the House and Senate.

## New Vinyl Times Taps Jim Jeffries

■ LOS ANGELES—Jim Jeffries has been named vice president of marketing for New Vinyl Times, the marketing system that allows record buyers to sample new music in retail record stores.

Jeffries was most recently music video marketing director for Rolling Stone Magazine. Previously, he had spent ten years as a national promotion director — three as VP, national promotion for Mercury, four years with Epic Records, and three years with Bell.

## Chrysalis Ups Marks

■ LOS ANGELES—Stan Layton, vice president of sales for Chrysalis Records, has announced the promotion of Gary Marks to the position of sales and merchandising manager.

Marks will now be primarily responsible for the marketing of all Chrysalis merchandising within the western region.



# Simon and Garfunkel Reunite For Free Central Park Concert

By JOSEPH IANELLO

■ NEW YORK—A record-breaking crowd was expected to assemble Saturday evening (19) at Central Park's Great Lawn for a free concert by Paul Simon and Art Garfunkel. The concert, presented by the New York City Department of Parks, Fiorucci and Hirsh Enterprises, marks the first time the popular entertainers have reunited for a performance in eleven years.

Scheduled for 6:30 p.m., the event was originally conceived in late July when New York City Parks Commissioner Gordon J. Davis decided to continue an annual series of pop music events in the park that in recent years has seen James Taylor and Elton John draw more than a quarter of a million people each. "If you're offering classical music on a free basis to a large audience you should try if possible to offer a popular concert on a similar basis," said Davis. Each year the Parks Commission stages a series of concerts in the park by the New York Philharmonic Orchestra and the Metropolitan Opera. "And also we usually stage these concerts to raise money for the parks department," added Davis.

Money raised at this year's concert, expected to be in excess of \$60,000, will come from the sale of commemorative buttons, banners, T-shirts, and other souvenir items donated by co-sponsors Hirsh Enterprises.

For Hirsh Enterprises head Warren Hirsh, this is the third consecutive year of involvement with pop music concerts in Central Park. The fashion magnate put the muscle of Murjani International behind the James Taylor show in 1979 while president of that company. And in 1980, while heading Puritan, makers of Calvin Klein jeans, Hirsh paid for all advertising and promotion costs of the Elton John concert. Keeping in mind that costs for producing a Central Park extravaganza run at a minimum of \$175,000, Davis turned to Hirsh, whose own company now distributes Fiorucci in the United States, to see if there was continued

interest in sponsoring the event.

At the same time Davis asked New York promoter Ron Delsener to secure the services of Paul Simon for the concert. "Paul thought it would be nice to have Artie (Garfunkel) come on and sing a couple of songs with him," Delsener said. "I guess that mushroomed into Paul and Artie sitting down and deciding to do the whole thing."

Even though Simon and Garfunkel have achieved widespread success as solo artists since their breakup in 1970, they are best remembered for their work as a duo in the late sixties and as forerunners of the folk-rock movement. A string of singles and albums from 1964 through 1970 — "Sounds of Silence," "Homeward Bound," "Scarborough Fair," "Mrs. Robinson," and "Bridge Over Troubled Water" — moved a generation while achieving international gold and platinum sales. And their agreement to do the benefit in Central Park is part of a tradition they've upheld since 1967 when they worked with the Mamas & Papas to stage the Monterey Pop Festival on the condition that none of the artists make money from the event.

Rehearsals for the concert were held last week at New York's Palladium theater. Backing Simon and Garfunkel was an eleven-piece band that includes a four-man horn section (Gerry Niewood, tenor and baritone sax; Dave Tofani, alto and tenor sax; John Watchel, trumpet; and John Eckert, trumpet) and drummers Grady Tate and Steve Gadd; Anthony Jackson, bass; Richard Tee, keyboards; Rob Mounsey, keyboards and synthesizer; and Keith Carr and David Brown, guitars. A 20-song set was planned, with each artist mixing solo numbers with songs from the Simon and Garfunkel repertoire plus some new things. The entire concert was slated to be videotaped by Lorne Michaels' Broadway Video and presented on a specially designed three-

(Continued on page 14)

# The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ THE WOLFMAN AND HIS FLOCK: **The Right Reverend Wolfman Jack**, recently ordained as a bishop of the Universal Life Church, was to perform the marriage ceremony of **Mike Love** and **Catherine Linda Martinez** last Thursday (17) at Love's Santa Barbara residence. The **Beach Boys'** vocalist (and newly signed Boardwalk Records recording artist) and the Wolfman are long-time friends, we understand, and Love simply wanted to hear the service delivered in Reverend Jack's gentle, friendly voice. We couldn't ascertain just which seminary the Wolfman attended, but we're told that ordination ceremonies in the Universal Life Church mostly consist of mailing a check for an undisclosed amount to the Church elders. All perfectly legal and upstanding, of course, but we can't help but wonder just what vows the Wolfman has taken. Somehow, we doubt that poverty, chastity or silence were among them. Congratulations to Love and his bride nonetheless.

ONLY IN IT FOR THE MONEY: **Frank Zappa**, who has long considered most members of the media to have an intelligence level somewhat below that of the boll weevil, is making it easy on us poor fools this year. See, Frank has just released "You Are What You Is," his umpteenth album (his 47th, actually, by our count, and that includes re-packages), and he and his Barking Pumpkin label have sent out a package of "marginally relevant press information" to accompany the record and his latest tour.

In perusing the package, we learn that: the total age of Frank's band is 417 years; they have played their instruments "for from seven years to 'forever,'" with the total adding up to "somewhere between 159 years and 'forever'"; and that members of the Zappa band and crew have been with him for a total of "approximately 49 years, two months and two weeks." We also get a complete list of astrological signs, a thorough detailing of Zappa's prodigious writing and recording output (that takes a good eight or nine pages), and much other valuable information (keyboardist **Tommy Mars** "strives for tone, nuns and animals," while Zappa's former employers include the Nile Running Greeting Card Co.). Most of all, we like their explanation for the very existence of such an item: "Since you always wind up writing the same stupid sleaze every year when your boss makes you do one of those 'Zappa articles,' we here at Barking Pumpkin decided that a package like this . . . would provide a mass of statistics that could be used to give the illusion of factual reporting when the time comes to crank out this year's concert announcement." Thanks, buddy — we wouldn't want you to sell us short.

NEW STAGES: Beverly Hills' Solari Theatre, the once proud and well-heeled legit playhouse, has begun booking a variety of music acts in association with **Michael Karg's** Contemporary Concerts. Among the artists that are appearing at the very plush, 400-seat theater are such diverse names as **Freddie Hubbard**, **Code Blue**, the **Waitresses**, **Pages** and the **Textones**. Booking is being handled by **Steve Nussbaum** and veteran **Jan Ballard**, both of whom can be contacted at (213) 550-7154. Local acts are expected to be featured on weekday nights (and with Ballard involved, you can bet the **Marina Swingers** will be regulars), and beer and wine will probably be brought in for the numerous jazz nights that are being planned . . . Up north in San Francisco, another old theater, the Market Street Cinema, has gone the way of rock 'n' roll. Opening night on Sept. 17 had **William Burroughs** (well, not quite rock 'n' roll), **Laurie Anderson** and **John Giorno** scheduled to appear, with such acts as the **Go-Go's**, **Bow Wow Wow** and the **Revillos** scheduled for the coming weeks. The facility seats some 1150 persons, sports a full bar and will feature video clips before, after and between sets. The Market Street Cinema will be operated by **Ken Friedman** of Groovy Music.

AND ANOTHER NEW CLUB: Easy Street, a new Santa Monica nightspot, will open on October 2 and is being billed as a latter-day Copacabana by owners **Jan Jacques** and **Johnny Caswell**. "There will be no punk rock or loud and abusive music," swears Jacques, who gave us a sample of the entertainment that will launch the 180-seat (comfortable) or 230-seat (in a pinch) cabaret. Included on the bill are the **Bill Elliot Band**, featuring top session man and producer **Peter Bunetta**, co-owner Caswell (backed by **Duke Williams** and the **Extremes**), a mime, a magician and a group of talking birds (seriously) who perform such standards as "Moon River" and "I Left My Heart in San Francisco." The birds, we hear, have been put on notice that if their act should become unduly loud, abusive or punk-oriented, they'll find themselves sharing more rock-oriented stages with the likes of the **Nu-Kats**, the **Stray Cats** or **Def Leppard**. They're obviously in no position to squawk.

HE KEEPS HANGIN' ON: As far as a lot of people are concerned, rock singer-songwriter **Jack Lee** has just one claim to fame so far: he wrote "Hanging on the Telephone," recorded by **Blondie** on their best album, "Parallel Lines." But that hasn't stopped Lee from putting together an album of his own and calling it "Jack Lee's Greatest Hits, Vol. 1." Temerity? You might call it that. But it doesn't stop there. Lee, a very amiable fellow, decided to sell his record via the mail and the telephone ("just like **Slim Whitman**"), primarily so he could

(Continued on page 49)

## Carl Carlton Celebrates



Carl Carlton recently dropped by the office of 20th Century-Fox Records during a west coast radio promotion run. Celebrating the success of his single "She's a Bad Mama Jama" are, from left: Bruce Kramer and Ron Kramer, KII Management; Joe Isgro, president, I.C.E. and Carlton's personal manager; Carlton; Neil Portnow, president, 20th Century-Fox Records; and Donny Brooks, national promotion director, 20th Century-Fox Records.





# Record World Single Picks

**NEVILLE BROTHERS — A&M 2358**



**SITTING IN LIMBO**  
(prod.: Dorn) (writers:  
Cliff-Bright-Plummer)  
(Island, BMI) (3:47)

Talent like this deserves pop recognition. There's enough melodic charm and touching soulfulness here to attract the attention of pop radio programmers and make these legendary minstrels household names. The magical keyboards, Ralph MacDonald's tasteful percussion, and the elegant backing vocals give Art's heavenly lead all the support he needs to make this an instant hit.

## Pop

**TEDDY BAKER — Casablanca 2340**  
(PolyGram)

**IT'S OVER** (prod.: Davis-Benton-Seay) (writer: Baker) (Kat Family/Unichappell, BMI) (3:53)  
The Atlanta-based singer/songwriter makes his label debut a promising one with this enchanting mid-tempo tune. His full-bodied tenor is full of conviction, backed by rich keyboard textures and shimmering vocal choruses. A strong sleeper for pop-A/C audiences.

**ICEHOUSE — Chrysalis 2556**

**WALLS** (prod.: Allan-Davies) (writer: Davies)  
(Rare Blue, ASCAP)

There's a manic desperation in Ian Davies' vocals that becomes overwhelming on this cut from the Australian band's debut LP. A driving rocker for AOR-pop.

**HELEN REDDY — MCA 51186**

**THEME FROM CONTINENTAL DIVIDE**  
(NEVER SAY GOODBYE) (prod.: Diamond)  
(writers: Small-Sager) (Duchess/MCA, BMI)  
(3:05)

Reddy's distinctive vocal style makes every song she tackles sound as if it were penned especially for her. In this case it's the lovely theme from the current John Belushi-Blair Brown film. It sways for pop-A/C audiences.

**TORONTO — A&M 2372**

**STILL TALKIN' 'BOUT LOVE** (prod.: Brown)  
(writer: Allen) (Solid Gold, CAPAC) (3:16)

The Canadian quintet plays straight-ahead high-octane rock led by Holly Woods' energetic lead vocals. A well-crafted power hook and steam-roller rhythm section should win AOR-pop ears.

**JOHN SCHNEIDER — Scotti**  
Brothers 7-1290 (CBS)

**STILL** (prod.: Scotti-D'Andrea) (writer: Richie,  
Jr.) (Jobete/Commodores, ASCAP) (3:24)

Schneider's had considerable success with his interpretations of classics and this latest from the "Now Or Never" LP is likely to keep the string going. A proud reading aimed at A/C listeners.

**ISAAC HAYES — Polydor 2182**



**I'M GONNA MAKE YOU**  
**LOVE ME** (prod.: Hayes)  
(writers:  
Ross-Gamble-Williams)  
(Act Three-Downstairs/  
Unichappell, BMI) (4:06)

This Supremes/Temptations top five classic from '69 gets Hayes' fashionable production/arrangement touch on his first release from the new "Lifetime Thing" LP. Bright handclaps and effervescent chorus swells jump out of the perky dance beat while Isaac delivers one of his inimitable deep soulful/sexy vocals. Look for black music breakouts with clubs and pop to follow.

**BENNY HESTER — Myrrh 228**

**NOBODY KNOWS ME LIKE YOU** (prod.:  
Omarian) (writer: Hester) (Ward, ASCAP)  
(3:28)

Hester has had success on the gospel side and hopes to build a similar secular following with this title cut from his new LP, produced by Michael Omarian. It's a pretty ballad that spotlights his cuddly vocal.

**DAN HARTMAN — Blue Sky**  
5-02472 (CBS)

**ALL I NEED** (prod.: Hartman) (writer: Hartman)  
(Silver Steed, BMI) (3:10)

Hartman's tender vocal reading is perfect for this poignant vocal. Keyboard drama and explosive drum punctuations help send the message home. A strong addition to pop and A/C formats.

**BILL DEAL & THE RHONDELS —**  
Beach Beat 2692

**HOLD BACK THE NIGHT** (prod. not listed)  
(writers: Baker-Harris-Felder-Young)  
(Golden Fleece/Mured, BMI) (2:52)

It's been 12 years since "What Kind of Fool . . ." shook the airwaves but the gang is back and sounding as fresh as if it were only yesterday. They remake this Tramps top 40 hit from '76 with all their patented exuberance intact. Lots of fun for AOR, pop and party-goers.

**JOHN BUCCHINO — Horn 12**

**SOMETHING AS SIMPLE** (prod.: Hoskell)  
(writer: Bucchino) (Hollywood Boulevard,  
ASCAP) (3:47)

Based in California, Bucchino calls to mind Kenny Rankin, with his soft vocal phrasing, and Michael Franks' smart lyrical sense. A delightful ballad for A/C listeners.

## B.O.S./Pop

**THIRD WORLD — Col 18-02525**

**STANDING IN THE RAIN** (prod.: group)  
(writer: Cooper) (Cat-Ibo/Island, BMI)  
(3:10)

If any authentic reggae act is going to cross the Jamaican-rooted music to pop, this sextet will. The infectious rhythms, clever percussion, fluid guitar runs and warm, soothing vocals will appeal to several formats.

**KIX — Atlantic 3859**



**THE ITCH**  
(prod.: Allom) (writer:  
Purnell) (Cookies, BMI)  
(3:45)

The Baltimore-based quintet debuts with this head-banger from their namesake LP. A pulsating, steam-engine rhythm opens the set for Steve Whiteman's frantic vocal lead, and from then on it's boogie rock 'n' roll. The tempo shifts are smart, and the biting guitar work will please teen, working class rockers. It's a young and promising band that's likely to create quite a stir at AOR.

**LENNY WILLIAMS — MCA 51179**

**FREEFALL (Into Love)** (prod.:  
Williams-Newman) (writers:  
Williams-Jackson, Jr.-Wieder) (Len-Lan/Fat  
Jack the Second/Stay Attuned, BMI) (3:15)

Williams could have his biggest hit ever with this stylish dancer from the forthcoming "Taking Chances" LP. A bold, slick rhythm track churns away while Lenny captivates with his polished vocal working the big hook.

**KLYMAXX — Solar 47936 (E/A)**

**I WANT TO LOVE YOU TONIGHT** (prod.:  
Stokes-Shakley) (writer: Malsby) (Spectrum  
VII, ASCAP) (4:09)

Lorena Porter weaves the vocal magic on this beautiful ballad from the octet's "Never Underestimate the Power of a Woman" LP. Swirling flute and string accompaniment and spirited gospel-like chorus backing add to the mesmerizing effect.

**INTERLUDE — Star Vision 1106**

**DON'T LIKE NO BORING PEOPLE** (prod.:  
Dockett-Jackson, Jr.) (writer: Dockett) (Star  
Vision) (4:15)

The creative N.Y.-based trio always delivers refreshing music, and this new single is one of their finest. Drawing from several influences — Sly is the most prominent — they funk and jive around and about an exciting rhythm track that will keep you dancing the night away.

**ATLANTIC STARR — A&M 2364**

**THINK ABOUT THAT** (prod.: Carmichael)  
(writers: Lewis-Lewis)  
(Almo/Newban/Audio, ASCAP) (3:42)

Brilliant horn spice and a dynamic rhythm section provide incentive for Wayne Lewis and Sharon Bryant to create vocal excitement on this spin from the "Radiant" LP. A big sound for dancers and black radio formats.

**SUE ANN — WB 49822**

**COMPANY** (prod.: Bellotte) (writers:  
Jones-Johnson) (Easy Money/Know One  
Nose, ASCAP) (4:19)

The Twin Cities teenager exhibits vocal maturity on this sensitive ballad from her debut, namesake LP. Emotional excursions in the upper ranges, strong lyrics and the Pete Bellotte production make this a winner.

**THE ISLEY BROTHERS — T-Neck**  
5-02531 (CBS)



**INSIDE YOU (Part 1)** (prod.:  
group) (writers: group)  
(April/Bovina, ASCAP)  
(4:24)

Push back the furniture and roll up the rug for this infectious body-mover and title cut from the Isleys' forthcoming LP. The steady bass groove is spiced with crisp percussion spans and keyboard riffs, while Ronnie's cool vocal enchantment casts a hypnotic spell. An automatic club add with its raw power, and the full sound will guarantee a long life on multi-format radio.

**NATALIE COLE — Capitol 5045**

**NOTHIN' BUT A FOOL** (prod.: Tobin) (writer:  
Amesbury) (Chardax, BMI) (3:47)

Cole's vocal is drenched in heartache on this powerful ballad from her "Happy Love" LP. An inspirational, powerhouse chorus and grandiose arrangement are first class and the entire package is wrapped in George Tobin's magnificent production.

**THE CHI-LITES featuring Gene**  
Record — Chi-Sound/20th  
Century-Fox 2503 (RCA)

**ME AND YOU** (prod.: Record-Davis) (writers:  
Record-Davis) (Angelshell/Six  
Continents/Gaetana, BMI) (3:25)

The veteran hitmakers are at their best on this title track from the forthcoming LP. Gene Record is at the controls with his smart production (joined by Carl Davis), arrangement, and vocal excitement. A roof-raiser with vocal and rhythm excitement for radio and clubs.

## Country/Pop

**CRYSTAL GAYLE — Col 18-02523**

**THE WOMAN IN ME** (prod.: Reynolds) (writer:  
Thomas) (O.A.S., ASCAP) (2:29)

Gayle's heartfelt message will strike a responsive chord thanks to her powerful delivery and the delicate, piano-dominated arrangement. A tasteful ballad that defies categorization.

**JOHNNY LEE — Full Moon/Asylum**  
47215

**BET YOUR HEART ON ME** (prod.: Norman)  
(writer: McBride) (April/Widmont, ASCAP)  
(2:50)

The title track from Lee's new LP has a loping rhythm track that supports winding steel guitar colors, chorus coos, and Johnny's reassuring vocal flavor. A fine sound for several formats.

**BELLAMY BROTHERS**

— Warner/Curb 49815

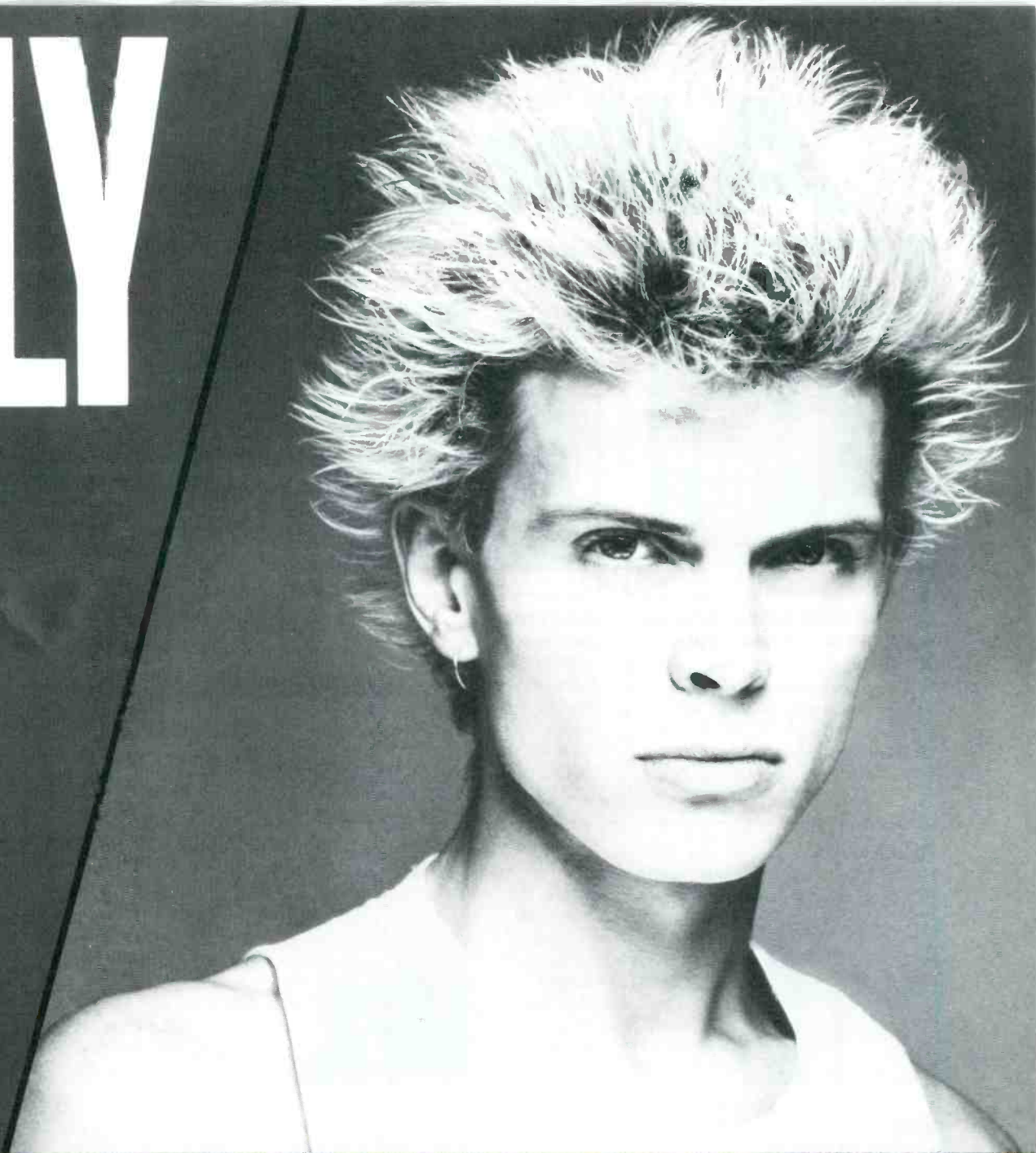
**YOU'RE MY FAVORITE STAR** (prod.:  
Lloyd-Grove) (writer: D. Bellamy)  
(Famous/Bellamy, ASCAP) (2:57)

The Brothers' lovable humor is on the mark again with this cute outing. Light, breezy keyboards and south-of-the-border rhythms give strong multi-format potential.



# BILLY

# D O O L



**Non-Stop Energy  
For An Idle World.**

**"DON'T STOP"**

A specially priced four-track EP featuring the single "Mony Mony" plus three other exciting songs including a previously unreleased long version of "Dancing With Myself."

**DON'T STOP, GET IN MOTION.**

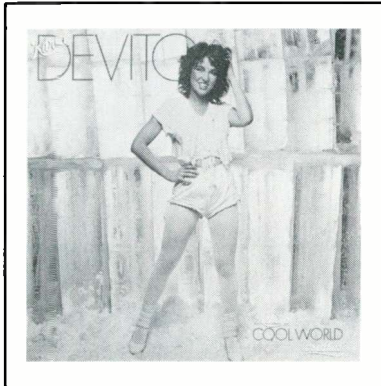


**Chrysalis**  
Records and Tapes

The EP CEP 4000 The single 2543  
Produced by Keith Forsey

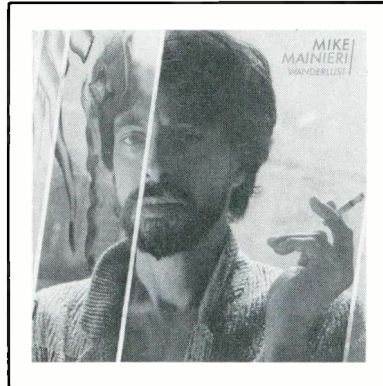


# Record World Album Picks



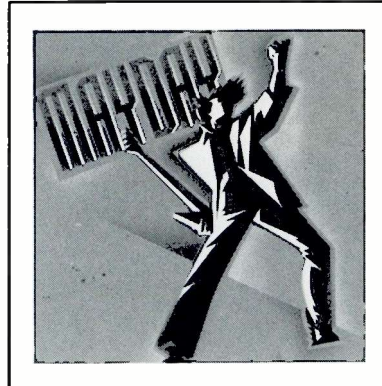
**IS THIS A COOL WORLD OR WHAT?**  
KARLA DEVITO — Epic NFE 37014

The brave girl who fended off Meat Loaf's advances and now runs with pirates on Broadway rocks with class on this solo debut. "Cool World" has all the hooks it needs, and one everybody can relate to is "Work."



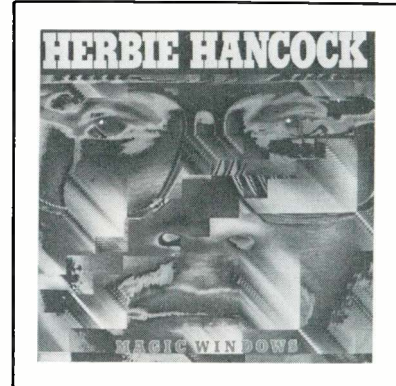
**WANDERLUST**  
MIKE MAINIERI — Warner Bros. BSK 3586 (8.98)

Mainieri has done everything from playing pure jazz vibraphone to producing albums for Carly Simon, and his wide range of sensibilities is detectable in every track. "Sara's Touch" is especially beautiful.



**MAYDAY**  
A&M SP 4873 (8.98)

This versatile group combines out-and-out rockers like "So Young So Bad" with the pulse rhythms of moodier pieces such as "Life in Space" and "Innocent Bystander." AOR is picking it up, and the airplay ball should keep rolling.



**MAGIC WINDOWS**  
HERBIE HANCOCK — Columbia FC 37387

Special guests like Ray Parker, Jr., the Brothers Johnson, and Sylvester, who sings lead on "Magic Number," give this album spice. "The Twilight Clone," with Adrian Belew on guitar, recalls Herbie's spaced-out past.

## AVOID FREUD

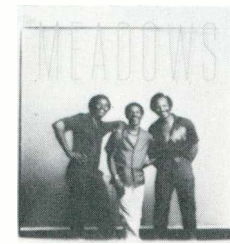
ROUGH TRADE — Stiff America USE 14 (7.98)



Platinum in Canada, this album includes the catty, catchy hit from north of the border, "High School Confidential," featuring the gutsy vocals of Carol Pope. "Physical Violence" and "Fashion Victim" are clever.

## THE MEADOWS

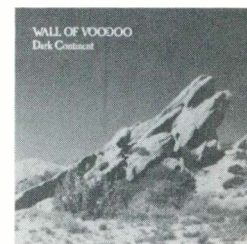
Radio RR 19305 (Atl) (8.98)



Three brothers pack lots of grand soul passion into the grooves with the production of Brad Shapiro (Millie Jackson). Songs like "She's Gone" have the tingling effect of hearing an old Spinners or Four Tops track.

## DARK CONTINENT

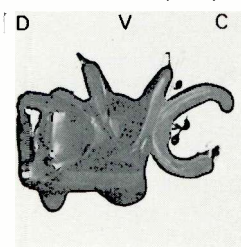
WALL OF VOODOO — I.R.S. SP 70022 (A&M) (7.98)



Stanard Ridgeway's tense vocals, lone harmonica and swirling keyboards take the foreground, while synthesized and natural rhythm tracks create a mysterious mood on haunting tracks like "Tse Tse Fly."

## DVC

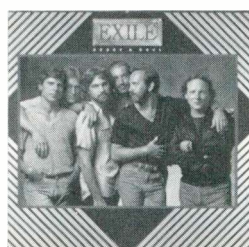
Alfa ABB 11005 (8.98)



This rock 'n' roll quartet could easily straddle AOR and pop formats with originals like the optimistic, uptempo "Go For It," as well as covers such as Tommy Bolin's "Teaser" and the dance hit "Goosebumps."

## HEART & SOUL

EXILE — Warner Bros. BSK 3588 (8.98)



The Mike Chapman-produced sextet leads off with a killer title cut that rocks its way right into the bloodstream, balanced out by several pop-perfect ballads and an offbeat (and timely) "Werewolf of Love."

## LA LEYENDA DE LA HORA

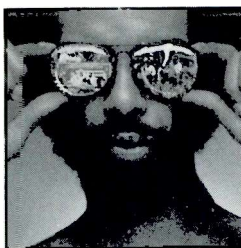
Mc COY TYNER — Columbia FC 37375



The gifted pianist continues to carry Coltrane's fire through his own creativity, coaxing expert musicians to the peak of their abilities. Includes a new version of his 1973 classic, "Walk Spirit, Talk Spirit."

## REFLECTIONS

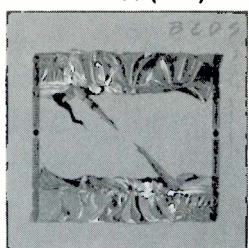
GIL SCOTT-HERON — Arista AL 9566 (8.98)



Heron is a most comfortable, communicative vocalist on covers of Bill Withers' "Grandma's Hands" (with some great instrumental solos) and Marvin Gaye's "Inner City Blues," as well as originals.

## BEDS

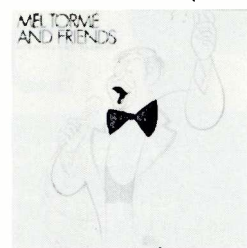
Elektra 5E-533 (8.98)



Beds is a duo composed of former Harlette and session vocalist Merle Miller and Jan Warner, whose compositional sophistication has shaped an LP that's idiosyncratic yet commercially accessible.

## MEL TORME AND FRIENDS AT MARTY'S

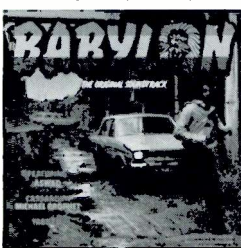
Finesse W2 37484 (14.98)



The Velvet Fog is joined (on occasion) by Cy Coleman, Gerry Mulligan, Janis Ian and Jonathan Schwartz on a live album that catches him in impeccable performances of the standards he sings best. Spontaneous fun.

## BABYLON

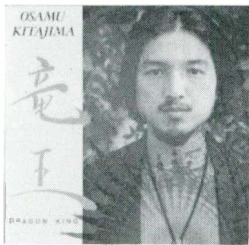
THE ORIGINAL SOUNDTRACK — Takoma TAK 7100 (Chrysalis) (8.98)



The film and the album will introduce Stateside rockers to a new crop of reggae artists such as Dennis Bovell, I-Roy, Aswad, Michael Prophet and Yabby U. The near-pop harmonies of Cassandra should attract programmers.

## DRAGON KING

OSAMU KITAJIMA — Arista AL 9570 (8.98)



Working in a jazz fusion context, Kitajima plays acoustic and electric guitars and traditional Japanese instruments such as the zither-like koto. "Say You Will," with Phil Perry and Rena Scott's vocals, is aimed at black radio.

## PIECES OF A DREAM

Elektra 6E-350 (8.98)



Drummer Curtis Harmon, keyboardist James Lloyd and bassist Cedric Napoleon (who sings "Lovers") are teenaged, jazz-oriented players joined by guests like vocalist Barbara Walker on "Warm Weather".



# Luther Vandross Hits the Perfect Note

By BRIAN CHIN

■ NEW YORK—Until now, most of Luther Vandross' fans had fans of their own: they were the artists whose demand for his background vocals and arrangements placed him at the very top of his field. With a top 10 BOS hit just crossing to the pop singles chart and the Black Oriented Album Chart-maker that bulleted on at an impressive number 13 (both titled "Never Too Much"), Vandross is building a public name as big as any of the stars he sang for.

Vandross talks the way he sings when he recounts six years as the relatively anonymous backup singer, and the satisfactions of his first solo club date: with the precise detail and emotional nuance that have become his trademarks. "I feel exactly like I did on graduation day on Grand Concourse in the Bronx," he grins. "I made a lot of money (singing background and jingles) but it was still dues-paying. The session years taught me so much, it was like a six-year training program."

The "program" started when Vandross submitted songs for the soon-to-be musical, "The Wiz" in 1974; one of them, "Everybody Rejoice," made it to the score. He'd sung a few sessions when he met David Bowie through guitarist Carlos Alomar. Bowie's "Young Americans" album "was the first time I was in the studio, singing at length. He was walking by a room and heard Robin Clark, Ava Cherry and me singing; he said, 'Whoa, let's put that down.'" Bowie collaborated with Vandross on the writing of "Fascination" from that album and invited him to join the "Young Americans" tour later that year.

"My career has always been based on word of mouth," Vandross says. His reputation grew quickly through his studio and tour work with Bette Midler, Roberta Flack, Peabo Bryson, Todd Rundgren and Chic. "We had a great time when we got to know each other," he recalls; the thrill of traveling and stargazing was intense. When Bowie asked his group Luther to tour with him, "I was *outdone*. Diane Sumler, Anthony Hinton and I walked up and down Broadway for hours, we were so excited. I'll never forget our first night on stage: sitting in the first row with her husband was Diana Ross. I said, 'What could be better than this? This is the ultimate. Forget everything else; I don't want to be an English teacher.'"

Still, the lack of public recognition or opportunity to sing his own songs began to chafe. Vandross had produced two albums by Luther on the Cotillion label in the mid-'70s, but neither broke through. In 1978 and 1979, though, some cuts Vandross sang lead vocals on became R&B and pop hits: several cuts from Quincy Jones' "Sounds and Stuff Like That!" album; "Cream (Always Rises to the Top)" and "Hot Butterfly" by Gregg Diamond's studio group Bionic Boogie; and especially "The Glow of

Love" and "Searching," from the first Change album. By that time, Vandross was actively seeking a solo deal, which he signed with Epic earlier this year.

"I like the new album," Vandross understates, adding, "I can't wait to record again; I'm looking for a band to produce." Although his catalogue of self-written songs is not large, he's justifiably confident of his writing and production capabilities: one cut, "You Stopped Loving Me," had already been covered by Roberta Flack in the "Bustin' Loose" film score, and with his extensive studio experience, he was able to finish the album between May of this year and the early September release date. A number of studio singers, he believes, are qualified to produce as well: "They'd have no trouble maneuvering their way around a studio. By now, we know how to punch in (tracks) and whether the EQ is right."

At the moment, Vandross is particularly excited at the prospect of touring: he'd opened for Chaka Khan at the Savoy over the last weekend in August and will do dates with Gladys Knight in September and October. At the Saturday late show at the Savoy, the audience demanded reprises of "Never Too Much" and his version of "A House Is Not a Home;" his industry friends also turned out in force to lend support. "It's so nice to remember the old days, when I'd rehearse with Stephanie Mills for 'The Wiz' — then, she's watching at the Savoy, with Peabo Bryson and Ullanda McCullough." Cissy Houston, whom Vandross considers the pioneer of back-ups, came out, and Chaka Khan, he laughed, was standing in the wings, shouting, "Sing! Sing!" at the opening of "Hot Butterfly."

But a more important point of touring for Vandross is the honing of his own stage style, which the years of backup hadn't taught him. "I can't wait to tour. I'll get to sing and develop a performing skill to meet my own specifications. I want to develop my own sense of humor, not be stuck to what all other male singers are doing. 'N.G.' all of that. I want to do that the

way I want to. You've got to get a chance to see what works."

Epic black music and jazz promotion VP Paris Eley fairly bubbles with enthusiasm over Vandross' prospects as a solo performer. Elsewhere in the company, Eley discovered that Jerome Gasper, Larkin Arnold and Lennie Petze all had been bringing up Vandross' name as a possible signing: "We all thought he was a tremendous talent. And already, he's stepped in and created a place for himself. He's not campy, or too laid-back or too urbane; he just has this disarming honesty. He didn't come out emulating anybody." In the years to come, Eley declares, "his entry into solo work will be considered monumental. (Working with Vandross) reminds me of why I'm in the record business; it restores something to my job. I can't tell you how much energy this project has brought to the field staff. It's like striking the motherlode."

## ASCAP Opens Phoenix Office

■ NEW YORK—The American Society of Composers, Authors and Publishers (ASCAP) has named John Kroninger district manager of a new branch office in Phoenix, Arizona, it was announced by Jim Cleary, ASCAP national sales manager for general licensing.

The new Phoenix office is at 9200 North Central Avenue, Phoenix 85068. Phone: (602) 861-2128. The office will cover Arizona, New Mexico, southern Nevada, and southwest Texas.

## I.R.S. Names Zislis

■ LOS ANGELES—Jay Boberg, vice president of operations for the International Record Syndicate, Inc. has announced the appointment of David Zislis as I.R.S.'s director of business affairs. A graduate of the University of Southern California, Zislis was most recently the president and founding owner of Treggar Products, a merchandising firm based in Los Angeles.

## Elektra/Asylum Signs Addrissi



The Addrissi Brothers, Donald and Richard, have signed a recording agreement with Elektra/Asylum Records. Their first E/A single, "Red Eye Flight," written and co-produced by the duo, has just been released. Pictured following the signing are, from left: L. Craig Dudley of Dudley/Gorov Promotion, which handles the duo's management; Don Addrissi; Kenny Buttice, senior vice president/A&R; Richard Addrissi; Jon Simonds of Dudley/Gorov, co-producer of "Red Eye Flight"; and Cliff Gorov of Dudley/Gorov.

## Chu-Bops Releases Elvis Presley Series

■ NEW YORK—Amuro Products Co., and Album Graphics Inc. (AGI) have announced the release of a special limited edition Elvis Presley series of Chu-Bops. The specially customized edition contains eight Presley albums, all with original cover art and each with a special gold-colored bubble gum record inside to signify the album's sale of over 500,000 units and number-one chart position.

"With any successful product there's a need for new and exciting ideas to maintain consumer interest and to keep the product alive and vital," said Gary Mankoff, of AGI. "We could think of no better way to do that than with one of the most dynamic and universally appealing artists of all time — Elvis."

Also included in each album title is an exclusive photo of Presley and the introduction of Chu-Buks, premium coupons redeemable for the Chu-Bops International Collectors Album, a showcase for the miniature albums and photos. Included in the series are: "Elvis Presley," "Elvis," "Loving You," "G.I. Blues," "Something for Everybody," "Blue Hawaii," "Elvis: Aloha from Hawaii," and "From Elvis Presley Boulevard, Memphis, Tennessee." The original reproduced cover art is an exclusive licensed property copyrighted by RCA Records and is available for the first time in any format other than the actual record.

AGI recently completed an Elvis Chu-Bop promotion with New York City radio station WHN. Listeners were given the opportunity to win a complete set of the Elvis special edition series and a corresponding complete set of albums. "This contest was one of the most successful and well-received promotions we've done at WHN," said WHN PD Ed Salamon. A similar Elvis Chu-Bop promotion is slated for September 14 at KRLA in Los Angeles with more to follow at stations in Chicago, Dallas, Atlanta, Detroit, and several southern markets. "This type of promotion is perfect for any format," said Frank Horowitz, director of sales and promotion for AGI. "Especially when you consider the informal, and sometimes organized network of Elvis fans that communicates anything new and exciting in the Elvis world."

## Cal. Academy Sets Engineering Course

■ LOS ANGELES—The California Professional Music Business Academy in Santa Clara has announced a six-week course in sound engineering, to begin this month. This marks the first time the Academy has offered a day-time program.

The course will be taught by Gary Faller, who has done remote recording for several radio stations and record companies, worked for CBS Studios, and done concert sound for several artists.



# New York, N.Y.

By JOSEPH IANELLO and JEFFREY PEISCH

■ **DARIO, CAN YOU GET ME INTO STUDIO?:** We were pretty excited when we received an invitation to the reopening of Studio 54, which took place last Tuesday. The invitation came in the form of a cardboard box with the 54 logo on top. Inside the box was a miniature lightbulb, and on the side of the box was the essential information: "The pleasure of your company is requested for the gala re-lighting of Studio Fifty-Four . . . Dress: Incandescent." We later learned that our invitation was one of a variety sent out. The boxes sent to some poor RW staff members said that they were welcome to come, but they would have to cough up \$25.

After dressing up and braving the rain and the traffic on the big night, we got to the famous address and found . . . well, we found hundreds of people pushing to get in. Maybe we weren't aggressive enough, but after waiting in line for an hour we left, invitation still in hand.

It's a moot point to object to the exclusive, snobbish door policy made famous by Studio 54. The scene obviously turns a lot of people on, and gives some sort of center to their lives. We wonder, though, why the hell the club bothered to make 5000 tiny lightbulbs and then not give anyone a chance to plug the bulbs in.

**MEDLEYMANIA AND OTHER NOVELTY ITEMS:** Novelty records are as old as pop music. If our memories reach back as far as **Patti Page's** "Doggie In The Window" as a landmark example, it reveals more about our age than the beginning of novelty music. But just as our memories are clouded about old novelty records, so too is the definition of what is and isn't novelty. Arguments will delineate examples of comedy, specialty, topical, and parody records; all fit specific individual tastes and everyone has a favorite: **Ray Stevens'** "Ahab the Arab" or "Gitarzan," **Lonnie Donegan's** "Does Your Chewing Gum Lose Its Flavor . . .," "Mr. Custer" by **Larry Verne**, or, most recently, "Marty Feldman Eyes" by **Bruce Baum**. One can also throw in singles about the royal wedding, the hostages, gasoline shortages and you name it. If there's an issue or event that's on the public's mind, someone will make a record about it.

Many of the novelty records in the late fifties and early sixties appealed primarily to a younger audience, with their sing-song lyrics and nursery rhyme melodies. Much of that success was due to the baby boom demographic bulge. Thus it seems no coincidence that we're currently experiencing another novelty splurge that for numerous reasons appeals to that same audience that grew up with **Alvin and the Chipmunks**. The medley record, bits and pieces of hits from the past — either by the original artist or a studio group — has caught the public's fancy ever since the success of Radio Records' chart-topping "Stars on 45." Appealing to the same audience that enjoys the typical lounge circuit bands that pump out cover versions of the hits, the medley record is an inexpensive way for a record company to capitalize on a certain element of nostalgia that seems to be sweeping the nation, while satisfying conservative radio programmers.

The **Beach Boys** "Medley" on Capitol Records is five bullet on this week's Singles Chart and is a perfect example of a record company capitalizing on a phenomenon that's been available in the concert hall for years — the Beach Boys' live shows are nothing but hit medleys. And now Radio Records has released "More Stars," with immediate acceptance — entering this week's Singles Chart at 71 bullet. A deluge of others are close behind: Arista's "Back to the 60's" by **Tight Fit**, RCA's "Hooked on Classics," Motown's "**Diana Ross & the Supremes** Medley of Hits." Hopefully, the end is in sight. For with all the new, exciting and certainly worthy music available and ready to be heard on the radio, it's a shame that the airwaves have to be clogged with stale repackaging that isn't even the real thing.

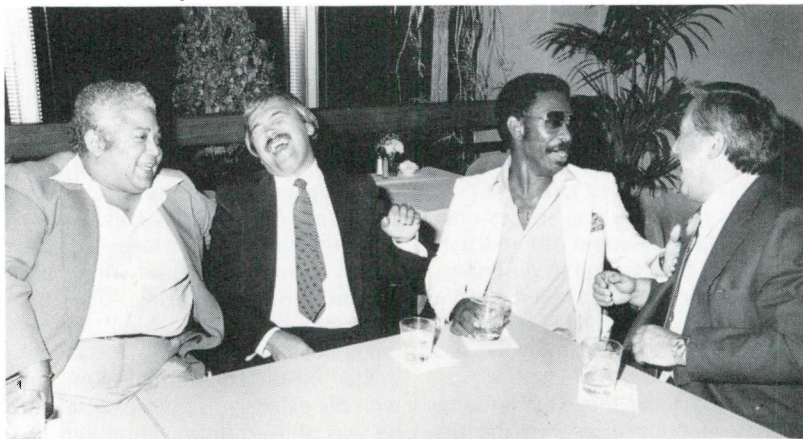
**PROTEST U.S. FOREIGN POLICY AND MAKE GOOD MUSIC:** Stuck at the end of the New York Times account of **Alexander Haig's** recent trip to West Berlin was the fascinating news that the German demonstrators who turned out to heckle the Secretary of State played **Jimi Hendrix's** "Star Spangled Banner" as their protest anthem. The Times account said that over 80,000 turned out to protest Haig's hawkish policies, and that protestors hadn't turned out in such force in Germany since the Vietnam War.

Hmmm. Maybe Haig's war-mongering stance will act as a catalyst to a revival of hard-edged protest songs. Maybe this is the stimulus the record industry needs to really shake itself into a strong fourth quarter. Maybe, just maybe, some of the '60s protest stalwarts will revive some of their classic songs and make them fit for the '80s. With a few minor changes **Country Joe's** "I Feel Like I'm Fixin' To Die Rag" fits fine for Reagan's El Salvador maneuvers: "And it's one, two, three, why are our advisors there?/Don't ask me I don't know why./Pretty soon the troops are gonna fly./And it's five, six, seven, let's keep shipping those guns;/There ain't no time to question Ron, whoopee, the Russians are in the sky."

**NAME THAT ALBUM:** We missed the much-trumpeted American debut of **Bow Wow Wow** at the Ritz last week. As we were leaving for the show, someone asked us the name of the Bow Wow Wow album, and by the time we were done answering, the show was over. The album title? "See Jungle! See Jungle! Go Join

(Continued on page 46)

## Fred Knight Pacts With R&L



Fred Knight's production company and Juana Records have signed with Michael Roshkind's newly created R & L Distribution Company. Pictured at the signing are, from left: Wally Roker, consultant to Knight; Mike Lushka, executive vice president of R & L; Knight; and Roshkind.

## S&G Concert

(Continued from page 9)  
tier stage.

While the recent Taylor and John concerts in the park were designated by Davis with special themes related to the environment, this year the commissioner said he decided that "the mere fact that Simon and Garfunkel were performing was a sufficient statement of a theme — that they had come together to sing in the park for free to help raise money for the parks." Davis indicated that the funds raised from the sale of commemorative items will be used for a series of horticultural programs designed to improve and repair park landscapes.

And while this concert is the only pop music event planned by the parks for this year, Hirsh is currently working out details for numerous music and sports-related events his company will sponsor throughout the country in the near future. "I believe that the recognition of our products and the recognition of our new launch of Fiorucci (from this concert) will stagger the imagination as to what it will mean to the retail community in this country," he said.

## Chappell Names Miller

■ **NEW YORK**—Sandy Miller has been named manager of Chappell International — New York, it was announced by Nick Firth, president of Chappell International, who is based in London.

Miller, who joined Chappell International as international repertoire coordinator in June 1978, is responsible for all of the companies in the worldwide Chappell International group, either individually or on a group basis.

Prior to her joining Chappell International, Miller worked for the EMI Records and Publishing Group as international coordinator.

## Permanent Press Label Sets First Releases

■ **BOSTON**—Artist/producer Ray Paul has announced the formation of Permanent Press Records, a new independently-distributed label. The first two releases on the label, due for late September, are the singles "How Do You Know?" by Ray Paul and "Complicated Girl" b/w "Out of My Mind" by Puppet Rulers.

## Commodores Feted in New York



Over 250 people turned out to welcome the Commodores to New York for a post-concert bash at the St. Regis Rooftop to open their five nights at Radio City Music Hall, September 10-15. Pictured from left are: Valerie Simpson, Commodore Thomas McClary, New York model Eman, Nick Ashford, and Commodores William King and Milan Williams.



## Jazz Beat

By SAMUEL GRAHAM

■ **HITTING THE NOTE:** Imagine setting out to explore hundreds of hours of jazz, the vast majority of it from sessions that were never officially released, and then organizing it into coherent albums — all with only the merest personnel and recording information as a guide. Sounds virtually impossible, but **Michael Cuscuna** has done it, and the fruit of his labors, the Blue Note "Classic" series, is ample testament to a job well done.

About five or six years ago, Cuscuna helped put together a set of double albums under the banner of the Blue Note "Reissue" series (the title was a bit of a misnomer, as there was unissued material involved as well). Once that task was in hand, he went to investigate the wealth of unissued tapes still languishing in Blue Note's vaults, tapes for which the label had no files and which were organized only according to recording date and session leader. That meant that details like song titles and accompanying musicians — information that, if withheld, drives potential buyers crazy — were unavailable without considerable research.

"It was like a jigsaw puzzle," Cuscuna admits, but he found ways of filling in the many gaps. In some cases, he ran off a cassette for the leader himself; he also sought the help of other musicians, people like **Woody Shaw** and **Cedar Walton**, whose expert ears helped identify many of the players. Union contracts for the sessions in question were also of value.

At this point, says Cuscuna — who has been responsible for sequencing tunes from different dates into one presentable LP and enhancing the original master tapes, as well as the aforementioned investigative chores — over 100 previously-unreleased albums have emanated from the "Classic" and "Reissue" series, with many more to come. The "Classic" albums feature as leaders names both very familiar (**Wayne Shorter**, **Stanley Turrentine**, **Gerry Mulligan**, **Lee Morgan**, **Jimmy Smith**) and less well known (**Ike Quebec**, **Leo Parker**); taken as a whole, Cuscuna says, they are "a reminder of the quality of the music at the time (most sessions are from the 1960s), which was quite amazing."

The "Blue Note sound," he adds, is tough to define, once you get beyond **Rudy Van Gelder's** engineering touch. It's obvious, however, that most dates were not simply random blowing parties but rather were the products of three or four days of rehearsal, which in most cases results in a good variety of tunes and extremely tight ensemble work at no loss of individual spontaneity. Cuscuna himself has found a number of what he calls "missing links": say, organist **Larry Young's** "Mothership," which offers a look at jazz in transition from **John Coltrane** to fusion, or Shorter's "Etcetera," described by Cuscuna as "a foreshadowing of **Miles Davis** albums like 'Nefertiti' and others that were a little more avant-garde." Other Cuscuna favorites: Morgan's "Tom Cat," **Hank Mobley's** "A Slice of the Top" and Quebec's "Congo Lament." And that only scratches the surface.

R.I.P.: Singer **Helen Humes'** death last week may not have been a great surprise, as it had been known for some time that she was suffering from cancer and deteriorating fairly steadily, but that hardly lessens the sorrow many of us feel at her passing. It was less than three months ago that Humes came onstage during the Playboy Jazz Festival in Los Angeles to join **Joe Williams** and **Count Basie's** orchestra for a number or two, and frail though she may have been, that brief turn was a reminder of how much pleasure this saucy, feisty woman could provide. Of her several recent albums — the latest of which is called simply "Helen," released earlier this year by Muse — this columnist's particular favorite was "Let the Good Times Roll" (from Inner City's Classic Jazz line), a record that displayed the ease with which she applied a voice that sometimes sounded as if it came from Betty Boop to the kind of funny, raunchy material that certainly belied that girlish vocal quality. So, at the risk of appearing intemperate, I might suggest that instead of wearing black, we might slap on that album and listen to a few minutes of "They Raided the Joint" instead, and raise a glass in memory of Helen Humes.

WHAT'S NEW: Atlanta's Landslide label has released the second album by **Oregon** member **Paul McCandless** (the first was the fine but completely overlooked "All the Mornings Bring," on Elektra), called "Navigator." McCandless, who plays mostly oboe with Oregon, is featured on soprano sax, English horn and bass clarinet as well; his fellow musicians include vibist **David Samuels**, guitarist **Ross Traut**, bass player **Steve Rodby** (now with **Pat Metheny's** band) and vocalist **Jay Clayton**. Also new from Landslide is the self-titled debut of a band called **Curlew**. . . Headfirst, the new fusion-dominated label, has released

three new albums, all of them digitally mastered with Sony equipment; they are trumpeter **Rahmlee Michael Davis'** "Rise of the Phenix," **Crossfire's** "East of Where" and **Kinesis'** "New Life" . . . The Dark Orchid label is planning a late September release for "**Rob McConnell** and the Boss Brass Live in Digital." McConnell and his group, who also have a recent album on the Pausa label (called "Tribute"), will be appearing at the Monterey Jazz Festival around that time, where they'll be joined by **Clark Terry** and **Bob Brookmeyer**; while in California, the Toronto-based group will also play a gig or two at Carmelo's in L.A. and will put on a couple of clinics. The album, by the way, was recorded at Toronto's El Mocambo, which rockers will recall was also the site of the **Rolling Stones'** "Love You Live." A big band version of something from "Goat's Head Soup," maybe?

### Singer Helen Humes Dies in L.A. at 68

■ **LOS ANGELES**—Singer Helen Humes, who first gained fame with Count Basie's band in the late 1930s but didn't achieve her greatest success until the 1970s, died here last Sunday (13) of cancer. She was 68.

Humes, who brought a distinctive girlish voice and relaxed delivery to her interpretations of ballads and blues, was born in Louisville, Kentucky and made her first records when she was 14. She joined the Basie band in 1938, a year after Billie Holiday had left, and stayed with them until 1942. Her recording of "Ee Baba Leba" was a major R&B hit in 1945.

In 1967, Humes retired from singing to return to Louisville, where her mother was sick. She subsequently went to work in a munitions factory there, but she was persuaded to come to New York in 1973 to perform at the Newport Jazz Festival.

Following that appearance, and later engagements at New York nightclubs, her career went into high gear.

### Granville White Promoted at CBS

■ **NEW YORK**—Granville White has been appointed director, special projects, black music and jazz promotion, CBS Records, it was announced by Stan Monteiro, vice president, Columbia label promotion and Al Gurewitz, vice president, promotion, Epic/Portrait/CBS Associated Labels. White will report to Paris Eley, vice president, black music and jazz promotion, E/P/A and Vernon Slaughter, vice president, black music and jazz promotion, Columbia Records.



Granville White

## The Jazz LP Chart

SEPTEMBER 26, 1981

- BREAKIN' AWAY**  
AL JARREAU/Warner Bros BSK 3576
- THE MAN WITH THE HORN**  
MILES DAVIS/Columbia FC 36790
- FREE TIME**  
SPYRO GYRA/MCA 5238
- SIGN OF THE TIMES**  
BOB JAMES/Tappan Zee/Columbia FC 37495
- AS FALLS WICHITA, SO FALLS WICHITA FALLS**  
PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)
- APPLE JUICE**  
TOM SCOTT/Columbia FC 37419
- RIT**  
LEE RITENOUR/Elektra 6E 331
- THE CLARKE/DUKE PROJECT**  
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- CLEAN SWEEP**  
BOBBY BROOM/Arista/GRP 5504
- WINELIGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
- LIVE IN JAPAN**  
DAVE GRUSIN AND THE GRP ALL-STARS/Arista/GRP 5506
- VOYEUR**  
DAVID SANBORN/Warner Bros. BSK 3546
- HUSH**  
JOHN KLEMMER/Elektra 5E 527
- THE DUDE**  
QUINCY JONES/A&M SP 3721
- MAGIC MAN**  
HERB ALPERT/A&M SP 3728
- FRIDAY NIGHT IN SAN FRANCISCO**  
AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA/Columbia FC 37152
- THREE QUARTETS**  
CHICK COREA/Warner Bros. BSK 3552
- LOVE BYRD**  
DONALD BYRD AND 125TH ST, NYC / Elektra 5E 531
- BLUE TATTOO**  
PASSPORT/Atlantic SD 19304
- TENDER TOGETHER**  
STANLEY TURRENTINE/Elektra 5E 534
- ORANGE EXPRESS**  
SADAO WATANABE/Columbia FC 37433
- BLITHE SPIRIT**  
ARTHUR BLYTHE/Columbia FC 37427
- MY ROAD OUR ROAD**  
LEE OSKAR/Elektra 5E 526
- PIECES OF A DREAM**  
Elektra 6E 350
- MAGIC WINDOWS**  
HERBIE HANCOCK/Columbia FC 37387
- REFLECTIONS**  
GIL SCOTT-HERON/Arista AL 9566
- PIED PIPER**  
DAVE VALENTIN/Arista/GRP 5505
- THREE PIECE SUITE**  
RAMSEY LEWIS/Columbia FC 37153
- SECRET COMBINATION**  
RANDY CRAWFORD/Warner Bros. BSK 3541
- GALAXIAN**  
JEFF LORBER FUSION/Arista AL 9545



# Radio World

## Radio Replay

By PHIL DIMAURO

■ **JUST WATCH THE BIRDIE:** It's hard to understand the current lack of interest in the American space program when you consider radio's current mania for satellites and the dish-shaped earth stations tilted to receive their heaven-sent transmissions. In the area of all-day music programming, where a central station could literally replace the entire staff of a local radio station while providing live, if somewhat geographically removed, music and announcements, only three services are actually available now: Burkhart Abrams' Satellite Music Network (SMN), Bonneville's beautiful music format via satellite, and Continental Radio's adult contemporary format. (Sunbelt's Transtar is set for October.) Despite the scarcity of actual examples by which they might judge their choices, it looks like station owners are reaching for this pie in the sky as if their lives depended on it.

There were skeptics at the NRBA meet. One called radio "the industry of Santa Claus — three years ago Santa Claus was disco, last year it was country, and now Santa Claus is a satellite." Or another comment, attributed to **Gary Berkowitz** of WPRO, Providence: "Satellites are the Nehru jacket of the '80s."

The Santa Claus soothsayer qualified his comment by noting that whatever the format, the station that does it best is the one that will profit. Radio Replay finds that viewpoint the sanest of them all. No amount of machinery launched into orbit can replace sound station management, and unfortunately (dare we say it), many of the stations that are now finding it difficult to stay above the bottom line are simply managed poorly.

While the current space fever has symptoms similar to the recent waves of hysteria that accompanied the desire to be the first on the block to go disco or start playing country, the satellite really isn't comparable to the format fads at all. Waxing poetic, ABC's **Rick Sklar** called the satellite a "mechanical mirror;" a day later, an electronic engineer explained that the satellite is simply "an amplifier." It's remarkable how their different points of view arrived at such similar descriptions.

New technology is a wonderful thing, but creativity (still the exclusive province of homo sapiens) makes an impact on the media. The opening up of FM radio yield a host of new formats, and Radio Replay hopes, in its most idealistic moments, that satellite transmissions may become a conduit for at least a few exciting new ideas.

**MOVES:** **Sonia Jones**, well known to a veritable parade of record promoters as the music director of WABC, New York since 1971, has left the station to join ABC Radio Enterprises as music research director. Reporting directly to Enterprises VP of programming **Rick Sklar**, Jones' responsibilities will include researching, selecting and programming music for the 24-hour, satellite-fed format, Superadio . . . **Tom Bigby** has been named PD at KFI, Los Angeles. He leaves WIFJ, Philadelphia as PD . . . **Alan Sneed** has been hired as PD of KSRR, Houston, the ABC-owned station which recently switched to AOR. He comes from the PD spot at WKLS, Atlanta . . . **Bob Christy** has been named PD at KHOW, Denver. His background includes WHDH, Boston . . . **Steve Casey**, who worked at the Warner-Amex music video channel, MTV, over the past year, has joined **John Sebastian's** consultancy with the title of VP . . . **Tom Owens**, who recently resigned from KZEW, Dallas, has taken over as PD of WQMF, Louisville. He replaces **C.C. Mathews**, who left the station to join WIKS, Indiana . . . **Dennis Day** has joined Kix 106, Washington, coming from WGCL, Cleveland . . . **Jeff Alpert** has joined WAAF, Worcester, as assistant PD . . . **John Hines** is the new morning personality on WLOL-FM, Minneapolis-St. Paul . . . **Ron Brian**, formerly of KFI, Los Angeles, has joined WNBC, New York on overnights . . . **Dain Schult** is the new PD at WSRZ, Sarasota. He recently ran his own consulting firm, and has held management positions at WFOM, Marietta and WGRI, Griffin . . . **Sharon Warantz** has been named program coordinator for WHN, New York. She most recently was publicity director for McGavren Guild Radio, the national rep firm, and has worked at ABC Radio.

**SHORT WAVES:** Manhattan Cable enclosed a little survey with their September cable TV bills, asking subscribers to check 15 of 31 categories they might prefer in the way of 24-hour, commercial-free music programming to be fed via cable hookup into their home stereo systems. This has nothing to do with video, just audio, and as far as Manhattan Cable knows, no such service has actually been offered so far. The choices include several varieties of classical, zippy and not so zippy beautiful music, new wave rock, blues, doo wop, ethnic music programming, and news, time and weather announcements in English and Spanish. Manhattan Cable isn't revealing programming sources; as yet, the results of the survey haven't been tabulated. But the possibilities are interesting

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## NRBA Meet (Continued from page 3)

shops often overlapped with those discussed at the recent National Association of Broadcasters radio programming conference (*Record World*, Aug. 28), NRBA attendees had the advantage of hearing 24-hour satellite programming services which have started up within the last month, launched through the Satellite Music Network (SMN), Bonneville Broadcast Consultants and Continental Radio.

Potential end users of satellite programming services also saw their options expanded by several announcements made during the course of the convention. CBS Radio, NBC Radio and Wold Communications all revealed their intention to begin using the RCA Audio Digital Distribution Service (ADDS) for programming to affiliates via satellite beginning as early as 1983. The official announcement was made at a press conference held by RCA American Communications, which operates the Satcom satellite series.

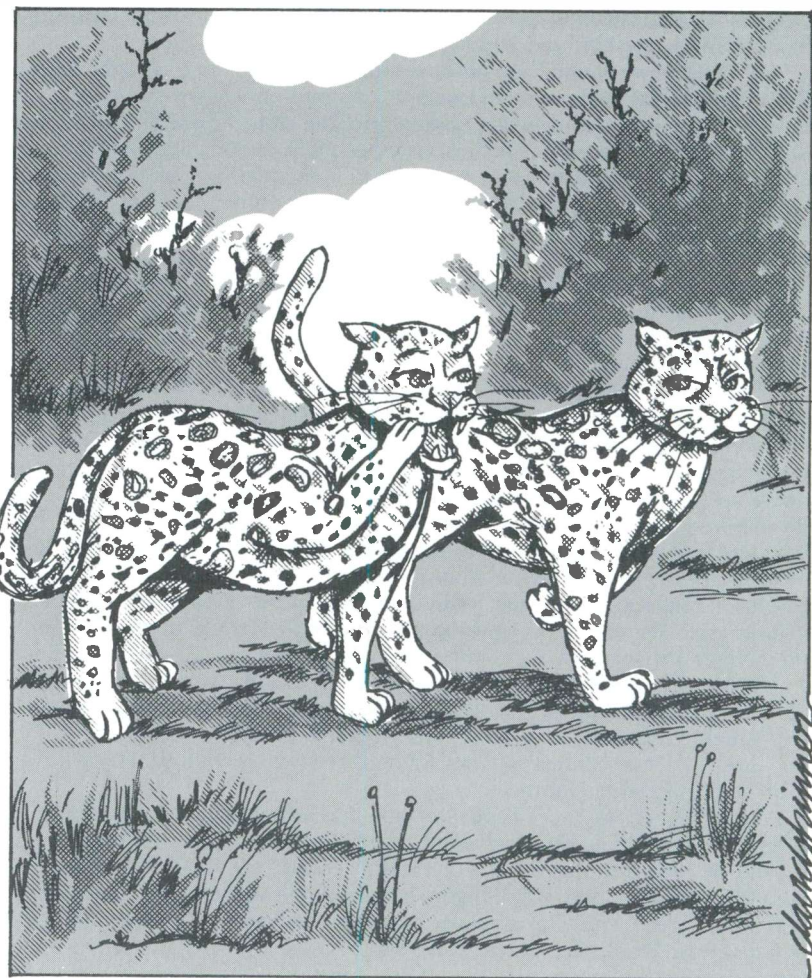
The ADDS system has been in a test phase since 1974, and was demonstrated in April 1979 at the NAB Convention in Las Vegas. The system is capable of distributing several programs simultaneously, allowing individual earth stations to select alternate channels or receive more than

one program simultaneously. According to Rick Langhans, manager of systems engineering for RCA Americom, the ADDS system also offers a marked improvement in audio quality over existing analog systems. The local stations which receive digital transmissions will be the weakest link in the system unless they upgrade their processing and transmission facilities.

Station management specifically interested in 24-hour music services had their appetites whetted by ABC Radio Enterprises, which chose the NRBA to announce the name of its 24-hour contemporary music format: Superadio. While no details of the format have been revealed, ABC began interviewing potential affiliates for the service at the convention.

At a cable and satellite forum held on Sunday, entrepreneurs in the field of satellite programming took the position that their services are an inevitable part of radio's future. Kent Burkhart of Burkhart, Abrams and Associates, partners in the Satellite Music Network, which has already hooked up users to its 24-hour country (Country Coast-To-Coast) and adult contemporary (Starstation) formats, drew analogies to Henry Ford and the Wright Brothers in describing the po-

(Continued on page 33)



"I said, 'ODD NAME FOR A ROCK BAND, AIN'T IT?'!"



# Video World

SEPTEMBER 26, 1981



## Video Visions

By SOPHIA MIDAS

■ THIS IS NOT A TEST: "When you're dealing with a large company like WCI, a company which has been around as long as they have and a company with a lot of power behind them, you know that the Warner Home Video all-rental program is not a test. They're playin' for keeps, and if you want to participate in the video industry, you've got to play ball with the big boys." Such was the opinion voiced by **Craig Curtright**, owner of the Dallas-based Video of Texas chain, when *Record World* called him.

Curtright decided to join WHV's all-rental program and signed up last week. This action has not made him popular. "Last night twenty video retailers got together to discuss the boycotting of Warner's product," he said. "Obviously, I'm being looked upon as the bad guy because I joined. The Warner dispute is kind of like Goldwater and Johnson, or Catch-22. Warner knows what they're doing. And these boycotting chicken-little dealers . . . they're going to be like a mess of little pigs without their mama; they're going to sit back and let everyone dance in front of them, and they're going to regret the day they decided to boycott. Look, when you get a company like Warner, and you put a force of 15 salesmen in a city for an extended stay of two weeks, do you have any idea of how much money that costs? They're committed."

Curtright, however, believes there are "a lot of bugs to be worked out of the system," and he is calling for an organized group of video retailers to meet with WHV to "improve" the program. "We want to meet with Warner in a positive way. I feel that a discussion could make the program more palatable and more profitable for the retailer and studio. I urge intelligent retailers who have paid their dues, such as **Weston Nishimura, Mike Weiss, Denny Thomas, Carl Forrest** and the boys from Federated to contact me so we can organize a body of retailers."

**WORLDVISION ENTERS HOME VIDEO:** Worldvision, the Taft Broadcasting television subsidiary, has decided to enter the home video business. Its newly formed division, Worldvision Home Video, will be distributing under its own label and will be dealing directly with retailers. *Record World* learned that the company is planning on releasing up to 25 hours of programming initially, and that the bulk of the programming will be children's programs from Hanna-Barbera Productions. The company will also be looking into the availability of programming from other Taft subsidiaries. Some of the material Worldvision will be distributing includes "Holocaust," "Give 'Em Hell Harry," the first and the last episodes of "The Fugitive," "Elvis," and "Birth of the Beatles." The company has been approached by major distributors, but Worldvision wants to maintain control, and will be dealing directly with outfits such as Sears.

**SPEAKING OF SEARS:** Video Trend's **Gene Silverman** told us that the MGM/CBS video racking deal involving sixty Sears stores is looking promising. Silverman, who is one of four distributors racking Sears, commented: "The results, so far, are excellent. Sears personnel have told me that the inclusion of software is fueling the chain's sale of hardware, and small wonder; now the hardware has a little bit of Hollywood around it, and that always helps."

(Continued on page 18)

## Video Picks

**THE JERK (1979):** Produced by David V. Picker and William E. McEuen. Directed by Carl Reiner. Starring Steve Martin, Bernadette Peters, Catlin Adams and Jackie Mason. (MCA Videocassettes, color, 94 mins., \$65.) Steve Martin made his major motion picture debut and also co-wrote this film, in which he stretches his wild and crazy comic posture to the limits of the slapstick genre.

**GUYS & DOLLS (1955):** Produced by Samuel Goldwyn. Directed by Joseph L. Mankiewicz. Starring Marlon Brando, Jean Simmons, and Frank Sinatra. (MGM/CBS, b&w, 150 minutes, \$69.95.) This shimmering Goldwyn classic depicts a sultry view of life among New York gamblers and their women, featuring tunes by Frank Loesser.

**THE BIRDS (1963):** Produced and directed by Alfred Hitchcock. Starring Tippi Hedren, Rod Taylor, Jessica Tandy, and Suzanne Pleshette. (MCA Videocassettes, color, 119 mins., \$55.) "The Birds" represents Hitchcock at his best in bringing sheer terror to the screen, as thousands of birds attack the small town of Bodega Bay.

**THE KILLERS (1964):** Produced and directed by Donald Siegel. Starring Lee Marvin, Angie Dickinson, John Cassavetes, Ronald Reagan and Clu Gallagher. (MCA Videocassettes, color, 95 mins., \$55.) Based on a short story by Ernest Hemingway, this re-make of the brilliant Robert Siodmak original featured Lee Marvin in one of his grittiest roles. Director Siegel was in top form, and Ronald Reagan's death scene is a fascinating bit of movie history.



## Promo Picks

**"MATADOR/DRIFTER" — SYLVIA (RCA).** Produced and directed by Marc Ball. Sylvia blows out the candle, slips into bed and drifts off into dream sequence in the first piece. Her encounter with a dashing matador and the resulting temptation are the focal points that find strength in simplicity. The second place is a straight performance shot that emphasizes Sylvia's comely looks.

**"GIRLS ON FILM" — DURAN DURAN (Harvest/Capitol).** Directed by Godley and Creme. Produced by Chrissie Smiff for Millaney-Grant Productions. An eye-catching, sexy visual exercise in free association that ranks among the kinkiest and certainly among the most interesting rock videos to emerge thus far. "Girls On Film" is available in a seven-minute, X-rated version and a shorter, hard R edition.





# Video World



## Video Visions (Continued from page 17)

RELEASES: MCA Videocassettes will be releasing "Endless Love." The 115-minute cassette has a suggested list price of \$89 and a street date of October 9. To promote the cassette, MCA is offering French-cut T-shirts with "Endless Love" printed on them. MCA is also making available "Neil Sedaka," "To Kill a Mockingbird," "Charade," "The Andromeda Strain," and "Mission Galactica: The Cylon Attack"... Electric Video is adding three horror films to its collection: "The Ghoul," "Legend of a Werewolf," and "Persecution."

YOU SHOULD KNOW: **Alfred Markim**, president of Video Corporation of America, has announced the consolidation of the company's four videocassette duplicating centers. The consolidation is for operating and management purposes, and **William B. Follet** has been named president of the reorganized division, which is to be called VCA Duplicating Corporation. Follet will report directly to Markim... The next MIDEM conference (January 25-29) has been cut back by one day, and **Bernard Chevrey**, organizer of the event, has announced that video will receive greater attention. "Companies have been selling the sound of their artists, and now they will be able to show them," said Chevrey. VCRs and large projection screens will be in abundance at the event... **Joseph S. Tushinsky**, president of Superscope, Inc., announced that his company has removed southern California from the areas available for its Rentabeta program distributorships. The company will assume retail responsibility for distribution in this area... ABC Video Enterprises has granted Nord Video of Norway distribution rights throughout Scandinavia to 79 theatrical made-for-television movies from ABC's library... More than 25,000 allegedly pirated videocassettes of U.S. manufacturers' films were seized in Caracas, Venezuela. Authorities acted pursuant to a MPAA-obtained court order culminating over a year of investigation by MPAA lawyers. This represents the largest single seizure since the start of the MPAA's anti-piracy program in 1975. Police seized the entire inventory of 18 Caracas video retailers... **Larry Harris**, VP business affairs, 20th Century-Fox Telecommunications, Inc. and **Jay S. Lowy**, VP and general manager of Jobete Music Company, will guest on a panel at the next meeting of the Association of Independent Music Publishers on Sept. 23. The program, "Videocassettes and Videodisc Royalties," will address the problems surrounding royalties for video and related developments in the audio/visual market. The meeting will be held at Gio's restaurant, Hollywood... RCA/Columbia Pictures International has signed its first video distribution agreement with Dagens Nyheter's AB organization of Sweden, it was announced by **Herbert S. Schlosser**, executive VP, RCA and **Patrick M. Williamson**, president of Columbia Pictures International. Under the agreement, Dagens Nyheter will distribute, on a leasing or rental basis, 110 Columbia Pictures films on videocassettes over the next five years throughout Scandinavia.

TV NEWS: Escapade, the adult entertainment pay cable service, will premiere an adult quiz show called "Everything Goes." The half-hour show has penalties along the lines of strip poker... **Ron Nickell**, president of NKR Productions, has announced plans to market a new weekly country music program hosted by **Dottie West**. Each program will feature established, as well as developing, artists. The program will be produced by Popular Media Productions and will be available on a barter basis to country-formatted stations.

MOVERS: **Charles Engel** has been appointed president of MCA Pay Television New Programming. Engel will be in charge of program development... **Liz Oliver** has been named manager, program acquisitions and development, ABC Video Enterprises... Herst/ABC Video Services has named **Joseph Gianquinto** VP, operations and **Nancy L. Jackson** director of advertising and promotion... Showtime has named **Richard S. Howe** VP, market strategy and **Jim Van De Velde** VP, program standards... **Arthur Levey**, television pioneer and developer of SubscriberVision, has announced the appointment of **Maurice Kirshenbaum** as president and chief operating officer of Skiatron Electronics and Television Corporation.

## Roxy Studio Opens On the Cover: 'Brigadoon'

■ NASHVILLE—Roxy Recording Theatre, a studio geared for sound, video, and film recording, has announced that it is open for business at 827 Meridian Street here. Zip is 37207, and phone is (615) 227-0920. The complex includes a 24-track studio, a theater with over 200 seats and recording capability, and video facilities.

■ This classic 1954 musical, starring Gene Kelly, Van Johnson, and Cyd Charisse, tells the story of a magical 18th-century village in the Scottish Highlands that comes alive once every 100 years. The Lerner and Loewe score includes such classic songs as "Heather on the Hill" and "Almost Like Being in Love."

## Billy Joel's Promotional Video



Billy Joel recently taped a special promotional video to be used in support of his new Columbia album, "Songs in the Attic." The black and white footage will be used internationally and domestically and for a television commercial. It contains songs from the album, including "Say Goodbye to Hollywood," "Los Angelenos," "Everybody Loves You Now," and "You're My Home." The video was shot on 60mm film and was directed by Rick London in association with Electric Company Productions.

## NBC Enterprises Pacts With Warner Home Video

■ NEW YORK—NBC Enterprises Inc. and Warner Home Video have entered into an agreement for distribution of NBC programs in the home video market. The joint announcement was made last week by Jerome Wexler, VP and general manager, NBC Enterprises Division, and Morton J. Fink, president of Warner Home Video.

The agreement covers the distribution of 28 NBC-produced programs in the U.S. and Canada in videocassette and laser disc formats. It will also make Warner the outlet for a number of programs to be specially produced by NBC Enterprises for the home market. NBC will develop a range of program themes as part of a "Spotlight on" series.

Among the programs licensed are such feature films as "The Loneliest Runner," "The Last Ride of the Dalton Gang," "Mrs. R's Daughter," and the Elvis Presley film "Loving You."

From the "Spotlight on World Travel" series, the features "Tut: The Boy King" and "The Louvre" have been licensed. The theme "Spotlight on Leaders and Legends" brings the cultural event "Shakespeare, The Soul of an Age," while the "War and Warriors" theme offers "Victory at Sea." Also included are four feature-length stories from the Michael Landon series "Little House on the Prairie." These are presented under the theme "Spotlight on Comedy and Drama," which also brings to the agreement ten "Saturday Night Live" programs.

"Spotlight on Sports" will highlight the 1980 World Series and three specially produced "SportsWorld Thrills and Spills" programs.

## First Videxpo Set

■ NEW YORK—The first U.S. Video International Trade Exposition, Videxpo '81, will be held at the Fort Lauderdale (Florida) Marriott Hotel and Marina, from November 1-5, 1981.

According to Roddy S. Shashoua, president and chairman of International Music Industries, Ltd. and organizer of the event, key executives from all facets of the video industry will be in attendance.

Videxpo, which is taking place concurrently with Musexpo, will feature three video seminars, including a "Video Programming and Marketing" seminar. Panelists will include: John Sykes, director of promotions, Warner Amex Satellite Entertainment, MTV division; Harvey Seslowsky, president of National Video Clearinghouse; John Ross-Barnard, BBC Video; and Seth Willenson, vice president of programming, RCA SelectaVision. Other seminars include "International Licensing/Legal & Business Affairs," which will highlight video and cable, and a home video systems seminar which will be chaired by leading hardware manufacturers.

Shashoua told *Record World* that over 100 video companies will be attending Videxpo, and he explained, "We've had many requests in the past from video companies to include them in our event. It appears that many video companies want to take advantage of the existing distribution and licensing of the music business. They hope that they can find shortcuts by working with the methods and people of the audio industry."

The Videxpo exhibit area will consist of fully-furnished office booths that are specially converted rooms in the hotel poolside exhibit area to ensure maximum exposure and traffic.



## Daniels Concert Shown Live On MTV



Video jockey Mark Goodman (left) chats with Epic recording artist Charlie Daniels after Daniels' recent performance at Saratoga Springs Performing Arts Center. The concert was seen on MTV, Warner Amex's all-music cable channel, and was the first nation-wide live stereo telecast on cable television.

## Copyright Violations

(Continued from page 4)

tion in North Carolina, was sentenced to two years in prison and a \$25,000 fine after pleading guilty to two counts of fraud by wire and one count of criminal copyright infringement. In December 1978, FBI agents had raided GMC and seized counterfeit recordings and equipment used to manufacture the recordings.

On August 24, Jerry Gregory of Screen Creations in Oklahoma City was fined \$7,500 and placed on three years probation after pleading guilty to a three-count criminal copyright infringement. The FBI had confiscated \$4.2 million in manufacturing equipment from Sound Creations last December.

On September 11, Robert Cerrata was given a one-year suspended sentence. Last May, Cerrata had been charged with criminal copyright infringement after FBI agents had seized over 6,000 bootleg albums in Bridgeport, Connecticut.

## Celebrating With Pendergrass



CBS Associated Labels recently held a reception in New York to celebrate the release of Teddy Pendergrass' new album on Philadelphia International Records, "It's Time for Love." Executive producers of the album are PIR heads Kenneth Gamble and Leon Huff. Pictured are, from left: Tony Martell, VP and GM, Associated Labels; Gordon Anderson, director, national promotion, Associated Labels; Harry Coombs, executive VP, PIR; T.C. Thompkins, director, black music and jazz promotion, E/P/A; Leon Huff, vice chairman of the board, PIR; Dick Asher, deputy president and chief operating officer, CBS Records Group; Pendergrass; Shep Gordon, Alive Management; Don Dempsey, senior VP and GM, Epic/Portrait/Associated Labels; and Paris Eley, VP, black music and jazz promotion, E/P/A.

## Castle Musicfest Announces Winners Of Talent Search

■ TULSA—Eddie Everitt, director of artist development for the Castle Musicfest, announced the winners of the first annual Castle Talent Search at the Musicfest held here September 10. Winners in the performance category are Ken Beard, first place; Jerome Johns, second place; and Alice Dietch, third place. Winners in the songwriters category are Diane Dunn, first place; Ken Beard, second place; and Rusty Hadelson, third place.

Winners were selected from over 400 entries. Prizes included free studio time, songwriting and vocal music scholarships, and trophies.

## MSI Records Bows; Stiff To Distribute

■ NEW YORK—Stiff America Records has announced an agreement with MSI Records whereby Stiff will manufacture and distribute product on MSI. Two artists on the new MSI label will have albums released within the next two weeks — Hurricane Jones, a New York-based quintet, and SVT, which includes bassist Jack Casady, formerly of the Jefferson Airplane. A third album, by the Mutants, will ship sometime this fall.

MSI was formed as a result of a recent merger between San Francisco's Mutiny Records, headed by Bart Valerio, and New York's Shadow Productions, a partnership between John Montgomery, a former VP at Sire Records and T.J. Tindall, a veteran musician, arranger and producer.

## Kragen Names Schwartz

■ LOS ANGELES—Ken Kragen, president of Kragen & Company, has announced the appointment of Dorothy Schwartz as office administrator.

Schwartz, who is responsible for administration of all business, personnel and real estate holdings for the personal management company, had previously served as accountant for Jerry Perenchio and Tandem Productions.

# Video Music Notes

By ELIOT SEKULER

■ GETTING PHYSICAL: Brian Grant and Scott Millaney of Millaney-Grant Productions were in London last week putting the finishing touches on Olivia Newton-John's "Physical," which will be the first album to be released simultaneously on audio and audio-video configurations (LP, videodisc, videocassette). MCA Records will release the album in the U.S., and EMI will oversee its distribution overseas. Only weeks ago, EMI and MCA's DiscoVision division announced their partnership in unspecified projects of this nature.

Production on the video portion of "Physical" was in the works as Olivia's producer, John Farrell, was completing the tracks on the album. According to video producer Millaney, much of the video had to be shot to rough audio mixes, with tapes often being rushed from the studio to the film unit's locations. About 75 percent of the footage was shot in Los Angeles, and according to Millaney, who is more accustomed to working in London, some problems were engendered by his and director Grant's temporary relocation to Southern California. "It's been a great experience for us," said Millaney, "but of course, it was different. We came here expecting to work in the same way that we do in London, where, by now, we've assembled a team of people with whom we're accustomed to working. It took a little time to get used to working here."

Newton-John chose Millaney-Grant as the production company for "Physical" after viewing a promo clip the film had produced for Kiki Dee. "She and her manager, Roger Davies, just liked the look," said Millaney. In recent weeks, the company has produced a conceptual clip for Barry Manilow's "Let's Hang On" and a live shot at L.A.'s Roxy for the U.K. band Stray Cats. Meanwhile, in London, another Millaney-Grant Productions unit has recently completed a promo clip for Duran Duran's "Girls On Film," and emerged with footage that will probably be considered among the most risque (and most creative) rock clips to see the light of a TV receiver. The clip, produced by Chrissie Smiff and directed by former 10 CC mainstays Kevin Godley and Lol Creme, was edited into two versions, a long (approximately seven minutes) edition for use in clubs and a shorter, more toned-down version that will be aimed at cable and other TV programmers.

According to Capitol Records' Dan Davis, who will be responsible for its distribution here in the U.S., the label will be contacting clubs to explain the difference between the two versions. An explanatory note will also accompany the clip, informing programmers that the clip should be previewed before it is aired, lest sensitive eyes be offended by the somewhat kinky footage. Nevertheless, according to Davis, reactions to "Girls On Film" have been "tremendous." "We've been inundated with requests," said the Capitol executive.

Although Millaney-Grant Productions expects to remain active in promo clip production, Millaney said there are several video album projects such as "Physical" that are now pending for the firm and those projects are decidedly high among the company's priorities.

SAME PEOPLE, NEW NAME: Chrysalis Visual Programming has been formed as a separate subsidiary division of Chrysalis, Inc. Under the direction of general manager Linda Carhart, the company will be producing full-length features for syndication, pay-TV and home video use. Although the firm's output will not be totally music oriented, according to Carhart, the first project to emerge under the new company's banner will be Jethro Tull's "Slipstream." The overall concept for "Slipstream" is credited to the group's mainstay Ian Anderson, although its development was shared by Peter Wagg and MGM's David Mallet, who also directed the film.

Chrysalis Records is becoming more active in its distribution of video to U.S. clubs, and Carhart said the company is now inserting the title and artist credits in the middle of their clips. "Clubs haven't been identifying the clips that they play," Carhart complained.

Among the material currently being distributed by Chrysalis is some excellent Russell Mulcahey footage featuring seven songs by the Australian group Ice House. Another clip newly available from Chrysalis is Debbie Harry's "Backfired," produced by artist H.R. Giger, who was also responsible for Harry's controversial "Koo Koo" album cover.

ZAP, YOU'RE ON VIDEO: Gowers, Fields, Flattery have been huddling with Frank Zappa over the concept and, of course, the budget for his new video production. Thus far, it appears that only one song will be visually realized in the interests of concentrating the available funds where they can do the most good. Meanwhile, an earlier Zappa film piece, "Frank Zappa in N.Y. and Elsewhere," has been receiving good reactions on the west coast club circuit. In addition to some performance footage, the 20-minute piece includes some obscurely historic conversations between Zappa and the owner of New York's Mudd Club.

SHORTS: Hot Vinyl Productions president David Levine and Miami financier Burton Horowitz have formed a new firm, Promark, to market programming for pay-TV and home video markets. The firm's first deal has been the licensing of "Gino Vannelli in Concert" to Warner Home Video. Promark is currently negotiating with Chicago, Gloria Gaynor and the Neville Brothers for video music albums.



# 611 Broadway Is Becoming Center For Indie Entrepreneurs in New York

By JEFFREY PEISCH

■ NEW YORK — If you put two record companies, one booking agency and two management companies in one big room, what would you hear? Music, of course.

Wrong! In the case of 611 Broadway, a lower Manhattan building that is becoming a center for independent music industry entrepreneurs, what you hear is the sound of phones ringing and typewriters typing. In fact, the tenants of the 31,000 square-foot loft space — Fetish Records, Reachout International Records, Bob Singerman Inc. (a booking agency), Peter Tosh's management company, and Outward Visions, management consultants — actually forbid music being played during working hours. All music-listening is done through personalized tape machines.

611 Broadway is rapidly becoming known as the Brill Building of the '80s. Aside from the five companies that occupy the second floor of the building, two other independent companies — Rounder Records and Hannibal Records — rent space on the fourth floor of the building. While several of the workers in the building have cultivated a sense of shared goals and ideals among the various companies, the building is by no means a loosely run cooperative. Business is business at 611 Broadway. And, as several of the tenants of 611 Broadway explained during a recent visit to the building, they are sharing space and expenses out of necessity, rather than by choice.

"If this space didn't become available to us I don't know what we would have done," said Rod Pearce, Fetish Records' president. "We certainly couldn't have afforded to rent an office by ourselves — at least in an area we'd feel safe at — so sharing the bills was probably the only way for a small label like us to operate."

Outward Visions' M. Khan was even more to the point. "Sure, I like the people working here, but I don't share their interests," said Khan. "I'm not interested in creating a communal space. We just needed people who can pay the rent and not cause trouble."

Khan was the first tenant at 611 Broadway. His Outward Visions is an umbrella organization that works in management, consultancy and education. Khan himself has managed the Art Ensemble of Chicago and Leroy Jenkins and has produced LPs by Sam Rivers and others.

Khan moved into the second floor in August 1979. At the time, Singerman was working for Khan. In 1980 Singerman began to manage and book several New York City bands — Eight Eyed Spy, the Raybeats, Bush Tetras — so he formed his own company and moved to the other side of the room from Khan.

At the beginning of 1981, Khan and Singerman saw that they couldn't

carry the rent by themselves so they invited Neil Cooper's Reachout International into the space. "Initially, I thought my organization would use all the space," said Khan, "but we couldn't get by financially. We're dependent on grants and funding and there's been a cutback in the money we've received. The fact that this floor has turned into a co-op is actually a reflection on the hard time artists are having in the city now. It's tough out there."

Earlier this year Fetish Records moved their operation into the building, and Khan is now looking for three more tenants to share the space. An ad in a local paper and a flyer posted in lower Manhattan asks for "new music business professionals or art-oriented entrepreneurs." Among those interested in moving into the building are an independent publicist and an "independent-minded" accounting firm. While Khan said that he'd accept anyone who is willing to pay rent — "I'd take an encyclopedia salesman" — he pointed out that "it's obvious that people with three-piece suits wouldn't be interested."

While the various companies that share space at 611 Broadway maintain a serious business atmosphere, there are relationships between several of the companies that result in frequent contact among workers. While preparing for the release of his Suicide tape, Reachout's Cooper became an unofficial advisor to the band. Recently, Cooper introduced the band to Singerman, who is now acting as Suicide's booking agent. Singerman and Cooper are also working together on the promotion of Lydia Lunch. For an upcoming date at the Mudd Club by Lunch, which was booked by Singerman, Cooper and Singerman shared the expenses of an ad which publicized the date and also drew attention to Lunch's tape on Reachout. Lunch also has an LP to be released soon on Fetish Records, so Cooper and Fetish's Pearce have helped each other.

The only disadvantages of sharing an open space with so many people, according to Cooper, is that privacy is hard to come by. "If someone gets mad on the phone and raises his voice, everybody in the room gets to see what that person is like under pressure."

But, concluded Cooper, "for the most part, it works out all right. It's like living in a fraternity house, except we don't play any pranks on each other."

(People interested in renting space at 611 Broadway can call Khan at 212-473-1789.)

## Fox to Jensen/Roberts

■ LOS ANGELES—Susan Fox has been appointed general publicist/coordinator for Jensen/Roberts & Associates, it was announced by Gail Roberts and Michael Jensen.

## Cover Story:

# Lulu Returns to the Scene

■ It's been 14 years since her recording of "To Sir With Love" sold over four million copies worldwide, and eight years since she last made a record, but Alfa recording artist Lulu has not been forgotten.

Her single "I Could Never Love You (More Than I Do)," from her debut Alfa album "Lulu," has scored an immediate American chart success for the Scottish singer. This week it stands at number 23 bullet on the *Record World* Singles Chart and number 5 bullet on the A/C chart. The album, produced by Mark London (who wrote "To Sir With Love") and Lem Lubin, ranges from soft ballads to hard rockers like the Rolling Stones classic "The Last Time" and features such celebrated session musicians as Alan Tarney, Trevor Spencer and Ray Cooper.

Since cutting her first record ("Shout," a major British hit) at age 14, Lulu, who was born Marie MacDonald McLaughlan Lawrie, has had 14 British hit singles and three U.S. hits, starred in eleven BBC television series, toured with the Beatles and the Beach Boys, and collaborated with David Bowie. But since recording "The Man Who Sold the World" with Bowie in 1973, Lulu has been absent from the recording scene.

She remained active on British television, though, and also on the stage (she played Peter Pan in a successful run at the London Palladium). Her TV



show "Let's Rock," which also features British rockabilly star Shakin' Stevens, is currently being syndicated in the U.S.

Lulu has only toured the U.S. once — shortly after the release of "To Sir With Love" (the title track of the Sidney Poitier film, in which Lulu also acted). But after marrying Maurice Gibb of the Bee Gees (she later divorced him and is now married to hair stylist John Frieda), she decided to limit her touring to Europe, and she hasn't performed in America since.

"I always vowed someday to return to America," she says, and with the Stateside success of "I Could Never Miss You (More Than I Do)," she has.

## Airways Inks Lenz

■ ATLANTA—Airways Records has announced the appointment of Anita Lenz as media specialist for the label.

## Disco File Top 40

SEPTEMBER 26, 1981

1. ZULU  
QUICK/Pavillion (12") 429 02433 (CBS)
2. A LITTLE BIT OF JAZZ  
NICK STRAKER BAND/Prelude (12") PRLD 612
3. DANCIN' THE NIGHT AWAY  
VOGGUE/Atlantic (12") DM 4815
4. ON THE BEAT  
B.B.&Q. BAND/Capitol (12") ST 12155
5. DO YOU LOVE ME  
PATTI AUSTIN/Qwest (12") 49754 (WB)
6. I'M IN LOVE/IF YOU WANT MY LOVIN'  
EVELYN KING/RCA (12"\*/LP cut) AFL 1 3962
7. FIRST TRUE LOVE AFFAIR  
JIMMY ROSS/Quality/RFC (12") QRFC 002
8. LOVE HAS COME AROUND  
DONALD BYRD And 125TH STREET, NYC/  
Elektra (12") 5E 531
9. NEVER TOO MUCH  
LUTHER VANDROSS/Epic (12") FE 37451
10. LET'S GO DANCIN'  
SPARQUE/West End (12") WES 22135
11. BUSTIN' OUT  
MATERIAL FEATURING NONA HENDRYX/  
Island/ZE (12") IL 9667
12. GONNA GET OVER YOU  
FRANCE JOLI/Prelude (12") PRLD 610
13. GIVE IT TO ME BABY/SUPER FREAK  
RICK JAMES/Gordy (12"/12") M35001/G8  
1004 M1 (Motown)
14. GET ON UP DO IT AGAIN  
SUZY Q/Atlantic/RFC (12") DM 4813
15. MENERGY  
PATRICK COWLEY/Fusion (12") PPSF 003
16. INCH BY INCH  
STRIKERS/Prelude (12") PRL 14100
17. SQUARE BIZ/IT MUST BE MAGIC  
TEENA MARIE/Gordy (12"/LP cut) M35000/G  
1004 M1 (Motown)
18. AIN'T NO MOUNTAIN HIGH ENOUGH/  
KNOCKOUT/PAY GIRL  
INNER LIFE/Salsoul (LP cuts) SA 8543 (RCA)
19. GET IT UP  
TIME/Warner Bros. (12") BSK 3598
20. YOU'RE THE ONE/DISCO KICKS  
BOYSTOWN GANG/Moby Dick (12") BTG 242
21. WALK RIGHT NOW  
JACKSONS/Epic (12") 49 02403
22. LET'S START II DANCE AGAIN/LET'S START THE  
DANCE  
HAMILTON BOHANNON/Phase II (12") 4W9 2449
23. SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S  
STACKED)  
CARL CARLTON/20th Century-Fox (12") TCD 129  
(RCA)
24. NUMBERS  
KRAFTWERK/Warner Bros. (12") HS 3549
25. WALKING INTO SUNSHINE  
CENTRAL LINE/Mercury (12") 78 (Import UK)
26. CHANT NO. 1/FEEL THE CHANT  
SPANDAU BALLET/Chrysalis (12") CDS 2528
27. HUPENDI MUZIKI WANGUU? (YOU DON'T LIKE  
MY MUSIC)  
K.I.D./Sam (12") S 12340
28. SHAKE IT UP TONIGHT  
CHERYL LYNN/Columbia (12") 48 02103
29. I'LL DO ANYTHING FOR YOU  
DENROY MORGAN/Becket (12") BKD 502
30. WHO'S BEEN KISSING YOU  
HOT CUISINE/Prelude (12") PRLD 612
31. LET'S DANCE (MAKE YOUR BODY MOVE)  
WEST STREET MOB/Sugar Hill (12") 763
32. YOU'RE MY MAGICIAN/I'LL BE YOURS  
LIME/Prism (12"/LP Cut) PLP 1009
33. MAGIC NUMBER  
HERBIE HANCOCK/Columbia (12") FC 37387
34. HEART, HEART  
GERALDINE HUNT WITH CHARLES MAROTTA/  
Prism (12") PDS 412
35. PRIME CUTS (LP)  
VARIOUS ARTISTS/Importe/12 MP 318
36. WALL TO WALL (LP)  
RENE AND ANGELA/Capitol ST 12161
37. HERE I AM  
DYNASTY/Solar (12") 11504 (E/A)
38. FUNKY SENSATION  
GWEN McCRAE/Atlantic (12") SD 19308
39. GOING PLACES  
KID CREOLE & THE COCONUTS/Sire (12") SRK  
3534 (WB)
40. I HEARD IT THROUGH THE GRAPEVINE/SO  
RUFF, SO TUFF  
ROGER/Warner Bros. (12") BSK 3594

(\*12" non-commercial, \*12" discontinued)



# Record World Singles 101-150

# Record World Singles Alphabetical Listing

SEPTEMBER 26, 1981

Sept. 26	Sept. 19	
101	102	STEAL THE NIGHT STEVE WOODS/Cotillion 46016 (Atl) (Sunrise, BMI)
102	107	NEW ROMEO TIM GOODMAN/Columbia 18 02495 (New Daddy, BMI)
103	103	DANCIN' THE NIGHT AWAY VOGGUE/Atlantic/Red Rock 3847 (Caduceus/Migle/Celsius, CAPAC)
104	112	GET IT UP TIME/Warner Bros. 49774 (All Jams/Tionna/no licensee listed)
105	104	HERE I AM DYNASTY/Solar 47932 (E/A) (Spectrum VII/Silver Sounds, ASCAP)
106	109	YOU'VE GOT A GOOD LOVE COMING VAN STEVENSON/Handshake 8 02140 (House of Gold, BMI/Bobby Goldsboro, ASCAP)
107	108	WHO'S BEEN KISSING YOU HOT CUISINE/Prelude 8035 (Subiddu, B.V./April/Chappell/Roker/ATV)
108	105	LIVE NOW, PAY LATER FOGHAT/Bearsville 49792 (WB) (Perwrite, ASCAP)
109	113	EASY TO LOVE AGAIN CAROLE BAYER SAGER/Boardwalk 7 11 118 (Unichappell/Begonia Melodies, BMI/Hidden Valley, ASCAP)
110	111	A LITTLE BIT OF JAZZ NICK STRAKER BAND/Prelude 8034 (Lynton Muir/Tycho, no license)
111	114	WIKKA WRAP EVASIONS/Sam 81 5020 (Screen Gems/EMI, ASCAP)
112	116	I HEARD IT THROUGH THE GRAPEVINE ROGER/Warner Bros. 49786 (Stone Agate, BMI)
113	138	THE CLOSER YOU GET RITA COOLIDGE/A&M 2361 (Chinnichap/Down 'n' Dixie/Irving, BMI)
114	146	PREP RAP RUSS MASON/Nemperor 5 02447 (CBS) (Electric Songs, BMI)
115	—	SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN) MANHATTAN TRANSFER/Atlantic 3855 (Garden Rake/Foster-Frees/Irving, BMI/JSH/Heen/Yellow Dog, ASCAP)
116	—	BEIN' HERE WITH YOU TONIGHT GENE COTTON/Knoll 5001 (Knoll, ASCAP)
117	—	TAKE ME NOW DAVID GATES/Arista 0615 (Kipahula, ASCAP)
118	118	LOVE DON'T RUN DILLMAN BAND/RCA 12278 (House of Gold, BMI)
119	121	IT'S OVER TEDDY BAKER/Casablanca 2340 (PolyGram) (Kat Family/Unichappell, BMI)
120	—	BACK TO THE 60'S TIGHT FIT/Arista 0638 (Zomba, ASCAP/BMI)
121	122	BLUE MOON MECO/Casablanca 2339 (PolyGram) (Robbins, ASCAP)
122	110	THIS IS FOR THE LOVER IN YOU SHALAMAR/Solar 12250 (RCA) (Spectrum VII/Silver Sounds, ASCAP)
123	—	AT THIS MOMENT BILLY & THE BEATERS/Alfa 7005 (Warner Bros./Vera Cruz, ASCAP)
124	119	BUT IT'S ALRIGHT JO JO ZEP & THE FALCONS/Columbia 18 02341 (Pamelorosa, ASCAP)
125	127	FRIENDS OF MISTER CAIRO JON & VANGELIS/Polydor 2181 (PolyGram) (Warner/Thoughknot/Sphric)
126	128	HOOKED ON CLASSICS ROYAL PHILHARMONIC ORCHESTRA/RCA 12304 (Chappell, ASCAP/MCPS, copy controlled)
127	130	LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB/Sugarhill 763 (Funky P.O./At Home, ASCAP)
128	—	(WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS/A&M 2370 (Duchess/Home Sweet Home, ASCAP)
129	106	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON/Arista 0606 (ATV/Ivers, BMI)
130	133	BEFORE I LET GO MAZE FEATURING FRANKIE BEVERLY/Capitol 5031 (Amazement, BMI)
131	120	SAFE IN THE HARBOR (WITH YOU) DAVID GUTHRIE/Arista 0628 (Blackwood/Dorein, BMI)
132	135	YOU WEREN'T IN LOVE MICK FLEETWOOD/RCA 12308 (Chappell, ASCAP)
133	136	DO YOU LOVE ME PATTI AUSTIN/Qwest/WB 49754 (Rodsongs/Rondor, PRS/Almo, ASCAP)
134	—	MAGIC POWER TRIUMPH/RCA 12298 (Triumph Songs, CAPAC)
135	123	HEADING OUT TO THE HIGHWAY JUDAS PRIEST/Columbia 11 02083 (Amokota/April, ASCAP)
136	129	DEDICATED TO THE ONE I LOVE BERNADETTE PETERS/MCA 51152 (Duchess/MCA, BMI)
137	115	YOU WANT IT, YOU GOT IT ALICE COOPER/Warner Bros. 49780 (Ezra/Hened/Phosphene/Billym, BMI/Glasco/United Artists, ASCAP)
138	139	SHINE YOUR LIGHT GRAINGERS/BC 4009 (Doghill, BMI)
139	117	MEDLEY U.S.A. CREEDENCE CLEARWATER REVIVAL/Fantasy 917 (Jondora, BMI)
140	126	LA-DI-DA SAD CAFE/Swan Song 72002 (Atl) (Man-Ken, BMI)
141	124	YOU'RE MINE TONIGHT PURE PRAIRIE LEAGUE/Casablanca 2337 (Unichappell/Van Hoy, BMI)
142	137	WHAT IN THE WORLD'S COME OVER YOU TOM JONES/Mercury 76115 (PolyGram) (Unart, BMI)
143	125	PETER THE METER READER MARY WILSON/WMOT 9 02405 (BNA/Pet Sounds, ASCAP)
144	140	FUNTOWN U.S.A. RAFAEL CAMERON/Salsoul 2144 (RCA) (One To One, ASCAP)
145	134	IT'S YOU AFTERBACH/ARC/Columbia 18 02222 (Modern American/Mike/Rob, ASCAP)
146	148	SHE GOT THE PAPERS (I GOT THE MAN) BARBARA MASON/WMOT 02237 (Framingreg/Marc James, BMI)
147	147	GONNA GET OVER YOU FRANCE JOLI/Prelude 8030 (Trumar/Crown Heights, BMI)
148	131	NOT FADE AWAY ERIC HINE/Montage 1200 (Wren, BMI)
149	141	SO THIS IS LOVE? VAN HALEN/Warner Bros. 49751 (Van Halen, ASCAP)
150	132	SUMMER'S HERE JAMES TAYLOR/Columbia 11 02093 (Country Road, BMI)

		Producer, Publisher, Licensee
A HEART IN NEW YORK	Halee-Garfunkel (Headquarters Mgt./Irving, BMI)	70
A LUCKY GUY	Titelman/Warnerker (Easy Money, ASCAP)	89
AIMING AT YOUR HEART	Bell (Assorted/Mighty Three, BMI)	72
ALIEN	Buie (Lausal, BMI)	53
ALL I HAVE TO DO IS DREAM	Gibb-Barbiero (House of Bryant, BMI)	67
ARTHUR'S THEME (BEST THAT YOU CAN DO)	Omartian (Irving/Woolnough/Unichappell/Begonia Melodies, BMI/Hidden Valley/Pop 'n' Roll/WB, ASCAP)	8
ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)	Hug (Mercury Shoes/Great Pyramid, BMI)	56
BACKFIRED	Rodgers-Edwards (Chic, BMI)	46
BEACH BOYS MEDLEY	Wilson (Irving/Gold/Cousins/Adam R. Levy & Father's Ent/Arc, BMI)	7
BETTE DAVIS EYES	Garay (Plain and Simple/Donna Weiss, ASCAP/BMI)	78
BOY FROM NEW YORK CITY	Graydon (Trio, BMI)	19
BREAKING AWAY	Group (Daksel, BMI)	31
BURNIN' FOR YOU	Birch (B.O'Cult, ASCAP)	42
CHLOE	John-Franks (Intersong, ASCAP/Newton House, BMI)	44
COOL LOVE	Dowd (Irving/Pablo Cruise, BMI/Almo, ASCAP)	41
DON'T GIVE IT UP	McVie-Cailla-Patton (British Rocket/Adel, ASCAP)	92
DOUBLE DUTCH BUS	(Wimot/Frason/Supermarket, BMI)	47
DRAW OF THE CARDS	Garay (Appian/Almo/Pants Down/Black Road, ASCAP, BMI)	27
ELVIRA	Chancey (Acutt Rose, BMI)	22
ENDLESS LOVE	Richie (PGP Music/Brockman/Intersong, ASCAP administered)	1
EVERLASTING LOVE	Chertoff (Rising Sons, BMI)	93
EVERY LITTLE THING SHE DOES IS MAGIC	Group-Padghom (Virgin/Chappell, ASCAP)	59
FALLING IN LOVE AGAIN	Kramer-Group (Bema/Michael Stanley, ASCAP)	100
FEELS SO RIGHT	Group-McBade-Shedd (Maypop, BMI)	40
FIRE AND ICE	Olsen-Geraldo (Rare Blue/Big Tooth/Discoth/Denise Barry, ASCAP)	18
FOR YOUR EYES ONLY	Neil (UA, ASCAP)	11
GENERAL HOSPI-TALE	King (Solid Smash)	28
HARD TO SAY	Fogelberg-Lewis (Hickory Grove/April, ASCAP)	34
HEAVY METAL (TAKIN' A RIDE)	Felder (Fingers, ASCAP)	75
HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU)	Maslin (Al Gallico/Turtle, BMI)	55
HE'S A LIAR	Group-Richardson-Galuten (Gibb Bros., BMI)	65
HOLD ON TIGHT	Lynne (April, BMI)	10
I COULD NEVER MISS YOU (MORE THAN I DO)	London-Lubin (Abesongs, BMI)	23
I DON'T NEED YOU	Richie (Boothute, BMI)	51
I'LL DO ANYTHING FOR YOU	Reid (Big Seven/Bert Reid, BMI/Becket/Ron Miller, ASCAP)	73
I'M IN LOVE	Brown (Duchess/MCA, BMI)	54
IN THE AIR TONIGHT	Collins (Effectsound/Pun, ASCAP)	87
IN THE DARK	Mack-Billy (Songs of Knight, BMI)	68
IN YOUR LETTER	Cronin-Richrath-Beamish (Slam Dunk, ASCAP)	29
IT'S NOW OR NEVER	Scotti-D'Andrea (Gladys, ASCAP)	99
I'VE DONE EVERYTHING FOR YOU	Olsen (Warner-Tamerlane, BMI)	37
JESSIE'S GIRL	Olsen (Robie Porter, BMI)	14
JUST BE MY LADY	Graham (PHO, BMI)	81
JUST ONCE	Jones (ATV/Mann&Weil, BMI)	32
LADY (YOU BRING ME UP)	Carmichael-Group (Jobete/Cammadores, ASCAP)	15
LET'S PUT THE FUN BACK IN ROCK 'N' ROLL	Feldman (Greyhound, no license listed)	95
LOVE ALL THE HURT AWAY	Mardin (Irving/Lijestrika, BMI)	50
LOVE ON A TWO WAY STREET	Walden (Gambi, BMI)	45
MORE STARS	Eggermant (Dayglo, ASCAP)	71
NEVER TOO MUCH	Vandross (Uncle Ronnie's, ASCAP)	83
NICOLE	Holbrook-Kimmet (Terraferm/Fourth Floor, ASCAP)	98
NO TIME TO LOSE	Kershenbaum (ATV, BMI)	74
NO REPLY AT ALL	Group (Hit & Run/Pun, ASCAP)	86
OH NO	Carmichael-Group (Jobete/Commodores Entertainment, ASCAP)	61
ON THE BEAT	Petrus (Little Macha, ASCAP)	91
OUR LIPS ARE SEALED	Gottehrer-Freeman (Gotown/Plangent Visions, ASCAP)	58
PRIVATE EYES	Hall-Oates (Fust Buzza/Hot-Cha/Six Continents, BMI)	21
QUEEN OF HEARTS	Landis (Drunk Monkey, ASCAP)	2
REALLY WANT TO KNOW YOU	Wright-Parks (Rondor/Almo/High Wave, ASCAP)	36
SAUSALITO SUMMERNIGHT	Koopman (Southern, ASCAP)	66
SAY GOODBYE TO HOLLYWOOD	Ramone-Ruggles (Blackwood, BMI)	43
SEARCHIN'	Olson (Publight/Urmila, ASCAP)	84
SHAKE IT UP TONIGHT	Parker, Jr. (April, ASCAP)	63
SHARE YOUR LOVE WITH ME	Richie, Jr. (Duchess/MCA, BMI)	35
SHE DON'T LET NOBODY (BUT ME)	Fekaris (Fekaris, ASCAP/M&M, BMI)	88
SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)	Haywood (Jim-Edd, BMI)	33
SILLY	Bell-Williams (Rosebud, BMI)	49
SLOW HAND	Perry (Warner-Tamerlane/Flying Dutchman, BMI/Sweet Harmony, ASCAP)	9
SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)	Butler (Tree, BMI)	77
SQUARE BIZ	Marie (Jobete, ASCAP)	82
START ME UP	Glimmer Twins (Colgems-EMI, ASCAP)	13
STAY AWAKE	Laws (Sweetbeat, ASCAP)	79
STEP BY STEP	Malloy (Briarpatch/Deb Dove, BMI)	7
STOP DRAGGIN' MY HEART AROUND	lovine-Petty (Gone Gator/Wild Gator, ASCAP)	6
STRAIGHT FROM THE HEART	Ryan (Pangola/Careers/Malene, BMI)	48
SUPER FREAK (Part 1)	Miller-James (Jobete/Stone City, ASCAP)	25
SWEAT (TILL YOU GET WET)	Parker, Jr.-Group (WB/Gaod High, ASCAP)	85
TEMPTED	Behchir-Costello (Illegal Songs, BMI)	96
THAT OLD SONG	Parker, Jr. (Raydiola, ASCAP)	57
THE BREAK UP SONG (THEY DON'T WRITE 'EM)	Kaufman (Rye-boy, ASCAP)	39
THE NIGHT OWLS	Martin (Colgems-EMI, ASCAP)	24
THE ONE THAT YOU LOVE	Maslin (Careers/Bestall Reynolds, BMI/Riva, PRS)	60
THE STROKE	Squier-Mack (Songs of the Knight, BMI)	20
THE SUN AIN'T GONNA SHINE ANYMORE	Landis (Saturday/Seasons Four, BMI)	97
THE VOICE	Williams (WB, ASCAP)	16
THEME FROM HILL STREET BLUES	Post (MTM, ASCAP)	52
THEME FROM THE GREATEST AMERICAN HERO	Post (April/Darla/SJC, ASCAP/Blackwood/Dar-Jen/Cannell, BMI)	17
(THERE'S) NO GETTIN' OVER ME	Milsap-Collins (Rick Hall, ASCAP)	12
TOUCH ME WHEN WE'RE DANCING	Carpenter (Hall-Clement, BMI)	80
TRYIN' TO LIVE MY LIFE WITHOUT YOU	Seeger-Punch (Happy Hooker, BMI)	38
URGENT	Lange-Jones (Somerset Songs/Eversongs Ltd., ASCAP)	4
WE'RE IN THIS LOVE TOGETHER	Graydon (Blackwood/Magic Castle, BMI)	30
WHEN SHE WAS MY GIRL	Wolfert (MCA, ASCAP)	26
WHO'S CRYING NOW	Stone-Elson (Weed High Nightmare, BMI)	3
WORKING IN THE COAL MINE	Group (Marsaint/Warner-Tamerlane, BMI)	62
YOU COULD TAKE MY HEART AWAY	Flicker (Grey Hare, ASCAP)	76
YOU DON'T KNOW ME	Norman (Rightsong, BMI)	69
YOU MAKE MY DREAMS	Hall-Oates (Hot-Cha/Six Continents, BMI)	94
YOU SAVED MY SOUL	Cummings-Robb (Shillelagh, BMI)	64
YOU'RE MY GIRL	Verroca (Big Teeth, BMI/Brightsmile, ASCAP)	90



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AND WE HAVE THE HITS!**



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with our new all-pro lineup**

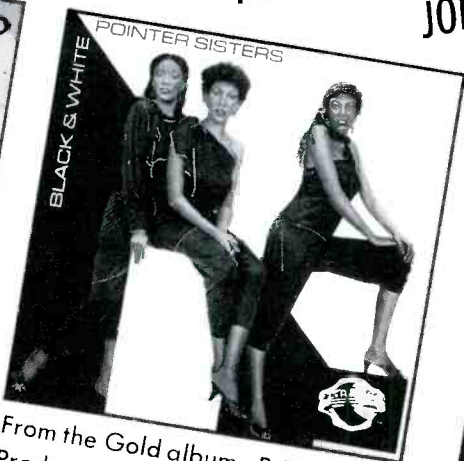
GREG KIHN "THE GIRL MOST LIKELY" B-47206

POINTER SISTERS "WHAT A SURPRISE" P-47937

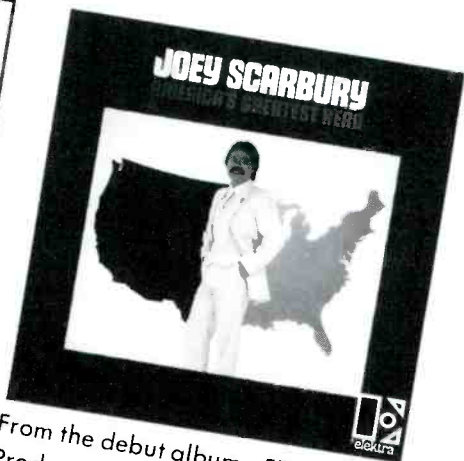
JOEY SCARBURY "WHEN SHE DANCES" E-47201



From the hit album BS-10069  
Produced by Matthew King Kaufman



From the Gold album P-18  
Produced by Richard Perry



From the debut album 5E-537  
Produced by Mike Post



# Record World Singles



SEPTEMBER 26, 1981

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

Sept. 26	Sept. 19		WKS. ON CHART
1	1	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE Motown 1519 (6th Week)	13
2	2	<b>QUEEN OF HEARTS</b> JUICE NEWTON / Capitol 4997	18
3	5	<b>WHO'S CRYING NOW</b> JOURNEY / Columbia 18 02241	11
4	3	<b>URGENT</b> FOREIGNER / Atlantic 3831	13
5	7	<b>MEDLEY BEACH BOYS</b> / Capitol 5030	10
6	6	<b>STOP DRAGGIN' MY HEART AROUND</b> STEVIE NICKS WITH TOM PETTY AND THE HEARTBREAKERS / Modern 7336 (Atl)	10
7	8	<b>STEP BY STEP</b> EDDIE RABBITT / Elektra 47174	10
8	14	<b>ARTHUR'S THEME (BEST THAT YOU CAN DO)</b> CHRISTOPHER CROSS / Warner Bros. 49787	7
9	4	<b>SLOW HAND</b> POINTER SISTERS / Planet 47929 (E/A)	18
10	11	<b>HOLD ON TIGHT</b> ELO / Jet 02408 (CBS)	10
11	12	<b>FOR YOUR EYES ONLY</b> (THEME FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON / Liberty 1418	9
12	9	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP / RCA 12264	14
13	19	<b>START ME UP</b> ROLLING STONES / Rolling Stones 40243 (Atl)	6
14	10	<b>JESSIE'S GIRL</b> RICK SPRINGFIELD / RCA 12201	26
15	15	<b>LADY (YOU BRING ME UP)</b> COMMODORES / Motown 1514	14
16	18	<b>THE VOICE</b> MOODY BLUES / Threshold 602 (PolyGram)	8
17	13	<b>THEME FROM THE GREATEST AMERICAN HERO</b> JOEY SCARBURY / Elektra 47147	20
18	16	<b>FIRE AND ICE</b> PAT BENATAR / Chrysalis 2529	11
19	17	<b>BOY FROM NEW YORK CITY</b> MANHATTAN TRANSFER / Atlantic 3816	19
20	20	<b>THE STROKE</b> BILLY SQUIER / Capitol 5005	19
21	27	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES / RCA 12296	5
22	21	<b>ELVIRA</b> OAK RIDGE BOYS / MCA 51084	20
23	25	<b>I COULD NEVER MISS YOU (MORE THAN I DO)</b> LULU / Alfa 7006	9
24	26	<b>THE NIGHT OWLS</b> LITTLE RIVER BAND / Capitol 5033	6
25	30	<b>SUPER FREAK (PART 1)</b> RICK JAMES / Gordy 7205 (Motown)	8
26	37	<b>WHEN SHE WAS MY GIRL</b> FOUR TOPS / Casablanca 2338 (PolyGram)	6
27	28	<b>DRAW OF THE CARDS</b> KIM CARNES / EMI-America 8087	8
28	31	<b>GENERAL HOSPI-TALE</b> AFTERNOON DELIGHTS / MCA 13955	10
29	29	<b>IN YOUR LETTER</b> REO SPEEDWAGON / Epic 14 02457	8
30	34	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU / Warner Bros. 49746	9
31	32	<b>BREAKING AWAY</b> BALANCE / Portrait 24 02177 (CBS)	11
32	35	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM / A&M 2357	6
33	38	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON / 20th Century-Fox 2488 (RCA)	9
34	39	<b>HARD TO SAY</b> DAN FOGELBERG / Epic / Full Moon 14 02488	5
35	40	<b>SHARE YOUR LOVE WITH ME</b> KENNY ROGERS / Liberty 1430	4
36	23	<b>REALLY WANT TO KNOW YOU</b> GARY WRIGHT / Warner Bros. 49769	13
37	44	<b>I'VE DONE EVERYTHING FOR YOU</b> RICK SPRINGFIELD / RCA 12166	6
38	45	<b>TRYIN' TO LIVE MY LIFE WITHOUT YOU</b> BOB SEGER & THE SILVER BULLET BAND / Capitol 9686	3
39	24	<b>THE BREAK UP SONG (THEY DON'T WRITE 'EM)</b> GREG KIHN BAND / Beserkley 41949 (E/A)	16
40	33	<b>FEELS SO RIGHT</b> ALABAMA / RCA 12336	14
41	22	<b>COOL LOVE</b> PABLO CRUISE / A&M 2349	13
42	49	<b>BURNIN' FOR YOU</b> BLUE OYSTER CULT / Columbia 18 02415	8
43	48	<b>SAY GOODBYE TO HOLLYWOOD</b> BILLY JOEL / Columbia 18 02518	3
44	36	<b>CHLOE</b> ELTON JOHN / Geffen 49788 (WB)	9
45	41	<b>LOVE ON A TWO WAY STREET</b> STACY LATTISAW / Cotillion 46105 (Atl)	15
46	46	<b>BACKFIRED</b> DEBBIE HARRY / Chrysalis 2526	7
47	50	<b>DOUBLE DUTCH BUS</b> FRANKIE SMITH / WMOT 8 5356	20



48	42	<b>STRAIGHT FROM THE HEART</b> ALLMAN BROTHERS BAND / Arista 0618	9
49	52	<b>SILLY DENIECE</b> WILLIAMS / ARC / Columbia 18 02406	7
50	59	<b>LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN & GEORGE BENSON / Arista 0624	5
51	43	<b>I DON'T NEED YOU</b> KENNY ROGERS / Liberty 1415	16
52	61	<b>THE THEME FROM HILL STREET BLUES</b> MIKE POST featuring LARRY CARLTON / Elektra 47186	4
53	60	<b>ALIEN</b> ATLANTA RHYTHM SECTION / Columbia 18 02471	4
54	47	<b>I'M IN LOVE</b> EVELYN KING / RCA 12243	10
55	70	<b>HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU)*</b> AIR SUPPLY / Arista 0626	2
56	69	<b>ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)</b> MARTY BALIN / EMI-America 8093	2
57	53	<b>THAT OLD SONG</b> RAY PARKER, JR. & RAYDIO / Arista 0616	11
58	64	<b>OUR LIPS ARE SEALED</b> GO-GO'S / I.R.S 9901 (A&M)	5

**CHARTMAKER OF THE WEEK**

59	—	<b>EVERY LITTLE THING SHE DOES IS MAGIC*</b> THE POLICE A&M 2371	1
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60	51	<b>THE ONE THAT YOU LOVE</b> AIR SUPPLY / Arista 0604	20
61	—	<b>OH NO</b> COMMODORES / Motown 1527	1
62	72	<b>WORKING IN THE COAL MINE</b> DEVO / Full Moon / Asylum 47204	4
63	58	<b>SHAKE IT UP TONIGHT</b> CHERYL LYNN / Columbia 11 02102	12
64	80	<b>YOU SAVED MY SOUL</b> BURTON CUMMINGS / Alfa 7008	2
65	—	<b>HE'S A LIAR</b> BEE GEES / RSO 1066 (PolyGram)	1
66	75	<b>SAUSALITO SUMMERNIGHT</b> DIESEL / Regency 7339 (Atl)	3
67	68	<b>ALL I HAVE DO IS DREAM</b> ANDY GIBB AND VICTORIA PRINCIPAL / RSO 1065 (PolyGram)	6
68	76	<b>IN THE DARK</b> BILLY SQUIER / Capitol 5040	3
69	65	<b>YOU DON'T KNOW ME</b> MICKY GILLEY / Epic 14 02172	9
70	71	<b>A HEART IN NEW YORK</b> ART GARFUNKEL / Columbia 18 02307	7
71	—	<b>MORE STARS</b> STARS ON / Radio 40382 (Atl)	1
72	81	<b>AIMING AT YOUR HEART</b> TEMPTATIONS / Gordy 7208 (Motown)	3
73	73	<b>I'LL DO ANYTHING FOR YOU</b> DENROY MORGAN / Becket 45 5	6
74	82	<b>NO TIME TO LOSE</b> TARNEY / SPENCER BAND / A&M 2366	3
75	79	<b>HEAVY METAL (TAKIN' A RIDE)</b> DON FELDER / Full Moon / Asylum 47175	9
76	54	<b>YOU COULD TAKE MY HEART AWAY</b> SILVER CONDOR / Columbia 18 02268	10
77	55	<b>SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)</b> JOHN DENVER / RCA 12246	10
78	66	<b>BETTE DAVIS EYES</b> KIM CARNES / EMI-America 8077	27
79	83	<b>STAY AWAKE</b> RONNIE LAWS / Liberty 1424	3
80	56	<b>TOUCH ME WHEN WE'RE DANCING</b> CARPENTERS / A&M 2344	15
81	74	<b>JUST BE MY LADY</b> LARRY GRAHAM / Warner Bros. 49744	9
82	57	<b>SQUARE BIZ</b> TEENA MARIE / Gordy 7202 (Motown)	11
83	93	<b>NEVER TOO MUCH</b> LUTHER VANDROSS / Epic 14 02409	2
84	88	<b>SEARCHIN'</b> SANTANA / Columbia 18 02519	2
85	85	<b>SWEAT (TILL YOU GET WET)</b> BRICK / Bang 02246 3 (CBS)	5
86	—	<b>NO REPLY AT ALL</b> GENESIS / Atlantic 3858	1
87	63	<b>IN THE AIR TONIGHT</b> PHIL COLLINS / Atlantic 3824	18
88	—	<b>SHE DON'T LET NOBODY (BUT ME)</b> CURTIS MAYFIELD / Boardwalk 7 11122	1
89	—	<b>A LUCKY GUY</b> RICKIE LEE JONES / Warner Bros. 49816	1
90	67	<b>YOU'RE MY GIRL</b> FRANKE & THE KNOCKOUTS / Millennium 11808 (RCA)	13
91	98	<b>ON THE BEAT</b> B.B. & Q. BAND / Capitol 4993	2
92	77	<b>DON'T GIVE IT UP</b> ROBBIE PATTON / Liberty 1420	12
93	87	<b>EVERLASTING LOVE</b> REX SMITH & RACHEL SWEET / Columbia 18 02169	14
94	78	<b>YOU MAKE MY DREAMS</b> DARYL HALL & JOHN OATES / RCA 12217	22
95	—	<b>LET'S PUT THE FUN BACK IN ROCK 'N' ROLL</b> FREDDIE CANNON & THE BELMONTS / Miasound 1002	1
96	84	<b>TEMPTED SQUEEZE</b> / A&M 2345	10
97	86	<b>THE SUN AIN'T GONNA SHINE ANYMORE</b> NIELSEN / PEARSON / Capitol 5032	6
98	89	<b>NICOLE</b> POINT BLANK / MCA 51132	14
99	90	<b>IT'S NOW OR NEVER</b> JOHN SCHNEIDER / Scotti Bros. 6 02105 (CBS)	18
100	62	<b>FALLING IN LOVE AGAIN</b> MICHAEL STANLEY BAND / EMI-America 8090	7

\*Denotes Powerhouse Pick  
PRODUCERS AND PUBLISHERS ON PAGE 21.



# Record World Album Airplay

SEPTEMBER 26, 1981

## FLASHMAKER

SONGS IN THE ATTIC  
BILLY JOEL  
Columbia



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

### WNEW-FM/NEW YORK

**ADDS:**  
ADAM AND THE ANTS (import single) — CBS  
APACHE — Emerald  
KARLA DEVITO — Epic/Cleve. Int'l  
DIESEL — Regency  
GENESIS (12") — Atlantic  
BILLY IDOL (12") — Chrysalis  
BILLY JOEL — Columbia  
POLICE (single) — A&M  
EBERHARD SCHOENER — Harvest  
FRANK ZAPPA — Barking Pumpkin  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
IAN HUNTER — Chrysalis  
BILLY JOEL — Columbia  
BOB SEGER — Capitol  
KINKS — Arista  
POLICE (single) — A&M  
GO-GO'S — I.R.S.  
PRETENDERS — Sire  
ELO — Jet  
ALLMAN BROTHERS BAND — Arista

### WBCN-FM/BOSTON

**ADDS:**  
KARLA DEVITO — Epic/Cleve. Int'l  
BILLY JOEL — Columbia  
BOB MARLEY (12") — Cotillion  
POLICE (single) — A&M  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
PRETENDERS — Sire  
BOB SEGER — Capitol  
STEVIE NICKS — Modern  
KINKS — Arista  
FOREIGNER — Atlantic  
JOE PERRY PROJECT — Columbia  
HALL & OATES — RCA  
MOODY BLUES — Threshold  
BILLY SQUIER — Capitol

### WCOZ-FM/BOSTON

**ADDS:**  
KIX — Atlantic  
LITTLE RIVER BAND — Capitol  
SURVIVOR — Scotti Bros.  
**HEAVY ACTION:**  
DANNY JOE BROWN — Epic  
PAT BENATAR — Chrysalis  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
JOE PERRY PROJECT — Columbia  
ROLLING STONES — Rolling Stones  
SHOOTING STAR — Virgin/Epic  
RAINBOW (import single) — Polydor  
MICHAEL STANLEY — EMI-America  
RED RIDER — Capitol

### WBAB-FM/LONG ISLAND

**ADDS:**  
MARTIN BRILEY — Mercury  
RODNEY CROWELL — WB  
GENESIS (12") — Atlantic  
GRAND FUNK RAILROAD (single) — Full Moon/WB  
BILLY JOEL — Columbia  
POLICE (single) — A&M  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
STEVIE NICKS — Modern  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
DAN FOGELBERG — Full Moon/Epic

BOB SEGER — Capitol  
KINKS — Arista  
OZZY OSBOURNE — Jet  
GO-GO'S — I.R.S.  
PAT BENATAR — Chrysalis

### WPLR-FM/NEW HAVEN

**ADDS:**  
ATLANTA RHYTHM SECTION — Columbia  
STEVE HACKETT (import) — Epic  
DONNIE IRIS — MCA  
BILLY JOEL — Columbia  
KINKS — Arista  
MAYDAY — A&M  
MEAT LOAF — Epic/Cleve. Int'l  
POLICE (single) — A&M  
SURVIVOR — Scotti Bros.  
**HEAVY ACTION (in alphabetical order):**  
ALLMAN BROTHERS BAND — Arista  
PAT BENATAR — Chrysalis  
FOGHAT — Bearsville  
FOREIGNER — Atlantic  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
BILLY JOEL — Columbia  
JOURNEY — Columbia  
KINKS — Arista  
ROLLING STONES — Rolling Stones  
ZZ TOP — WB

### WCCC-FM/HARTFORD

**ADDS:**  
GENESIS (12") — Atlantic  
BILLY JOEL — Columbia  
POLICE (single) — A&M  
FRANK ZAPPA — Barking Pumpkin  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
JOURNEY — Columbia  
FOREIGNER — Atlantic  
BOB SEGER — Capitol  
STEVIE NICKS — Modern  
PAT BENATAR — Chrysalis  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
BLUE OYSTER CULT — Columbia  
ZZ TOP — WB  
DIESEL — Regency

### WBLM-FM/MAINE

**ADDS:**  
KIX — Atlantic  
RAINBOW (import single) — Polydor  
SURVIVOR — Scotti Bros.  
**HEAVY ACTION:**  
FOREIGNER — Atlantic  
PAT BENATAR — Chrysalis  
JOURNEY — Columbia  
BILLY SQUIER — Capitol  
ROLLING STONES — Rolling Stones  
RED RIDER — Capitol  
LOOK — Plastic  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
STEVIE NICKS — Modern  
MICHAEL STANLEY — EMI-America

### WQBK-FM/ALBANY

**ADDS:**  
RODNEY CROWELL — WB

ART GARFUNKEL — Columbia  
GENESIS (12") — Atlantic  
KINGS — Elektra  
BILLY JOEL — Columbia  
MISSION OF BURMA (EP) — Ace of Hearts  
POLICE (single) — A&M  
RAGE — Mirage  
FRANK ZAPPA — Barking Pumpkin  
JO JO ZEP & THE FALCONS — Columbia

**HEAVY ACTION:**  
GO-GO'S — I.R.S.  
ROLLING STONES — Rolling Stones  
BOB SEGER — Capitol  
STEVIE NICKS — Modern  
HALL & OATES — RCA  
PRETENDERS — Sire  
KINKS — Arista  
ZZ TOP — WB  
FOREIGNER — Atlantic  
NILS LOFGREN — Backstreet/MCA

### WCMF-FM/ROCHESTER

**ADDS:**  
GRATEFUL DEAD — Arista  
BILLY JOEL — Columbia  
POLICE (single) — A&M  
RAINBOW (import single) — Polydor  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
PAT BENATAR — Chrysalis  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
BILLY SQUIER — Capitol  
JOURNEY — Columbia  
KINKS — Arista  
FOREIGNER — Atlantic  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
BOB SEGER — Capitol  
ZZ TOP — WB

### WMJQ-FM/ROCHESTER

**ADDS:**  
MAYDAY — A&M  
**HEAVY ACTION (in alphabetical order):**  
PAT BENATAR — Chrysalis  
BLACKFOOT — Atco  
DEF LEPPARD — Mercury  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
ROLLING STONES — Rolling Stones  
SHOOTING STAR — Virgin/Epic  
TRIUMPH — RCA  
BILLY SQUIER — Capitol

### WAQX-FM/SYRACUSE

**ADDS:**  
GENESIS (12") — Atlantic  
BILLY JOEL — Columbia  
POLICE (single) — A&M  
**HEAVY ACTION:**  
STEVIE NICKS — Modern  
ROLLING STONES — Rolling Stones  
JOURNEY — Columbia  
DAN FOGELBERG — Full Moon/Epic  
PAT BENATAR — Chrysalis

BOB SEGER — Capitol  
FOREIGNER — Atlantic  
BILLY JOEL — Columbia  
GENESIS (12") — Atlantic  
HALL & OATES — RCA

### WOUR-FM/UTICA

**ADDS:**  
MARTIN BRILEY — Mercury  
BILLY JOEL — Columbia  
POLICE (single) — A&M  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
STEVIE NICKS — Modern  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
ZZ TOP — WB  
KINKS — Arista  
BOB SEGER — Capitol  
BALANCE — Portrait  
PAT BENATAR — Chrysalis  
DAN FOGELBERG — Full Moon/Epic

### WMMR-FM/PHILADELPHIA

**ADDS:**  
ATLANTA RHYTHM SECTION — Columbia  
DIESEL — Regency  
DAN FOGELBERG — Full Moon/Epic  
GENESIS (12") — Atlantic  
BILLY IDOL (12") — Chrysalis  
BILLY JOEL — Columbia  
POLICE (single) — A&M  
RED RIDER — Capitol  
SURVIVOR — Scotti Bros.  
TOM VERLAINE — WB  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
STEVIE NICKS — Modern  
PRETENDERS — Sire  
FOREIGNER — Atlantic  
KINKS — Arista  
JOURNEY — Columbia  
GENESIS (12") — Atlantic  
LITTLE FEAT — WB  
HALL & OATES — RCA  
BLUE OYSTER CULT — Columbia

### WDVE-FM/PITTSBURGH

**ADDS:**  
GENESIS (12") — Atlantic  
BILLY JOEL — Columbia  
POLICE (single) — A&M  
RED RIDER — Capitol  
RIOT — Elektra  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
DONNIE IRIS — MCA  
BOB SEGER — Capitol  
JOURNEY — Columbia  
FOREIGNER — Atlantic  
PAT BENATAR — Chrysalis  
STEVIE NICKS — Modern  
ZZ TOP — WB  
MICHAEL STANLEY — EMI-America  
PRETENDERS — Sire

### WKLS-FM/ATLANTA

**ADDS:**  
GENESIS (12") — Atlantic  
GRATEFUL DEAD — Arista  
BILLY JOEL — Columbia  
NILS LOFGREN — Backstreet/MCA  
POLICE (single) — A&M

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

### WYMX-FM/AUGUSTA

**ADDS:**  
BALANCE — Portrait  
HALL & OATES — RCA  
BILLY JOEL — Columbia  
POLICE (single) — A&M  
TRIUMPH — RCA  
**HEAVY ACTION:**  
BOB SEGER — Capitol  
ROLLING STONES — Rolling Stones  
STEVIE NICKS — Modern  
JOURNEY — Columbia  
DAN FOGELBERG — Full Moon/Epic  
FOREIGNER — Atlantic  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
ATLANTA RHYTHM SECTION — Columbia  
LITTLE RIVER BAND — Capitol  
DIESEL — Regency

### WSHE-FM/FT. LAUDERDALE

**ADDS:**  
DIESEL — Regency  
HARLEQUIN — Columbia  
SURVIVOR — Scotti Bros.  
**HEAVY ACTION:**  
STEVIE NICKS — Modern  
JOURNEY — Columbia  
MOODY BLUES — Threshold  
FOREIGNER — Atlantic  
BLUE OYSTER CULT — Columbia  
ROLLING STONES — Rolling Stones  
ELO — Jet  
ZZ TOP — WB  
KINKS — Arista  
BOB SEGER — Capitol

### WMMS-FM/CLEVELAND

**ADDS:**  
KARLA DEVITO — Epic/Cleve. Int'l  
GENESIS (12") — Atlantic  
GRATEFUL DEAD — Arista  
BILLY JOEL — Columbia  
KIX — Atlantic  
SURVIVOR — Scotti Bros.  
**HEAVY ACTION:**  
MICHAEL STANLEY — EMI-America  
ROLLING STONES — Rolling Stones  
JOURNEY — Columbia  
PAT BENATAR — Chrysalis  
STEVIE NICKS — Modern  
FOREIGNER — Atlantic  
ELO — Jet  
PRETENDERS — Sire  
DONNIE IRIS — MCA  
KINKS — Arista



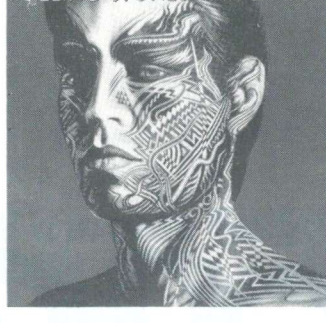
# MOST ADDED

**EVERY LITTLE THING SHE DOES IS MAGIC** (single) — Police — A&M (28)  
**SONGS IN THE ATTIC** — Billy Joel — Columbia (21)  
**NO REPLY AT ALL** (12") — Genesis — Atlantic (17)  
**PREMONITION** — Survivor — Scotti Bros. (8)  
**MAYDAY** — A&M (7)  
**KIX** — Atlantic (6)  
**YOU ARE WHAT YOU IS** — Frank Zappa — Barking Pumpkin (6)  
**DON'T STOP** (EP) — Billy Idol — Chrysalis (5)  
**FEAR OF THE UNKNOWN** — Martin Briley — Mercury (5)

# TOP AIRPLAY

**TATTOO YOU**  
**ROLLING STONES**  
 Rolling Stones

ROLLING STONES - TATTOO YOU



# MOST AIRPLAY

**TATTOO YOU** — Rolling Stones — Rolling Stones (39)  
**4** — Foreigner — Atlantic (33)  
**ESCAPE** — Journey — Columbia (32)  
**BELLA DONNA** — Stevie Nicks — Modern (24)  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum (22)  
**NINE TONIGHT** — Bob Seger & the Silver Bullet Band — Capitol (22)  
**PRECIOUS TIME** — Pat Benatar — Chrysalis (20)  
**GIVE THE PEOPLE WHAT THEY WANT** — Kinks — Arista (16)  
**EL LOCO** — ZZ Top — WB (14)  
**DON'T SAY NO** — Billy Squier — Capitol (12)

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

## WABX-FM/DETROIT

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

## Y95-FM/ROCKFORD

**ADDS:**  
**KARLA DEVITO** — Epic / Cleve. Int'l  
**GENESIS** (12") — Atlantic  
**HALL & OATES** — RCA  
**BILLY JOEL** — Columbia  
**MAYDAY** — A&M  
**POLICE** (single) — A&M  
**FRANK ZAPPA** — Barking Pumpkin  
**JO JO ZEP & THE FALCONS** — Columbia  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**STEVIE NICKS** — Modern  
**FOREIGNER** — Atlantic  
**JOURNEY** — Columbia  
**PAT BENATAR** — Chrysalis  
**BOB SEGER** — Capitol  
**BILLY SQUIER** — Capitol  
**DAN FOGELBERG** — Full Moon / Epic  
**MEAT LOAF** — Epic / Cleve. Int'l  
**DEF LEPPARD** — Mercury

## WXRT-FM/CHICAGO

**ADDS:**  
**BLACK UHURU** — Island  
**BOHEMIA** — VU  
**GARRISON** — Spirit  
**GENESIS** (12") — Atlantic  
**BOB JAMES** — Columbia / Tappan Zee  
**BILLY JOEL** — Columbia  
**MEAT LOAF** (single) — Epic / Cleve. Int'l  
**POLICE** (single) — A&M  
**MICKEY THOMAS** — Elektra  
**JO JO ZEP & THE FALCONS** — Columbia  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**PRETENDERS** — Sire  
**KINKS** — Arista  
**BOB SEGER** — Capitol  
**BRUCE SPRINGSTEEN** — Columbia  
**GRATEFUL DEAD** — Arista  
**DAN FOGELBERG** — Full Moon / Epic  
**RICKIE LEE JONES** — WB  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**GENESIS** (import single) — Charisma

## WLUP-FM/CHICAGO

**ADDS:**  
**DIRT BAND** — Liberty  
**DVC** — Alfa  
**KINGS** — Elektra

**KIX** — Atlantic  
**NILS LOFGREN** — Backstreet / MCA  
**MAYDAY** — A&M  
**POLICE** (single) — A&M  
**HEAVY ACTION:**  
**JOURNEY** — Columbia  
**ROLLING STONES** — Rolling Stones  
**FOREIGNER** — Atlantic  
**TRIUMPH** — RCA  
**BILLY SQUIER** — Capitol  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**SURVIVOR** — Scotti Bros.  
**SHOOTING STAR** — Virgin / Epic  
**LOOK** — Plastic  
**RED RIDER** — Capitol

## KSHE-FM/ST. LOUIS

**ADDS:**  
**GENESIS** (12") — Atlantic  
**HALL & OATES** — RCA  
**BILLY JOEL** — Columbia  
**POLICE** (single) — A&M  
**HEAVY ACTION:**  
**JOURNEY** — Columbia  
**ROLLING STONES** — Rolling Stones  
**FOREIGNER** — Atlantic  
**MICHAEL STANLEY** — EMI-America  
**ZZ TOP** — WB  
**ELO** — Jet  
**BOB SEGER** — Capitol  
**DAN FOGELBERG** — Full Moon / Epic  
**LITTLE RIVER BAND** — Capitol  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum

## WQFM-FM/MILWAUKEE

**ADDS:**  
**GENESIS** (12") — Atlantic  
**ICEHOUSE** — Chrysalis  
**MAYDAY** — A&M  
**RICK SPRINGFIELD** (single) — RCA  
**HEAVY ACTION:**  
**SHOOTING STAR** — Virgin / Epic  
**FOREIGNER** — Atlantic  
**ROLLING STONES** — Rolling Stones  
**JOURNEY** — Columbia  
**STEVIE NICKS** — Modern  
**TRIUMPH** — RCA  
**JEFFERSON STARSHIP** — Grunt  
**DEF LEPPARD** — Mercury  
**BILLY SQUIER** — Capitol  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum

## KDWB-FM/MINNEAPOLIS

**ADDS:**  
**RAINBOW** (import single) — Polydor  
**BOB SEGER** — Capitol  
**HEAVY ACTION:**  
**FOGHAT** — Bearsville  
**JOURNEY** — Columbia  
**JOE VITALE** — Asylum  
**SHOOTING STAR** — Virgin / Epic  
**ROLLING STONES** — Rolling Stones  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**BLUE OYSTER CULT** — Columbia  
**GREG KIHN** — Beserkley  
**SURVIVOR** — Scotti Bros.  
**RIOT** — Elektra

## KZEW-FM/DALLAS

**ADDS:**  
**ATLANTA RHYTHM SECTION** — Columbia  
**GO-GO'S** — I.R.S.  
**BILLY IDOL** (12") — Chrysalis  
**POLICE** (single) — A&M  
**HEAVY ACTION:**  
**ICEHOUSE** — Chrysalis  
**JOURNEY** — Columbia  
**FOREIGNER** — Atlantic  
**STEVIE NICKS** — Modern  
**ROLLING STONES** — Rolling Stones  
**ZZ TOP** — WB  
**BILLY SQUIER** — Capitol  
**BILLY THORPE** — Pasha  
**TOM PETTY AND THE HEARTBREAKERS** — Backstreet / MCA  
**DIESEL** — Regency

## KTXQ-FM/DALLAS

**ADDS:**  
**MEAT LOAF** — Epic / Cleve. Int'l  
**POLICE** (single) — A&M  
**HEAVY ACTION:**  
**FOREIGNER** — Atlantic  
**STEVIE NICKS** — Modern  
**ZZ TOP** — WB  
**ROLLING STONES** — Rolling Stones  
**DON FELDER** (single) — Full Moon / Asylum  
**DIESEL** — Regency  
**SILVER CONDOR** — Columbia  
**BILLY SQUIER** — Capitol  
**JOURNEY** — Columbia  
**DEF LEPPARD** — Mercury

## KLOL-FM/HOUSTON

**ADDS:**  
**DVC** — Alfa  
**DAN FOGELBERG** — Full Moon / Epic  
**GENESIS** (12") — Atlantic  
**GENESIS** (import single) — Charisma  
**HARLEQUIN** — Columbia  
**DONNIE IRIS** — MCA  
**BILLY JOEL** — Columbia  
**KIX** — Atlantic  
**POLICE** — A&M  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**FOREIGNER** — Atlantic  
**JOURNEY** — Columbia  
**PAT BENATAR** — Chrysalis  
**ZZ TOP** — WB  
**STEVIE NICKS** — Modern  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**TALENT 'N' TEXAS** — Local  
**BOB SEGER** — Capitol  
**GENESIS** (import single) — Charisma

## KLBJ-FM/AUSTIN

**ADDS:**  
**RODNEY CROWELL** — WB  
**GENESIS** (12") — Atlantic  
**BILLY JOEL** — Columbia  
**POLICE** (single) — A&M  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**RICKIE LEE JONES** — WB  
**FOREIGNER** — Atlantic  
**ZZ TOP** — WB

**BOB SEGER** — Capitol  
**JOURNEY** — Columbia  
**STEVIE NICKS** — Modern  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**ALLMAN BROTHERS BAND** — Arista  
**KINKS** — Arista

## KBPI-FM/DENVER

**ADDS:**  
**KINKS** — Arista  
**NOVO COMBO** — Polydor  
**PRETENDERS** — Sire  
**RED RIDER** — Capitol  
**HEAVY ACTION:**  
**MOODY BLUES** — Threshold  
**38 SPECIAL** — A&M  
**BLUE OYSTER CULT** — Columbia  
**ELO** — Jet  
**BALANCE** — Portrait  
**ROLLING STONES** — Rolling Stones  
**LITTLE RIVER BAND** — Capitol  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**PAT BENATAR** — Chrysalis  
**STEVIE NICKS** — Modern

## KOME-FM/SAN JOSE

**ADDS:**  
**ALICE COOPER** — WB  
**BILLY JOEL** — Columbia  
**MAYDAY** — A&M  
**HEAVY ACTION:**  
**JOURNEY** — Columbia  
**FOREIGNER** — Atlantic  
**PAT BENATAR** — Chrysalis  
**REO SPEEDWAGON** — Epic  
**JEFFERSON STARSHIP** — Grunt  
**STYX** — A&M  
**ROLLING STONES** — Rolling Stones  
**BOB SEGER** — Capitol  
**ELO** — Jet  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum

## KSJO-FM/SAN JOSE

**ADDS:**  
**HARLEQUIN** — Columbia  
**KIX** — Atlantic  
**SURVIVOR** — Scotti Bros.  
**HEAVY ACTION:**  
**JOURNEY** — Columbia  
**SHOOTING STAR** — Virgin / Epic  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**RED RIDER** — Capitol  
**ROLLING STONES** — Rolling Stones  
**BILLY SQUIER** — Capitol  
**JEFFERSON STARSHIP** — Grunt  
**LOOK** — Plastic  
**FOREIGNER** — Atlantic  
**GARY O'** — Capitol

## KROQ-FM/LOS ANGELES

**ADDS:**  
**POLICE** (single) — A&M  
**BOB SEGER** — Capitol  
**RONNIE WOOD** — Columbia  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones

**PRETENDERS** — Sire  
**GO-GO'S** — I.R.S.  
**TOM PETTY AND THE HEARTBREAKERS** — Backstreet / MCA  
**KINKS** — Arista  
**OINGO BOINGO** — A&M  
**FOREIGNER** — Atlantic  
**SPECIALS** (12") — 2 Tone  
**IGGY POP** — Arista  
**KILLING JOKE** — EG

## KZAP-FM/SACRAMENTO

**ADDS:**  
**POLICE** (single) — A&M  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**FOREIGNER** — Atlantic  
**JOURNEY** — Columbia  
**ZZ TOP** — WB  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**BOB SEGER** — Capitol  
**PAT BENATAR** — Chrysalis  
**KINKS** — Arista  
**STEVIE NICKS** — Modern  
**ALLMAN BROTHERS BAND** — Arista

## KZOK-FM/SEATTLE

**ADDS:**  
**DEF LEPPARD** — Mercury  
**MICHAEL STANLEY** — EMI-America  
**HEAVY ACTION:**  
**FOREIGNER** — Atlantic  
**BILLY SQUIER** — Capitol  
**JOURNEY** — Columbia  
**ROLLING STONES** — Rolling Stones  
**PAT BENATAR** — Chrysalis  
**SHOOTING STAR** — Virgin / Epic  
**BLUE OYSTER CULT** — Columbia  
**RED RIDER** — Capitol  
**TOM PETTY AND THE HEARTBREAKERS** — Backstreet / MCA  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum

## KZEL-FM/EUGENE

**ADDS:**  
**GENESIS** (12") — Atlantic  
**GRATEFUL DEAD** — Arista  
**NILS LOFGREN** — Backstreet / MCA  
**POLICE** (single) — A&M  
**RIOT** — Elektra  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**BOB SEGER** — Capitol  
**STEVIE NICKS** — Modern  
**PAT BENATAR** — Chrysalis  
**FOREIGNER** — Atlantic  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**BLUE OYSTER CULT** — Columbia  
**JOURNEY** — Columbia  
**KINKS** — Arista  
**ZZ TOP** — WB

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



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## Asch and Granz Join NARAS Advisory Council

■ LOS ANGELES—Moses Asch of Folkways and Norman Granz of Pablo Records have joined 14 other record company presidents on the presidential advisory council of the National Academy of Recording Arts and Sciences.

## Garlund Entertainment Formed in Los Angeles

■ LOS ANGELES—Eric Gardner and Janis Lundy have announced the formation of the Garlund Entertainment Corporation, a new firm that will broker the services of recording artists to film studios for composing, producing and performing on soundtracks, will negotiate the soundtracks' distribution with record companies, and will coordinate the cross-marketing of the resulting soundtracks between the respective record companies and film studios.

Garlund has concluded an agreement with International Creative Management whereby Garlund will be associated with ICM in the representation of ICM's music and film clients for soundtrack projects. Garlund will also represent recording artists and composers for their services on soundtracks. The firm has obtained the exclusive representation of three artists: Bill Wyman of the Rolling Stones; producer and artist Todd Rundgren; and synthesizer player Gary Mielke, who records and tours with Supertramp.

Gardner is the president of Panacea Entertainment and the business and personal manager of Rundgren and Wyman. He has previously been involved with Jefferson Starship, Kiss, the Grateful Dead, Blue Oyster Cult and other artists and was involved in the establishment of Rundgren's Utopia Video Corporation. Lundy was most recently director of artist development/special projects for RSO Records, where she supervised the international marketing and promotion for such soundtracks as "Saturday Night Fever," "Grease," "Fame" and "The Empire Strikes Back" and acted as liaison between the label and the film studios.

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# A/C Chart

SEPTEMBER 26, 1981

Sept. 26  
Sept. 19

1	1	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE Motown 1519 (6th Week)		11
2	2	<b>ARTHUR'S THEME (BEST THAT YOU CAN DO)</b> CHRISTOPHER CROSS / Warner Bros. 49787		7
3	3	<b>STEP BY STEP</b> EDDIE RABBITT / Elektra 47174		9
4	4	<b>FOR YOUR EYES ONLY</b> SHEENA EASTON / Liberty 1418		9
5	5	<b>I COULD NEVER MISS YOU (AS MUCH AS I DO)</b> LULU / Alfa 7006		10
6	8	<b>HARD TO SAY</b> DAN FOGELBERG / Epic / Full Moon 14 02488		5
7	7	<b>WHO'S CRYING NOW</b> JOURNEY / Columbia 18 02241		10
8	9	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU / Warner Bros. 49746		11
9	10	<b>SHARE YOUR LOVE WITH ME</b> KENNY ROGERS / Liberty 1430		4
10	11	<b>THE VOICE</b> MOODY BLUES / Threshold 602 (PolyGram)		7
11	6	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP / RCA 12264		13
12	14	<b>A HEART IN NEW YORK</b> ART GARFUNKEL / Columbia 18 02307		8
13	15	<b>JUST ONCE</b> QUINCY JONES / A&M 2357		5
14	12	<b>THAT OLD SONG</b> RAY PARKER, JR. & RAYDIO / Arista 0616		11
15	13	<b>FEELS SO RIGHT</b> ALABAMA / RCA 12236		13
16	18	<b>WHEN SHE WAS MY GIRL</b> FOUR TOPS / Casablanca 2338		6
17	21	<b>THEME FROM HILL STREET BLUES</b> MIKE POST featuring LARRY CARLTON / Elektra 47186		4
18	16	<b>CHLOE</b> ELTON JOHN / Geffen 49788 (WB)		9
19	17	<b>SLOW HAND</b> POINTER SISTERS / Planet 47929 (E/A)		16
20	22	<b>YOU DON'T KNOW ME</b> MICKY GILLEY / Epic 14 02172		9
21	19	<b>MEDLEY</b> BEACH BOYS / Capitol 5030		8
22	20	<b>REALLY WANT TO KNOW YOU</b> GARY WRIGHT / Warner Bros. 49769		10
23	24	<b>IN YOUR LETTER</b> REO SPEEDWAGON / Epic 14 02457		5
24	23	<b>LADY (YOU BRING ME UP)</b> COMMODORES / Motown 1514		12
25	34	<b>TAKE ME NOW</b> DAVID GATES / Arista 0615		3
26	30	<b>THE NIGHT OWLS</b> LITTLE RIVER BAND / Capitol 5033		3
27	31	<b>(WANT YOU) BACK IN MY LIFE AGAIN</b> CARPENTERS / A&M 2370		3
28	25	<b>COOL LOVE</b> PABLO CRUISE / A&M 2349		11
29	38	<b>HERE I AM (JUST WHEN I THOUGHT IT WAS OVER YOU)</b> AIR SUPPLY / Arista 0626		2
30	26	<b>QUEEN OF HEARTS</b> JUICE NEWTON / Capitol 4997		15
31	27	<b>SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)</b> JOHN DENVER / RCA 12246		14
32	39	<b>IT'S ALL I CAN DO</b> ANNE MURRAY / Capitol 5023		2
33	28	<b>ALL I HAVE TO DO IS DREAM</b> ANDY GIBB AND VICTORIA PRINCIPAL / RSO 1065 (PolyGram)		6
34	29	<b>HOLD ON TIGHT</b> ELO / Jet 02408 (CBS)		7
35	32	<b>TOUCH ME WHEN WE'RE DANCING</b> CARPENTERS / A&M 2344		14
36	40	<b>ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)</b> MARTY BALIN / EMI-America 8093		2
37	37	<b>THE SUN AIN'T GONNA SHINE ANYMORE</b> NIELSEN / PEARSON / Capitol 5032		4

CHARTMAKER OF THE WEEK

38	—	<b>SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN)</b> MANHATTAN TRANSFER Atlantic 3855		1
39	44	<b>YOU'RE NOT EASY TO FORGET</b> MICHAEL JOHNSON / EMI-America 8086		2
40	—	<b>STEAL THE NIGHT</b> STEVE WOODS / Cotillion 46016 (Atl)		1
41	43	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES / RCA 12296		3
42	33	<b>IT'S JUST THE SUN</b> DON McLEAN / Millennium 11809 (RCA)		8
43	—	<b>ALIEN</b> ATLANTA RHYTHM SECTION / Columbia 18 02471		1
44	35	<b>MAGIC MAN</b> HERB ALPERT / A&M 2356		8
45	36	<b>THEME FROM THE GREATEST AMERICAN HERO</b> JOEY SCARBURY / Elektra 47147		18
46	41	<b>I DON'T NEED YOU</b> KENNY ROGERS / Liberty 1415		15
47	42	<b>YOU COULD TAKE MY HEART AWAY</b> SILVER CONDOR / Columbia 18 02268		4
48	45	<b>SUMMER'S HERE</b> JAMES TAYLOR / Columbia 11 02093		10
49	46	<b>HEARTS</b> MARTY BALIN / EMI-America 8084		16
50	47	<b>DON'T GIVE IT UP</b> ROBBIE PATTON / Liberty 1420		10

# Retail Rap

By LAURIE LENNARD

■ CONSUMING ARTISTRY—Retailers love in-store appearances for obvious reasons: a popular artist will bring in a heavy flow of traffic, increased record sales and renewed activity of catalogue. **Lena Horne's** rare appearance at Sam Goody's 51st Street store is a textbook case in point. More than 1000 people showed up to say hello to the Broadway star and 500 "Lena Horne: The Lady and Her Music" albums on Qwest Records were sold. **Spyro Gyra's** visit to the Everybody's chain in Oregon turned a soft sales day into a success when over 250 copies of their new album "Free Time" on MCA Records were sold, as well as a substantial amount of their previous MCA albums.

The ultimate in-store appearance, though, is one where the artist also takes part in the festive buying atmosphere with purchases of his/her own, as in the case of **Jermaine Jackson**. Jackson and his wife, dressed in tennis attire, unexpectedly paid a visit to Circles Records in Phoenix. The couple, who were in town visiting relatives, signed 100 autographs (a local radio station quickly spread the word that the star was there) and then browsed through the racks, ultimately purchasing \$200 worth of reggae albums. Not bad for an hour and a half. Jackson's new album "I Like Your Style" is on Motown Records.



**Michael Stanley** is pictured here autographing copies of his new EMI-America release "North Coast" before an estimated crowd of 1000 that gathered to greet the Michael Stanley Band at the Record Theatre in Cleveland. The in-store appearance coincided with the band's recent three-day engagement at Blossom Music Festival where they performed before 70,000 fans setting a house record. The band is currently on a 90-city tour of the U.S.

ADVERTISING: Waxie Maxie of Washington is fighting its "back to school sales slump" with an aggressive advertising plan that includes a heavy concentration of television, print and radio ads. Featured in the campaign is "Crazy Max the price slasher," who unrelentingly slashes prices throughout the store. Also, Waxie's employees are instructed to answer the store phone with a cheery, "Waxie Maxie's \$3.99 album sale in progress . . . May I help you?"

PROMOTION: Strawberries Records & Tapes of Massachusetts has just completed a year-long promotion with local radio station Kiss 108 to raise \$10,000 for the Community Youth Development Alliance. They successfully reached their goal through the sale of T-shirts carrying the Strawberries/Kiss 108 logo. One dollar from each T-shirt sold went towards the alliance fund. Complex calculations indicate that 10,000 T-shirts were sold in all. Part of the money will go to uniforms for the city Little League and basketball teams which will sport the two sponsors' logo.

SALES ACTION: Strong initial sales were reported this week for **Roger Troutman's** new Warner Bros. album "The Many Facets of Roger" and **Luther Vandross' "Never Too Much"** on Epic. Bubbling under the top new sales of the week are the **Grateful Dead**, **Triumph**, the **Four Tops** and **Willie Nelson**.

ATTENTION: Mirus Music Inc. has officially announced that "any company continuing to sell, promote, advertise, merchandise or market **Carol Hensel's "Dancersize" (VNJ 17701)** may be held in contempt of court, and that all such merchandise is to be returned to the point of purchase immediately." Mirus recently changed the name of the popular album to "Carol Hensel's Exercise & Dance Program" following a legal dispute involving the "Dancersize" name.

## Prism Names Sellers

■ NEW YORK—Len Fichtelberg, MCA Records and RCA Records, has been with Prism since June and has been responsible for the label's national R&B radio promotion. In his new position Sellers will be involved in A&R, marketing and promotion.



# Retail Report

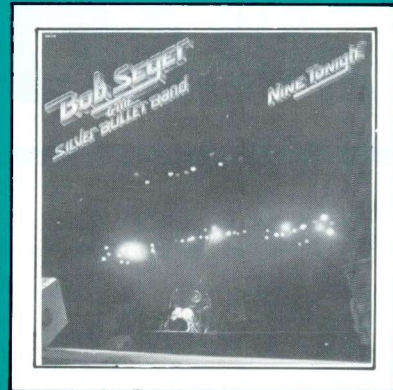
SEPTEMBER 26, 1981

## SALESMAKER

NINE TONIGHT  
BOB SEGER & THE SILVER BULLET BAND  
Capitol

## TOP SALES

NINE TONIGHT — Bob Seger & the Silver Bullet Band — Capitol  
PRIVATE EYES — Daryl Hall & John Oates — RCA  
TIME EXPOSURE — Little River Band — Capitol  
INNOCENT AGE — Dan Fogelberg — Full Moon/Epic



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

### HANDLEMAN/NATIONAL

DAN FOGELBERG — Full Moon/Epic  
DEBBIE HARRY — Chrysalis  
IAN HUNTER — Chrysalis  
KENDALLS — Mercury  
LITTLE RIVER BAND — Capitol  
BARBARA MANDRELL — MCA  
RONNIE MILSAP — RCA  
WILLIE NELSON — Cal  
BOB SEGER — Capitol  
ROLLING STONES — Rolling Stones

### MUSICLAND/NATIONAL

ATLANTA RHYTHM SECTION — Cal  
DAN FOGELBERG — Full Moon/Epic  
GRATEFUL DEAD — Arista  
HALL & OATES — RCA  
BILLY JOEL — Cal  
KINKS — Arista  
TEDDY PENDERGRASS — Phila. Int'l  
BOB SEGER — Capitol  
SPYRO GYRA — MCA  
TRIUMPH — RCA

### PICKWICK/NATIONAL

BOB DYLAN — Cal  
ELO — Jet  
DAN FOGELBERG — Full Moon/Epic  
FOREIGNER — Atlantic  
LITTLE RIVER BAND — Capitol  
BARBARA MANDRELL — MCA  
RONNIE MILSAP — RCA  
STEVIE NICKS — Modern  
ROLLING STONES — Rolling Stones  
BOB SEGER — Capitol

### RECORD BAR/NATIONAL

ATLANTA RHYTHM SECTION — Cal  
GRATEFUL DEAD — Arista  
HALL & OATES — RCA  
MICHAEL HENDERSON — Buddah  
JERMAINE JACKSON — Motown  
KINKS — Arista  
MEAT LOAF — Epic/Cleve. Int'l  
WILLIE NELSON — Cal  
BOB SEGER — Capitol  
SPYRO GYRA — MCA

### SOUND UNLIMITED/NATIONAL

DYNASTY — Solar  
HALL & OATES — RCA  
KINKS — Arista  
LITTLE RIVER BAND — Capitol  
ONE WAY — MCA  
SPYRO GYRA — MCA  
SURVIVOR — Scotti Brothers  
STANLEY TURRENTINE — Elektra  
LUTHER VANDROSS — Epic  
WHISPERS — Solar

### WHEREHOUSE/NATIONAL

ARTHUR — WB (Soundtrack)  
DONNIE IRIS — MCA  
BOB JAMES — Cal/Tappan Zee  
NILS LOFGREN — Backstreet/MCA  
ONE WAY — MCA  
BOB SEGER — Capitol  
ROGER TROUTMAN — WB  
LUTHER VANDROSS — Epic  
EBONEE WEBB — Capitol

### STRAWBERRIES/NEW ENGLAND

KARLA DEVITO — Epic  
DYNASTY — Solar  
HALL & OATES — RCA  
MICHAEL HENDERSON — Buddah  
LULU — Alfa  
CURTIS MAYFIELD — Boardwalk  
NOVO COMBO — Polydor  
SUGAR HILL GREATEST HITS — Sugar Hill  
TRIUMPH — RCA  
LUTHER VANDROSS — Epic

### RECORD WORLD — TSS/NORTHEAST

DAN FOGELBERG — Full Moon/Epic  
FOUR TOPS — Casablanca  
GO-GO'S — I.R.S.  
HALL & OATES — RCA  
KINKS — Arista  
MEAT LOAF — Epic/Cleve. Int'l  
RED RIDER — Capitol  
BOB SEGER — Capitol  
ROLLING STONES — Rolling Stones  
LUTHER VANDROSS — Epic

### CUTLER'S/NEW HAVEN

GRATEFUL DEAD — Arista  
ENDLESS LOVE — Mercury (Soundtrack)  
DAN FOGELBERG — Full Moon/Epic  
FOREIGNER — Atlantic  
RICKIE LEE JONES — WB  
KINKS — Arista

PRETENDERS — Sire  
BOB SEGER — Capitol  
SQUEEZE — A&M  
ROLLING STONES — Rolling Stones

### CRAZY EDDIE/NEW YORK

CARL CARLTON — 20th Century-Fox  
COMMODORES — Motown  
FOUR TOPS — Casablanca  
JOURNEY — Cal  
KRAFTWERK — WB  
WILLIE NELSON — Cal  
NOVO COMBO — Polydor  
CHRIS RUSH — Inner City  
BOB SEGER — Capitol  
SPYRO GYRA — MCA

### ALEXANDERS/NEW YORK

MARTY BALIN — EM-America  
CARL CARLTON — 20th Century-Fox  
COMMODORES — Motown  
ENDLESS LOVE — Mercury  
AL JARREAU — WB  
EVELYN KING — RCA  
MEAT LOAF — Epic/Cleve. Int'l  
ROLLING STONES — Rolling Stones  
TRIUMPH — RCA  
LUTHER VANDROSS — Epic

### DISC-O-MAT/NEW YORK

GRATEFUL DEAD — Arista  
FOUR TOPS — Casablanca  
HALL & OATES — RCA  
MEAT LOAF — Epic/Cleve. Int'l  
NOVO COMBO — Polydor  
ROCKIE ROBBINS — A&M  
BOB SEGER — Capitol  
TRIUMPH — RCA  
LUTHER VANDROSS — Epic  
TOM VERLAINE — WB

### RAVIA 437/PHILADELPHIA

PATTI AUSTIN — Qwest  
CHARLEY DORE — Chrysalis  
MICHAEL HENDERSON — Buddah  
BILLY JOEL — Cal  
ERIC MERCURY — Capitol  
AMERICAN WEREWOLF IN LONDON — Casablanca (Soundtrack)  
STANLEY TURRENTINE — Elektra  
CHARLES VEAL — Capitol  
TOM VERLAINE — WB  
BARRY WHITE — 20th Century-Fox

### RECORD THEATRE/BALTIMORE

ROY AYERS — Polydor  
DONALD BYRD — Elektra  
FOUR TOPS — Casablanca  
GRATEFUL DEAD — Arista  
LATOYA JACKSON — Polydor  
BOB JAMES — Cal/Tappan Zee  
RICKIE LEE JONES — WB  
GIL SCOTT-HERON — Arista  
BOB SEGER — Capitol  
LUTHER VANDROSS — Epic

### RECORD & TAPE COLLECTOR/BALTIMORE

DONALD BYRD — Elektra  
EMOTIONS — ARC/Cal  
DAN FOGELBERG — Full Moon/Epic  
GRATEFUL DEAD — Arista  
MICHAEL HENDERSON — Buddah  
JON & VANGELIS — Polydor  
KINKS — Arista  
LITTLE RIVER BAND — Capitol  
KRAFTWERK — WB  
BOB SEGER — Capitol

### PENGUIN FEATHER/NO. VIRGINIA

ARTHUR — WB (Soundtrack)  
ATLANTA RHYTHM SECTION — Cal  
HALL & OATES — RCA  
BRIAN JOHNSON — MCA  
LITTLE RIVER BAND — Capitol  
NILS LOFGREN — Backstreet/MCA  
CAROLYNE MAS — Mercury  
RED RIDER — Capitol  
BOB SEGER — Capitol  
TRIUMPH — RCA

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

FOUR TOPS — Casablanca  
PATTI LABELLE — Phila. Int'l  
PIECES OF A DREAM — Elektra  
ROCKIE ROBBINS — A&M  
BOB SEGER — Capitol  
ROGER TROUTMAN — WB  
LUTHER VANDROSS — Epic

CHARLES VEAL — Capitol  
ONE WAY — MCA

### KEMP MILL/WASHINGTON, D.C.

NATALIE COLE — Capitol  
DEF LEPPARD — Mercury  
HALL & OATES — RCA  
MICHAEL HENDERSON — Buddah  
JOE JACKSON — A&M  
PATTI LABELLE — Phila. Int'l  
ROCKIE ROBBINS — A&M  
BOB SEGER — Capitol  
ROGER TROUTMAN — WB  
WHISPERS — Solar

### WAXIE MAXIE/WASHINGTON

DEF LEPPARD — Mercury  
FOUR TOPS — Casablanca  
GO-GO'S — I.R.S.  
HALL & OATES — RCA  
GIL SCOTT-HERON — Arista  
BILLY JOEL — Cal  
LITTLE RIVER BAND — Capitol  
BOB SEGER — Capitol  
SPYRO GYRA — MCA  
ROGER TROUTMAN — WB

### RECORD REVOLUTION/PENNSYLVANIA

ALLMAN BROTHERS — Arista  
FOUR TOPS — Casablanca  
GRATEFUL DEAD — Arista  
HALL & OATES — RCA  
HERBIE HANCOCK — Cal  
BILLY JOEL — Cal  
LITTLE RIVER BAND — Capitol  
TEDDY PENDERGRASS — Phila. Int'l  
BOB SEGER — Capitol  
BARRY WHITE — 20th Century-Fox

### WHEREHOUSE/MICHIGAN

ALICE COOPER — WB  
NATALIE COLE — Capitol  
DAN FOGELBERG — Full Moon/Epic  
GRATEFUL DEAD — Arista  
HALL & OATES — RCA  
IGGY POP — Arista  
LITTLE RIVER BAND — Capitol  
RED RIDER — Capitol  
ROCKETS — Elektra  
BOB SEGER — Capitol

### RECORD RENDEZVOUS/CLEVELAND

BALANCE — Portrait  
DONALD BYRD — Elektra  
HALL & OATES — RCA  
JERMAINE JACKSON — Motown  
BOB JAMES — Cal/Tappan Zee  
KINKS — Arista  
EDDIE RABBITT — Elektra  
TEMPTATIONS — Gordy  
LUTHER VANDROSS — Epic  
TOM VERLAINE — WB

### RECORD REVOLUTION/CLEVELAND

NATALIE COLE — Capitol  
GO-GO'S — I.R.S.  
HALL & OATES — RCA  
KINKS — Arista  
NILS LOFGREN — Backstreet/MCA  
MEAT LOAF — Epic/Cleve. Int'l  
NORM NARDINA — Sutra  
PEACHES & HERB — Polydor/MVP  
URGHIS — A&M

### RECORD CITY/CHICAGO

CLAUDE BOLLING — CBS  
DIESEL — Regency  
LARRY GATLIN — Cal  
HERBIE HANCOCK — Cal  
DONNIE IRIS — MCA  
BILLY JOEL — Cal  
LITTLE RIVER BAND — Capitol  
TEDDY PENDERGRASS — Phila. Int'l  
STANLEY TURRENTINE — Elektra  
FRANK ZAPPA — Barking Pumpkin

### ROSE RECORDS/CHICAGO

DAN FOGELBERG — Full Moon/Epic  
GRATEFUL DEAD — Arista  
HEAVY METAL — Full Moon/Asylum (Soundtrack)  
LENA HORNE — Qwest  
KINKS — Arista  
MEAT LOAF — Epic/Cleve. Int'l  
WILLIE NELSON — Cal  
BOB SEGER — Capitol  
ROGER TROUTMAN — WB  
LUTHER VANDROSS — Epic

### RADIO DOCTORS/MILWAUKEE

CLARENCE CARTER — Venture  
BILLY JOEL — Cal  
KINKS — Arista  
NILS LOFGREN — Backstreet/MCA  
LULU — Alfa  
JOHN MILES — Capitol  
TEDDY PENDERGRASS — Phila. Int'l  
TRIUMPH — RCA  
STANLEY TURRENTINE — Elektra  
FRANK ZAPPA — Barking Pumpkin

### LIEBERMAN/MINNESOTA

CHAMELEON — Platinum  
BILLY JOEL — Cal  
LITTLE RIVER BAND — Capitol  
IGGY POP — Arista  
ROGER TROUTMAN — WB  
BOB SEGER — Capitol  
SUBURBS — Twin Tone  
MICKEY THOMAS — Elektra  
PETER TOSH — Rolling Stones/EM-America  
FRANK ZAPPA — Barking Pumpkin

### GREAT AMERICAN/MINNEAPOLIS

CHAMELEON — Platinum  
DVC — Alfa  
DAN FOGELBERG — Full Moon/Epic  
HALL & OATES — RCA  
KINKS — Arista  
BARBARA MANDRELL — MCA  
EDDIE RABBITT — Elektra  
RIOT — Elektra  
BOB SEGER — Capitol  
SHOOTING STAR — Virgin/Epic

### MUSICLAND/ST. LOUIS

CHILLIWACK — Millennium  
FOUR TOPS — Casablanca  
HALL & OATES — RCA  
JON & VANGELIS — Polydor  
RICKIE LEE JONES — WB  
MEAT LOAF — Epic/Cleve. Int'l  
JOEY SCARBURY — Elektra  
BOB SEGER — Capitol  
SHOOTING STAR — Virgin/Epic  
HANK WILLIAMS, JR. — Elektra

### STREETSIDE/ST. LOUIS

ART GARFUNKEL — Cal  
HALL & OATES — RCA  
DONNIE IRIS — MCA  
KIX — Atlantic  
LOVESMITH — Motown  
ONE WAY — MCA  
BOB SEGER — Capitol  
TOM VERLAINE — WB  
TIM WEISBERG — MCA  
RONNIE WOOD — Cal

### TURTLES/ATLANTA

NATALIE COLE — Capitol  
ALICE COOPER — WB  
EMOTIONS — ARC/Cal  
CRYSTAL GAYLE — Cal  
GO-GO'S — I.R.S.  
JERMAINE JACKSON — Motown  
PATTI LABELLE — Phila. Int'l  
CURTIS MAYFIELD — Boardwalk  
ONE WAY — MCA  
TRIUMPH — RCA

### RECORD CITY/ORLANDO

EMOTIONS — ARC/Cal  
CRYSTAL GAYLE — Cal  
HITMEN — Cal  
DONNIE IRIS — MCA  
BRIAN JOHNSON — MCA  
NILS LOFGREN — Backstreet/MCA  
LULU — Alfa  
ONE WAY — MCA  
BERNADETTE PETERS — MCA  
TRIUMPH — RCA

### EAST/WEST/CENTRAL FLORIDA

ALLMAN BROTHERS — Arista  
FOUR TOPS — Casablanca  
CRYSTAL GAYLE — Cal  
KINKS — Arista  
LITTLE RIVER BAND — Capitol  
NILS LOFGREN — Backstreet/MCA  
ROGER TROUTMAN — WB  
TIME — WB  
TRIUMPH — RCA  
RONNIE WOOD — Cal

### SPEC'S/FLORIDA

DAN FOGELBERG — Full Moon/Epic  
ARETHA FRANKLIN — Arista  
GO-GO'S — I.R.S.  
GRATEFUL DEAD — Arista  
BOB JAMES — Cal/Tappan Zee  
MEAT LOAF — Epic/Cleve. Int'l

TEENA MARIE — Motown  
BOB SEGER — Capitol  
ROLLING STONES — Rolling Stones  
TIME — WB

### TAPE CITY/NEW ORLEANS

DAN FOGELBERG — Full Moon/Epic  
FOUR TOPS — Casablanca  
HALL & OATES — RCA  
JERMAINE JACKSON — Motown  
KINKS — Arista  
LITTLE RIVER BAND — Capitol  
MEAT LOAF — Epic/Cleve. Int'l  
WILLIE NELSON — Cal  
ROLLING STONES — Rolling Stones  
BOB SEGER — Capitol

### POPLAR TUNES/MEMPHIS

B.B. & Q. BAND — Capitol  
HALL & OATES — RCA  
MICHAEL HENDERSON — Buddah  
JERMAINE JACKSON — Motown  
BILLY JOEL — Cal  
KINKS — Arista  
LITTLE RIVER BAND — Capitol  
WILLIE NELSON — Cal  
TEDDY PENDERGRASS — Phila. Int'l  
TRIUMPH — RCA

### SOUND WAREHOUSE/HOUSTON

ARTHUR — WB (Soundtrack)  
ATLANTA RHYTHM SECTION — Cal  
DAN FOGELBERG — Full Moon/Epic  
HALL & OATES — RCA  
WILLIE NELSON — Cal  
STEVIE NICKS — Modern  
BOB SEGER — Capitol  
ROLLING STONES — Rolling Stones  
LUTHER VANDROSS — Epic  
ZZ TOP — WB

### TOWER/PHOENIX

CHILLIWACK — Millennium  
DEF LEPPARD — Mercury  
DAN FOGELBERG — Full Moon/Epic  
CRYSTAL GAYLE — Cal  
JERMAINE JACKSON — Motown  
LITTLE RIVER BAND — Capitol  
PASSPORT — Atlantic  
BOB SEGER — Capitol  
SPYRO GYRA — MCA  
ROLLING STONES — Rolling Stones

### INDEPENDENT/COLORADO

CHILLIWACK — Millennium  
TIM CURRY — A&M  
DYNASTY — Solar  
EMOTIONS — ARC/Cal  
DONNIE IRIS — MCA  
KINKS — Arista  
ROGER TROUTMAN — WB  
BOB SEGER — Capitol  
WHISPERS — Solar  
LUTHER VANDROSS — Epic

### SOUND WAREHOUSE/SOLORADO

ATLANTA RHYTHM SECTION — Cal  
ART GARFUNKEL — Cal  
CRYSTAL GAYLE — Cal  
DONNIE IRIS — MCA  
KINKS — Arista  
NILS LOFGREN — Backstreet/MCA  
MEAT LOAF — Epic/Cleve. Int'l  
ONE WAY — MCA  
BOB SEGER — Capitol  
EBONEE WEBB — Capitol

### LICORICE PIZZA/LOS ANGELES

ATLANTA RHYTHM SECTION — Cal  
GRATEFUL DEAD — Arista  
HALL & OATES — RCA  
DEBBIE HARRY — Chrysalis  
IAN HUNTER — Chrysalis  
LITTLE RIVER BAND — Capitol  
WILLIE NELSON — Cal  
NOVO COMBO — Polydor  
SPYRO GYRA — MCA  
TRIUMPH — RCA

### MUSIC PLUS/LOS ANGELES

DEF LEPPARD — Mercury  
EMOTIONS — ARC/Cal  
HEAVY METAL — Full Moon/Asylum (Soundtrack)  
GIL SCOTT-HERON — Arista  
LITTLE RIVER BAND — Capitol  
RONNIE MILSAP — RCA  
ROGER TROUTMAN — WB  
TRIUMPH — RCA  
WALL OF VOODOO — I.R.S.  
WHISPERS — Solar





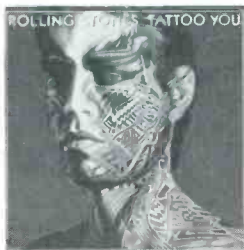
# Record World Albums

SEPTEMBER 26, 1981

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

Sept. 26 Sept. 19

**1** 4 **TATTOO YOU**  
ROLLING STONES  
Rolling Stones  
COC 16052 (Atl)



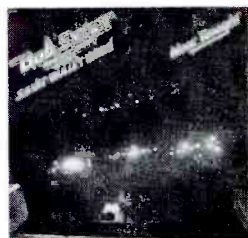
WKS. ON CHART

3 H

2	1	ESCAPE	JOURNEY/Columbia TC 37408	8	O
3	3	BELLA DONNA	STEVIE NICKS/Modern MR 38 139 (Atl)	7	H
4	2	4 FOREIGNER	/Atlantic SD 16999	10	H
5	5	PRECIOUS TIME	PAT BENATAR/Chrysalis CHR 1346	10	H
6	6	LONG DISTANCE VOYAGER	MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	17	H
<b>7</b>	22	INNOCENT AGE	DAN FOGELBERG/Full Moon/Epic KE2 37393	2	O
8	9	DON'T SAY NO	BILLY SQUIER/Capitol ST 12146	21	H
<b>9</b>	11	STREET SONGS	RICK JAMES/Gordy G8 1002M1 (Motown)	23	H
10	10	PIRATES	RICKIE LEE JONES/Warner Bros. BSK 3432	8	H
11	12	TIME	ELO/Jet FZ 37371 (CBS)	6	O
<b>12</b>	14	HEAVY METAL (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/Full Moon/Asylum DP 90004	8	X
<b>13</b>	15	BREAKIN' AWAY	AL JARREAU/Warner Bros. BSK 3576	6	H
14	8	HI INFIDELITY	REO SPEEDWAGON/Epic FE 36884	40	O
15	7	ENDLESS LOVE (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/Mercury SRM 1 2001 (PolyGram)	10	H
16	13	PRETENDERS II	/Sire SRK 3572 (WB)	6	H
17	16	WORKING CLASS DOG	RICK SPRINGFIELD/RCA AFL1 3697	27	H

### CHARTMAKER OF THE WEEK

**18** — **NINE TONIGHT**  
BOB SEGER AND THE  
SILVER BULLET BAND  
Capitol STBK 12182



1 K

19	19	SHARE YOUR LOVE	KENNY ROGERS/Liberty LOO 1108	12	H
20	20	JUICE	JUICE NEWTON/Capitol ST 12136	26	H
21	21	BLIZZARD OF OZZ	OZZY OSBOURNE/Jet JZ 36812 (CBS)	24	O
<b>22</b>	27	BLACK & WHITE	POINTER SISTERS/Planet P 18 (E/A)	13	H
<b>23</b>	25	EL LOCO	ZZ TOP/Warner Bros. BSK 3593	8	H
<b>24</b>	26	STEP BY STEP	EDDIE RABBITT/Elektra 5E 532	6	H
25	17	THE ONE THAT YOU LOVE	AIR SUPPLY/Arista AL 9551	16	H
26	18	IN THE POCKET	COMMODORES/Motown M8 955M1	12	H
<b>27</b>	32	I'M IN LOVE	EVELYN KING/RCA AFL1 3962	11	H
<b>28</b>	33	BEAUTY & THE BEAT	GO-GO'S/IRS SP 70021 (A&M)	9	G
<b>29</b>	52	PRIVATE EYES	DARYL HALL & JOHN OATES/RCA AFL1 4028	2	H
30	30	KOOKOO	DEBBIE HARRY/Chrysalis CHR 1347	5	H
<b>31</b>	34	CARL CARLTON	/20th Century-Fox T 628 (RCA)	9	H
32	23	IT MUST BE MAGIC	TEENA MARIE/Gordy G8 1004M1 (Motown)	16	H
<b>33</b>	29	MOVING PICTURES	RUSH/Mercury SRM 1 4013 (PolyGram)	29	G
<b>34</b>	55	NEVER TOO MUCH	LUTHER VANDROSS/Epic FE 37451	2	O
35	28	MISTAKEN IDENTITY	KIM CARNES/EMI-America SO 17052	22	H
36	36	SHOT OF LOVE	BOB DYLAN/Columbia TC 37496	4	O
37	37	MECCA FOR MODERNS	MANHATTAN TRANSFER/Atlantic SD 16036	16	H
38	38	FANCY FREE	OAK RIDGE BOYS/MCA 5029	17	H
39	39	HIGH 'N' DRY	DEF LEPPARD/Mercury SRM 1 4021 (PolyGram)	7	H
40	31	KENNY ROGERS' GREATEST HITS	/Liberty LOO 1072	48	H
41	24	PARADISE THEATER	STYX/A&M SP 3719	35	H
42	35	HARD PROMISES	TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA BSR 5160	19	H
<b>43</b>	57	DEAD RINGER	MEAT LOAF/Epic/Cleve. Intl. FE 36007	2	O

44	45	FIRE OF UNKNOWN ORIGIN	BLUE OYSTER CULT/Columbia FC 36389	12	O
45	41	FEELS SO RIGHT	ALABAMA/RCA AHL1 3930	28	H
<b>46</b>	51	LOVE ALL THE HURT AWAY	ARETHA FRANKLIN/Arista AL 9552	5	H
<b>47</b>	56	DEAD SET	GRATEFUL DEAD/Arista A26 8606	2	L
48	43	DIMPLES	RICHARD "DIMPLES" FIELDS/Boardwalk NB 1 33232	12	H
<b>49</b>	54	GIVE THE PEOPLE WHAT THEY WANT	KINKS/Arista AL 9567	3	H
50	42	CHRISTOPHER CROSS	/Warner Bros. BSK 3383	79	H
51	53	FREETIME	SPYRO GYRA/MCA 5238	5	H
52	40	DIRTY DEEDS DONE DIRTY	CHEAP AC/DC/Atlantic SD 16033	24	H
53	48	LIVE IN NEW ORLEANS	MAZE featuring FRANKIE BEVERLY/Capitol SKBK 12156	13	I
<b>54</b>	60	URBAN CHIPMUNK	CHIPMUNKS/RCA AFL1 4027	18	H
55	46	NOW OR NEVER	JOHN SCHNEIDER/Scotti Bros. ARZ 37400 (CBS)	14	O
56	47	CRIMES OF PASSION	PAT BENATAR/Chrysalis CHE 1275	56	H
57	44	JUST BE MY LADY	LARRY GRAHAM/Warner Bros. BSK 3554	8	H
58	62	SOME DAYS ARE DIAMONDS	JOHN DENVER/RCA AFL1 4055	13	H
<b>59</b>	91	TONIGHT!	FOUR TOPS/Casablanca NBLP 7258 (PolyGram)	4	H
<b>60</b>	97	TIME EXPOSURE	LITTLE RIVER BAND/Capitol ST 12163	2	H
<b>61</b>	66	SUMMER HEAT	BRICK/Bang FZ 37471 (CBS)	5	O
62	49	ZEBOP!	SANTANA/Columbia FC 37158	24	O
63	61	BACK IN BLACK	AC/DC/Atlantic SD 16018	57	H
<b>64</b>	71	SIGN OF THE TIMES	BOB JAMES/Columbia/Tappan Zee FC 37495	3	O
65	65	B.B.&Q. BAND	/Capitol ST 12155	9	H
66	68	SHORT BACK 'N' SIDES	IAN HUNTER/Chrysalis CHR 1326	5	H
67	73	WITH YOU	STACY LATTISAW/Cotillion SD 16049 (Atl)	11	H
68	50	FACE VALUE	PHIL COLLINS/Atlantic SD 16029	30	H
69	58	AEROBIC DANCING	/Gateway GSLP 7610	17	H
70	67	EAST SIDE STORY	SQUEEZE/A&M SP 3854	18	G
71	64	ROCKIHNROLL	GREG KIHN/Beserkley B2 10069 (E/A)	28	H
<b>72</b>	90	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	/Columbia KC2 37542	2	O
<b>73</b>	140	ALLIED FORCES TRIUMPH	/RCA AFL1 3902	2	H
74	63	CHILDREN OF TOMORROW	FRANKIE SMITH/WMOT FW 37391	10	H
75	75	FAIR WARNING	VAN HALEN/Warner Bros. HS 3540	18	H
76	82	CAN WE FALL IN LOVE AGAIN	PHYLLIS HYMAN/Arista AL 9544	11	H
77	69	HOY-HOY!	LITTLE FEAT/Warner Bros. 2 BSK 3538	6	O
<b>78</b>	85	NORTH COAST	MICHAEL STANLEY BAND/EMI-America SW 17056	9	H
79	59	LOVERBOY	/Columbia JC 36762	36	O
80	70	MODERN TIMES	JEFFERSON STARSHIP/Grunt BZL1 3848 (RCA)	24	H
81	80	THE JAZZ SINGER (ORIGINAL SOUNDTRACK)	NEIL DIAMOND/Capitol SWAV 12120	42	I
82	74	TOO SOS BAND	/Tabu FZ 37449 (CBS)	6	O
83	77	THE MAN WITH THE HORN	MILES DAVIS/Columbia FC 36790	11	H
<b>84</b>	93	TOUCH	GLADYS KNIGHT & THE PIPS/Columbia FC 37086	4	O
85	72	BROTHERS OF THE ROAD	ALLMAN BROTHERS BAND/Arista AL 9564	6	H
<b>86</b>	135	THE SPIRIT'S IN IT	PATTI LABELLE/Phila. Intl. FZ 37380 (CBS)	2	O
<b>87</b>	94	MY MELODY	DENIECE WILLIAMS/ARC/Columbia FC 37048	24	O
<b>88</b>	99	TIME	/Warner Bros. BSK 3598	6	H
<b>89</b>	98	SLINGSHOT	MICHAEL HENDERSON/Buddah BDS 6002 (Arista)	3	H
90	96	BLACK TIE	MANHATTANS/Columbia FC 37156	8	O
<b>91</b>	114	ARTHUR — THE ALBUM (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/Warner Bros. BSK 3582	4	H
<b>92</b>	—	THE MANY FACETS OF ROGER ROGER	/Warner Bros. BSK 3594	1	H
<b>93</b>	104	THERE'S NO GETTING OVER ME	RONNIE MILSAP/RCA AHL1 4060	5	H
<b>94</b>	103	COMPUTER WORLD	KRAFTWERK/Warner Bros. HS 3549	17	H
<b>95</b>	102	WINNERS	BROTHERS JOHNSON/A&M SP 3724	11	H
<b>96</b>	105	EBONEE WEBB	/Capitol ST 12148	5	G
<b>97</b>	142	THE LADY AND HER MUSIC-LIVE ON BROADWAY	LENA HORNE/Qwest/WB 2QW 3597	2	X
98	106	IN THE NIGHT	CHERYL LYNN/Columbia FC 37034	12	O
99	101	TEMPTATIONS	/Gordy G8 1006M1 (Motown)	4	H
<b>100</b>	110	I BELIEVE IN LOVE	ROCKIE ROBBINS/A&M SP 4869	5	H



# Albums 101-200

SEPTEMBER 26, 1981

Sept. 26	Sept. 19		WKS. ON CHART			
101	109	THE DUDE QUINCY JONES / A&M SP 3721	26	H		
102	108	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK) / Liberty LOO 1109	12	H		
103	76	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT / Arista AL 9518	44	H		
104	79	VOICES DARYL HALL & JOHN OATES / RCA AQL1 3646	47	H		
105	78	REFLECTOR PABLO CRUISE / A&M SP 3726	9	H		
106	88	JOE JACKSON'S JUMPIN' JIVE JOE JACKSON / A&M SP 4871	9	G		
107	86	STARS ON LONG PLAY STARS ON / Radio RR 16044 (Atl)	20	H		
108	118	FRIENDS OF MR. CAIRO JON & VANGELIS / Polydor PD 1 6326 (PolyGram)	7	H		
109	89	ICE HOUSE / Chrysalis CHR 1350	10	H		
110	107	SWEET AND WONDERFUL JEAN CARN / TSOP FZ 36775 (CBS)	8	O		
111	115	GREATEST HITS DOORS / Elektra 5E 5151	43	H		
112	122	HANG ON FOR YOUR LIFE SHOOTING STAR / Virgin NFE 37407 (Epic)	6	O		
113	95	WALL TO WALL RENE AND ANGELA / Capitol ST 12161	9	H		
114	83	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO / Arista AL 9543	24	H		
115	100	WILD-EYED SOUTHERN BOYS 38 SPECIAL / A&M SP 4835	33	G		
116	92	SHEENA EASTON / EMI-America ST 17049	30	H		
117	117	KNIGHTS OF THE SOUND TABLE CAMEO / Chocolate City CCLP 2019 (PolyGram)	17	H		
118	87	GUILTY BARBRA STREISAND / Columbia FC 36750	49	O		
119	81	MAGIC MAN HERB ALPERT / A&M SP 3728	7	H		
120	113	THE COMPLETION BACKWARD PRINCIPLE TUBES / Capitol SOO 12151	17	H		
121	125	SCISSORS CUT ART GARFUNKEL / Columbia FC 37392	3	O		
122	131	AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS / ECM 1 1190 (WB)	15	I		
123	84	DANCERSIZE CAROL HENSEL / Mirus / Vintage VNJ 7701	32	H		
124	119	LOST IN LOVE AIR SUPPLY / Arista AL 4268	22	H		
125	—	THE SECOND ADVENTURE DYNASTY / Solar S 20 (E/A)	1	H		
126	116	THE PRESSURE IS ON HANK WILLIAMS, JR. / Elektra 5E 535	5	H		
127	130	CLEAN SWEEP BOBBY BROOM / Arista / GRP 5504	5	H		
128	138	HAPPY LOVE NATALIE COLE / Capitol ST 12165	3	H		
129	148	LOVE BYRD DONALD BYRD & 125TH STREET, NYC / Elektra 5E 531	2	H		
130	120	PARTY MIX B-52'S / Warner Bros. Mini 3596	8	X		
131	141	QUINELLA ATLANTA RHYTHM SECTION / Columbia FC 37550	2	O		
132	133	BALIN MARTY BALIN / EMI-America SO 17054	18	H		
133	124	FAME (ORIGINAL SOUNDTRACK) / RSO RX 1 3080	70	H		
134	144	IN THE HEAT OF THE NIGHT PAT BENATAR / Chrysalis CHR 1236	7	G		
135	121	SIMPLICITY TIM CURRY / A&M SP 4830	7	H		
136	126	CAPTURED JOURNEY / Columbia KC2 37616	7	O		
137	147	FIRE DOWN UNDER RIOT / Elektra 5E 546	5	H		
138	139	STIMULATION BILLY THORPE / Pasha ARZ 34799 (CBS)	3	O		
139	149	MY ROAD OUR ROAD LEE OSKAR / Elektra 5E 526	8	H		
140	150	JEALOUSY DIRT BAND / Liberty LW 1106	3	H		
141	—	KING COOL DONNIE IRIS / MCA 5237	1	H		
142	112	RAIDERS OF THE LOST ARK (ORIGINAL SOUNDTRACK) / Columbia JS 37373	14	O		
143	111	MARAUDER BLACKFOOT / Atco SD 32 107	11	H		
144	—	NIGHT FADES AWAY NILS LOFGREN / Backstreet BSR 5251 (MCA)	1	H		
145	—	AS FAR AS SIAM RED RIDER / Capitol SO 12145	1	H		
146	146	SAYIN' SOMETHING PEACHES & HERB / Polydor / MVP PD 1 6322 (PolyGram)	3	H		
147	129	URGH! VARIOUS ARTISTS / A&M SP 6019	5	O		
148	—	I LIKE YOUR STYLE JERMAINE JACKSON / Motown M8 952M1	1	H		
149	155	ZENYATTA MONDATTA THE POLICE / A&M 4831	47	H		
150	—	TENDER TOGETHER STANLEY TURRENTINE / Elektra 5E 534	1	H		
151	134	YEARS AGO STATLER BROTHERS / Mercury SRM 1 6002 (PolyGram)	11	H		
152	161	WANTED DREAD & ALIVE PETER TOSH / Rolling Stones / EMI-America SO 17055	12	H		
153	153	THE VISITOR MICK FLEETWOOD / RCA AFL1 4080	11	H		
154	159	THE NATURE OF THE BEAST APRIL WINE / Capitol SOO 12125	35	H		
155	156	ANNE MURRAY'S GREATEST HITS / Capitol SOO 12110	50	H		
156	123	THE RIGHT PLACE GARY WRIGHT / Warner Bros. BSK 3511	13	H		
157	—	NEW AFFAIR EMOTIONS / ARC / Columbia FC 37456	1	O		
158	158	SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER / Boardwalk BN 1 33237	18	H		
159	128	STEPHANIE STEPHANIE MILLS / 20th Century-Fox T 700 (RCA)	20	H		
160	—	DREAMTIME TOM VERLAINE / Warner Bros. BSK 3539	1	H		
161	164	AND THEN HE KISSED ME RACHEL SWEET / Columbia ARC 37077	6	O		
162	162	WINELIGHT GROVER WASHINGTON, JR. / Elektra 6E 305	36	H		
163	163	THE CLARKE / DUKE PROJECT STANLEY CLARKE / GEORGE DUKE / Epic FE 36918	22	O		
164	137	SECRET COMBINATION RANDY CRAWFORD / Warner Bros. BSK 3541	18	H		
165	152	APPLE JUICE TOM SCOTT / Columbia FC 37419	12	O		
166	—	1234 RONNIE WOOD / Columbia FC 37473	1	O		
167	167	AMERICAN EXCESS POINT BLANK / MCA 5189	14	H		
168	168	ARC OF A DIVER STEVE WINWOOD / Island ILPS 9576 (WB)	37	H		
169	178	NOVO COMBO / Polydor PD 1 6331 (PolyGram)	4	H		
170	136	DOUBLE FANTASY JOHN LENNON / YOKO ONO / Geffen GHS 2001 (WB)	41	H		
171	127	PLEASANT DREAMS RAMONES / Sire SRK 3571 (WB)	8	H		
172	175	THREE FOR LOVE SHALAMAR / Solar BZL1 3577 (RCA)	38	H		
173	174	NEW TOY LENE LOVICH / Stiff / Epic SE 37452	8	O		
174	154	ENDLESS SUMMER BEACH BOYS / Capitol SVBB 11308	4	X		
175	177	NIGHTCLUBBING GRACE JONES / Island ILPS 9624 (WB)	21	H		
176	185	THE FOX ELTON JOHN / Geffen GHS 2002 (WB)	16	H		
177	169	BALANCE / Portrait NFR 37337 (CBS)	9	O		
178	145	VERY SPECIAL DEBRA LAWS / Elektra 6E 300	29	H		
179	160	RIT LEE RITENOUR / Elektra 6E 331	23	H		
180	182	WANNA BE A STAR CHILLIWACK / Millennium BXL1 7759 (RCA)	4	H		
181	—	LIVE! BARBARA MANDRELL / MCA 5243	1	H		
182	132	RADIANT ATLANTIC STARR / A&M SP 4833	30	G		
183	170	HUSH JOHN KLEMMER / Elektra 5E 527	17	H		
184	165	CAMERON'S IN LOVE RAFAEL CAMERON / Salsoul SA 8542 (RCA)	13	H		
185	143	ESPECIALLY FOR YOU DON WILLIAMS / MCA 5210	10	H		
186	190	GIRLS TO CHAT & BOYS TO BOUNCE FOGHAT / Bearsville BRK 3578 (WB)	10	H		
187	181	SUPER TROUPER ABBA / Atlantic SD 16023	40	H		
188	183	O.M.D. ORCHESTRAL MANOEUVRES IN THE DARK / Virgin / Epic FE 37411	5	O		
189	151	KILLERS IRON MAIDEN / Harvest ST 12141 (Capitol)	18	H		
190	166	VOYEUR DAVID SANBORN / Warner Bros. BSK 3546	26	H		
191	189	PIED PIPER DAVE VALENTIN / Arista / GRP 5505	9	H		
192	192	BLUE TATTOO PASSPORT / Atlantic SD 19304	7	H		
193	179	THE GREAT MUPPET CAPER (ORIGINAL SOUNDTRACK) / Atlantic SD 16047	12	H		
194	172	FRANKE & THE KNOCKOUTS / Millennium BXL1 7755 (RCA)	28	H		
195	—	PARTY IGGY POP / Arista AL 9572	1	H		
196	157	ELECTRIC SPANKING OF WAR BABIES FUNKADELIC / Warner Bros. BSK 3482	5	H		
197	197	YELLOW JACKETS / Warner Bros. BSK 3573	2	H		
198	196	GALAXIAN JEFF LORBER FUSION / Arista AL 9545	21	H		
199	198	I AM WHAT I AM GEORGE JONES / Epic 37178	11	O		
200	—	CHAMELEON / Platinum PLAT 744	1	G		



# Record World International

## Ensign Records Pacts With RCA



RCA Records has signed a production deal with Ensign Records, a new independent record company based in England and headed by Nigel Grainge, a former Phonogram A&R man. The deal calls for RCA to manufacture and distribute Ensign records in the U.S., U.K., and Canada. The first albums slated for release are scheduled to ship in October. Pictured after signing the agreement are, from left: Tony Calder, business consultant for Ensign Records; Jack Craigo, division vice president, RCA Records — U.S.A. and Canada; Ekke Schnabel, division vice president, business affairs and international administration, RCA Records; and Grainge.

## Canada

By LARRY LeBLANC

■ TORONTO—The local chapter of the Variety Club is planning a mammoth "Dance-A-Thon" and has recruited all the DJs available who have worked at CHUM-AM since it became a pop station in the mid-1950s . . . Diane Tell, the Quebec chanteuse, has re-signed with PolyGram Canada . . . Cliff Edwards, formerly of the Bells ("Stay Awhile"), is now being managed by Robbie Lane . . . Sylvia Tyson has been signed by local CBLT-TV to host a country program, titled "Country in My Soul." The program, one of the first to go back into production following the three-month CBC strike, taped its first shows Sept. 18-20. Initial guests were the Good Brothers, Cliff Edwards, Myrna Lorrie, and Coleen Peterson. Producer is Sandra Faire . . . Riders in the Sky appeared at Ontario Place last week complete with a mini-spate of local press including segments on the national "Canada AM" program on CTV and the rock-oriented "The New Music" show on CITY-TV . . . Max Webster has released its final album, "Diamonds Diamonds," a live set for Anthem Records. The group's songwriting duo Kim Mitchell and Pye Dubois is meeting with a number of labels to discuss future recording plans . . . The new Klaatu LP (its fifth) is titled "Magenta Lane" and was produced by the band at its Buttonville studio . . . Capitol-EMI has signed Bowers-Ducharme (actually Jamie Bowers and Annette Ducharme) and has released an EP, "Schitzzy Robot." The group was produced at Mushroom's Studios by Prism's Lindsay Mitchell . . . Capitol reminds us that Anne Murray will release a Christmas LP, "Christmas Wishes." It's still a little early, folks . . . The annual P.R.O. Canada Awards dinner will be held Oct. 7 in Toronto. Host will be Allan Thicke . . . Bob Ezrin is set to produce the next Heart LP . . . Boot Records claims to have sold more than 2000 copies each of a six-LP set of Inuit (Eskimo) chants, including a translated cover of Ian Tyson's "Four Strong Winds" . . . MCA is reservicing Steppenwolf's "Born To Be Wild" backed with "Magic Carpet Ride."

## RIAA To Present Seminar on U.K. Taxes

■ NEW YORK—The Recording Industry Association of America (RIAA) will present a symposium on "Current Developments In U.K. Taxation of U.S. and Resident Entertainers and Entertainment Companies," on Nov. 4 at the Plaza Hotel in New York.

Under the auspices of the RIAA Tax Committee, the program will review current tax developments in the U.K. which concern the American lawyers and entertainers.

To register, send \$75 to the RIAA,

888 Seventh Ave., New York, 10106, or phone (212) 765-4330.

## Montaño Named To EMI Latin Post

■ LOS ANGELES—Ken East, president and chief operating officer, Europe and international, EMI Music, has announced the appointment of Raul Montaño as director of marketing for Latin America.

## Japan

By CARMEN ITOH

■ TOKYO—Akiko Kanazawa, a Japanese classical folk singer, will attempt the novel act of fusing minyo (Japanese folk music) with R&B at Koseinenkin Hall, Tokyo on Sept. 28. "That's New Traditional Music Of Japan" is the name of the concert, which will be recorded and videotaped by Victor. This will allow Victor to make inroads into the international video disc market.

Kanazawa commented enthusiastically, "I would like to create something new. I think American R&B and traditional Japanese folk music have a very similar basis. I'd like to experiment with this and fuse the two together and put it on stage." Her aim, it seems, is keeping traditional Japanese folk music alive while simultaneously incorporating something new.

The show will consist of two parts. In the first part she will sing pure, simple folk music accompanied by Japanese drums (taiko) and shakuhachi. In the second part, arranged by Norio Maeda, she will demonstrate her new concoction of minyo music with Takeshi Inomata and Sound Limited as her backup musicians.

Miles Davis is scheduled to have concerts here in October in Tokyo, Osaka, Nagoya and Fukuoka. The three Tokyo concerts, October 2-4, will be held at the open-air square near Shinjuku west. These concerts will be part of the second annual Tony Concerts, to promote friendly relations between Tokyo and New York.

Korean singer Mon Juran has made her debut in Japan with the single "Sanbashi," released on Aug. 21 by King Records. She intends to stay and work here for the next three years. Since her debut in Korea in 1965, she has received more than 70 awards. For Korean singers to release a record here is not unusual. However, this is the first time a popular singer like Mon Juran, a leading singer in Korea, has tackled the Japanese market so seriously.

Singers from 21 countries, including Communist-bloc nations, will be represented at the 12th World Popular Song Festival in Tokyo. The fete is scheduled to run from Oct. 30 through Nov. 1. The entries for this year reached record numbers, with a total of 1963 contestants from 56 different countries. Several famous arrangers and producers can be seen in the final lineup of outstanding entries, including Freddie Perren, Mike Chapman (U.S.A.), Dieter Dierks (W. Germany) and Martin Duiser (Holland).

The just-chosen finalists who have passed the grueling five-stage screening process are: Udo Jurgens (Austria), Bebeto (Brazil), Lisa Dal Bello (Canada), Osvaldo Rodriguez (Cuba), Lenka Filipova (Czechoslovakia), Uwe Jensen (East Germany), Marie Myriam (France), Anita Meyer (Holland), Gianni Togni, Roberta Boltolini (Italy), Lola Farahday (Lebanon), Maria Del Sol (Mexico), Sharon O'Neill (New Zealand), Linda De Suza (Portugal), Nadda Viyakarn (Thailand), Bucks Fizz, Charlie Dore (United Kingdom), Jim Photoglo, Peaches and Herb, Holly Penfield (U.S.A.), Maria Conchita Alonso (Venezuela), Revolver (W. Germany), Linda George (Australia), Indonesia (representative yet to be decided) and, from Japan, finalists to be chosen at the semi-annual All-Japan Popular Song Contests.

## Welcoming Toast



A welcoming toast was given by Alfa Records president Bob Fead (standing) by Jiro Yanase (sitting to Fead's immediate left), chairman of Yanase & Co., Ltd., parent company of Alfa Records during a recent visit by Yanase & Co. executives to Los Angeles.



## George Thorogood

(Continued from page 6)

take place on Sundays created additional problems, said Kappus, since venues in many cities are traditionally closed on that day. In Atlanta, for example, no liquor can be served on Sundays; but because the tour must pass through Georgia on that day (November 29), that city's Agora received special permission to open but not serve alcohol. Meanwhile, in order to include the District of Columbia as well — in effect, a 51st state — Thorogood and band will perform in Catonsville, Maryland and Washington, D.C. on the same day (November 25).

Thorogood recently waived his long-standing policy of not appearing in any venue with more than 2000 seats for his dates with the Rolling Stones. For the 50/50 tour, Kappus sought simply "the best facility for the group in a given city," places that Thorogood can sell out and that afford the audience a good view of the show. The largest venue will be the 3500-seat Capitol Theater in Passaic, New Jersey (November 23), while the smallest will be Fayetteville, Arkansas' 200-seat Library (December 5).

The Rosebud Agency's other clients include Muddy Waters, NRBBQ, John Hammond, John Lee Hooker and Captain Beefheart. "It's a pretty down-to-earth group of people, and a hard-touring group with the exception of Captain Beefheart," said Kappus. "And there's a lot of mutual appreciation among the acts — their music has a rougher edge and is blues-influenced, a favorite area of mine — so it works out well. We think the agency has a certain personality."

## Sixteenth MIDEM

(Continued from page 3)

year, discussion groups will be held on a variety of topics.

All exhibitors' stands at next January's MIDEM will have video equipment and TV screens for the first time. The Palais des Festivals, a large meeting hall at MIDEM, will also be equipped with video projection systems.

The Palais will also be installed with videotex terminals with information of available catalogues. A legal center will be open to participants.

This year's MIDEM has been shortened from seven days to five days, and the price of booths to exhibitors will be the same as last year's prices. Fifty-three percent of the booths have been rented thus far. According to U.S. representatives John Nathan, registration is "very good at this early date."

## Vanguard Taps Smith

■ NEW YORK—Vanguard Records has announced the appointment of Ray Smith as dance music promotion manager. He will coordinate the label's club and radio promotions nationwide.

## NRBA Meet

(Continued from page 16)

tential of the infant satellite radio field. Citing the lowered expenses offered by satellite-fed formats, coupled with the advertising competition radio will get from new and expanding cable operations, Burkhart stated that the bottom line would be a major force in pointing radio stations toward programming sources in the sky, predicting that this "revolution" would see 50 percent of all radio being transmitted to multiple locations via satellite in the not-too-distant future.

Ken Harris, director of affiliate relations for the RKO Radio Network, an early mover in the satellite field with information, talk and overnight music programming, mirrored the visionary nature of Burkhart's comments, proclaiming "You ain't seen nothing yet." Harris, who emphasized that a good satellite service should allow the local station flexibility to program to its own market while utilizing satellite resources, advised broadcasters to "get into the action as quick as you can."

A more cautious approach was advised by Rick Sklar, vice president of programming for ABC Radio Enterprises, who promised that ABC's yet-to-be detailed music format, Superadio, would "sound different than anything you've ever heard." Sklar described the relationship between Superadio and its affiliates as a "franchise . . . much closer to a MacDonald's type of operations" than the model of a dominant super station beaming to multiple locations. Similarly, Dwight Case, president of Sunbelt Broadcasting's Transtar Radio Network, stated that his 24-hour music service, aimed at the 25-34 age group, would allow "you to do what you want to do . . . We've been called 168-hour-a-week syndicators . . . That's not true."

The one inflexible requirement of all the satellite programming executives present was running the agreed load of commercial minutes which will be sold to national advertisers.

Broadcasters at the NRBA Convention had every reason to believe that the U.S. government, particularly the Reagan administration, has their interests at heart. FCC Chairman Mark Fowler addressed the equal time requirements and Fairness Doctrine for editorial broadcasting at a Tuesday luncheon. "My position on these laws is simple and clear," said Fowler. "We must get rid of them." In what must be one of the quickest deliveries on a bureaucratic promise in American history, the FCC repealed both rules last Thursday (17), before most convention attendees had recovered from their post-convention hangovers.

In addition to encapsulating many of the comments he made at the NAB conference in Chicago, Fowler promised to bring the "AM stereo proceeding to a conclusion in the first quarter of next year. I'm shocked that the proceeding has gone on for more than four and one-half years." Both of Fowler's new proclamations were greeted with rounds of applause.

# England's Top 25

## Albums

- 1 DEAD RINGER MEAT LOAF / Epic
- 2 TATTOO YOU ROLLING STONES / Rolling Stones
- 3 DANCE GARY NUMAN / Beggars Banquet
- 4 TIME ELO / Jet
- 5 WALK UNDER LADDERS JOAN ARMATRADING / A&M
- 6 PRESENT ARMS UB40 / Dep Int
- 7 DURAN DURAN DURAN DURAN / EMI
- 8 SONS AND FASCINATION SIMPLE MINDS / Virgin
- 9 LOVE SONGS CLIFF RICHARD / EMI
- 10 SECRET COMBINATION RANDY CRAWFORD / Warner Bros.
- 11 BAT OUT OF HELL MEAT LOAF / Epic
- 12 HI INFIDELITY REO SPEEDWAGON / CBS
- 13 SHOT OF LOVE BOB DYLAN / CBS
- 14 PRETENDERS II PRETENDERS / Real
- 15 ROCK CLASSICS LSO / K-Tel
- 16 HOTTER THAN JULY STEVIE WONDER / Motown
- 17 ALBUM OF THE ROYAL WEDDING Official BBC / BBC
- 18 BAD FOR GOOD JIM STEINMAN / Epic
- 19 COVER PLUS HAZEL O'CONNOR / Albion
- 20 RAGE OF EDEN ULTRAVOX / Chrysalis
- 21 TRAVELOGUE HUMAN LEAGUE / Virgin
- 22 SIGNING OFF UB40 / Graduate
- 23 KIM WILDE KIM WILDE / RAK
- 24 T REX IN CONCERT MARC BOLAN / Marc
- 25 BUCKS FIZZ BUCKS FIZZ / RCA

## Singles

- 1 TAINTED LOVE SOFT CELL / Some Bizarre
- 2 PRINCE CHARMING ADAM & THE ANTS / CBS
- 3 JAPANESE BOY ANEKA / Hansa
- 4 LOVE ACTION (I BELIEVE IN LOVE) HUMAN LEAGUE / Virgin
- 5 WIRED FOR SOUND CLIFF RICHARD / EMI
- 6 HOLD ON TIGHT ELO / Jet
- 7 SOUVENIR OMD / Dindisc
- 8 START ME UP ROLLING STONES / Rolling Stones
- 9 ONE IN TEN UB40 / Dep Int
- 10 HANDS UP (GIVE ME YOUR HEART) OTTAWAN / Carrere
- 11 ABACAB GENESIS / Charisma
- 12 SHE'S GOT CLAWS GARY NUMAN / Beggars Banquet
- 13 EVERYBODY SALSA MODERN ROMANCE / WEA
- 14 SLOW HAND POINTER SISTERS / Planet
- 15 HOOKED ON CLASSICS ROYAL PHILHARMONIC / RCA
- 16 YOU'LL NEVER KNOW HI-GLOSS / Epic
- 17 THE THIN WALL ULTRAVOX / Chrysalis
- 18 GIRLS ON FILM DURAN DURAN / EMI
- 19 PASSIONATE FRIEND TEARDROP EXPLODES / Mercury
- 20 THE CARIBBEAN DISCO SHOW LOBO / Polydor
- 21 CHEMISTRY NOLANS / Epic
- 22 PRETEND ALVIN STARDUST / Stiff
- 23 ONE OF THOSE NIGHTS BUCKS FIZZ / RCA
- 24 RAINY NIGHT IN GEORGIA RANDY CRAWFORD / WB
- 25 GREEN DOOR SHAKIN STEVENS / Epic



# Record World Gospel

## ASCAP Hosts Clawson



Cynthia Clawson was the guest of honor at a recent listening party given by ASCAP Nashville to premier her latest Triangle Records release, "Finest Hour." Pictured at the party are, from left: Pam Lee, assistant editor, Record World; Elwyn Raymer, executive VP and GM, Triangle Records; Connie Bradley, southern regional executive director, ASCAP; Ragan Courtney, Triangle artist; Clawson; Bob MacKenzie, president, the Benson Company; and Linda Miller, Clawson's manager.

## Contemporary & Inspirational Gospel

SEPTEMBER 26, 1981

Sept. 26

Sept. 12

- |    |    |   |
|----|----|---|
| 1  | 2  | <b>PRIORITY</b><br>IMPERIALS/DaySpring DST 4017<br>(Word)                             |
| 2  | 1  | <b>IN CONCERT</b><br>AMY GRANT/Myrrh MSB 6668<br>(Word)                               |
| 3  | 4  | <b>AMAZING GRACE</b><br>B.J. THOMAS/Myrrh MSB 6675<br>(Word)                          |
| 4  | 5  | <b>HEARTS OF FIRE</b><br>SWEET COMFORT BAND/Light LS<br>5794 (Word)                   |
| 5  | 6  | <b>REJOICE</b><br>2nd CHAPTER OF ACTS/Sparrow<br>SPR 1050                             |
| 6  | 3  | <b>BEST OF B.J. THOMAS</b><br>Myrrh MSB 6653 (Word)                                   |
| 7  | 9  | <b>FORGIVEN</b><br>DON FRANCISCO/NewPax NP<br>33042 (Benson)                          |
| 8  | 8  | <b>ONE MORE SONG FOR YOU</b><br>IMPERIALS/DaySpring DST 4015<br>(Word)                |
| 9  | 23 | <b>NOBODY KNOWS ME LIKE YOU</b><br>BENNY HESTER/Myrrh MSB 6655<br>(Word)              |
| 10 | 16 | <b>DON'T GIVE IN</b><br>LEON PATILLO/Myrrh MSB 6662<br>(Word)                         |
| 11 | 11 | <b>IN HIS TIME, PRAISE IV</b><br>MARANATHA SINGERS/Maranatha<br>MM0064 (Word)         |
| 12 | 14 | <b>HEED THE CALL</b><br>IMPERIALS/DaySpring DST 4011<br>(Word)                        |
| 13 | 13 | <b>NEVER ALONE</b><br>AMY GRANT/Myrrh MSB 6645<br>(Word)                              |
| 14 | 15 | <b>SOLDIERS OF THE LIGHT</b><br>ANDRUS/BLACKWOOD & CO. /<br>Greentree R 3738 (Benson) |
| 15 | 19 | <b>LIGHTS IN THE WORLD</b><br>JOE ENGLISH/Refuge R3764<br>(Benson)                    |
| 16 | 25 | <b>FOR THE BRIDE</b><br>JOHN MICHAEL TALBOT/Birdwing<br>BWR 2021 (Sparrow)            |
| 17 | 24 | <b>BULLFROGS AND BUTTERFLIES</b><br>CANDLE/Birdwing BWR 2010<br>(Sparrow)             |
| 18 | 18 | <b>EVIE FAVORITES, VOL. I</b><br>EVIE TORNQUIST-KARLSSON/<br>Word WSB 8845            |
| 19 | 7  | <b>ENCORES</b><br>2nd CHAPTER OF ACTS/Myrrh MSB<br>6673 (Word)                        |

- |    |    |   |
|----|----|---|
| 20 | 10 | <b>IT'S TIME TO PRAISE THE LORD,</b><br>PRAISE V<br>MARANATHA SINGERS/Maranatha<br>MM0076A (Word) |
| 21 | 22 | <b>MUSIC MACHINE</b><br>CANDLE/Birdwing BWR 2004<br>(Sparrow)                                     |
| 22 | —  | <b>FOREVER</b><br>TIM SHEPPARD/Greentree R3572<br>(Benson)  |
| 23 | —  | <b>NEW GAITHER VOCAL BAND</b><br>DaySpring DST 4024 (Word)  |
| 24 | 26 | <b>ALARMA!</b><br>DANIEL AMOS/NewPax NP 33095<br>(Benson)   |
| 25 | 20 | <b>ARE YOU READY?</b><br>DAVID MEECE/Myrrh MSB 6652<br>(Word)                                     |
| 26 | 12 | <b>MY FATHER'S EYES</b><br>AMY GRANT/Myrrh MSB 6625<br>(Word)                                     |
| 27 | 21 | <b>GOT TO TELL SOMEBODY</b><br>DON FRANCISCO/NewPax<br>NP 33071 (Benson)                          |
| 28 | 34 | <b>WITH MY SONG</b><br>DEBBY BOONE/Lamb & Lion LL<br>1046 (Benson)                                |
| 29 | 33 | <b>STEVE AND ANNIE CHAPMAN</b><br>StarSong SSR 0029 (Benson)                                      |
| 30 | 30 | <b>A PORTRAIT OF US ALL</b><br>FARRELL & FARRELL/NewPax NP<br>33076 (Benson)                      |
| 31 | 17 | <b>HORRENDOUS DISC</b><br>DANIEL AMOS/Solid Rock SRA<br>2011 (Word)                               |
| 32 | 29 | <b>SOMETHING NEW UNDER THE<br/>SUN</b><br>LARRY NORMAN/Solid Rock SRA<br>2007 (Word)              |
| 33 | 40 | <b>COMING HOME</b><br>MIKE WARNE/Myrrh MSB 6670<br>(Word)   |
| 34 | 28 | <b>NO COMPROMISE</b><br>KEITH GREEN/Sparrow SPR 1024<br>(Word)                                    |
| 35 | 32 | <b>DALLAS HOLM AND PRAISE LIVE</b><br>Greentree 83441 (Benson)                                    |
| 36 | 27 | <b>AMY GRANT</b><br>Myrrh MSB 6586 (Word)   |
| 37 | 37 | <b>THE PAINTER</b><br>JOHN MICHAEL TALBOT & TERRY<br>TALBOT/Sparrow SPR 1037                      |
| 38 | 36 | <b>SILVERWIND</b><br>Sparrow SPR 1041   |
| 39 | 31 | <b>SINCERELY YOURS</b><br>GARY CHAPMAN/Lamb & Lion<br>LL 1053 (Benson)                            |
| 40 | 35 | <b>PH'UP SIDE</b><br>PHIL KAEGGY/Sparrow SPR 1036   |

## Gospel Time

By PAM LEE

■ **Reba Rambo** and **Dony McGuire** performed "Who in the World Needs Your Love," a song written by Dony especially for the Jerry Lewis Muscular Dystrophy Telethon, on this year's telethon. Also appearing performing their popular song, "Celebrate," were the **Archers**.

Filming for Word, Inc.'s "More Than Music" has been underway since August 2. The 13-week series of one-hour shows is to feature special guests **Al Green**, **Amy Grant**, **Dion**, **Benny Hester**, **David Neece**, the **Imperials**, **Benny Correll**, and **Brush Arbor**, along with regular co-hosts **Russ Taff** and **Dave Royer** . . . "Cotton Patch Gospel," a Christian musical written by **Tom Key** and **Russell Treyz**, is set to premier Oct. 9 at Lambs Theatre in New York, and will officially open there Nov. 3. Taken from a book written by **Dr. Clarence Jordan**, the show incorporates 16 songs written by the late **Harry Chapin** especially for the musical. **Tom Chapin**, Harry's brother, is to be musical director for the show.

The **Joe English Band** has finished recording basic tracks for their second Refuge album at Sound Emporium in Nashville . . . **Gentry McCreary**, director of A&R for Luminar Records and director of radio promotion for Light Records, was named producer of the year by the Gospel Announcers Guild at the 14th annual session of the Gospel Music Workshop of America in Los Angeles . . .

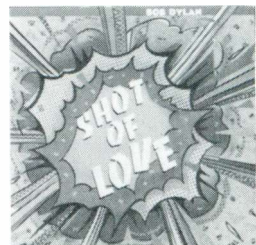
(Continued on page 35)

## Gospel Album Picks

### SHOT OF LOVE

**BOB DYLAN** — Columbia TC 37496

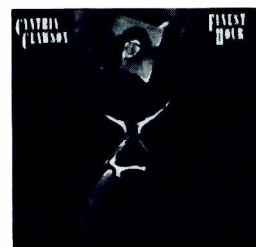
Though not as obviously religious as his previous two releases, a thread of sanctity links these tracks. Determined, forceful lyrics could make this Dylan's strongest offering in recent years. "Every Grain of Sand" shines.



### FINEST HOUR

**CYNTHIA CLAWSON** — Triangle TR 148 (Benson)

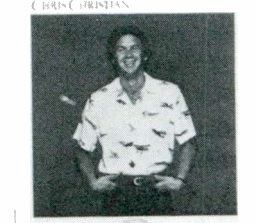
Cynthia gives special treatment to a diverse selection of material here. As always, her exceptional vocals prove flawless. "Someday This Old Road," "You Still Believe in Me," and "I'll Be Home" are prime.



### JUST SIT BACK

**CHRIS CHRISTIAN** — Home Sweet Home R2102 (Benson)

With assistance from some of the industry's most talented writers and performers, Christian has put together a refreshing contemporary package. Guest appearances by Larry Gatlin ("Light at the End of the Darkness"), Andrae Crouch ("Nobody"), and Jamie Owens-Collins ("Look How Far You've Come") give an idea of the diversity found here. "Just Sit Back" is a sure shot for crossover potential.



### SNOOZE YA LOOZE

**ISAAC AIR FREIGHT** — Maranatha MM0081A (Word)

Isaac Air Freight's special brand of humor laces a hard hitting message into hilarious sarcasm. In between laughs, listeners will have to stop and think.





SEPTEMBER 26, 1981

# Soul & Spiritual Gospel

Sept. 26	Sept. 12	
1	1	<b>THE LORD WILL MAKE A WAY</b> AL GREEN/Myrrh MSB 6661 (Word)
2	2	<b>THE HAWKINS FAMILY</b> WALTER HAWKINS/Light LS 5770 (Word)
3	4	<b>CLOUDBURST</b> MIGHTY CLOUDS OF JOY/Myrrh MSB 6663 (Word)
4	5	<b>TRUE VICTORY</b> REV. KEITH PRINGLE/Savoy 7053 (Arista)
5	3	<b>IS MY LIVING IN VAIN</b> CLARK SISTERS/New Birth NEW 7056G
6	6	<b>BE ENCOURAGED</b> FLORIDA MASS CHOIR/Savoy SGL 7064 (Arista)
7	9	<b>RISE AGAIN</b> GOSPEL KEYNOTES/Nashboro 7227
8	7	<b>JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS</b> Savoy SGL 7059 (Arista)
9	24	<b>WHERE IS YOUR FAITH</b> JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7066 (Arista)
10	15	<b>SAINTS HOLD ON</b> SENSATIONAL NIGHTINGALES — Malaco — MAL 4373
11	11	<b>MOTHER WHY?</b> WILLIE BANKS & MESSENGERS/Block Label BL 3000 (HSE)
12	12	<b>GOD'S WAY (IS THE BEST WAY)</b> JAMES CLEVELAND & THE VOICES OF WATTS/Savoy SL 14631 (Arista)
13	14	<b>MIRACLE</b> JACKSON SOUTHERNAIRES/Malaco 4370
14	10	<b>I'LL GO WITH JESUS</b> ANGELIC GOSPEL SINGERS/Nashboro 7236
15	16	<b>REJOICE</b> SHIRLEY CAESAR/Myrrh MSB 6646 (Word)
16	17	<b>MORE OF THE BEST</b> ANDRAE CROUCH/Light LS 5795 (Word)
17	13	<b>TRAMAINÉ</b> TRAMAINÉ HAWKINS/Light LS 5760 (Word)
18	18	<b>GOOD NEWS</b> TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7239
19	19	<b>BORN AGAIN</b> VIOLINAIRES/Jewel LPS 0162
20	20	<b>GOLDEN HITS</b> SLIM & THE SUPREME ANGELS/Nashboro 7324
21	21	<b>RIDE THIS TRAIN</b> CANTON SPIRITUALS/J&B 0030
22	8	<b>THE LORD IS MY LIGHT</b> NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)
23	—	<b>COME TOGETHER</b> PILGRIM JUBILEES/Savoy SL 14626 (Arista)
24	—	<b>YOU'VE BEEN MIGHTY GOOD TO ME</b> NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SL 7070 (Arista)
25	38	<b>LOOK WHAT THEY'VE DONE TO MY CHILD</b> DOROTHY NORWOOD/Savoy SL 14630 (Arista)
26	30	<b>I'M COMING LORD</b> CANTON SPIRITUALS/J&B 0028
27	25	<b>SAID I WASN'T GONNA TELL NOBODY</b> DONALD VAILS & VOICES OF DELIVERANCE/Savoy SGL 7052 (Arista)
28	31	<b>REMARKABLE</b> INEZ ANDREWS/Savoy 14591 (Arista)
29	37	<b>ONE DAY AT A TIME</b> REV. THOMAS L. WALKER/Eternal Gold EGL 655
30	26	<b>YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME</b> CHARLES FOLD & THE CHARLES FOLD SINGERS/Savoy SGL 7061 (Arista)
31	22	<b>GOD IS OUR CREATOR</b> ALBERTINA WALKER/Savoy SL 14583 (Arista)
32	23	<b>THE GATHERING</b> NEW YORK COMMUNITY CHOIR/Myrrh MSB 6657 (Word)
33	29	<b>EVERYTHING'S ALRIGHT</b> CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14580 (Arista)
34	34	<b>I'VE GOT SO MUCH TO BE THANKFUL FOR</b> SOUL STIRRERS/Savoy SL 14611 (Arista)
35	32	<b>4 &amp; 20 ELDERS</b> O.V. WRIGHT & THE LUCKETT BROTHERS/Creed 3104 (Nashboro)
36	33	<b>JESUS WILL NEVER SAY NO</b> FLORIDA MASS CHOIR/Savoy 7045 (Arista)
37	27	<b>I LOVE JESUS MORE TODAY</b> TRINITY ALL NATIONS COMBINED CHOIR/Savoy SL 14599 (Arista)
38	28	<b>I CAN'T LET GO</b> KRISTLE MURDEN/Light 5765 (Word)
39	39	<b>GOD WILL SEE YOU THROUGH</b> WILLIAMS BROTHERS/New Birth 7948
40	40	<b>LOVE ALIVE II</b> WALTER HAWKINS & LOVE CENTER CHOIR/Light LS 5735 (Word)

## Dance Clubs

(Continued from page 3)

(when) there's lots of music out there — disco, rap, new wave and salsa — that works in the context of disco and rock. I don't want to be labeled as either."

The mix of rock and disco fans is a crucial one for larger clubs which need to fill space on a continuing basis. The largest club in New York, Bond for example, has been plagued from its opening with an inability to attract a stable return crowd in either rock or disco format, except for its notorious series of oversold dates for British new wavers the Clash. It currently alternates rock and disco nights, a solution that has been successful so far for another large venue, New York's Roxy Roller Rink.

Roxy co-owner Steve Haenel, who has owned and operated close to 40 skating rinks in the past twelve years, observes that skating only reached the chic east coast crowd three years ago, after spreading from California through the midwest. Prior to its pick-up by the "glittery" fans, Haenel says, skating might have been compared to baseball as an established leisure time activity. To keep the rink full in fashion-conscious New York, a diverse program of separate sessions for younger skaters, Manhattan and out-of-city crowds and rock fans, is offered: "You can't skate (one group) to death seven nights a week." Roxy itself renovated its light and sound system for a grand reopening this month, to the tune of some \$400,000.

Although few of the cognoscenti may have been aware of it, Studio 54 had been booked for private parties as an unlicensed, liquor-less club for most of the period that it was officially closed. Mike Stone, who heads his own production company, saw a three-month temporary deal to use Studio 54 on weekends stretch into thirteen. Under a typical promoter's agreement, the owner contracts with the promoter to fill a club, using the promoter's selected mailing list to distribute invitations, with an agreed-upon percentage going to the promoter. In some cases, the promoter may invest in the club's sound and light furnishings. Stone has staged "underground" parties in Manhattan's Soho and Chelsea areas since 1973.

With the growth of his "crowd" and the inevitable unmanageability and repetitiousness of theme parties floating from place to place, Stone says, "Any place we look into now has to be a secure, large space, a club that has a name." When Studio 54 was relicensed by new owner Fleischman, Stone moved his parties to Bond. "It was the largest club in the city, but it was troubled. People were disinterested in it, and it had been destroyed after the Clash appeared. We decided to work with it and try to upgrade." In time, Stone believes, Bond may come to rival Studio 54's attraction because of its size and flexibility: "There are so many places to move around; they should be utilized." Where a club's following is also connected to a "private member-

ship" list such as Stone's, "it's important for them to see that we're moving forward," in terms of the space and talent booked, and intangibles such as "energy." As for Studio 54, "The electricity's still there; they recaptured that. I left there with the charge."

Jim Fouratt and Rudolf's company, Average Normal, will continue to direct Studio 54 parties on a full-time basis. They had previously staged their "Modern Classix" events at such Manhattan locations as Hurrah, Danceteria and Underground: these combined dancing to recorded music with live performances. Acts set for Studio 54 appearances include Lene Lovich, Bow Wow Wow, Kid Creole and the Coconuts and A Certain Ratio. Fouratt adds that the fusion of different music will be key to the club's identity. "When we came up from downtown, we knew we were reaching a cross-over audience. (We will offer) progressive dance music, the best of everything, as long as it makes people feel great. It's not one kind of music any more."

In areas away from New York's well-established club network, the outlook is spottier, as a substantial number of the discos that sprang up in the late '70s boom converted just as quickly to country bars in the wake of "Urban Cowboy" 's success. Discounting such bandwagon jumpers, Peter Gatién, owner of Atlanta's Limelight, says that the discotheque market is, if anything, more competitive than before. When he opened the Limelight two years ago, he equipped the complex with a theater, a restaurant, private rooms and several quiet areas. "You can't do what you did five years ago," Gatién says. "People are very demanding now; we're trying to please them in as many ways as we can. The hype is not what it used to be, but even if you don't enjoy dancing, the place is great." Business, he adds, is stronger in the second year of the Limelight than it was in the first.

Meanwhile, Rockpool Promotion's newsletter observed prior to the Studio 54 reopening that "every other club in town is deeply disturbed at the prospect of competing with an reinvigorated Studio and the downtown clubs will be going all out this fall to curry their crowds." Rockpool's Danny Heaps notes a slight regression in the survival rate of New York City rock clubs, but attributes that to the oversaturation that normally occurs in the first stages of fashionability. Outside the city, disco clubs continue to add new wave nights and "clubs are sprouting up every day. Only the shortsighted would consider this a fluke after five years." The artistic influence of new wave and its frequent musical exchanges with disco are the best indicators of its health, and the permanence of the rock club scene, according to Heaps.

Jim Fouratt, for his part, evokes early-disco imagery to describe its continuing appeal: "Studio is like a magic land. Everyone feels special inside here. It was like the old Studio in that sense: I looked out at the dance floor and (knew that) everyone felt really alive."

## E/A To Distribute Light and Luminar

■ LOS ANGELES—Lexicon Music, parent company for Light Records and Luminar Records, and Elektra/Asylum Records have signed a distribution agreement that calls for Light and Luminar product to be distributed through WEA channels, it was announced by Lynn Bowden, professional manager of Lexicon Music, Nashville.

Lexicon Music will continue distribution of Light and Luminar product in the Christian marketplace, while E/A will make the Christian product available to the secular marketplace.

## Shaner to Arslanian

■ LOS ANGELES—Barbara Shaner has joined the public relations firm of Oscar P. Arslanian & Associates.

## Gospel Time (Continued from page 34)

Myrrh Records will release "Edwin Hawkins With The Oakland Symphony Orchestra, Vol. I," a live album that contains "Oh Happy Day," according to Dick Curd.

The **Cruise Family** signed with First Artists Management Enterprises, Inc. (FAME) . . . **Dallas Holm** has opened a branch office of Praise Ministries in Mobile, Ala. to coordinate his concert ministry. Gordon Waller is concert coordinator for the firm . . . **Steve Archer** will begin work on his first solo album for Home Sweet Home Records soon . . . **Cheryl Prewitt** has signed an exclusive booking and management agreement with the Great Gospel Agency. Cheryl's autobiography, "A Bright, Shining Place," is set to be released soon . . . **Master's Touch** (consisting of **Becky Schaefer** and **Guy Duininck**) has signed with Castle Music. Their first album has been released.

**Roy Calloway** is Mustard Seed Records' new executive producer . . . **Billy Crockett** has assumed the position of director of A&R for Brentwood Records, while **Teresa Epps** will be the director of product development for the label. **Vince Wilcox** is the new sales representative for the northeast for the Benson Company.



# Record World Black Oriented Music

## Black Music Report

By NELSON GEORGE

■ **Kashif** is one of the most promising young writer-producers on the black pop scene. A relative unknown until this spring, Kashif has been extremely busy ever since. He was assistant producer of **Evelyn King's** "I'm In Love" album, wrote the number one single of the same name, and has played synthesizer on half the LP's songs. He has three songs on the new **Tavares** album, including the title cut and the new single, "Loveline." He produced the new **Melba Moore** album and wrote the single "Take My Love." He has contributed songs to upcoming **Jacques Petrus** (Change, B. B. & Q) productions, **Zinc** for Warner Bros., and **Cash** on Capitol. In the spring he'll make his debut as a solo artist with an album on a major label.

"This success comes from being in touch with the street, living in a place like Brooklyn where you can't get your head in the clouds," Kashif said. "I don't have to go to a disco to see what's happening, what people are grooving to. Just walking down to the corner and watching the guys with the boxes you can tell that."

Kashif also cites the friendship and creative cooperation of his partners in **Mighty M Productions** as "vital to developing my talent and giving me the necessary confidence." Producer **Morrie Brown**, who founded **Mighty M**, produced the Evelyn King album. Kashif views him as "the person who was willing to help me sharpen my writing talents and provided emotional support." **Lawrence Jones** is another of Kashif's collaborators. A Harlem native, Jones also co-produced the King LP and wrote "Don't Hide Our Love," a ballad that has generated considerable airplay.

Kashif's first professional experience came at 17 as a keyboardist touring with **B.T. Express** in the early 1970s. His talent came to the attention of booking agent **Norby Walters**, whom Kashif credits with encouraging him to write. A recording deal with **A&M Records** collapsed at the last minute, but luckily **Leeds Levy** of **MCA Music** recognized Kashif's talent and signed him. "I was able to cut about \$9000 worth of demos with them and get exposure," said Kashif. "Many people said they wanted to record my songs. But nobody was actually willing to take a chance on an unknown. Then Morrie and Lawrence saw what I could do and we hooked up."

Upcoming projects for Kashif include working with the **Mtume-Lucas** production team on the next **Stephanie Mills** album; producing former **Nightflight** member **Howard Johnson's** debut for **A&M**; and giving a series of concerts at New York's **Leviticus** nightclub beginning in November. "With my album coming out in the spring I want to be a good performer before I get on the road. I'm also taking jazz dance from a professional dancer and having a girl from my neighborhood teach me all the latest street dance."

**SHORT STUFF:** Former Epic staffer **Peggy Parham** can be reached at (212) 586-0240 . . . **Pam Welles** has left Chicago's **WBMX-FM** to be music director crosstown at **WVON** and **WGCI-FM** . . . **Jose Feliciano's** first Motown single, "Everybody Loves Me," is co-produced by **Berry Gordy** and **Suzee Ikeda** . . . **Charles Sherrell**, known during his association with **James Brown** as "Sweet Charles," has a single on **Muscle Records**, distributed by **Mirus Music** out of Cleveland, Ohio. The title is "If I Only Had a Minute" . . . Lots of comment at a

(Continued on page 37)

## Jerry Butler, Delfonics Start Their Own Labels

By NELSON GEORGE

■ **NEW YORK**—For many years, jazz and blues performers have found it necessary to start record labels, feeling the majors either didn't understand or care about their music. Two veteran black pop acts who enjoyed their greatest popularity in the 1960s with stately ballads, **Jerry Butler** and the **Delfonics**, have formed record labels for similar reasons.

Butler's label is **Fountain Records** of Chicago, while the **Delfonics' Pooie Records** is based out of Philadelphia.

**Fountain Records** began as a production company under which Butler owned a recording studio in Memphis, released a few records, and signed acts to major labels (**LTD** was signed to **A&M** through **Fountain**). But over a year ago Butler decided to put a major effort into establishing **Fountain** as a label. The roster currently consists of two acts: **Omni**, a five-member group, and **Butler**.

Butler said in a recent interview that two factors induced him to reactivate **Fountain**. "I found that many of the big labels were not willing to work with the older acts. They feel they can buy a new act for less money and make more off the deal. They will write off a **Jerry Butler**, saying there is no audience for my music. Yet whenever I perform people are asking where is the music, where can I buy it? Many companies, unfortunately, have no idea how to reach mature consumers. You also find that companies have too many artists on their roster, which makes it impossible to work all of them properly.

"Also, I see a gap in Chicago, a need for a label to pick up all the local talent. Where a Philadelphia can support a **Philly International** and **Detroit** give the world a **Motown**, I noticed that there hasn't been a major, highly suc-

cessful Chicago-based company since **VeeJay Records**, who I started with in the '50s."

Butler is not opposed to signing a distribution deal with a major label, but "with the industry in the poor shape it's in — at least that's what the majors say — the large companies aren't as open to these deals as in the past." **Fountain** is currently using independent distribution.

**Omni's** debut album, "Omni Says It All," has been out for a year, but "only really reached stores in Chicago, Detroit, and Kansas City, so in most of the country it is a brand new product," said Butler.

### 'A Sameness In The Music'

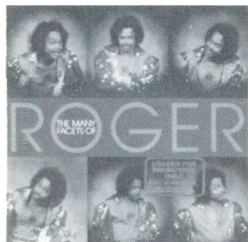
Butler, who has recorded for **Mercury**, **Motown**, and **Philadelphia International**, said he finds "working this way a little strange, but I'm doing it out of necessity. The time to do this is now. The market is there for songs. I have nothing against the music of today that relies so heavily on technology for effect. But I do find that because so many acts are using the same basic format there is a sameness in the music. The acts today find it harder to project their personality in the music, which was never a problem 15 years ago."

Butler's own album will be coming out in October, with two tracks produced by **Freddie Perren**. "The idea is to fuse the sounds of today with the respect for the song and singer that has always been vital to black music," said Butler.

The **Delfonics** were forerunners of the **Stylistics**, the **O'Jays**, and the **Spinners**, who defined the Philadelphia vocal group sound of the early '70s. With **Thom Bell**, they created classic love music such as "Didn't I Blow (Continued on page 38)

## PICKS OF THE WEEK

### THE MANY FACETS OF ROGER ROGER — Warner Bros. BSK 3594



Roger Troutman, Zapp's leader, makes his solo debut with a seething exercise in funk. His version of "I

Heard It Through the Grapevine" is a BOS success. "So Ruff, So Tuff" has more bounce to the ounce, while Roger displays some fine guitar work on "Blue (Tribute to the Blues)."

### LENA HORNE: THE LADY AND HER MUSIC

Qwest 2QW 3597 (WB)



Horne's Broadway show is captured on vinyl in all its glory. There are many highlights on this double

album set, though her two versions of "Stormy Weather" are surely the emotional highlights. The inner sleeve design is excellent.

### JUMP STREET

ROSE ROYCE — Whitfield WHK 3620 (WB)

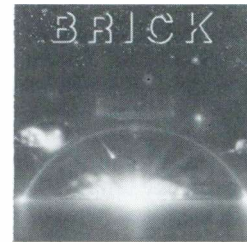


Another solid album from this nine-member group under the production guidance of Norman

Whitfield. "R.R. Express" is a synthesizer extravaganza. "Please Return Your Love to Me" revives a Motown classic. "Famous Last Words" is a good ballad.

### SUMMER HEAT

BRICK — Bang FZ 37471 (CBS)



This five-member band is having BOS success with "Sweat (Till You Get Wet)." Other strong cuts are the

ballad "Babe," the mellow dancetune "Right Back (Where I Started From)" and "I Want You To Know (That I'm In Love With You)." Ray Parker, Jr. lends production expertise.



# Record World Black Oriented Albums

SEPTEMBER 26, 1981

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

Sept. 26 Sept. 19

WKS. ON CHART

1	1	<b>STREET SONGS</b> RICK JAMES Gordy G8 1002M1 (Motown) (17th Week)		23
2	3	<b>BREAKIN' AWAY</b> AL JARREAU / Warner Bros. BSK 3576		6
3	6	<b>CARL CARLTON</b> / 20th Century Fox T 628 (RCA)		11
4	4	<b>I'M IN LOVE</b> EVELYN KING / RCA AFL1 3962		11
5	5	<b>ENDLESS LOVE</b> (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram)		9
6	2	<b>IT MUST BE MAGIC</b> TEENA MARIE / Gordy G8 1004M1 (Motown)		16
7	7	<b>IN THE POCKET</b> COMMODORES / Motown M8 955M1		12
8	10	<b>LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN / Arista AL 9552		5
9	9	<b>BLACK &amp; WHITE</b> POINTER SISTERS / Planet P 18 (E/A)		13
10	8	<b>DIMPLES</b> RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232		12
11	13	<b>NEVER TOO MUCH</b> LUTHER VANDROSS / Epic FE 37451		2
12	12	<b>LIVE IN NEW ORLEANS</b> MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156		13
13	15	<b>SUMMER HEAT</b> BRICK / Bang FZ 37471 (CBS)		4
14	14	<b>BROOKLYN BRONX &amp; QUEENS BAND</b> / Capitol ST 12155		8
15	21	<b>TONIGHT</b> FOUR TOPS / Casablanca NBLP 7528 (PolyGram)		4
16	17	<b>SLINGSHOT</b> MICHAEL HENDERSON / Buddah BDS 6002 (Arista)		3
17	11	<b>JUST BE MY LADY</b> LARRY GRAHAM / Warner Bros. BSK 3554		8
18	32	<b>THE MANY FACETS OF ROGER ROGER</b> / Warner Bros. BSK 3594		2
19	25	<b>TIME</b> / Warner Bros. BSK 3598		6
20	18	<b>CAN'T WE FALL IN LOVE AGAIN</b> PHYLLIS HYMAN / Arista AL 9544		11
21	24	<b>TOUCH</b> GLADYS KNIGHT & THE PIPS / Columbia FC 37086		4
22	16	<b>MY MELODY</b> DENIECE WILLIAMS / ARC / Columbia FC 37048		27
23	23	<b>KNIGHTS OF THE SOUND TABLE</b> CAMEO / Chocolate City CCLP 2019 (PolyGram)		17
24	19	<b>WITH YOU</b> STACY LATTISAW / Cotillion SD 16049 (Atl)		11
25	20	<b>CHILDREN OF TOMORROW</b> FRANKIE SMITH / WMOT FW 37391		10
26	28	<b>BLACK TIE</b> MANHATTANS / Columbia FC 37156		8
27	27	<b>WINNERS BROTHERS</b> JOHNSON / A&M SP 3724		11
28	22	<b>TOO SOS BAND</b> / Tabu FZ 37449 (CBS)		6

29	26	<b>IN THE NIGHT</b> CHERYL LYNN / Columbia FC 37034		12
30	33	<b>WALL TO WALL</b> RENÉ & ANGELA / Capitol ST 12161		9
31	39	<b>THIS KIND OF LOVIN'</b> WHISPERS / Solar BXL1 3976 (RCA)		2
32	41	<b>THE SECOND ADVENTURE</b> DYNASTY / Solar S 20 (E/A)		2
33	35	<b>EBONEE WEBB</b> / Capitol ST 12148		5
34	42	<b>LOVE BYRD</b> DONALD BYRD AND 125TH STREET, NYC / Elektra 5E 531		2
35	38	<b>COMPUTER WORLD</b> KRAFTWERK / Warner Bros. HS 3549		7
36	40	<b>NEW AFFAIR</b> EMOTIONS / ARC / Columbia FC 37456		2
37	31	<b>SWEET AND WONDERFUL</b> JEAN CARN / TSOP FZ 36775 (CBS)		7
38	45	<b>THE SPIRIT'S IN IT</b> PATTI LABELLE / Phila. Int'l FZ 37380 (CBS)		2
39	29	<b>TEMPTATIONS</b> / Gordy G8 1006M1 (Motown)		5
40	44	<b>HAPPY LOVE</b> NATALIE COLE / Capitol ST 12165		2
41	36	<b>VERY SPECIAL</b> DEBRA LAWS / Elektra 6E 300		24

## CHARTMAKER OF THE WEEK

42 — I BELIEVE IN LOVE

ROCKIE ROBBINS

A&M SP 4869



43	—	<b>FANCY DANCER</b> ONE WAY / MCA 5247		1
44	34	<b>THE DUDE</b> QUINCY JONES / A&M SP 3721		24
45	—	<b>I LIKE YOUR STYLE</b> JERMAINE JACKSON / Motown M8 952M1		1
46	30	<b>THE MAN WITH THE HORN</b> MILES DAVIS / Columbia FC 36790		10
47	50	<b>SIGN OF THE TIMES</b> BOB JAMES / Columbia / Tappan Zee FC 37495		3
48	46	<b>RADIANT</b> ATLANTIC STARR / A&M 4833		29
49	43	<b>FREETIME</b> SPYRO GYRA / MCA 5238		4
50	37	<b>STEPHANIE</b> STEPHANIE MILLS / 20th Century Fox T 700 (RCA)		20
51	47	<b>A WOMAN NEEDS LOVE</b> RAY PARKER, JR. & RAYDIO / Arista AL 9543		24
52	54	<b>CAMERON'S IN LOVE</b> RAFAEL CAMERON / Salsoul SA 8542 (RCA)		13
53	55	<b>THE STRIKERS</b> / Prelude PRL 14100		8
54	—	<b>REFLECTIONS</b> GIL SCOTT-HERON / Arista AL 9566		1
55	48	<b>TRY ME, I'M REAL</b> BOBBY BLAND / MCA 5223		3
56	51	<b>MY SPECIAL LOVE</b> LaTOYA JACKSON / Polydor PD 1 6308 (PolyGram)		3
57	53	<b>SAYIN' SOMETHING</b> PEACHES & HERB / Polydor / MVP PD 1 6332 (PolyGram)		3
58	49	<b>THE CLARKE / DUKE PROJECT</b> STANLEY CLARKE / GEORGE DUKE / Epic FE 36918		22
59	56	<b>CLOSER THAN CLOSE</b> STYLISTICS / TSOP FZ 37458 (CBS)		3
60	—	<b>PIECES OF A DREAM</b> / Elektra 6E 350		1

## Black Music Report (Continued from page 36)

recent listening party for **Teddy Pendergrass'** upcoming album, "It's Time for Loving," about how MOR-sounding it was. There wasn't a "Bad Luck" to be heard . . . **Grover Washington, Jr.** is adding his sax to some tracks on the next **Jones Girls** album . . . Harlem Music Week is Sept. 21 to 26, with **Angela Bofill** to be cited as artist of the week by the sponsor, Harlem Talent Associates. Other artists set to appear are **Irene Reid, Sylvia Striplin, Ullanda McCullough, Ulysses Slaughter, Sadane, and Ebony JoAnn Pinkey.**

**MUSIC OF NOTE:** If you haven't heard it, make sure you get a copy of **Slave's** "Snap Shot," one of the year's best funk jams and to these ears a top ten BOS single, at the least. The bass-synthesizer groove is smooth and compelling, the photography motif catchy, **Steve Arrington's** vocal sweet and involving, and the finger snaps (a la **Rick James**) right in the pocket. A great record . . . **Prince's**

"Controversy" is the first single from the album of the same name and it should be (what else?) controversial. The track is bouncy, keyboard-based dance music with a rhythm guitar line running throughout. Not bad. The lyrics are another matter. Prince deals with the reaction to his last LP, "Dirty Mind," a fascinating voyage into the world of sexually explicit rock that alienated many radio programmers. Also included are the Lord's Prayer spoken over the music (it's hard to tell whether this is supposed to be satirical or heartfelt) and the recurring chant, "People call me rude, I wish we all were nude/I wish there were no black or white, I wish there were no rules." Can't wait to hear the album.

The Black Music Association's New York chapter is having a membership meeting on Sept. 29 at Leviticus, beginning at 7 p.m. WABC-TV reporter **Gil Noble** is the keynote speaker. The meeting is open to everyone in the industry.





# Record World Black Oriented Singles

SEPTEMBER 26, 1981

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

Sept. 26	Sept. 19		WKS. ON CHART
1	2	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON 20th Century Fox 2488 (RCA)	14
2	1	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE / Motown 1519	12
3	3	<b>SUPER FREAK (PART 1)</b> RICK JAMES / Gordy 7205 (Motown)	8
4	7	<b>NEVER TOO MUCH</b> LUTHER VANDROSS / Epic 14 02409	8
5	8	<b>WHEN SHE WAS MY GIRL</b> FOUR TOPS / Casablanca 2338 (PolyGram)	7
6	4	<b>SQUARE BIZ</b> TEENA MARIE / Gordy 7202 (Motown)	14
7	12	<b>SILLY DENIECE</b> WILLIAMS / ARC / Columbia 18 02406	9
8	9	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU / Warner Bros. 49746	11
9	5	<b>JUST BE MY LADY</b> LARRY GRAHAM / Warner Bros. 49744	14
10	6	<b>I'M IN LOVE</b> EVELYN KING / RCA 12243	15
11	11	<b>SLOW HAND</b> POINTER SISTERS / Planet 47929 (E/A)	16
12	15	<b>ON THE BEAT</b> B.B.&Q. BAND / Capitol 4993	9
13	10	<b>SWEAT (TIL YOU GET WET)</b> BRICK / Bang 02246 3 (CBS)	10
14	16	<b>LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN & GEORGE BENSON / Arista 0624	6
15	13	<b>I'LL DO ANYTHING FOR YOU</b> DENROY MORGAN / Becket 45 5	13
16	14	<b>LADY (YOU BRING ME UP)</b> COMMODORES / Motown 1514	14
17	17	<b>DO IT NOW (PART 1)</b> S.O.S. BAND / Tabu 6 02125 (CBS)	11
18	21	<b>GET IT UP THE TIME</b> / Warner Bros. 49774	5
19	19	<b>WIKKA WRAP</b> EVASIONS / Sam 81 5020	8
20	27	<b>I HEARD IT THROUGH THE GRAPEVINE (PART 1)</b> ROGER / Warner Bros. 49786	5
21	22	<b>A LITTLE BIT OF JAZZ</b> NICK STRAKER BAND / Prelude 8034	9
22	25	<b>LOVE HAS COME AROUND</b> DONALD BYRD AND 125TH STREET, NYC / Elektra 47168	6
23	26	<b>LET'S DANCE (MAKE YOUR BODY MOVE)</b> WEST STREET MOB / Sugarhill 763	7
24	18	<b>CAN'T WE FALL IN LOVE AGAIN</b> PHYLLIS HYMAN AND MICHAEL HENDERSON / Arista 0606	13
25	28	<b>I CAN'T LIVE WITHOUT YOUR LOVE</b> TEDDY PENDERGRASS / Phila. Intl. 5 02462 (CBS)	5
26	24	<b>HERE I AM</b> DYNASTY / Solar 47932 (E/A)	11
27	32	<b>BEFORE I LET GO</b> MAZE featuring FRANKIE BEVERLY / Capitol 5031	5
28	31	<b>GENERAL HOSPI-TALE</b> AFTERNOON DELIGHTS / MCA 51148	7
29	33	<b>DO YOU LOVE ME</b> PATTI AUSTIN / Qwest 49754 (WB)	8
30	30	<b>LOVE ON A TWO WAY STREET</b> STACY LATTISAW / Cotillion 46015 (Atl)	17
31	34	<b>STAY AWAKE</b> RONNIE LAWS / Liberty 1424	6
32	29	<b>DOUBLE DUTCH</b> BUS FRANKIE SMITH / WMOT 8 5356	28
33	23	<b>I LOVE YOU MORE</b> RENE & ANGELA / Capitol 5010	13
34	40	<b>AIMING AT YOUR HEART</b> TEMPTATIONS / Gordy 7208 (Motown)	6
35	37	<b>I LIKE IT</b> CAMEO / Chocolate City 3227 (PolyGram)	5
36	38	<b>NIGHT GAMES</b> STEPHANIE MILLS / 20th Century-Fox 2506 (RCA)	5



37	39	<b>IF THAT'LL MAKE YOU HAPPY</b> GLADYS KNIGHT & THE PIPS / Columbia 18 02413	7
38	44	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM / A&M 2357	5
39	51	<b>SHE DON'T LET NOBODY (BUT ME)</b> CURTIS MAYFIELD / Boardwalk 7 11122	4
40	35	<b>SHAKE IT UP TONIGHT</b> CHERYL LYNN / Columbia 11 02102	18
41	48	<b>TIME TO THINK</b> ROCKIE ROBBINS / A&M 2355	3
42	46	<b>SHE GOT THE PAPERS (I GOT THE MAN)</b> BARBARA MASON / WMOT 02237	4
43	53	<b>SNAP SHOT</b> SLAVE / Cotillion 46022 (Atl)	2
44	45	<b>EVERYBODY'S BROKE</b> HERBIE HANCOCK / Columbia 18 02404	6
45	30	<b>SHINE YOUR LIGHT</b> GRAINGERS / BC 4009	9
46	41	<b>GIVE IT TO ME</b> BABY RICK JAMES / Gordy 7197 (Motown)	26
47	56	<b>THIS KIND OF LOVIN'</b> WHISPERS / Solar 12295 (RCA)	2
48	42	<b>FREEWAY PEACHES &amp; HERB</b> / Polydor / MVP 2178 (PolyGram)	8
49	59	<b>IT SHOWS IN YOUR EYES</b> ASHFORD & SIMPSON / Warner Bros. 49805	2
50	50	<b>DON'T STOP THE MUSIC</b> BITS AND PIECES / Mango 109	5
51	52	<b>SATURDAY NIGHT</b> BOBBY BROOM / Arista 2516	4
52	63	<b>PULL FANCY DANCER / PULL (PART 2)</b> ONE WAY / MCA 51165	2

## CHARTMAKER OF THE WEEK

53 — **CONTROVERSY**

PRINCE

Warner Bros. 49808



54	55	<b>WHO'S BEEN KISSING YOU</b> HOT CUISINE / Prelude 8035	3
55	54	<b>I JUST WANT TO LOVE YOU</b> STANLEY CLARKE & GEORGE DUKE / Epic 14 02397	5
56	47	<b>MIGHTY FINE</b> TTF / Gold Coast 1109 (Capitol)	6
57	—	<b>TAKE MY LOVE</b> MELBA MOORE / EMI-America 8092	1
58	—	<b>OH NO</b> COMMODORES / Motown 1527	1
59	60	<b>INCH BY INCH</b> STRIKERS / Prelude 8033	3
60	62	<b>YOU GOT THE PAPERS (BUT I GOT THE MAN)</b> JEAN KNIGHT & PREMIUM / Cotillion 46020 (Atl)	3
61	67	<b>DANCIN' FREE</b> BROTHERS JOHNSON / A&M 2368	2
62	—	<b>LET'S START II DANCE AGAIN</b> BOHANNON featuring DR. PERRI JOHNSON / Phase II 1282	1
63	57	<b>VERY SPECIAL</b> DEBRA LAWS / Elektra 47142	18
64	—	<b>LOVE DON'T LOVE NOBODY</b> JEAN CARN / TSOP 02501 (CBS)	1
65	—	<b>WARM WEATHER</b> PIECES OF A DREAM / Elektra 47181	1
66	43	<b>MAGIC MAN</b> HERB ALPERT / A&M 2356	8
67	49	<b>FUNTOWN U.S.A.</b> RAFAEL CAMERON / Salsoul 2144 (RCA)	13
68	—	<b>SOMETHING ABOUT YOU</b> EBONEE WEBB / Capitol 5044	1
69	71	<b>KOOL WHIP</b> FATBACK / Spring 3020 (PolyGram)	2
70	36	<b>IT'S YOU</b> AFTERBACH / ARC / Columbia 18 02222	9
71	58	<b>THIS IS FOR THE LOVER IN YOU</b> SHALAMAR / Solar 12250 (RCA)	14
72	61	<b>JUST ONE MOMENT AWAY</b> MANHATTANS / Columbia 18 02191	13
73	64	<b>FREAKY DANCIN'</b> CAMEO / Chocolate City 3225 (PolyGram)	21
74	66	<b>STAY THE NIGHT</b> LA TOYA JACKSON / Polydor 2177 (PolyGram)	10
75	68	<b>THAT OLD SONG</b> RAY PARKER, JR. & RAYDIO / Arista 0616	11

## New Black Oriented Labels

(Continued from page 36)

Your Mind" and "La La La Means I Love You" in the late 1960s. But the group has been without a recording contract since their last release on Arista, "Didn't Throw It All Away," in the mid-'70s.

William Hart, lead singer and president of their Poogie Records, told *Record World* "we felt that we knew the creative and business end and that it could be profitable for us. This is our opportunity to concentrate totally on ourselves and our career. We had been saving our money from our live performances, because we knew this day was coming."

The Delfonics' first release, "The Delfonics Return," received considerable airplay in their hometown of Philadelphia, which encouraged Hart,

his brother Wilbur, and third member Ronald Harper to continue. Their second Poogie album, "Cold As Ice," is due in two months. Jamie Records of Philadelphia is distributing their records nationally.

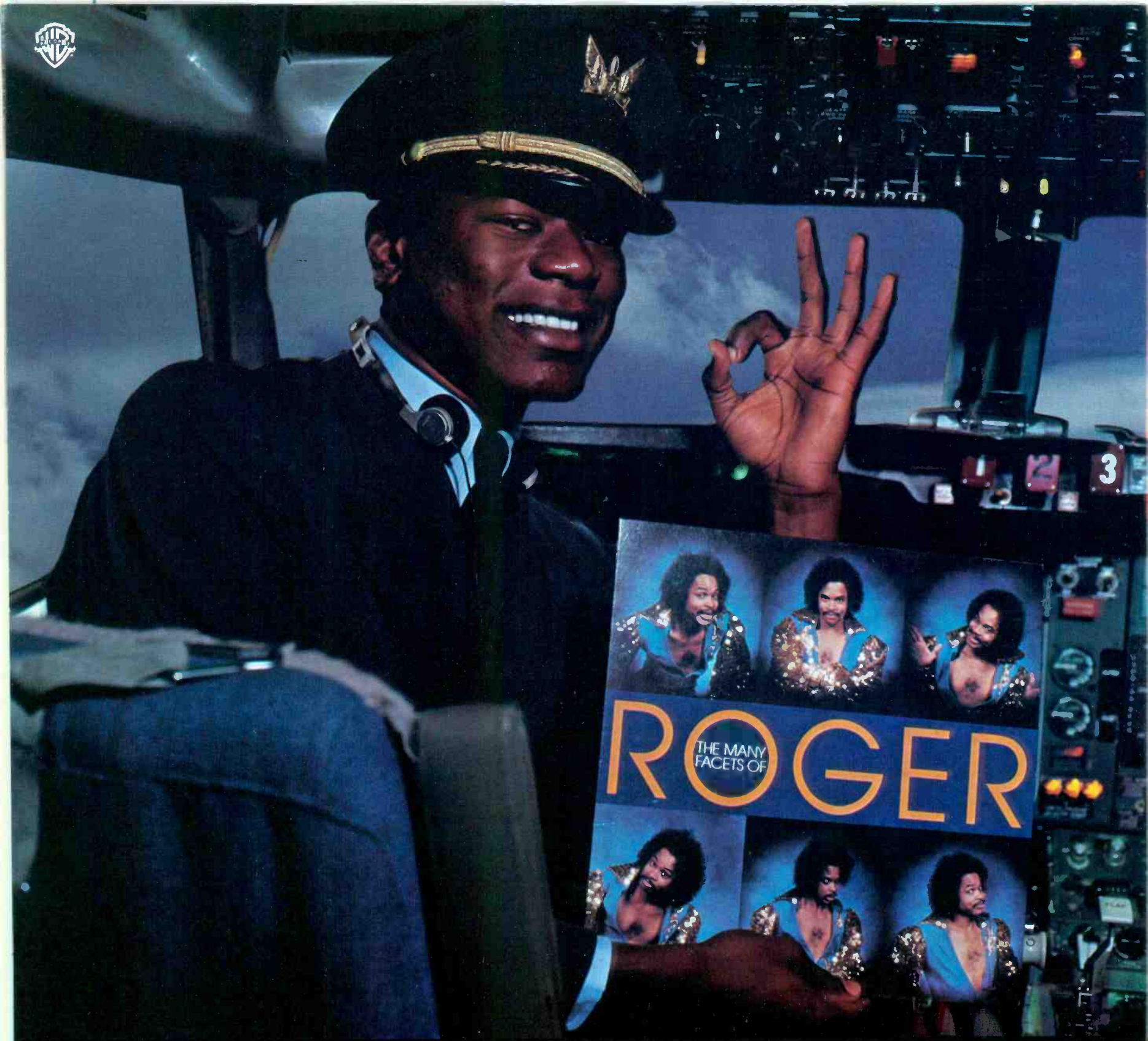
"People try to stereotype you, say that your time has passed and you should give it up," said Hart. "However, our music is still up to date, 1981 music. We cut at Sigma Sound and our mixes are crystal clear. We really concentrated on that because radio stations always complain about the mix on independent labels. You don't get the respect you get on a major label from radio and retailers. But we have a following up and down the east coast and in Europe, and our talent is still there."

## EMIA Signs Melba Moore



Jim Mazza, president of EMI-America/Liberty Records, has announced the signing of Melba Moore. Pictured at the signing are, from left: Don Grierson, vice president of A&R, EMI/Liberty; Moore; and Ted Currier, national director, black music A&R, EMI/Liberty. Moore's first album for the label, "What a Woman Needs," is slated for October release.





**Roger Means Okay.  
Any Roger.**

First it was Roger's twisted version of "I Heard It Through The Grapevine." WBS 49786 Radio took to it like they did to the Man From Zapp's last smash, "More Bounce to the Ounce."

It felt like, sounded like—it WAS, in fact, the first single off Roger Troutman's first album.

Till we made a mistake. Carried away by Roger's prospects, we released a special radio twelve-inch with the long version of "Grapevine." Not a

bad idea, except that radio found an even more amazing Roger on the other side of "Grapevine."

"So Ruff, So Tuff" is that Roger and it's burning up stations across the country.

It should be the new Roger single. Till they start getting into Roger's new album and cuts like "Do It Roger" or "Maxx Axe."

Yes, Roger.  
Radio's reading you **LOUD AND CLEAR.**

**The Many Facets of Roger**

Produced by Roger Troutman.  
On Warner Bros. Records & Tapes. (BSK 3594)



## Two New Requiem Recordings

By SPEIGHT JENKINS

■ NEW YORK—On Monday night of this week the Metropolitan Opera opens its 97th season with Bellini's *Norma*, one of the most challenging operas in the repertory and the acknowledged queen of the bel canto period. The opera has not opened the Met since one of the more famous days in post-war Met Opera history—October 29, 1956, when Maria Callas made her debut in the title role. The *Norma* on this occasion is Renata Scotta, who has sung the part to great acclaim in Houston, Florence and at the Vienna State Opera.

Miss Scotta can also be heard as *Norma* in the CBS recording of the work, which features her conductor of the Met's opening night, James Levine. On the recording their combination is potent: Miss Scotta interprets the role with enormous understanding and brilliance. Her goal is to create the mammoth and involving character of the Druid Priestess, not to make it a lesson in mellifluous vocalism.

As her *Pollione* at the Metropolitan is Plácido Domingo, the first time on-stage for Domingo in this role. It is a big, dramatic, usually faceless part. The most distinguished tenors—Mario del Monaco and Carlo Bergonzi, to name two—sang the role well but made little impression. Domingo is well aware of the role's history. *Pollione* has a major aria in Act I, but it is totally overshadowed by the "Casta Diva" for *Norma* which follows. Domingo hopes to make the part meaningful this time not only through good singing but with the kind of acting that should make his appearances memorable, particularly in the trio that ends the first act and the duet of Act II.

For the record buyer, the connection to Domingo comes this week in two new Requiems: the new CBS recording of the Verdi Requiem, conducted by Zubin Mehta, and DG's pressing of the Berlioz Requiem under Daniel Barenboim. In the CBS Requiem, the tenor duplicates his fine performance last fall at Avery Fisher Hall with the same conductor and fellow soloists. The recording shows the suppleness of his tenor for the *Ingemisco*, with its easy, powerful high B flats, and especially his skill in *mezza voce* in the *Hostias*. His smooth change from *mezza voce* to full voice in the latter section of the piece is a remarkable moment, one that only a really great singer could accomplish. His flowing line and musicianship, general color and involvement in the tenor part are vital to the recording's success. As the soprano there is a great *Norma*, Montserrat Caballe. Live, this was one of the finest performances the Spanish soprano has given in New York in the last few years. Inspired by Mehta, whose dramatic yet romantic reading suits her perfectly, she sings on the recording with a variety of color and spectacular ease. The whole Requiem in Mehta's hands is a very operatic piece, dramatic and usually speedy. In several soprano sections on the recording, however, Mehta seems far more given to unusual tempos than in the performance, and the stretched treatment of the slow section of the "Liberate Me"—whether her choice or his—comes perilously close to the unacceptable, yet this seems more noticeable out of context; heard as a whole, Miss Caballe's singing is so brilliant,

(Continued on page 45)

## Classical Retail Tips

■ From Angel this month come three Perlman records that should make quite a few cash registers jingle brightly. First off, the Israeli-American violinist will be heard in the Beethoven Violin Concerto with Carlo Maria Giulini conducting. The current Schwann does not reveal a recording of the Beethoven with Perlman, an oversight now to be rectified. His live performances of this work have prepared the listener for a great performance indeed. In a lighter vein the violinist continues his series with Andre Previn in a record called "It's a Breeze," composed by Previn, in which Perlman is joined by Previn on piano, Shelly Manne on drums, Jim Hall on guitar and Red Mitchell on bass. And somewhere in between comes another Korngold recording—the Violin Concerto in D with Previn conducting the Pittsburgh Symphony.

This piece demands the kind of romantic, full, rich-bodied playing which is Perlman's trademark.

### New Angel Recording

Also from Angel comes a new Mahler recording by Klaus Tennstedt: the Seventh. This symphony is the hardest nut to crack in performance. Given the splendid readings by the German conductor of so many previous Mahler symphonies, the Seventh should be well within his grasp. No recordings have proved more exciting over the last few years than those Tennstedt has led. Finally, there is another record of the music of Johann Strauss, Jr., led by Willi Boskovsky. Whenever Boskovskys records a record of Strauss—for whichever company—it is worth noting, and those who never tire of the waltzes know that no conductor today has a better grasp on the style.

## Classical Retail Report

SEPTEMBER 26, 1981

### CLASSIC OF THE WEEK



SUTHERLAND HORNE, PAVAROTTI, BONYNGE, LIVE FROM LINDSAY CENTER

### TRIO

SUTHERLAND, HORNE,  
PAVAROTTI, BONYNGE  
London Digital

### BEST SELLERS OF THE WEEK

TRIO: SUTHERLAND, HORNE, PAVAROTTI, BONYNGE—London Digital  
DEL TREDICI: FINAL ALICE—Hendricks, Solti—London Digital  
BOSTON POPS PLAY THAT'S ENTERTAINMENT—Philips  
STRAUSS: EIN HELDENLEBEN—Reiner—RCA

### SAM GOODY/EAST COAST

BERG: WOZZECK—Silja, Waechter, Dohnanyi—London Digital  
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—CBS  
DEL TREDICI: FINAL ALICE—London Digital  
PLACIDO DOMINGO SINGS OPERA ARIAS—CBS  
GRIEG: SYMPHONY—Anderson—London  
PACHELBEL: KANON—Paillard—RCA  
RAVEL: DAPHNIS ET CHLOE—Dutoit—London Digital  
SHOSTAKOVICH: SYMPHONIES NOS. 1, 9—Haitink—London  
TRIO—London Digital  
VERDI: REQUIEM—Caballe, Domingo, Mehta—CBS Digital

### KING KAROL/NEW YORK

BERG: WOZZECK—Silja, Waechter, Dohnanyi—London Digital  
HANDEL: WATER MUSIC—Schwarz—Delos  
MOZART: DIE ZAUBERFLOETE—Cotrubas, Tappy, Boesch, Levine—RCA Digital  
ORFF: CARMINA BURANA—Shaw—Telarc  
BOSTON POPS PLAY THAT'S ENTERTAINMENT—Philips  
RACHMANINOFF: SUITES FOR TWO PIANOS—Gueher and Sueher Pekinel—DG  
STARKER PLAYS BAKER—Laurel  
STRAUSS: EIN HELDENLEBEN—RCA  
VERDI: REQUIEM—Caballe, Domingo, Mehta—CBS Mastersound  
WAGNER: MUSIC FROM THE RING OF THE NIBELUNG—Tennstedt—Angel Digital

### RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: TRIO SONATAS—Musica Antiqua Koeln—Archiv  
BRAHMS: SYMPHONY NO. 4—Kleiber—DG  
HAYDN: VIOLIN CONCERTOS—Accardo—Philips  
BOSTON POPS PLAY THAT'S ENTERTAINMENT—Philips  
SCHUBERT: TROUT QUINTET—Richter, Borodin Quartet—Philips  
STRAUSS: EIN HELDENLEBEN—RCA  
STERN 60TH BIRTHDAY CELEBRATION—Stern, Perlman, Zukerman, Mehta—CBS Mastersound  
TRIO—London Digital  
VIVALDI: FOUR SEASONS—Kuyken—Pro Arte  
WAGNER: MUSIC FROM THE RING OF THE NIBELUNG—Tennstedt—Angel Digital

### LAURY'S/CHICAGO

BOLLING: TOOT SUITE—Andre, Bolling—CBS  
DEL TREDICI: FINAL ALICE—London Digital  
GERSHWIN: SHORT PIECES—Previn—Angel  
HOLST: THE PLANETS—Rattle—Angel  
ORFF: CARMINA BURANA—Shaw—Telarc  
PACHELBEL: KANON—Paillard—RCA  
BOSTON POPS PLAY THAT'S ENTERTAINMENT—Philips Digital  
RESPIGI: PINES AND FOUNTAINS OF ROME—Reiner—RCA  
TRIO—London Digital  
VIVALDI: FOUR SEASONS—Karajan—DG

### JEFF'S CLASSICAL/TUCSON

BARTOK: MIKROKOSMOS—Francesch—DG  
BEETHOVEN: MOONLIGHT, PATHETIQUE, OTHER SONATAS—Gilels—DG Digital  
DEL TREDICI: FINAL ALICE—London Digital  
HANDEL: WATER MUSIC—Schwarz—Delos  
HAYDN: VIOLIN CONCERTOS—Accardo—Philips  
HAYDN: ARIAS—Mathis—Philips  
MAHLER: SYMPHONY NO. 9—Karajan—DG  
SCARLATTI, SOLER: SONATAS—De Larrocha—London  
SCHUMANN: KREISLERIANA, KINDERZENEN—Brendel—Philips  
TRIO—London Digital

### TOWER RECORDS/SAN FRANCISCO

BEETHOVEN: MOONLIGHT, PATHETIQUE, OTHER SONATAS—Gilels—DG Digital  
BEETHOVEN: SYMPHONY NO. 5—Maazel—CBS  
DEL TREDICI: FINAL ALICE—London Digital  
GRIEG: SYMPHONY—Anderson—London  
MOZART: DIE ZAUBERFLOETE—Cotrubas, Tappy, Boesch, Levine—RCA  
OFFENBACH: OVERTURES—Karajan—DG  
RAVEL: DAPHNIS ET CHLOE—Dutoit—London  
STRAUSS: EIN HELDENLEBEN—RCA  
SZYMANOWSKI: SYMPHONIES NOS. 2, 3—Dorati—London  
TRIO—London Digital



## Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ En amena visita a mis oficinas, el amigo **Alfonso Agulló** y su representado **Fernando Allende**, actor y cantante mexicano con una muy amplia ejecutoria profesional, me comunicaron grandes proyectos y una nueva producción de Fernando a realizarse en España, hacia donde saldrán en breves días, después que terminen su "cruise" en yate por el Caribe, que lamentablemente no pude disfrutar por una muy ajustada agenda de trabajo. Con varias telenovelas filmadas y otras por firmar, una película norteamericana en estreno y grandes planes para el mercado de habla inglesa, Fernando no pierde tiempo para comunicar sus inquietudes y traspasar su optimismo. Gran talento y más aún, muy buena gente . . . **Manolo Sánchez**, representante de **Camilo Sesto**, notificó esta semana a **Joe Cayre** de Caytronics, la cancelación de la proyectada gira artística del cantante español por Estados Unidos . . . Otra de las visitas de la semana, fué la de **Javier García**, Gerente Internacional de Discos F.M. de Colombia, quien me comentó sus agresivos planes a favor de la nueva empresa, así como la representación del catálogo de la misma por el sello T.H. de Estados Unidos. FM es distribuidor del producto T.H. (E.U.A.) en Colombia . . . En Puerto Rico, saludé al



Edwin Oliver

buenazo de **Edwin Oliver**, que acaba de ser editado por el sello Orda en un sencillo conteniendo "Nunca me dejes amor" (E. Monrozeau) y "La carta olvidada" (Frank Damirón) Otro excelente talento boricua que merece el mejor de los tratamientos promocionales . . . Me comunica el amigo **Ivan Gutiérrez** los ganadores del Festival OTI de Nueva York de la siguiente manera: Primer lugar la canción "Cuando fuiste mujer" (Vilma Planas), interpretada por **Aldo Matta**, y que indudablemente fué una de las favoritas del público asistente. El segundo lugar correspondió a "Entrega" del colombiano **Luis E. Padilla**, interpretada por **Jorge Daniel** y el tercer lugar correspondió a "Miénteme", letra y



Julia Palma

música de **Frank Valiente**, interpretada por **Hernán Vargas**. El jurado estuvo integrado por **Ramón Quintero**, (presidente) que es vicepresidente y Gerente General de Ventas de WXTV TV, Canal 41, **Manuel Polanco**, **Erik Santamaría**, **Ivan Gutiérrez**, **Bobby Capó**, **Carmela Russell**, **Arturo Andrade**, **Carlos Montalbán**, **Alejandro Urrutia**, **Marly Vieira**, **Oneida Quevedo**, **Oswaldo Farrés**, **Karol de Colombia** y **Eddy Martínez**. Animaron el evento los locutores de WXTV, **Rafael Pineda** y **Marcia Julián**, figurando como artista invitado el actor cantante **Chamaco García** y la **Orquesta Sinfónica Panamericana**, dirigida por el Maestro **Joseph Lliso**.



Angelo Vaillant

**Tito Puente** está terminando un "álbum" titulado "C' Magnifique", con el aporte vocal del cantante **Azuquita**. Este nuevo trabajo de Tito saldrá al mercado en el nuevo sello Barbaro . . . Muy activo **Johnny Pacheco** en La Tierra Sound Studios de Nueva York, completando trabajos de mezcla de dos nuevos long playings. Uno de los mismos presenta a **Celio González** y el otro cuenta con las interpretaciones del mexicano **Melón** . . . El sello Guajiro de Nueva York, acaba de lanzar un larga duración de **Angelo** y su **Conjunto Modelo** en el cual se lucen los integrantes en "Mentiras Criollas," (Chapottin) "Sacando palo del monte", (D.R.) "Sabor a Caney" (A. Martínez) y "Alto Songo." (L. Martínez Grinan) . . . Regresó muy contento **Ray Barretto** de su gira por Europa el mes pasado. Sus presentaciones en el Montreux Jazz Festival de Francia, Northsea Jazz Festival en Hague, Holanda y en el Jazzruhling de Wien, Austria, fueron en extremo exitosas y se prepara una nueva "tournee" en el futuro próximo. Ray explica que el asunto idiomático en Europa no parece obstaculizar el camino de la apreciación del público por nuestra música salsera. "Ellos," dice Ray, "Vinieron a observarnos, oír y apreciar nuestra música y sobre todo . . . dejarnos conocer que la popularidad de ella está creciendo en ellos" . . . Está vendiendo fuerte en la costa oeste de Estados Unidos, la mexicana **Julia Palma**, con el tema "Perdoname si lloro", editado por el sello Alhambra . . . Es digna de destacarse la actitud de los cigarrillos Kool, auspiciando "Festivales Latinos" en Miami y Nueva York. "La semana de la

(Continued on page 43)

## Record World en Brasil

By GLORIA ALVAREZ

■ Decididamente, el "som country" en este momento es lo que mas mueve el mercado fonográfico brasileño. La PolyGram entró en el mercado con el sello **Rancho**, la Ariola con el sello **Região**. La grabadora **Copacabana** compró los sellos **Canteiro**, **Campeiro** y **Morão da Porteira** . . . Al final de este mes el cantante **Cauby Peixoto** (Sigla/Som Livre/RCA) estará en Mexico para avalar de cerca el éxito del lanzamiento "Cauby, Cauby" grabado en español en los estudios de la RCA . . . Como las telenovelas brasileñas ya llegaron a las televisiones europeas (principalmente a las portuguesas que actualmente están presentando la "Agua Viva") y están dominando un espacio significativo, no es de extrañar que sus bandas sonoras muy pronto tambien esten en acetatos transitando por el mundo. Mientras tanto en las televisiones brasileñas **Frank Sinatra** y **Burt Bacharach** hacen publicidad de Whisky . . . Quizá en este momento, con estímulos externos la función del sonoplasta vuelva a tener la misma importancia que tenía en la época áurea del rádio (antes de surgir la televisión) y consiga una verdadero contra-punto entre texto e imagen. Talentos no faltan para tal . . . "Manual do Videocassete" es el nombre de la primera literatura especializada en el funcionamiento, mantenimiento y el uso de aquel equipo tecnológico en Brasil. Ha sido editado por la Summus Editorial y lo escribió **Jairo Longhi** . . . **Roberto de Carvalho**, guitarrista y compositor, marido de **Rita Lee** (Sigla/Som Livre/RCA) estuvo en New York haciendo el mix del compacto en portugués de tres músicas de la pareja: "Baila Comigo," "Caso Sério" y "Lanza Perfume" (esta última ocupa el primer lugar en las paradas musicales argentinas) . . . Después de algunas giras de músicos y compositores a Angola, parece que las raíces

de la música popular brasileña están aflorando por acá. Por lo menos es lo que permite pensar por las noticias de que intérpretes y compositores como **Gilberto Gil**, **Martinho da Vila**, **Alcione** y **Djavan** metieron músicas angolanas en sus discos. Para complemento ahí viene un disco de la **El Dorado Ltda.**, grabadora brasileña especializada en discos documentales, el "Angola, Folclore e Cancões tradicionais", interpretado por **Luis N' Gambi**, angolano radicado en Brasil hace ten años . . . En medios de este mes, el compositor e interprete **Chico Buarque de Holanda** va para Argentina, donde estrena su pieza musical "Opera do Malandro." Pero, a pesar

(Continued on page 43)

## Vanusa



**Vanusa**, artista brasileña que goza de gran popularidad en televisión y a través de la venta y promoción de sus discos, acaba de ser lanzada en nueva producción titulada "Vanusa". Autora de varias de las canciones de este LP, sus letras exigen participación. Instigan. Provocan. Rompiendo las barreras idiomáticas, RCA hace llegar este nuevo long playing a todas sus subsidiarias en Latinoamérica. Mujer joven (33 años) canta los problemas de la mujer de hoy en portugués de modo preciso, existiendo la posibilidad de que Vanusa grabé su primer long playing en Español, proximately, uniendolo a la cadena de exitosas grabaciones que RCA, Brasil, ha lanzado al mercado internacional en su idioma materno.



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# Los éxitos de septiembre.

## RCA Brasil.

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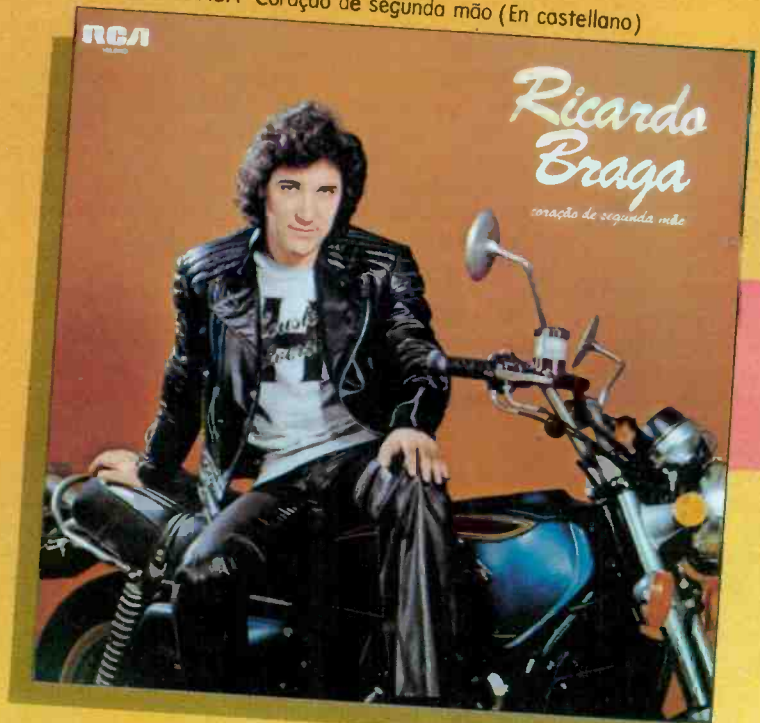
JOANNA - Chama



LINDOMAR CASTILHO (En castellano)



RICARDO BRAGA - Coração de segunda mão (En castellano)



**RCA**BRASIL

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Telex 112261 RCAE BR 20.000 - Rio de Janeiro - BRASIL - Tel. 255-7225



## Nuestro Rincon (Continued from page 41)

Salsa de Nueva York", que acaba de finalizar, presentada por Kool, constó de "Dancemania", presentando a **Tito Puente y su Orquesta** con **Santitos Colón** como Estrella invitada y a **Machito** y su Orquesta de 16 músicos con el **Ernie y Dottie Dance Revue**, en el Club Ochentas de Nueva York, Miercoles 2 de Sept. El Jueves, día 3 de Septiembre, en el Avery Fisher Hall At Lincoln Center, un Concierto "Portrait of the Masters" con **Eddie Palmieri & Friends**, **Ismael Quintana**, **Ray Barretto** y su **Rican/Struction Orchestra**, con **Adalberto Santiago**, El Viernes 4, "Moonlight Cruise up the Hudson" con **El Gran Combo** y el **Conjunto Clásico**, en un paseo a través del Rio Hudson. El Domingo, Sept. 6 con "Bond's International Casino" presentando el espectáculo "Salsa on Broadway II" con **Oscar D'Leon y su Orquesta**, **Pappo Luca** y la **Sonora Ponceña**, los **S.A.R. All Stars**, **Bobby Rodriguez y la Compañía**, **Saoco** ya la **Orquesta Sensual**, **Vicente Pacheco** y su **Merengue/Salsa Orquesta** y en el Fountain Casino de New Jersey el "WKTU -Paco- Salsa-Disco Party", presentando a **Eddie Palmieri y su Orquesta**, **Hector Lavoe y su Orquesta**, **France Joli** y **The Mean Machine**, y el Lunes, Septiembre 7 con dos espectáculos en el Village Gate de Nueva York titulados "Salsa meets Jazz" con **Papo Lucca** y la **Sonora Ponceña**, **Luis "Perico" Ortiz y su Orquesta** y "From Caracas with love", presentado en el "Corso" con **Oscar D'Leon y su Orquesta**, **Hector Casanova** y su **Montuno y Santiago Cerrón y su Orquesta**. Bueno, fué una semana ampliamente salsera, para la fanaticada neoyorkina, gracias a Kool y **Ralph Mercado**... Y ahora... ¡Hasta la próxima!

I was recently visited in my offices by Spanish manager and promoter **Alfonso Agulló** along with his exclusive artist, Mexican performer **Fernando Allende**. They told me their plans, including a forthcoming production for Fernando in Spain. With several TV soap operas already broadcast, new ones planned, a new American movie and big plans for the American market, Fernando showed a great optimism regarding his career... **Manolo Sanchez**, who manages **Camilo Sesto**, announced to **Joe Cayre** the cancellation of the tour that Camilo was supposed to make in the States... **Javier Garcia**, international manager for Discos F.M. in Colombia, has told me about his aggressive plans for the company, including the distribution of their catalogue in the States by T.H. Records and Tapes. Discos F.M. distributes T.H. product in Colombia... During my visit to Puerto Rico two weeks ago, I had the opportunity to talk with **Edwin Oliver**, who announced the release of his new single on the Orda label containing the tunes "Nunca me dejes amor" (E. Monrozeau) and "La Carta Olvidada" (Frank Damirón). He is a great Puerto Rican performer who deserves the best promotion... **Ivan Gutierrez** from New York announced the winners at the OTI Festival — New York: first place went to the tune "Cuando Fuiste Mujer" (**Vilma Planas**), performed by **Aldo Marta**; second place went to the tune "Entrega," penned by Colombian composer **Luis E. Padilla** and performed by **Jorge Daniel**; and third place went to the tune "Mienteme," penned by **Frank Valiente** and performed by **Hernán Vargas**. The jury consisted of **Ramón Quintero** (president), who is also vice president and sales manager for WXTV Channel 41; **Manuel Polanco**; **Erik Santamaria**; **Ivan Gutierrez**; **Bobby Capó**; **Carmela Russell**; **Arturo Andrade**; **Carlos Montalbán**; **Alejandro Urrutia**; **Marly Vieira**; **Oneida Quevedo**; **Oswaldo Farrés**; **Karol** from Colombia and **Eddy Martinez**. Masters of ceremonies were WXTV announcers **Rafael Pineda** and **Marcia Julián** and special guest **Chamaco García**. The **Panamerican Symphonic Orchestra** was conducted by Maestro **Joseph Lliso**.

**Tito Puente** is finishing his next album for the Barbaro label, "C Magnifique," with lead vocals by **Azuquita**... **Johnny Pacheco** is currently finishing two mixing projects at La Tierra Sound Studios in New York. One of them is by **Celio Gonzalez** and the other is by Mexican performer **Melón**... The Guajiro label from New York has just released an LP by **Angelo and his Conjunto Modelo** with the tunes "Mentiras Criollas" (Chapottin), "Sacando Palo del Monte" (D.R.) and "Sabor a Caney" (A. Martinez).

The Kool Latin Festival in New York City, September 2 through 7, was a great success with performances by **Tito Puente and his Orchestra**, **Santitos Colón**, **Machito**, **Ernie and Dottie Revue**, **Eddie Palmieri & Friends**, **Ismael Quintana**, **Ray Barretto**, **Adalberto Santiago**, **El Gran Combo**, **Conjunto Clásico**, **Oscar De Leon**, **Pappo Luca** and **La Sonora Ponceña**, **SAR All Stars**, **Bobby Rodriguez** and **La Compañía**, **Saoco** and **Orquesta Sensual**, **Vicente Pacheco**, **Hector Lavoe**, **France Joli**, **The Mean Machine**, **Luis Perico Ortiz**, **Hector Casanova** and **Santiago Cerrón**. It was a complete week of festivities thanks to Kool Cigarettes and **Ralph Mercado**.

## Brazil (Continued from page 41)

de estar muy activo dentro de la música popular brasileña, fuera de Brasil, el se considera, "en tesis", un "compositor desempleado" Esto ocurre pues a pesar de haber firmado una contratación con la grabadora Ariola, la Phillips (de la cual era un antiguo contratado) le cobra, según la contratación, una faja. Eso es decir que en caso que el haga un disco para otra grabadora, puede verlo confiscado. Creado el estorbo, le queda aquello que se podría llamar de un

verdadero "encallamiento" en la venta de su último LP, lanzado en diciembre. Vendió 260 mil copias en el primer trimestre mientras que sus dos últimos anteriores (**Caros Amigos** y **Chico Buarque**) alcanzaron índices entre los 600 y los 700 mil. El compositor considera esos datos proporcionados por la grabadora como consecuencias de una devaluación de su propio trabajo e inducción a la ejecución en las radios de otras músicas que no sean las suyas.

# Record World en España

By MANUEL MARTINEZ HENARES

■ Ha sido entregado el "Long Play de Oro" que trimestralmente concede un grupo de comentaristas musicales, entre los que nos encontramos, y que en el presente año cumple su décima edición, durante las cuales han sido galardonadas las primeras figuras de la música española. En el primer trimestre del año en curso el Jurado designó al conjunto **Orquesta Mondragon** como ganadores del premio por su labor musical en este periodo de tiempo con su "elepe" "Bon voyage". La entrega del codiciado galardón se realizó hace unas fechas... La misma noche de la antes citada entrega se efectuó la reunión del Jurado del "Long Play de Oro" para elegir, por votación, a quién se otorgaba el trofeo correspondiente al segundo trimestre, resultando ser **Manuel Alejandro** el ganador del mismo. En esta ocasión el "Long Play de Oro" no entregará en Madrid, sino en una fiesta organizada con tal motivo en el Hotel "Monte Picayo" de Valencia... Excelente ha sido la reacción obtenida por el grupo **Barrabás** con su tema "On the road again", extraído de su "elepe" "Piel de Barrabás", con el que están asiduamente en todas las "discotecas" y emisoras del país. La producción ha sido vendida en todos los países sudamericanos, donde se editará en otoño, coincidiendo con el viaje que tiene previsto realizar el grupo.

Coincidiendo con la aparición de su tercer disco "No manto da aqua", **Emilio Cao** ha participado como representante de "Radio Nacional de España", en el Festival de Folk "Brosella Folk", que organizado por la UER/

EBU (Union Europea de Radiodifusion), ha congregado en Bruselas a lo mas representativo de la música "folk" europea, en representación de los distintos países adscritos a la UER... Ha aparecido en el mercado discográfico español un "elepe" en el que se reúnen las más diversas canciones españolas que han obtenido un notorio relieve en el campo musical, en los últimos años. Temas de los más diversos estilos dentro de la música española como son: "Black is black", "Un rayo de sol", "Gwendoline", "Porompompero".

"Sencillo" inédito de **Ramoncin**, "Pasar de casi nada", tema principal de la película "Una chica como tu" de **Germán Llorente**... "Oraciones de amor" es el nuevo "elepe" de **Mari Trini**, tras el éxito de su anterior disco "A mi aire"... **Enrique y Ana**, nos preparan para después de temporada película y "elepe", "banda sonora" de la misma... No podemos dejar de mencionar el último "elepe" de **Miguel Ríos**, "Extraños en el escape", del que se ha extraído como "sencillo" "Jugando a vivir". En él podemos encontrar al Miguel que todos esperábamos, lleno de fuerza, de vitalidad, de lirismo, de ternura". Un LP en que, como cualquier cajón de sastre, cabe todo; desde el mas desenfrenado "rock", la mas delicada balada, hasta un "blues"... En el "elepe" "Canciones de España", **Rocio Jurado** ha reunido un destacado plantel de los temas que más fama han conseguido a lo largo de los años en el panorama artístico español y ha realizado su versión de cada uno de ellos.

## LP de Oro por Orquesta Mondragon



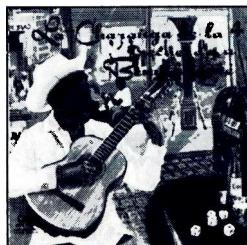
El "Long Play de Oro", que trimestralmente concede un grupo de comentaristas musicales en España, ha correspondido en este primer trimestre a la orquesta española Mondragon, que ha roto records de ventas con su larga duración titulado "Bon Voyage". La entrega del trofeo se efectuó en Madrid en concurrida ceremonia. La Orquesta Mondragon graba para EMI Odeon española.

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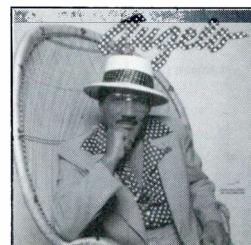
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# Record World Latin (U.S.A.) Hit Parade

## EAST COAST — COSTA ESTE

SEPTEMBER 26, 1981

Sept. 26	Sept. 19		
1	1	Quiero Dormir Cansado / Emmanuel	Arcano 9606
2	3	O Me Quieres O Me Dejas / Julio Iglesias	CBS 50004
3	2	En Carne Viva / Raphael	CBS 80005
4	5	Dos Jueyes / Celia & Willie	Vaya 5195
5	4	A La Reina / El Gran Combo	Combo 239
6	7	Las Quejas De Cada Cual / Guillo Rivera	Funny 1022
7	8	Amor Verdadero / Willie Colon	Fania 919
8	9	Nostalgia / Marvin Santiago	T.H. 688
9	10	Yolanda / Wilfrido Vargas	Karen 606
10	6	Insaciable Amante / José José	Pronto 6265
11	12	Monta Mi Caballo / Oscar D'Leon	T.H. 689
12	11	No Me Hables / Juan Pardo	CBS 80001
13	13	Que Me Perdonen Los Dos / Nydia Caro	Alhambra 268
14	18	Me Estoy muriendo Por Dentro / Basilio	Karen 600
15	14	Quince Sensacionales Exitos (LP) / Juan Gabriel	Telediscos 1018
16	19	La Enfermedad Del Bolsillo / Wilfrido Vargas	Karen 607
17	16	Quince Grandes Exitos (LP) / José José	Telediscos 1015
18	21	Ni Su Hombre Ni Su Amante / Lissette	Odeon 24383
19	23	Bilongo / Ismael Rivera	Fania 917
20	29	Amor Comprado / El Gran Combo	Combo 239
21	31	Toma Mis Manos / Willie Colon	Fania 916
22	22	Perdoname / Camilo Sesto	Pronto 6256
23	15	De Niña A Mujer / Julio Iglesias	CBS 50317
24	17	No Me Desprecies / Johnny Ventura	Combo 238
25	24	Un Mal Necesario / Jorge Char	LAD 182
26	25	Solitario / Conjunto Clásico	Lo Mejor 05
27	32	La Ultima / Lalo Rodriguez	Tierrazo 011
28	26	Amigo Dejala / Ismael Miranda	Fania 911
29	27	Amada Mia / Cheo Feliciano	Vaya 5189
30	35	Ese Hombre / Danny Rivera	T.H. (LP) 2154
31	28	Como Lo Hago Yo / Yolandita Monge	CBS 10015
32	30	Ella Se Llamaba / Napoleon	Raff 7534
33	20	El Paralitico / Roberto Torres	SAR 505
34	34	Rosas Sin Espinas / Felito Felix	Caytronics (LP) 6010
35	36	A Bailar El Son / La India de Oriente	Guajiro 001
36	38	Me Llamen Chu / Johnny Ventura	Combo 243
37	39	El Amor No Tiene Tiempo Ni Tiene Edad / Jensen	Velvet 2537
38	33	Guitarra / David Dali	LAD 200
39	40	Si Pudiera Mirar / Santiago Cerón	Salsa 523
40	37	Tratandose De Ti / Wilkins	Masa 15

## WEST COAST — COSTA OESTE

SEPTEMBER 26, 1981

Sept. 26	Sept. 19		
1	1	El Cofrecito / Beatriz Adriana	Peerless 11730
2	2	O Me Quieres O Me Dejas / Julio Iglesias	CBS 50004
3	3	Insaciable Amante / Jose José	Pronto 6265
4	6	Juliantla / Joan Sebastian	Musart 5228
5	5	Quiero Dormir Cansado / Emmanuel	Arcano 9606
6	7	Quince Sensacionales Exitos (LP) / Juan Gabriel	Telediscos 1018
7	4	La Ladrona / Diego Verdaguer	Profono 79065
8	8	En Carne Viva / Raphael	CBS 80005
9	9	No Me Hables / Juan Pardo	CBS 80001
10	14	Perdoname Si Lloro / Julia Palma	Alhambra 601
11	11	No Que No / Rigo Tovar	Profono 79079
12	10	Viva El Norte (LP) / Varios	Telediscos 1501
13	13	La Carta No. Tres / Los Humildes	Fama 1710
14	12	Pobre Gorrion / Vicky	Gas 301
15	15	Ahora Que Estuviste Lejos / Karina	Orfeon 15242
16	17	Con Tu Amor / Juan Gabriel	Pronto 6275
17	18	Asi No Te Amara Jamas / Amanda Miguel	Profono 79064
18	19	Quince Grandes Exitos (LP) / José José	Telediscos 1015
19	16	La Culpable / Alvaro Davila	Profono 79068
20	20	Porque Te Vas / Emmanuel	RCA 9700
21	21	Ella Se Llamaba / Napoleon	Raff 7534
22	24	De Mexico A California / Raphael	CBS 80005
23	22	La Cuarta Parte / José Domingo	Profono 74074
24	26	Esta Triste Guitarra / Emmanuel	Arcano 3535
25	25	Piquetes De Hormiga / Conjunto Michoacan	Odeon 24365
26	23	Ya No Me Interesa / Chelo	Musart 5219
27	28	Amor Amor / José José	Pronto 6253
28	27	El Chubasco / Carlos y José	T.H. 606
29	31	Te Quiero Para Mi / Trigo Limpio	Mercurio (LP) 59101
30	30	Si Ya Te Vas / Chelo	Musart 5229
31	29	De Niña A Mujer / Julio Iglesias	CBS 50317
32	32	Si Me Quieres / Los Bukis	Profono 79088
33	33	Un Dia A La Vez / Los Tigres del Norte	Fama 1694
34	35	Alma / Grupo Venus	Arriba 195
35	36	Regresa / Los Yanics	Atlas 14209
36	39	El Reloj / José José	Pronto 6276
37	37	Sencilla Y Divina / Ricardo Ceratto	Odeon 24384
38	38	Perdoname / Camilo Sesto	Pronto 6256
39	34	Si Quieres Verme Llorar / Lisa Lopez	Hacienda 196
40	40	Abrazado De Un Poste / Lorenzo de Monteclaro	CBS 20046

# Record World Latin American (International) Hit Parade

## CHILE

(Popularidad)

By Radio Cooperativa (Luis Flores Cruz)

1. A Usted — Joan Manuel Serrat — Quatro
2. Corazones — Marty Balin — EMI
3. Aquel A Quien Amas — Air Supply — Quatro
4. Ay Amor — Victor Manuel — No Editado
5. Solamente Una Vez — Mireille Mathieu — Quatro
6. Te He Estado Esperando Toda Mi Vida — Paul Anka — EMI
7. Que Tal Te Va Sin Mi — Raphael — Quatro
8. El Muchacho de los Ojos Tristes — Jeanette — EMI
9. Menta y Limón — Roque Narvaiza — No Editado
10. No Te Deseo — Kenny Rogers — EMI
11. Te Amaré, Te Amo y Te Querré — Mari Trini — Quatro
12. Eterno Amor — Diana Ross / Lionel Richie — Quatro
13. Desde Que Tú Te Has Ido — Mocedades — No Editado
14. No Hago Otra Cosa Que Pensar En Ti — Joan Manuel Serrat — Quatro
15. Acariciame Mientras Bailamos — Carpenters — No Editado

## SANTO DOMINGO

Ventas (Sales)

By Pedro Maria Santana

1. Abusadora — Varios
2. A La Reina — El Gran Combo
3. Soñarte — Nini Caffaro
4. No Te Puedo Tener — Millie
5. Me Llamen Chu — Johnny Ventura
6. No Me Dejes Solo — Francisco Ulloa
7. Sed — Omar Franco
8. Quiero Dormir Cansado — Emmanuel
9. Bette Davis Eyes — Kim Carnes
10. Amada Mia — Fernandito Villalona
11. Estar Enamorado — Raphael
12. Estás Donde No Estás — Anthony Rios
13. Me Estoy muriendo Por Dentro — Basilio
14. Trataré — Lissette
15. Tú No Sabes Querer — Lalo Rodriguez

## MÉXICO

Ventas (Sales)

By Vilo Arias Silva

1. De niña a mujer — Julio Iglesias — CBS
2. Canción de Parchis — Parchis — Musart
3. Juliantla — Joan Sebastián — Musart
4. Ella se llamaba — Napoleón — Cisne RAFF
5. El cofrecito — Beatriz Adriana — Peerless
6. Con tu amor — Juan Gabriel — Ariola
7. Piquetes de hormigas — Conjunto Michoacan — EMI Capital
8. Ahora que estuviste lejos — Karina — Orfeón
9. Ese señor de las canas — Lorenzo de Monteclaro — CBS
10. A la que vive contigo — Manaella Torres — CBS
11. Te quiero tanto — Iván — Mélody
12. Por que te vas — Emmanuel — RCA
13. Maldito amor — Mirla Castellanos — Gamma
14. Pancho López — Cepillin — Orfeón
15. La varita — El garrafón y sus cinco monedas — Accion

## MÉXICO

Popularidad (Popularity)

By Vilo Arias Silva

1. Ella se llamaba — Napoleón — Cisne RAFF
2. Te quiero tanto — Iván — Mélody
3. Juliantla — Joan Sebastián — Musart
4. De niña a mujer — Julio Iglesias — CBS
5. La ladrona — Diego Verdaguer — Mélody
6. Con tu amor — Juan Gabriel — Ariola
7. Así no te amaré jamás — Amanda Miguel — Mélody
8. Ahora que estuviste lejos — Karina — Orfeón
9. Maldito amor — Mirla Castellanos — Gamma
10. Por que te vas — Emmanuel — RCA
11. A la que vive contigo — Manaella Torres — CBS
12. No me hables — Juan Pardo — Gamma
13. El me mintió — Amanda Miguel — Mélody
14. Entre dos amores — Juan Sebastian — Helix
15. Don Juan — María del Sol — RCA



# Latin American Album Picks



## "NOSTALGIAS"

**IVA ZANICCHI—CBS 20.215**

Con arreglos de Enrico Intra y grabado en Fontana, Milán, Italia, Iva Zanicchi brinda aquí un repertorio en Español de los mejores que le hemos oído. Temas e interpretaciones auguran fuertes ventas en el mercado latino. "Para vivir un gran amor," (Cacho Castaña) "La noche de mi amor," (Dolores Durán) "En Aranjuez con tu amor," (J. Rodrigo) y "Nostalgias." (J.C. Cobián)

■ Arranged by Enrico Intra and recorded at Fontana Studios, Milán, top Italian singer Iva Zanicchi performs in superb Spanish a very impressive package that could mean top sales all over. "Para vivir un gran amor," "Imaginate" (Felissati-Dalano-Figueroa), "Pienso en ti" (Battisti-Mogol-Piero José), others.



## CELIA Y WILLIE

**Vaya JMVS 93**

Muy buenos arreglos respaldan a la vendedora pareja de Celia y Willie. Por supuesto, Celia Cruz y Willie Colon. Aquí resaltan las interpretaciones de "Latinos en Estados Unidos," (Titti Soto) "Dos jueyes," (Curet Alonso) (está vendiendo muy fuerte) "Come down to Miami" (R.M. Attias) y "Kirimbambara" (R. Rodríguez) entre otras. Muyailable y comercial.

■ Very good salsa arrangements back the top-selling combination of Celia Cruz and Willie Colon. "Dos jueves" is already selling well. Other tunes are "Come down to Miami," "Apaga la luz" (J. Ortíz), "Mi caso" (M. Pupo) and "Ya lo puedes decir" (N. Cevedo).

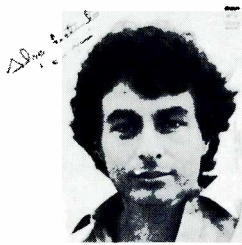


## CHARLIE RODRÍGUEZ Y RAY REYES

**Guajiro GLP 4010**

Con arreglos de Carlos Lalane, A. Valdés, E. Lebrón y Ch. Rivera, Ray Reyes en las partes vocales y Charlie Rodríguez, tocando el tres, imparten ritmo, sabor y baile a sus interpretaciones de "Déjame Vivir," (Hierrezuelo) "Adios Carmelina," (A Rodríguez) "El Ferrocarril" (Guevara-Charquetti) y "Quiero mucho a mi suegra" (Ana Rodríguez) entre otras.

■ With arrangements by Carlos Lalane, A. Valdés, E. Lebrón and Chuito Rivera, Ray Reyes on vocals and Charlie Rodríguez playing the "tres" make a terrific combination which offers frenetic dance rhythms and spicy Latin flavor. "Déjame vivir," "El Cachetero" (R. Reyes), "Caprichito" (D.R.) and "Adios Carmelina" are superb.



## "ALGO DISTINTO EN MÍ"

**CÉSAR COSTA—RCA MKS 2247**

Con arreglos de Tino Geiser, el siempre popular Cesar Costa ofrece otro de sus comerciales y bien escogidos repertorios. "Solamente un loco," (H. Lanzi-L.A. Márquez) "Adonde irás sin mí," (Tino Geiser-J. Roberto) "Todas las tardes a las seis," (Geiser-María Medina) "Basta ya," (Geiser) y otras.

■ With arrangements by Tino Geiser, the always popular Cesar Costa offers a very commercial package. Ballads, light up-tempo and modern tunes such as "Cuentame una historia de amor" (T. Geiser-J. Roberto), "Aleluya-alegría" (H. Lanz) and "Al oeste del andén" (Omar Alfano).

# Radio Action

## Most Added Latin Record

(Tema más programado)

(Internacional)  
"Ella Se Llamaba"  
(José María Napoleón)  
NAPOLÉON  
(Profono)

(Regional)  
"Perdoname Si Llora"(\*)  
(Candelario Maceda)  
JULIA PALMA  
(Alhambra)

(\*) Second Time — Segunda Vez

## Discos CBS Firma a Manolo Otero



Ron Chaimowitz anunció esta semana la firma de un contrato de exclusividad de la firma de la cual es vicepresidente y gerente general, con el cantante español Manolo Otero. Aparecen en la firma del contrato, Manolo Díaz, vicepresidente de operaciones creativas, Latin America, D' Aldo Romano, director de development/marketing, Latin America, Sergio Rosemblat, director de operaciones creativas, Discos CBS Int., y Ralph Caputo, director de asuntos comerciales para Latinoamérica. Próximamente saldrá un nuevo long playing al mercado bajo el sello CBS del artista español.

## Debut y Triunfo De Juan Pardo

■ MÉXICO—En el mercado nacional, los éxitos alcanzados en otros países por Juan Pardo en su larga trayectoria artística habían pasado inadvertidos. Y esto, quizás se debía a que el talentoso autor, productor e intérprete español nunca había dirigido su esfuerzo y tiempo hacia México. Pero hace algunos meses atrás, el sello Gamma anunció el lanzamiento del primer sencillo de su nuevo artista exclusivo Juan Pardo, y desde ese momento, nació en el mercado nacional una nueva figura. Las presentaciones a la prensa especializada, las visitas de Pardo a las emisoras exhibiendo una colaboración ejemplar, y las giras promocionales por el interior, fueron el preámbulo de un programa muy bien llevado, explotado y dirigido por los directivos de la compañía que preside Luis Moyano. Todos los esfuerzos, estaban fijados para lograr con su primer lanzamiento "No me hables" un éxito que viniera a justificar el talento de Pardo y la fé que tenía Gamma en su artista. Se trabajó, se luchó y al cabo de varios meses de incansable labor, el tema "No me hables" es hoy en día uno de los favoritos de los amantes de la balada moderna en español. Juan Pardo camina hacia la consolidación definitiva llevado de la mano por la poderosa maquinaria promocional del sello Gamma.

## WEA Promotes Two

■ LOS ANGELES—Pete Stocke, WEA Philadelphia branch manager, has announced the promotion of Rick Froio to the newly created position of manager, operations service, and Jim Lakjer to the position of systems manager.

Froio, who had been systems manager, will be responsible for the coordination of the computer system at the Marlton Distribution Center (the fulfillment center for the Philadelphia, New York and Boston branches), as well as office functions related to order processing, order service, and customer service.

## Requiem

(Continued from page 40)

within her grasp, and she sings with such intensity that she deserves praise. Additionally, she pronounces most of the words.

The other two singers are strong and stable. Paul Plishka is excellent in the bass role, nobler and more important in his singing than in the live performance. Bianca Berini, while not a really memorable interpreter of the mezzo soprano part, sings well and with some command. The Musica Sacra chorus is good, although smaller in number than Verdi had in mind. This is a great chorus, however, and their contribution is major.

In the Berlioz Requiem the sound is spectacular, and the feeling of a great cathedral filled with the sound of a responsive, splendidly prepared choir is striking. There is in Barenboim's approach, however, more of the mystical religious than the theatrical; the problem is how one hears this Requiem. To me, it is as theatrical as the Verdi Requiem and the conductor's hushed, careful reading takes away some of the work's impetus.

### Domingo

What I have no reservation about is the performance of Plácido Domingo in the tenor role in the Sanctus. For decades one has associated the Sanctus with the kind of white tenor voice that can be often heard in oratorio. And even a truly great interpreter of the role, such as Leopold Simoneau, sang it with an otherworldly quality that rendered it seraphic. Domingo's Sanctus, on the other hand, has the requisite reverence and feeling but is enhanced immeasurably by the rich, golden quality of his tenor. His musicianship is so superior and his sense of line so fine that the result is sensational.

This is not to say that Domingo in any way forces Barenboim to change his interpretation. His singing fits into the conductor's concept yet has the kind of intensity that Berlioz needs. His performance, the fine work of the Orchestra de Paris and the Chorus of the same Orchestra makes this a Requiem to own.



## RCA Realignment

(Continued from page 3)

results of those discussions will be announced soon. Summer said that several branches of RCA will be involved in the upcoming launch of the new Claude Lelouch film. RCA Selecta-Vision will release a videocassette of the film, while RCA Records will release a two-LP soundtrack.

According to Schlosser, RCA is studying the feasibility of distributing RCA's video software through the RCA Records branch distribution arm. While other record distribution systems have already initiated such plans, Schlosser said that he didn't think RCA would involve its record distributors in video for another two years.

Both Schlosser and Summer said that their day-to-day schedules would not change drastically. "We will meet regularly," said Schlosser, "and I imagine that we'll share monthly business reviews, but I have no intention of running the record company. Bob is still the president. The advantage of the new set-up is that it will be easier for Bob to relate to the other units, and it will be easier for me to watch the progress of the units."

Working on Schlosser's staff will be Terrance R. Hustedt, staff vice president, financial planning, and Robert G. Shortal, staff vice president, public affairs.

## EMIA's Wedding



Jim Mazza, president of EMI-America/Liberty Records, has announced the signing of *Our Daughters Wedding*. The band's first release for EMI-America is a special five-song mini-album entitled "Digital Cowboy." Pictured at the signing are, from left (standing, back row): Scott Simon and Keith Silva of *Our Daughters Wedding*; (second row): Bob Currie, director of talent acquisition, EMI/Liberty; Clay Baxter, director of artist development, EMI/Liberty; Helmut Fest, vice president of international, Capital/EMI; Layne Rico of *Our Daughters Wedding*; Dan Grierson, vice president of A&R, EMI/Liberty; (kneeling): Gary Gersh, director of talent acquisition, EMI/Liberty.

## Cowan Relocates

■ LOS ANGELES—Bobbi Cowan & Associates has moved into new offices at 236 1/2 S. Robertson Blvd., Beverly Hills 90211. The telephone number for the firm remains the same: (213) 858-8686.

## Bar-Coding Asked at NARM Retail Meet

(Continued from page 3)

an industry "Give the Gift of Music" national advertising blitz to be implemented over a three-year period.

During the course of the meeting, word came that CBS Records had adopted NARM's guidelines for new invoice forms, and indications were given that other firms would follow suit. The CBS form closely followed the prototype recommended by NARM and its consultancy firm, SKP Associates of New York.

At a meeting held at the La Costa Hotel here, NARM retailers advisory committee chairman Lou Fogelman, of Show Industries, cited "the need for practical cost savings functions such as bar coding and standardization" (of business forms and practices). Those priorities and ten others outlined during the course of the meetings were raised as a result of initial discussions held among the retailers during the past NARM convention in March and during a subsequent meeting of the retailers advisory committee in Dallas during the month of June. The latter meeting resulted in the creation of an agenda and a scheduling of this most recent conference of retailers, manufacturers and distributors.

The agenda consisted of issues and priorities that could be dealt with and, according to Fogelman, accomplished "now and over the next three years."

The assembled retail executives represented, according to Fogelman, "just under 100 stores," doing "in excess of half a billion dollars annually, about fifteen to seventeen percent of the industry's total business." The assembled retailers operated stores that fluctuated in numbers from an average of 875 stores during 1980 to an average 951 stores during the first six months of 1981 and accounted for sales of \$223 million during the first six months of the current year as compared with some \$180 million during a comparable period in 1980, representing a 17.5 percent increase in dollar volume. The average annual sales tally for each store was projected to be \$575,000, and though Fogelman termed the figure "strong," he conceded that sales were not keeping up with the rising tide of inflation.

Among the most heavily stressed issues raised during the meeting was the subject of bar-coding, and the various applications that, in many cases, UPC symbols have already served within the industry. Aside from point-of-sale uses, bar-coding has been found by retailers to be of use in the increasing of efficiency in such procedures as warehouse reception of product, the processing of packing slips and invoices, and the speeding of the returns process. The widespread utilization of the UPC symbol would, claimed some retailers, make stores more responsive to the marketplace by making sales information instantly available and would thus shorten the turnaround cycle for all product.

Bar-coding will become of value to the industry at point-of-sale beginning

this fall, when the first stores begin to install scanners on an experimental basis. According to consultant Sandy Paul of SKP Associates, a firm engaged by NARM to study the issue, some 56 percent of the top 20 LPs and 42 percent of the top 100 albums during 1981 were bar-coded, figures that are expected to rise and must increase if the system is to be implemented on an industry-wide level. The consultant pointed to strong parallels in the magazine industry, a field that, like the record industry, deals in highly perishable product and that has striven towards a greater degree of sales and distribution efficiency by bar-coding some 98 percent of major publications.

Evan Lasky of Dan Jay Music praised CBS Records for that corporation's pioneering of the UPC code in the record field. Other members of the bar coding panel, moderated by the Musicland Group's George Arvan, were unanimous in calling for the holdout companies to begin imprinting the UPC code on all current and catalogue product. In addition to Arvan and Sandy Paul, the panel included the participation of Pickwick International's Kent Arerr, Elroy Enterprises' Roy Imber, and Stuart Schwartz

of Harmony Hut.

According to NARM's Joe Cohen, manufacturers that remain "holdouts" in the bar-coding field include MCA Records ("they're talking about it"), Elektra/Asylum Records, Atlantic Records, Warner Bros. Records (on some product), PolyGram Records and Motown. Contacted by RW following the NARM retail meet, the latter firm's sales vice president Dick Sherman asserted that Motown would implement bar-coding "before the first store is ready to use it." With many chains apparently waiting for all manufacturers to begin bar-coding before buying costly scanning equipment, the issue appears to be a standoff between some manufacturers and retailers.

Among the other priorities that were stressed by the retail advisory committee members at the meeting were the implementation of a "Give the Gift of Music" campaign as a nationwide advertising blitz, the "role of the retailer" as the primary outlet for industry merchandising ideas and programs, the necessity to improve pre-recorded tape product, the promotion of the Grammy Awards and several other issues.

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

Your Gang, Yeah! City All Over, Go Ape Crazy."

WHAT'S GOING ON: Nancie Schwartz has left her position as publicist for the Peppermint Lounge and can be reached at (212) 787-0070 . . . Sara Lee, former bass player with Robert Fripp's League of Gentlemen, has joined the Gang of Four, replacing Dave Allen, who left the group last month . . . The Robbin Thompson Band was joined onstage recently at Washington, D.C.'s Bayou club by Bruce Springsteen, Clarence Clemons and Gary Tallent for an extended jam. Springsteen and Thompson were members of Steel Mill, a Jersey bar band, in the early '70s. The Robbin Thompson Band is no longer with Ovation Records and is currently looking for a label deal . . . "The Harry Chapin Memorial Run Against Hunger" will be held at 1:30 p.m. on October 18 in the town of Croton-on-Hudson, a small village in Westchester County, New York. Under the auspices of the Taconic Road Runners Club, the 6.2-mile race will raise funds for the World Hunger Relief Project, to provide for the purchase of farm implements for villages in northern Ghana. Details and entry forms may be obtained by sending a self-addressed stamped envelope to Run Against Hunger, 19 Old Post Road South, Croton-on-Hudson, N.Y. 10520, or by calling (914) 271-3150 . . . Manhattan's Thursdays restaurant recently launched a Broadway Melodies Lunch and Dinner series. Broadway show music, past and present, is a feature of the pre-theater special . . . Lene Lovich will be the first artist to appear at reopened Studio 54 as part of Jim Fouratt's Modern Class series . . . The Atlanta Rhythm Section has completed taping a Merv Griffin segment to be aired in early October . . . Garland Jeffries' live album, "Rock and Roll Adult," will be released the first week of October. Produced by Bob Clearmountain, Jeffries and Epic Records director of talent acquisition Dick Wingate, the set includes classics like "Wild in the Streets," "I May Not Be Your Kind," "35 MM Dreams," and "Bound To Get Ahead Someday" from Garland's first album on Atlantic Records . . . New York City Mayor Koch will declare Tuesday (22) "New York Songwriters Day" to honor the winners of New York Music Task Force's annual Songwriters Contest. The finals will be staged at the Bottom Line that evening and will feature performances by the ten finalists, to be judged by a celebrity panel.

## Radio Replay (Continued from page 16)

. . . The CBS Radio FM Group will present its first-ever music special, "The Carpenters: Close to You," this fall, according to vice president of FM stations Robert Hyland. The special will incorporate a "custom concert" feature involving local air personalities . . . The greatest performer at the recent NRBA convention was John Parikahl, speaker on programming to lifestyles, who explained how the "Stairway to Heaven" has led to the "Highway to Hell." When we sort out our notes on his heady lecture, we'll let you know how he got there.



# Record World Country

## NATD Salutes Hap Peebles



In preparation for the Hap Peebles 50th anniversary salute, the Nashville Association of Talent Directors gets in the mood with Nashville agent Don Light (seated) spoofing Hap's ever-present hat. Roy Clark will host the Oct. 9 tribute dinner, planned by NATD members (from left) Jimmy Jay, Tony Conway, Jack Johnson, Tandy Rice, Jerry West, Billy Deaton, Shorty Lavender, and Dave Burton.

## Craddock Answers Morris Lawsuit

By AL CUNNIFF

■ NASHVILLE—*Record World* has learned that Capitol artist Billy "Crash" Craddock has filed a counterclaim in Chancery Court here in answer to a management lawsuit brought against him by Dale Morris, his former manager and business partner.

Morris originally filed against Craddock for management commission. *RW* has learned that Craddock's counterclaim alleges that Morris failed to account for money earned by Craddock while Morris was his manager; that Morris breached an agreement to manage only Craddock; and that Morris acted with the intent to defraud Craddock.

### Craddock's Claim

Craddock's claim asks for \$400,000 in actual damages for breach of contract, and \$5 million in punitive damages for allegedly defrauding Craddock of his royalties.

Morris recently left International House of Talent, which he co-owned with Craddock, to form his own booking agency, Dale Morris Associates.

(Continued on page 48)

## Awards Show Highlights CMA Week

■ NASHVILLE—CMA Week, the 56th birthday celebration of WSM's Grand Ole Opry, to be held here October 12-17, will once again be the largest country music convention in the U.S.

This year's convention will focus much of its attention on future trends. Special arrangements are being made to open up this year's registration to the cable broadcast industry, and invitations have been sent to the top 50 cable programmers throughout the country.

For the second year in a row, the convention is being opened up to the film industry, as well as to a limited number of major advertisers at country radio stations.

Exceptional response to last year's "Hot Line" has also commanded the

return of that free service to broadcasters, which gives radio station listeners, a "glimpse" inside the convention through phone reports fed daily to stations. These special reports, produced by Opryland Radio Productions, are edited by a roving reporter who covers events on the convention scene, gathering personal comments from many major stars.

This year a limited number of special showcase tickets will be made available at the gate on a first-come basis for all label shows being held at the Opry House. Tickets, \$10 per person per day, will admit the holder to any performance in the Opry House on a specific day. All seating for these tickets will be in the balcony area.

Convention week activities will be preceded by the CMA's Talent Buyers Seminar, to be held Oct. 9-12 at the Hyatt Regency Hotel here. The Hyatt will also host the Nashville Songwriters Association International's awards show Oct. 11.

The 15th annual CMA awards show, to be televised live from the Grand Ole Opry House Monday, Oct. 12, is the official kickoff for the week's CMA-sponsored events. Mac Davis and Barbara Mandrell will co-host the show.

On Tuesday, Oct. 13, the CMA will hold its fourth quarterly board meeting, and Broadcast Music Inc. will host its annual awards dinner. Opry week events this day include a bluegrass concert at the Grand Ole Opry House, a WSM/Grand Ole Opry dinner, and a Grand Ole Opry Spectacular.

Wednesday, Oct. 14 will see ASCAP's awards banquet, and showcases by RCA Records, Capitol/EMI-America/Liberty, and CBS.

The CMA will hold a membership meeting Thursday, Oct. 15 at the Opryland Hotel, and that night SESAC will hold its awards banquet. The day will also include a FICAP (Federation of International Country Air Personalities) seminar, and shows by MCA Records, First Generation Records, and Sho-Bud/Baldwin/Gretsch.

Friday, Oct. 16 will feature artist/DJ taping sessions, as well as the CMA's

(Continued on page 48)

## Nashville Report

By AL CUNNIFF

■ Tree International has announced that veteran Tree writer **Joe Tex** and new Tree writer **June Roberts** have been signed to artist agreements with the New-York-based Handshake Records . . . Elektra artist **Eddie Rabbitt's** "Step By Step" album went gold after just five weeks on the national charts . . . CBS-TV is reviving the "Beverly Hillbillies" show. **Buddy Ebsen, Donna Douglas** (booked by Nashville's Joe Taylor Agency) and **Imogene Coca** will star.

**HOT SHOWS:** It seems like every company in the Nashville music industry was represented by Wednesday's (16) showcase at The Cannery featuring CBS/Curb artists the **Burrito Brothers**. The Burritos offered an impressive, energy-packed set. Their opening act was **Calamity Jane**, a four-female vocal group assembled by CBS-Nashville . . . Earlier in the week (14) Capitol artist **Keith Stegall** delivered a bright show backed by a band at the Blazing Saddles club here. A proven writer (his hits include "Sexy Eyes" and "We're In This Love Together"), Stegall is also a highly capable artist with strong pop leanings.

"Nashville Alive," a weekly live country music show carried to cable stations by Atlanta's WTBS, debuted Saturday (12) from the Stagedoor Lounge at the Opryland Hotel here. **Jacky Ward** and **Ralph Emery** co-hosted the show, which also featured **Boxcar Willie, Sue Powell, and Roy Acuff**.

Don Kirshner Productions bought the film rights from Columbia Pictures Industries to market a video of the July 18-19 "Jamboree in the Hills '81" to Home Box Office. Watch for the 8-minute show this fall.

RCA group **Alabama** will be the subject of a feature in Playboy's November issue. They'll also be on the October 24 "**Barbara Mandrell** and the Mandrell Sisters" show.

**IN THE STUDIO:** Scruggs (Terri Heart), Bennett House (Jimmy Buffet, Randy Gurley), Columbia (Zella Lehr, Eddy Arnold), Fireside (Billy Don Burns, Fred Carter, Jr.), LSI (Tennessee Ernie Ford), Quadraphonic (Dobie Gray), Music City

(Continued on page 49)

## PICKS OF THE WEEK

SINGLE

JOHNNY LEE, "BET YOUR HEART ON ME"

(prod.: Jim Ed Norman) (writer: J. McBride) (April/Widmont, ASCAP) (2:50). You took a chance on him and he left you crying, but you can bet your heart on me, Lee sings in this rhythmic, mid-tempo cut with a very positive lyric and production open to country and pop formats. Full Moon/Asylum 47215.



SINGLE

BELLAMY BROTHERS, "YOU'RE MY FAVORITE STAR"

(prod.: Michael Lloyd & the Bellamy Brothers) (writer: D. Bellamy) (Famous/Bellamy Brothers, ASCAP) (2:57). If it's possible to have country-reggae, this is it. The Bellamys again offer a tune that elevates that special female. The easy-flowing beat and bright words will draw immediate attention. Warner Bros./Curb 49815.



SINGLE

DAVID FRIZZELL & SHELLY WEST, "HUSBANDS AND WIVES"

(prod.: Snuff Garrett & Stephen Dorff) (writer: R. Miller) (Tree, BMI) (2:35). This moody, poignant Roger Miller tune is a perfect vehicle for this strong country duo's special sound. The flip, Chris Waters' pretty "Yours for the Asking," also deserves attention. Warner Bros./Viva 49825.





# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

**Johnny Lee** — "Bet Your Heart on Me"  
**Larry Gatlin** — "What Are We Doin' Lonesome"  
**George Jones** — "Still Doin' Time"

**Willie Nelson** has good action on a re-release on RCA called "Mountain Dew." It's playing at KEBC, WGTO, KMPS, KEEN, WIRK, KCKC, KIKK, WSLC, KVOO, KFDI, KSOP, KRMD, KKYX, WHOO, WPNX, WSLR, WDEN, WQQT, KGA, WCXI, WSAI.



John Schneider

**John Schneider** follows up his first successful country single with "Them Good Ol' Boys Are Bad," added at KCKC, KSOP, WGTO, WQIK, WHK, WTOD, WLWI, WIRK, WSLC, KVOO, KTTS, WDLW, WJRB, KRMD, KSOP, WCMS, WEEP, WDEN, WQQT, WSAI, KMPS, KHEY.

A new singing group calling themselves **Calamity Jane** have play on their first Columbia release, "Send Me Somebody to Love," at WLWI, KWKH, KSSS, KBUC, WSLC, WDLW, WPNX, WSAI, WIRK.

The **Thrasher Brothers** are starting to get attention on "As Long As We Keep Believing" at KSO, WZZK, WPNX, KVOO, WYDE, KFDI, KBUC. **Joe Waters** has new adds on "Livin' In The Light of Her Love" at WFAI, WQQT, WDEN, WPNX, WTOD, WSLC, WDLW, WLWI.

Super Strong: **Emmylou Harris & Don Williams, Hank Williams, Jr., Terri Gibbs, Steve Wariner.**



Crystal Gayle

**Crystal Gayle** has first week adds on "The Women in Me" at WIRE, WCXI, WSAI, WKHK, WLWI, WQQT, WSLR, WSM, KKYX, WKKN, WJRB, KEBC, WPLO, KTTS.

**Lincoln County** is coming on strong with "Worst End of the Deal" at WCMS, KKYX, KSOP, KYNN, WTOD, KVOO, WSLC. **Peggy Sue's** "Too Late To Go Dancin'" is playing at KHEY, WSDS, KYNN, KSOP, KFDI, KVOO.

**Bobby G. Rice** hitting the airwaves quickly with "Pardon My French" at WCMS, KGA, WLWI, WSDS, WFAI, KYNN, KKYX, KEBC.

## SURE SHOTS

**Gene Watson** — "Fourteen Carat Mind"  
**George Jones** — "Still Doin' Time"  
**Johnny Lee** — "Bet Your Heart on Me"  
**Crystal Gayle** — "The Woman In Me"

## LEFT FIELDERS

**Kingsmen** — "Excuses"  
**Bill Nash** — "Slippin' Out, Slippin' In"  
**Sami Jo Cole** — "I Can't Help Myself"  
**Peggy Forman** — "I Wish You Could Have Turned My Head"

## AREA ACTION

**Amy Wooley** — "Have a Heart" (WDLW, KXLR, KCKC, KEEN)  
**Amarillo** — "A Little Bit Crazy" (WFAI, WSDS, KVOO, KFDI)  
**John Wesley Ryles** — "Kiss and Say Goodbye" (WLWI, KTTS, WDEN, WSLC)

## Music City Song Fest Accepting Entries

■ NASHVILLE—Festival directors Mick Lloyd and Roy Sinkovick have announced the opening of the Music City Song Festival competition, with a Nov. 27 deadline for entries.

The third annual festival will include song, lyric, and vocal competi-

tion in the fields of country, easy listening, rock/R&B, and gospel music. Cash and recording prizes will be awarded.

For more details write 1014 16th Ave. South, Nashville 37212.

## Dick Clark Launches Country Radio Network

By AL CUNIFF

■ NEW YORK—Radio and TV veteran Dick Clark has announced the formation of the United Stations Country Music Network, a 24-hour-a-day, seven-days-a-week radio programming network available live via satellite to radio stations nationwide.

Clark's partners in the venture are Nick Verbtsky, president, formerly head of WHN radio here and senior VP of the Mutual Broadcasting System; Frank Murphy, VP/marketing, who held a similar post with Mutual; and Ed Salamon, VP/programming, formerly PD at WHN.

The program service will be provided via Transponder 3 on Westar III by the American Satellite Company. The service will be offered on a market-exclusive basis.

"We have a \$2 million, five-year contract with American Satellite that starts February 1, 1982," Verbtsky told RW. "With this service we will

provide a major-market quality, proven format to stations everywhere. It's a hit-oriented country format, much like what we offered at WHN. It will include guest DJs, news, and sports — we'll provide a full service radio station for \$1000 a month."

Verbtsky, who said he would like to launch the service with 100 subscribing stations, said, "This is especially helpful to the medium and small market stations. As soon as they find a really good air personality, that person gravitates toward the larger markets. It's a constant problem.

"Outside the top 10 markets, we'll be providing a sound and service that other local stations will have a tough time trying to beat."

## Tree Signs Waters

■ NASHVILLE—Tree International president Buddy Killen and VP Donna Hilley have announced the signing of Chris Waters to a long-term, exclusive writers' agreement. Waters cowrote the international hit "Sexy Eyes" and penned the Gospel Music Association Song of the Year "Highest Praise."

## Drake-Chenault Adds Nashville Writers

■ NASHVILLE—Drake-Chenault Enterprises Inc., producers of the upcoming radio special "Drake-Chenault's History of Country Music," have announced the appointment of three writers to the show's Nashville staff.

The show's producer, Bill Watson, announced the addition of Michael Kosser, Beverly Beard, and Tom C. Armstrong to the writing staff for the special, which is slated for release in the spring of 1982.

Armstrong, who will head the Nashville staff, has been a multimedia freelance writer since 1969 out of Nashville, Los Angeles, and New York. Beard, who has written or copublished over 50 songs, is at work with Armstrong on a book about songwriting.

Kosser, former associate editor of Country Style magazine and publishing director for Ovation Records, has written songs recorded by such artists as the Kendalls, Charlie Rich, T.G. Sheppard, Tammy Wynette, and others.

## CMA Week

(Continued from page 47)

DJ luncheon. The evening will be capped with a FICAP banquet, and the Atlas Artists Bureau show and dance.

The week's activities will conclude with the Grand Ole Opry 56th Birthday Celebration show at the Opry House. Tickets to some of the above events are not included in the week's CMA admission package.

## Craddock Morris Suit

(Continued from page 47)

Morris has taken over the operation of IHT, which holds the original booking contract with RCA act Alabama. Craddock alleges that Morris breached his management agreement by also managing Alabama.

## ASCAP Meets Terri Gibbs



ASCAP southern regional executive director Connie Bradley (left) recently presented Braille editions of the society's hit song list to MCA artist Terri Gibbs. Shown with Bradley examining the editions (which include Gibbs' current single "I Wanna Be Around") are, from left: Jim Foglesong, president of MCA Records-Nashville; Gibbs; and Ed Penney, Gibbs' producer.



# Country Single Picks

## COUNTRY SONG OF THE WEEK

### GEORGE JONES — Epic 14-02626

**STILL DOIN' TIME** (prod.: Billy Sherrill) (writers: J. Moffatt, M.P. Heeney) (Cedarwood, BMI) (2:49)

Has it been a year since the last time I've seen her — my God, I could swear it was 10, Jones sings in this outstanding country ballad flavored with fine lead and steel licks.

### CRYSTAL GAYLE — Columbia 18-02523

**THE WOMAN IN ME** (prod.: Allen Reynolds) (writer: S.M. Thomas) (O.A.S., ASCAP) (2:29)  
Crystal is back with a powerful ballad about strength and heartache from a strong woman's point of view. Reynold's production is flawless, as always.

### GENE WATSON — MCA 51183

**FOURTEEN CARAT MIND** (prod.: Russ Reeder & Gene Watson) (writers: D.L. Frazier, L. Lee) (Acuff-Rose, BMI) (2:35)

This uptempo country cut jumps at you from its opening notes, as Watson offers an appealing vocal performance from a man who couldn't satisfy his woman, who has a 14-carat mind.

### BILL NASH — Liberty P-A-1433

**SLIPPIN' OUT, SLIPPIN' IN** (prod.: Dave Burgess) (writer: D. Burgess) (Barnwood, BMI) (2:49)

He tells himself he's quit cheating, but then finds himself slippin' out again, Nash sings in a pleasant, mid-tempo cut written and produced by Dave Burgess.

### LANNY BROWNING — Mercury 57058 (PolyGram)

**KING OF THE BOOZERS** (prod.: Bob Moore) (writers: T. DuBois, W. Newton, L. Paxton) (House of Gold, BMI) (3:04)

Browning's solid-country ballad has a sing-along tempo and strong references to the music of George Jones.

### TANYA TUCKER — MCA 51184

**RODEO GIRLS** (prod.: Gary Klein) (writers: T. Tucker, J. Rainey) (GlenTan, BMI) (3:20)  
Tucker's co-written song paints the picture of the life and often trying times of a sensitive rodeo girl.

### SUPER GRIT COWBOY BAND — Hoodswamp 8003

**CAROLINA BY THE SEA** (prod.: Clyde Mattocks) (writer: C. Mattocks) (Hoodswamp, BMI) (3:23)

This group came out of nowhere to an impressive chart position with their recent debut single, and this strong tune, with powerful Waylon overtones, should build on their previous success.

### CRISTY LANE — Liberty P-A-1432

**CHEATIN' IS STILL ON MY MIND** (prod.: Bob Jenkins) (writer: R. Jenkins) (Kevin Lee/Robchris, BMI) (2:34)

Cristy's light vocal eases over the breezy melody in this bittersweet tune about a wife who knows she can't cross the line, but cheatin's still on her mind.

### SAMI JO COLE — Elektra 47211

**I CAN'T HELP MYSELF (HERE COMES THE FEELING)** (prod.: Dixie Gamble-Bowen & Jimmy Bowen) (writers: E. Rabbitt, E. Stevens) (DebDave/Briarpatch, BMI) (2:54)

Cole presents a stirring, straightforward cover of an Eddie Rabbitt tune. Gamble-Bowen's production and Cole's vocal are both on the mark.

### MUNDO EARWOOD — Excelsior 1019

**I'LL STILL BE LOVING YOU** (prod.: Jay Collier & Jimmy Darrell) (writer: M. Earwood) (Music West of the Pecos, BMI) (3:06)

A very pleasant young country vocalist and capable writer, Earwood presents another chartworthy cut.

### PEGGY FORMAN — Dimension 1023

**I WISH YOU COULD HAVE TURNED MY HEAD (AND LEFT MY HEART ALONE)** (prod.: Ray Pennington) (writer: S. Throckmorton) (Tree, BMI) (2:36)

Percussive effects open Forman's unique approach to this Sonny Throckmorton composition.

## Nashville Report (Continued from page 47)

Music Hall (Valentino, Loretta Lynn), Marty Robbins (Gary Goodnight, Buddy Spicher, Jerry Graham), Sound Emporium (Don Williams Band, Ronnie Hawkins), Sound Stage (Sonny Curtis, Dave Rowland and Sugar, Merle Kilgore), Wax Works (David Baroni, Denise White), Pete Drake (Sonny Martin, Ray Pillow, Larry Kingston), Music City Recorders (the Rangers, Georgia), Music Mill (Alabama), Roxy (Johnny Mathis, Hugh X. Lewis, David Briggs, Billy Mathis), Creative Workshop (Freddy Weller), Koala (Jack Grayson, Liz Lyndell), Woodland (Brenda Lee, Con Hunley), Center Row (opening act Johnnie Barnett).

Farris International has signed an exclusive booking agreement with RCA artist **Randy Parton** . . . The Nashville chapter of NARAS is hosting a roller skating party Oct. 1 on BMI's parking lot here from 5-7 p.m. Admission is \$3; beer is free, and bring or rent skates. For details call NARAS at (615) 255-8777.

**Jimmy C. Newman** recently celebrated his 25th anniversary with the Grand Ole Opry . . . **Rodney Crowell** and **Rosanne Cash** attended a WEA lunch in Atlanta recently to promote Rodney's WB album "Rodney Crowell" . . . **Emmylou Harris** hosted such guests as **Linda Ronstadt**, **Marla Muldaur**, **Duane Eddy**, and about 300 others at a listening party for her upcoming LP "Cimarron" in North Hollywood recently.

SPARS, the Society of Professional Audio Recording Studios, hosted the first in their series of nationwide "road seminars" at Bullet Studios here Friday and Saturday (18 and 19).

## The Coast (Continued from page 9)

recoup some of the money he's sunk into the project. He took out ads in Rolling Stone and elsewhere, and it worked ("We sold a lot — a surprising amount"), so now Lee is taking it to the next level. He's hired an independent promotion man, **Fred DeSipio**; he's sent copies to radio and press people; and he's having some 25,000 copies distributed to stores.

All in all, Lee has a lot of confidence in his album, which appears on Maiden America Records ("and Films — we're doing something else here"). "We think it's a nicely packaged, well put-together piece of product," he says, sounding a lot like a seasoned record man. "And we think it's accessible. If someone doesn't like one song — one song — out of 11, well, they just don't like music."

The hope is that "Greatest Hits, Vol. 1" will be picked up by Chrysalis; Lee's Red Admiral Music is already administered by Chrysalis publishing. In the meantime, Jack hopes to get out and tour. He did some of that last year, without a lot of success ("It was raw: visually interesting, but a horror show to listen to. I was scared shitless"), but "this year, I've got the sound and the show, too." Go to it, Jack.

**LOCAL NOTES:** The Central, a Sunset Boulevard rock club that earned our gratitude by replacing an eyesore called Filthy McNasty's, celebrated its first birthday last week with an appearance by **Badfinger** and a jam session that included the participation of, among others, **Poco's Steve Chapman** and **Kim Bullard**, former **Flash** members **Peter Banks** and **Colin Carter**, Saxplayer **Jimmy Zavala**, **Billy and the Beaters' Chuck Fiore** and **Jimmy Ehinger**, **Leroy "Lifter" Jones** and **Richard T. Bear**. The Central's Tuesday night jam sessions, which began on an impromptu basis, have become something of a local institution . . . The Cathay De Grande's Blue Monday series is outgrowing the confines of the club itself and will spill out into the Stardust Ballroom for an show headlined by the great **Clifton Chenier** on Monday, September 21. Also on the bill are local faves the **James Harmon Band**, **Top Jimmy and the Rhythm Pigs** and the **Sheiks of Shake**. Since Chenier's L.A. appearances are generally confined to the Verbum Dei High School auditorium in Watts (and are always packed to the rafters), having him and his **Red Hot Louisiana Band** playing this close to home is something of a treat; this show, Coast fearlessly predicts, should be an event.

**LOCAL BOYS MAKING GOOD:** Billy and the Beaters' recent appearances at the Roxy were especially notable in that audiences got a taste of what's to come when L.A.'s greatest bar band makes it's second vinyl outing with an album due for release in mid-autumn. When we caught up with **Billy Vera** recently, he reported that mixing sessions were drawing to a close. Alfa Records staffers, we hear, got an advance listen last week. We only wish that the group could still be heard at the Troubadour each week, but it must be nice for the boys to be eating these days . . . Another local act that seems to be picking up steam is **Beachy** and his **Beach-Nuts**, who, like the Beaters, are known for generally danceable, high-quality barroom serenades. Beachy and crew, we gather, are on the verge of a label signing and will be showcasing once again at Dillon's in Westwood on September 26. The group's appearances have been turning into jam sessions lately, with the Beach-Nuts being joined on stage by such guests as **REO Speedwagon's Kevin Cronin** and former **Deep Purple** member **Glen Hughes**.

**A PUBLIC SERVICE MESSAGE FROM COAST:** Don't be confused, folks, by the sudden appearance in your record store, on your play-list, or on your neighborhood jukebox of two, count 'em, two new singles from the **Oak Ridge Boys**. "Fancy Free," it seems, is the genuine article, the official, new, MCA-certified Oaks single, following up the group's top-ten "Elvira." "The Boy Scout Way" b/w "Check Out the Boy Scouts," which has also been shipped by MCA, is simply the Oaks' musical public service message on behalf of their favorite charitable cause.

**THE SHIFTING SEAS AND ROLODEXES:** **Mike Gormley**, vice president, communications at A&M Records, tendered his resignation last week.

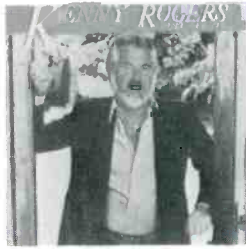


# Record World Country Albums

SEPTEMBER 26, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Sept. 26	Sept. 19		WKS. ON CHART
1	1	<b>SHARE YOUR LOVE</b> KENNY ROGERS Liberty LOO 1108 (9th Week)	12
2	3	<b>FEELS SO RIGHT</b> ALABAMA / RCA AHL1 3930	28
3	2	<b>FANCY FREE</b> OAK RIDGE BOYS / MCA 5209	16
4	4	<b>GREATEST HITS</b> KENNY ROGERS / Liberty LOO 1072	49
5	5	<b>STEP BY STEP</b> EDDIE RABBITT / Elektra 5E 532	6
6	6	<b>JUICE</b> JUICE NEWTON / Capitol ST 12136	27
7	9	<b>SOME DAYS ARE DIAMONDS</b> JOHN DENVER / RCA AFL1 4055	11
8	10	<b>THE PRESSURE IS ON</b> HANK WILLIAMS, JR. / Elektra 5E 535	5
9	25	<b>THERE'S NO GETTIN' OVER ME</b> RONNIE MILSAP / RCA AHL1 4060	5
10	8	<b>ESPECIALLY FOR YOU</b> DON WILLIAMS / MCA 5210	10
11	13	<b>I AM WHAT I AM</b> GEORGE JONES / Epic JE 36492	64
12	21	<b>URBAN CHIPMUNK</b> / RCA AFL1 4027	14
13	16	<b>BARBARA MANDRELL LIVE</b> / MCA 5243	4
14	7	<b>YEARS AGO</b> STATLER BROTHERS / Mercury SRM 1 6002 (PolyGram)	11
15	14	<b>GREATEST HITS</b> RONNIE MILSAP / RCA AHL1 3772	49
16	18	<b>MR. T CONWAY TWITTY</b> / MCA 5204	12
17	15	<b>RAINBOW STEW LIVE!</b> MERLE HAGGARD / MCA 5216	9
18	20	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY / Epic FE 37916	5
19	17	<b>NOW OR NEVER</b> JOHN SCHNEIDER / Scotti Bros ARZ 37400 (CBS)	11
20	22	<b>GREATEST HITS</b> OAK RIDGE BOYS / MCA 5150	46
21	33	<b>GREATEST HITS</b> ANNE MURRAY / Capitol SOO 12110	51
22	24	<b>HORIZON</b> EDDIE RABBITT / Elektra 6E 276	63
23	27	<b>MY HOME'S IN ALABAMA</b> ALABAMA / RCA AHL1 3644	66
24	12	<b>ROWDY</b> HANK WILLIAMS, JR. / Elektra / Curb 6E 330	23
25	48	<b>GREATEST HITS</b> WILLIE NELSON / Columbia KC2 37542	2
26	26	<b>SURROUND ME WITH LOVE</b> CHARLY McCLAIN / Epic FE 37108	19
27	23	<b>OUT WHERE THE BRIGHT LIGHTS ARE GLOWING</b> RONNIE MILSAP / RCA AHL1 3932	23
28	31	<b>HONEYSUCKLE ROSE</b> (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY / Columbia S2 36752	61
29	11	<b>SEVEN YEAR ACHE</b> ROSANNE CASH / Columbia JC 36865	27
30	44	<b>GOOD TIME LOVIN' MAN</b> RONNIE McDOWELL / Epic FE 37399	7
31	19	<b>CARRYING ON THE FAMILY NAMES</b> DAVID FRIZZELL & SHELLY WEST / Warner / Viva BSK 3555	16
32	42	<b>STARDUST</b> WILLIE NELSON / Columbia KC 35305	175
33	34	<b>WHERE DO YOU GO WHEN YOU DREAM</b> ANNE MURRAY / Capitol SOO 12144	21
34	28	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE / Full Moon / Asylum 6E 309	46
35	32	<b>GREATEST HITS</b> WAYLON JENNINGS / RCA AHL1 3378	124
36	36	<b>SOMEWHERE OVER THE RAINBOW</b> WILLIE NELSON / Columbia FC 36883	28



37	45	<b>TAKIN' IT EASY</b> LACY J. DALTON / Columbia FC 37327	8
38	29	<b>WILD WEST</b> DOTTIE WEST / Liberty LT 1062	30
39	37	<b>URBAN COWBOY</b> (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Full Moon / Asylum DP 90002	71
40	35	<b>MINSTREL MAN</b> WILLIE NELSON / RCA AHL1 4045	8
41	50	<b>HOLLYWOOD, TENNESSEE</b> CRYSTAL GAYLE / Columbia FC 37438	2
42	55	<b>STRAIGHT AHEAD</b> LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia KC 36250	101
43	52	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON / Columbia KC 35642	146
44	53	<b>AS IS</b> BOBBY BARE / Columbia FC 37157	12

## CHARTMAKER OF THE WEEK

45 — **MORE GOOD 'UNS**  
JERRY CLOWER  
MCA 5215



46	41	<b>I LOVE 'EM ALL</b> T.G. SHEPPARD / Warner / Curb BSK 3528	23
47	38	<b>WITH LOVE</b> JOHN CONLEE / MCA 5213	9
48	40	<b>I BELIEVE IN YOU</b> DON WILLIAMS / MCA 5133	49
49	47	<b>SHOULD I DO IT</b> TANYA TUCKER / MCA 5228	9
50	56	<b>BEST OF DON WILLIAMS, VOL. II</b> / MCA 3096	100
51	62	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE / Liberty LOO 982	98
52	61	<b>BEST OF BARBARA MANDRELL</b> MCA AY 1119	136
53	43	<b>LEATHER AND LACE</b> WAYLON & JESSI / RCA AHL1 3931	28
54	30	<b>MAKIN' FRIENDS</b> RAZZY BAILEY / RCA AHL1 4026	18
55	46	<b>BEST OF EDDIE RABBITT</b> / Elektra 6E 235	96
56	59	<b>ENCORE</b> MICKEY GILLEY / Epic JE 36586	53
57	49	<b>TENNESSEE WHISKEY</b> DAVID ALLAN COE / Columbia FC 37454	3
58	51	<b>DRIFTER</b> SYLVIA / RCA AHL1 3986	22
59	—	<b>ONE TO ONE</b> ED BRUCE / MCA 5188	4
60	64	<b>9 TO 5 AND ODD JOBS</b> DOLLY PARTON / RCA AAL1 3852	28
61	60	<b>THESE DAYS</b> CRYSTAL GAYLE / Columbia JC 36512	53
62	70	<b>LOVE IS FAIR</b> BARBARA MANDRELL / MCA 5136	46
63	58	<b>DARLIN'</b> TOM JONES / Mercury SRM 1 4010 (PolyGram)	15
64	54	<b>LIVE!</b> HOYT AXTON / Jeremiah JH 5002	17
65	71	<b>EVANGELINE</b> EMMYLOU HARRIS / Warner Bros. BSK 3508	32
66	57	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia FC 36488	129
67	65	<b>FULL MOON</b> CHARLIE DANIELS BAND / Epic FE 36571	69
68	69	<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE / Columbia JC 36476	46
69	72	<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS / MCA 5137	34
70	73	<b>THE GAMBLER</b> KENNY ROGERS / Liberty LA 934 H	144
71	39	<b>THAT'S ALL THAT MATTERS TO ME</b> MICKEY GILLEY / Epic JE 36492	53
72	75	<b>I HAVE A DREAM</b> CRISTY LANE / Liberty LT 1083	24
73	63	<b>BACK TO THE BARROOMS</b> MERLE HAGGARD / MCA 5236	52
74	74	<b>THE NIGHT THE LIGHTS WENT OUT IN GEORGIA</b> (ORIGINAL SOUNDTRACK) / Mirage WTG 16051 (Atl)	3
75	66	<b>JOHN ANDERSON 2</b> / Warner Bros. BSK 3547	20

## White, Morrison On European Tour

■ NASHVILLE—Buck White and Harold Morrison are bringing their music to Portugal, Greece, Turkey, and Cyprus on a four-week, U.S.-sponsored concert tour that runs from Sept. 19 through Oct. 17.

Capitol artist Buck White and his Down Home Folks, and Autumn Records' Harold Morrison and Smoking Bluegrass will perform at least 20 concerts on behalf of the Arts America program of the International Com-

munications Agency, based in Washington, D.C.

White, who played earlier this year for the Smithsonian Institution's American Country Music series in Washington, toured the Near East last year under the Arts America program. Arts America has also sent Tennessee Ernie Ford, Roy Clark, and the Oak Ridge Boys on concert tours to the Soviet Union.

## Allanson Touring Armed Forces Bases

■ LOS ANGELES—Liberty artist Susie Allanson embarked Wednesday (16) on her first tour of U.S. Armed Forces installations in West Germany. Her tour will cover 10 bases, including Frankfurt, Stuttgart, Nuremberg, and others.

### Interviews

Liberty has arranged press interviews in key cities through its European distributor, EMI Music. The tour coincides with Allanson's current

single, "Love Is Knocking at My Door."

## Lumkin to Nationwide

■ NASHVILLE—Joe Gibson, president of Nationwide Sound Distributors, has announced the appointment of Gary Lumkin to the position of operations assistant and publishing coordinator for the organization.



# Record World Country Singles



SEPTEMBER 26, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Sept. 26	Sept. 19		WKS. ON CHART
<b>1</b>	<b>3</b>	<b>PARTY TIME</b> T.G. SHEPPARD Warner/Curb 49761	<b>12</b>
<b>2</b>	<b>2</b>	<b>TIGHT FITTIN' JEANS</b> CONWAY TWITTY/MCA 51137	<b>12</b>
<b>3</b>	<b>5</b>	<b>STEP BY STEP</b> EDDIE RABBITT/Elektra 47174	<b>9</b>
<b>4</b>	<b>6</b>	<b>MIDNIGHT HAULER/SCRATCH MY BACK</b> RAZZY BAILEY/RCA 12268	<b>12</b>
<b>5</b>	<b>1</b>	<b>YOU DON'T KNOW ME</b> MICKY GILLEY/Epic 14 02172	<b>13</b>
<b>6</b>	<b>9</b>	<b>TAKIN' IT EASY</b> LACY J. DALTON/Columbia/Sherrill 18 02188	<b>11</b>
<b>7</b>	<b>10</b>	<b>TODAY ALL OVER AGAIN</b> REBA McENTIRE/Mercury 57054 (PolyGram)	<b>13</b>
<b>8</b>	<b>11</b>	<b>HURRICANE</b> LEON EVERETTE/RCA 12270	<b>11</b>
<b>9</b>	<b>13</b>	<b>I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY)</b> JANIE FRICKE/Columbia 18 02197	<b>11</b>
<b>10</b>	<b>12</b>	<b>RIGHT IN THE PALM OF YOUR HAND</b> MEL McDANIEL/Capitol 5022	<b>11</b>
<b>11</b>	<b>14</b>	<b>EVERYTHING'S A WALTZ</b> ED BRUCE/MCA 51139	<b>11</b>
<b>12</b>	<b>4</b>	<b>MIRACLES</b> DON WILLIAMS/MCA 51134	<b>13</b>
<b>13</b>	<b>16</b>	<b>I LOVE YOU A THOUSAND WAYS/CHICKEN TRUCK</b> JOHN ANDERSON/Warner Bros. 49772	<b>9</b>
<b>14</b>	<b>7</b>	<b>OLDER WOMEN</b> RONNIE McDOWELL/Epic 19 02129	<b>14</b>
<b>15</b>	<b>17</b>	<b>IT DON'T HURT ME HALF AS BAD</b> RAY PRICE/Dimension 1021	<b>11</b>
<b>16</b>	<b>19</b>	<b>I'M INTO LOVIN' YOU</b> BILLY SWAN/Epic 14 02196	<b>11</b>
<b>17</b>	<b>20</b>	<b>NEVER BEEN SO LOVED (IN ALL MY LIFE)</b> CHARLEY PRIDE/RCA 12294	<b>6</b>
<b>18</b>	<b>22</b>	<b>I LOVE MY TRUCK</b> GLEN CAMPBELL/Mirage 3845 (Atl)	<b>8</b>
<b>19</b>	<b>23</b>	<b>SHE BELONGS TO EVERYONE BUT ME</b> BURRITO BROTHERS/Curb 02243	<b>8</b>
<b>20</b>	<b>21</b>	<b>HONKY TONK QUEEN</b> MOE BANDY & JOE STAMPLEY/Columbia 18 02198	<b>9</b>
<b>21</b>	<b>24</b>	<b>I RECALL A GYPSY WOMAN</b> B.J. THOMAS/MCA 51151	<b>8</b>
<b>22</b>	<b>26</b>	<b>SLEEPING WITH THE RADIO ON</b> CHARLY McCLAIN/Epic 14 02421	<b>6</b>
<b>23</b>	<b>27</b>	<b>TEACH ME TO CHEAT</b> KENDALLS/Mercury 57055 (PolyGram)	<b>6</b>
<b>24</b>	<b>28</b>	<b>GRANDMA'S SONG</b> GAIL DAVIES/Warner Bros. 49790	<b>7</b>
<b>25</b>	<b>8</b>	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP/RCA 12264	<b>14</b>
<b>26</b>	<b>29</b>	<b>MY BABY THINKS HE'S A TRAIN</b> ROSANNE CASH/Columbia 18 02463	<b>5</b>
<b>27</b>	<b>33</b>	<b>FANCY FREE</b> OAK RIDGE BOYS/MCA 51169	<b>4</b>
<b>28</b>	<b>35</b>	<b>WISH YOU WERE HERE</b> BARBARA MANDRELL/MCA 51171	<b>4</b>
<b>29</b>	<b>34</b>	<b>YOU (MAKE ME WONDER WHY)</b> DEBORAH ALLEN/Capitol 5014	<b>8</b>
<b>30</b>	<b>30</b>	<b>WHAT IN THE WORLD'S COME OVER YOU</b> TOM JONES/Mercury 76115 (PolyGram)	<b>8</b>
<b>31</b>	<b>36</b>	<b>THE HOUSE OF THE RISING SUN</b> DOLLY PARTON/RCA 12282	<b>5</b>
<b>32</b>	<b>32</b>	<b>TRYING NOT TO LOVE YOU</b> JOHNNY RODRIGUEZ/Epic 14 02411	<b>8</b>
<b>33</b>	<b>39</b>	<b>MISS EMILY'S PICTURE</b> JOHN CONLEE/MCA 51164	<b>5</b>
<b>34</b>	<b>48</b>	<b>ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN)</b> HANK WILLIAMS, JR./Elektra/Curb 47191	<b>4</b>
<b>35</b>	<b>40</b>	<b>MEMPHIS</b> FRED KNOBLOCK/Scotti Brothers 5 02434	<b>6</b>
<b>36</b>	<b>37</b>	<b>FEEDIN' THE FIRE</b> ZELLA LEHR/Columbia/Sherrill 18 02431	<b>7</b>
<b>37</b>	<b>41</b>	<b>MARRIED WOMEN</b> SONNY CURTIS/Elektra 47176	<b>6</b>
<b>38</b>	<b>49</b>	<b>SHARE YOUR LOVE WITH ME</b> KENNY ROGERS/Liberty 1430	<b>3</b>
<b>39</b>	<b>45</b>	<b>CRYING IN THE RAIN</b> TAMMY WYNETTE/Epic 14 02439	<b>5</b>
<b>40</b>	<b>43</b>	<b>JUST ENOUGH LOVE (FOR ONE WOMAN)</b> BOBBY SMITH/Liberty 1417	<b>7</b>
<b>41</b>	<b>15</b>	<b>DON'T WAIT ON ME</b> STATLER BROTHERS/Mercury 57051 (PolyGram)	<b>16</b>
<b>42</b>	<b>51</b>	<b>ONE NIGHT FEVER</b> MEL TILLIS/Elektra 47178	<b>4</b>
<b>43</b>	<b>52</b>	<b>SHE'S STEPPIN' OUT</b> CON HUNLEY/Warner Bros. 49800	<b>5</b>
<b>44</b>	<b>54</b>	<b>HEART ON THE MEND</b> SYLVIA/RCA 12302	<b>3</b>
<b>45</b>	<b>47</b>	<b>THE PLEASURE'S ALL MINE</b> DAVE ROWLAND & SUGAR/Elektra 47177	<b>5</b>
<b>46</b>	<b>46</b>	<b>BIG LIKE A RIVER</b> TENNESSEE EXPRESS/RCA 12277	<b>7</b>
<b>47</b>	<b>58</b>	<b>MY FAVORITE MEMORY</b> MERLE HAGGARD/Epic 14 02504	<b>2</b>
<b>48</b>	<b>63</b>	<b>IF I NEEDED YOU</b> EMMYLOU HARRIS & DON WILLIAMS/Warner Bros. 49809	<b>2</b>



<b>49</b>	<b>56</b>	<b>IT'S ALL I CAN DO</b> ANNE MURRAY/Capitol 5023	<b>3</b>
<b>50</b>	<b>57</b>	<b>DOWN AND OUT</b> GEORGE STRAIT/MCA 51170	<b>3</b>
<b>51</b>	<b>31</b>	<b>TAKE ME AS I AM</b> BOBBY BARE/Columbia 18 02414	<b>8</b>
<b>52</b>	<b>42</b>	<b>SOMETIMES I CRY WHEN I'M ALONE</b> SAMMI SMITH/Sound Factory 446	<b>9</b>
<b>53</b>	<b>60</b>	<b>YOU MAY SEE ME WALKIN'</b> RICKY SKAGGS/Epic 14 02499	<b>3</b>
<b>54</b>	<b>61</b>	<b>TRY ME</b> RANDY BARLOW/P.A.I.D. 144	<b>3</b>
<b>55</b>	<b>62</b>	<b>LOVE IS KNOCKIN' AT MY DOOR</b> SUSIE ALLANSON/Liberty/Curb 1425	<b>4</b>
<b>56</b>	<b>59</b>	<b>LEFTY</b> DAVID FRIZZELL/Warner/Viva 49778	<b>4</b>
<b>57</b>	<b>70</b>	<b>THE CLOSER YOU GET</b> DON KING/Epic 14 02468	<b>3</b>
<b>58</b>	<b>71</b>	<b>JUST ONE TIME</b> TOMPALL & THE GLASER BROTHERS/Elektra 47193	<b>2</b>
<b>59</b>	<b>66</b>	<b>DREAMS CAN COME IN HANDY</b> CINDY HURT/Churchill 7777	<b>4</b>
<b>60</b>	<b>18</b>	<b>I JUST NEED YOU FOR TONIGHT</b> BILLY "CRASH" CRADDOCK/Capitol 5011	<b>15</b>
<b>61</b>	<b>68</b>	<b>SLOW HAND</b> DEL REEVES/Koala 336	<b>4</b>
<b>62</b>	<b>69</b>	<b>YOU WERE THERE</b> FREDDIE HART/Sunbird 7565	<b>4</b>
<b>63</b>	<b>25</b>	<b>I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER</b> WILLIE NELSON/Columbia 18 02187	<b>10</b>
<b>64</b>	<b>67</b>	<b>CINDERELLA</b> TERRY GREGORY/Handshake 9 02442	<b>5</b>
<b>65</b>	<b>44</b>	<b>HE'S THE FIRE</b> DIANA/Sunbird 7564	<b>9</b>
<b>66</b>	<b>38</b>	<b>(I'M GONNA) PUT YOU BACK ON THE RACK</b> DOTTIE WEST/Liberty 1419	<b>12</b>
<b>67</b>	<b>50</b>	<b>SNEAKIN' AROUND</b> KIN VASSY/Liberty 1427	<b>6</b>
<b>68</b>	<b>86</b>	<b>I WANNA BE AROUND</b> TERRI GIBBS/MCA 51180	<b>2</b>
<b>69</b>	<b>65</b>	<b>I'LL DRINK TO THAT/ONE MORE LAST TIME</b> BILLY PARKER/Soundwaves 4643 (NSD)	<b>5</b>
<b>70</b>	<b>53</b>	<b>I DON'T NEED YOU</b> KENNY ROGERS/Liberty 1415	<b>15</b>
<b>71</b>	<b>77</b>	<b>WON'T YOU BE MY BABY</b> KEITH STEGALL/Capitol 5034	<b>4</b>

## CHARTMAKER OF THE WEEK

<b>72</b>	<b>—</b>	<b>ALL ROADS LEAD TO YOU</b> STEVE WARINER RCA 12307	<b>1</b>
<b>73</b>	<b>55</b>	<b>WE DON'T HAVE TO HOLD OUT</b> ANNE MURRAY/Capitol 5013	<b>14</b>
<b>74</b>	<b>85</b>	<b>COMMON MAN</b> SAMMY JOHNS/Elektra 47189	<b>3</b>
<b>75</b>	<b>64</b>	<b>SHOT FULL OF LOVE</b> RANDY PARTON/RCA 12271	<b>9</b>
<b>76</b>	<b>72</b>	<b>LIVIN' THE GOOD LIFE</b> CORBIN-HANNER BAND/Alfa 7007	<b>8</b>
<b>77</b>	<b>74</b>	<b>IT'S NOW OR NEVER</b> JOHN SCHNEIDER/Scotti Brothers 6 02105 (CBS)	<b>16</b>
<b>78</b>	<b>73</b>	<b>YOU'RE THE BEST</b> KIERAN KANE/Elektra 47148	<b>15</b>
<b>79</b>	<b>75</b>	<b>SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)</b> JOHN DENVER/RCA 12246	<b>17</b>
<b>80</b>	<b>92</b>	<b>LET THE LITTLE BIRD FLY</b> DOTTSY/Tanglewood 1910	<b>2</b>
<b>81</b>	<b>84</b>	<b>MOCCASIN MAN</b> DAVE KIRBY/Dimension 1022	<b>3</b>
<b>82</b>	<b>—</b>	<b>THE LAST WORD IN JESUS IS US</b> ROY CLARK/MCA/Songbird 51167	<b>1</b>
<b>83</b>	<b>87</b>	<b>STIRRIN' UP FEELINGS</b> DIANA TRASK/Kari 123	<b>3</b>
<b>84</b>	<b>100</b>	<b>WASN'T IT SUPPOSED TO BE ME</b> KENNY EARL/Kari 124	<b>2</b>
<b>85</b>	<b>—</b>	<b>THE HARD WAY</b> JOHNNY CASH/Columbia 18 02189	<b>1</b>
<b>86</b>	<b>—</b>	<b>WHERE DID OUR LOVE GO</b> HELEN CORNELIUS/Elektra 47190	<b>1</b>
<b>87</b>	<b>—</b>	<b>PATCHES</b> JERRY REED/RCA 12318	<b>1</b>
<b>88</b>	<b>—</b>	<b>SLOWLY</b> KIPPI BRANNON/MCA 51166	<b>1</b>
<b>89</b>	<b>—</b>	<b>I WONDER IF I CARE AS MUCH</b> DICKEY LEE/Mercury 57056 (PolyGram)	<b>1</b>
<b>90</b>	<b>79</b>	<b>CAN'T HELP FALLING IN LOVE WITH YOU</b> SLIM WHITMAN/Epic/Cleve. Intl. 14 02402	<b>8</b>
<b>91</b>	<b>91</b>	<b>ONCE YOU WERE MINE</b> DOTTIE WEST/RCA 12284	<b>4</b>
<b>92</b>	<b>—</b>	<b>EVERYONE GETS CRAZY NOW AND THEN</b> ROGER MILLER/Elektra 47192	<b>1</b>
<b>93</b>	<b>—</b>	<b>WOMAN IN MY HEART</b> BOBBY HOOD/Chute 018	<b>1</b>
<b>94</b>	<b>—</b>	<b>DOCK OF THE BAY</b> DAVID ALLAN COE/Columbia 18 02492	<b>1</b>
<b>95</b>	<b>—</b>	<b>THE BEST BEDROOM IN TOWN</b> JUDY BAILEY/Columbia 18 02505	<b>1</b>
<b>96</b>	<b>96</b>	<b>THEN YOU CAN TELL ME GOODBYE</b> TAFFY McELROY/MCA 51160	<b>2</b>
<b>97</b>	<b>97</b>	<b>IT TURNS ME INSIDE OUT</b> LEE GREENWOOD/MCA/Panorama 51159	<b>2</b>
<b>98</b>	<b>80</b>	<b>A TEXAS STATE OF MIND</b> DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49745	<b>15</b>
<b>99</b>	<b>82</b>	<b>LOVE AIN'T NEVER HURT NOBODY</b> BOBBY GOLDSBORO/Curb 6 02117 (CBS)	<b>13</b>
<b>100</b>	<b>81</b>	<b>GET IT WHILE YOU CAN</b> TOM CARLILE/Door Knob 81 162	<b>5</b>





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