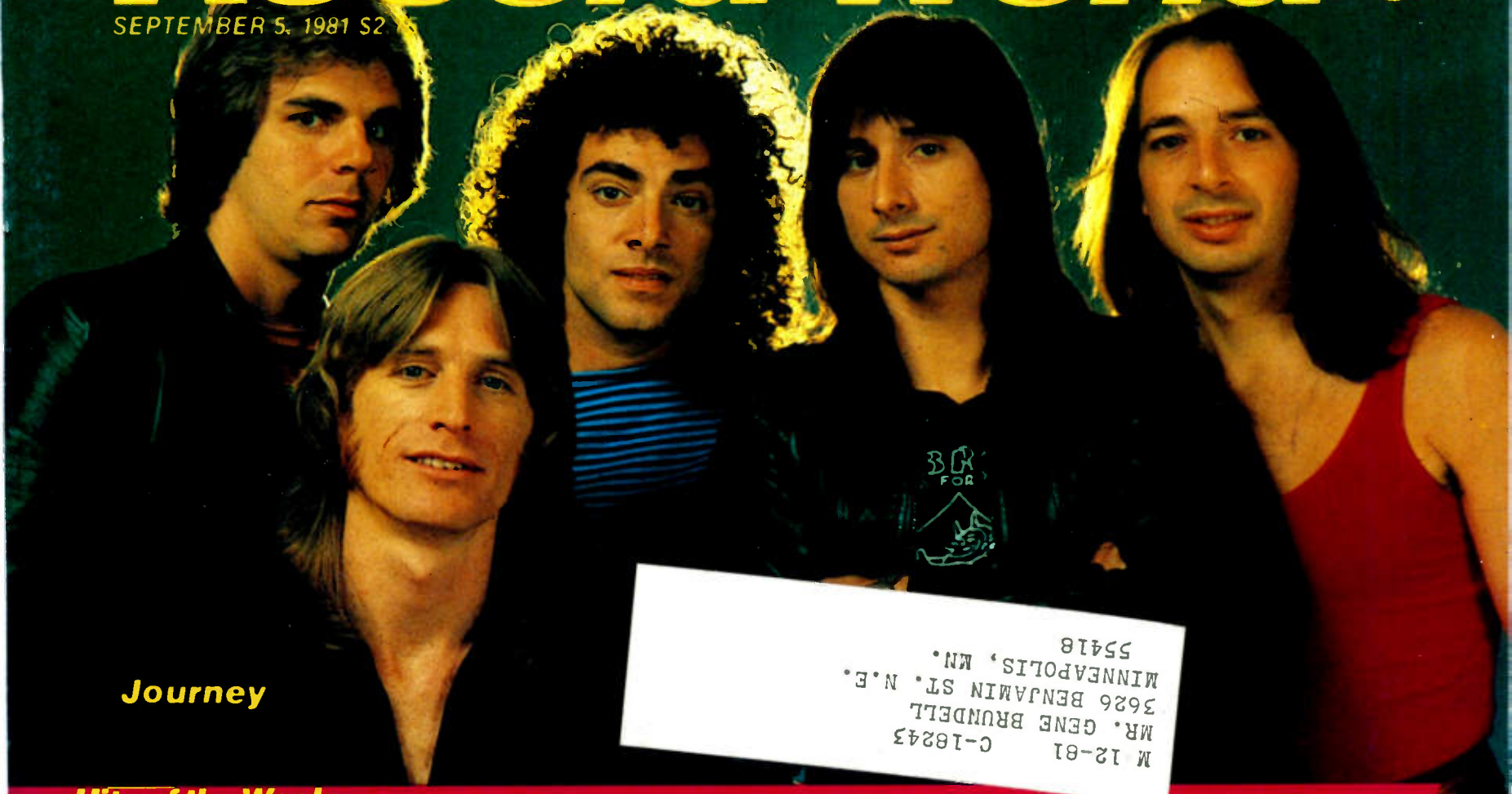


# Record World

SEPTEMBER 5, 1981 \$2



**Journey**

## Hits of the Week

### SINGLES

**KENNY ROGERS, "SHARE YOUR LOVE WITH ME"** (prod.: Richie, Jr.) (writers: Braggs-Malone) (Duchess MCA, BMI) (3:19). Aretha Franklin had a top 15 hit with this song in '69. Rogers' smooth, heart-warming invitation is backed by gospel-like vocal choruses. A marvelous ballad for pop-A/C listeners. Liberty 1430.

**MEAT LOAF, "I'M GONNA LOVE HER FOR BOTH OF US"** (prod.: Meat Loaf-Galfas) (writer: Steinman) (E.B. Marks Neverland Peg, BMI) (4:29). Meat comes roaring to the rescue of a mistreated woman on this initial single from his long-awaited, much-anticipated "Dead Ringer" LP. Epic Cleve. Int'l. 14-02490.

**BILLY SQUIER, "IN THE DARK"** (prod.: Mack-Billy) (writer: Squier) (Songs of Knight, BMI) (3:40). Squier's top 10 "The Stroke" told pop radio what AOR has known for years. Billy follows with more mass appeal, sharp-edged rock featuring a blockbuster hook and savage guitar outbursts. Capitol 5040.

**MARTY BALIN, "ATLANTA LADY (Something About Your Love)"** (prod.: Hug) (writer: Barish) (Mercury Shoes Great Pyramid, BMI) (3:27). Marty's alluring vocal phrasing and an irresistible melody line will help this pretty mid-tempo ballad equal the success of his top 10 hit "Hearts." EMI-America 8093.

### SLEEPERS

**CRUSADERS, "I'M SO GLAD I'M STANDING HERE TODAY"** (prod.: group) (writers: Sample-Jennings) (Four Knights Irving Blue Sky Rider, BMI) (5:02). Joe Sample's delicate piano introduces Joe Cocker's compelling vocal pain on this ballad from the forthcoming "Standing Tall" LP. A knockout! MCA 5-177.

**DAVID GATES, "TAKE ME NOW"** (prod.: Gates) (writer: Gates) (Kipahulu, ASCAP) (3:18). The former lead vocalist with Bread makes a label debut on this title slice from his forthcoming LP. His satiny vocals are adorned with a deluxe piano string arrangement that's aimed at pop-A/C audiences. Arista 0615.

**RITA COOLIDGE, "THE CLOSER YOU GET"** (prod.: Gold) (writers: Pennington-Gray) (Chinnichap Down 'N' Dixie Irving, BMI) (3:52). Rita makes a strong bid for the top 10 with this polished ballad from her new "Heart-break Radio" LP. Andrew Gold's production - vocal - musicianship touches are everywhere. A&M 2361.

**MILES DAVIS, "SHOUT"** (prod.: Macero) (writers: Hall-Irving, III-Burris) (Jazz Horn Bobby, BMI) (4:20). With this vibrant single from "The Man With the Horn" LP, Miles will undoubtedly make his biggest radio impact since "Bitches Brew." An agile bass directs the kinetic rhythm section behind Miles' brilliance. Col 18-02467.

### ALBUMS

**MEAT LOAF, "DEAD RINGER."** Still a rock 'n' roll maniac after all these years, the reawakened colossus will quake the airwaves with a new crop of apocalyptic Jim Steinman songs like the big-hearted single and the frenzied title cut, with Cher as leading lady. It's like he never left! Epic Cleveland International FE 36007.

**THE KINKS, "GIVE THE PEOPLE WHAT THEY WANT."** An abused housewife, a human yoyo, an alienated radio fan and a pathetic pedophile are among the players in Ray Davies & Co.'s latest ironic tragi-comedy. With hard-kicking rock and a dash of British gentility, the Kinks will win their biggest audience yet. Arista AL 9567 (8.98).

**LITTLE RIVER BAND, "TIME EXPOSURE."** The Australian pop masters and producer George Martin deliver 11 sterling examples of the flawless harmonies and crackling tracks that give them a permanent reservation on top airplay slots. The single, "The Night Owls," precedes winners like "Man on Your Mind." Capitol ST-12163 (8.98).

**THE DIRT BAND, "JEALOUSY."** This versatile clan of string and vocal wizards is poised for deep multi-format airplay with a varied selection including the title cut, the tough-minded "Crossfire," and "Fire in the Sky," where Kenny Loggins sings lead with Jeff Hanna. Other lead vocals by Bob Carpenter add spice. Liberty LW-1106 (8.98).



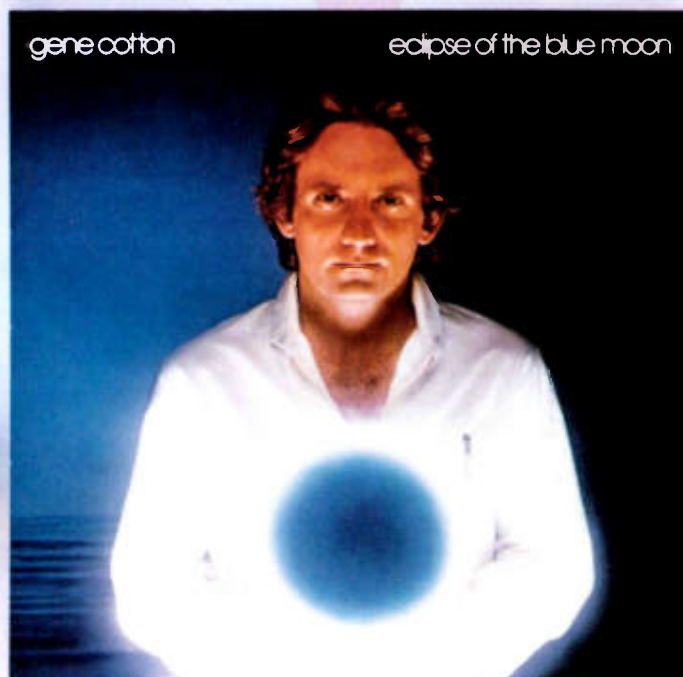
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hit single,  
"bein' here  
with you  
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SEPTEMBER 5, 1981

## Performance and Counterfeit Bills Scheduled For Congressional Attention

By BILL HOLLAND

■ WASHINGTON—The Performance Rights Royalty Bill and the Pirating and Counterfeiting Increased Penalties Bill have been scheduled for possible markup by the House of Representatives on October 15 and 17.

The two bills, along with several other pending copyright matters, "will be given the opportunity for markup and a chance for the issues to come to a point," a subcommittee staff member told *Record World*. This means that if the subcommittee chairman and the sponsors of the bills feel they have the votes, then the markup process will begin. Presently, both the House and Senate are in recess.

The Performance Rights Royalty

Bill, re-introduced this session, made it as far as full Judiciary Committee markup last year, but by summer, the bill's sponsor, George Danielson (D-Cal.), decided "it would be best to wait" until this session of Congress to work on the passage of the legislation.

The bill would require radio and television broadcasters, music clubs, discos and background music services to pay a royalty to singers, musicians and record company producers involved in copyrighted sound recordings under a compulsory license—in much the same way composers and publishers are compensated for their work.

Proponents of the bill include record companies, musician organizations, the U.S. Copyright Office, the Department of Commerce and the American Bar Association. All of them maintain that it is unfair that commercial users of sound recordings earn substantial income and yet pay nothing to the creators of the material.

Broadcasters and jukebox operators oppose the bill, maintaining that even though musicians, singers and record companies receive no compensation through the free airplay of records, (Continued on page 51)

## MCA DiscoVision Pacts with Thorn-EMI

By SOPHIA MIDAS

■ NEW YORK—The prospects for original programming for the home video market received a boost last week when MCA DiscoVision and Thorn-EMI announced the formation of MCA-Thorn EMI Programs International.

"The alliance of our two companies," Jim Fiedler, president of MCA DiscoVision told *Record World*, "signifies a tremendous boost to production and the entire video area; it's the first amalgamation of two entertainment-oriented companies to enter such a venture on an international basis."

The newly-formed company, which will be headquartered in Los Angeles, (Continued on page 24)

## Government To Appeal Judge's Ruling That Set Aside Goody Inc. Conviction

By JEFFREY PEISCH

■ NEW YORK—U.S. prosecutor John Jacobs has filed a notice of appeal with the Second Circuit Court of Appeals, indicating that he will challenge a recent ruling by Federal District Court Judge Thomas C. Platt that set aside a guilty verdict against Sam Goody Inc. and Goody VP Samuel Stolon.

Defense lawyers, however, told *Record World* that Platt's setting aside of the guilty verdict is not an appealable order and that Jacobs is misguided in his attempt to challenge the order. "Maybe (Jacobs) knows something that we don't know," said Bill Warren, a lawyer for Goody Inc., "but there's just no way he can appeal an order like the one Platt gave. There isn't any legal process for such an appeal to go through. It just doesn't make any sense. All it's going to do is slow things up."

Prosecutor Jacobs gave his notice of appeal to defense lawyers and to Judge Platt last Wednesday (26). If the Court of Appeals accepts Jacobs' notice, the court will call in Jacobs and defense lawyers sometime in the next several weeks to arrange a schedule for the filing of appellate briefs. If

Jacobs' appeal is denied, Platt's decision will stand, and a new trial will commence. If the appeal is granted, the jury verdict will stand.

In his notice of appeal, Jacobs also wrote that he may file a writ of mandamus, directing the District Court to reinstate the jury verdict. A writ of mandamus is a very extreme measure which amounts to the government suing a judge. Sources close to the case speculated that Jacobs mentioned filing the writ because he knows that there is a possibility that his appeal won't be heard.

After a four-week trial in March, a jury found Goody Inc., and Stolon (Continued on page 51)

## Roshkind Forms New Companies

By SAMUEL GRAHAM

■ LOS ANGELES—In what is being described as a new "boutique" approach to building an entertainment complex, Michael Roshkind, former vice chairman of Motown Industries, announced last week the formation of M & M Records, R & L Distribution Company, and Roshkind Music Publishing.

M&M is a new label, while R & L (Continued on page 45)

## In-Flight Music Programming: An Industry at a Crossroads

By JEFFREY PEISCH

■ NEW YORK—On June 1 of this year, John Doremus Inc., a Chicago-based company that programs in-flight music for several airlines, bought Music in the Air, a Los Angeles company that had been the biggest programmer of in-flight music for the

last fifteen years.

Six months prior to this, in January, one of Music in the Air's top executives, Cindy Tarver, left the company after ten years to head up a new in-flight programming division at Audio Environment Inc. (AEI).

After Doremus Inc. bought Music in the Air, Eastern Airlines, which had been programmed by Music in the Air for several years, took their business away from Music in the Air and began shopping for a new programmer. At the same time, TWA, which had been programmed by an RKO-owned company, decided that they wanted a change of programmers. A bidding war for the Eastern and TWA accounts is now going on between AEI, Doremus Inc. and the two other major companies in the airline programming industry, Trans Com and Inflight Services Inc.

Such is the state of the in-flight programming industry, an industry that is going through a lot of changes and, in many respects, is at an important crossroad.

(Continued on page 51)

## Chapman Sentenced In Lennon Shooting

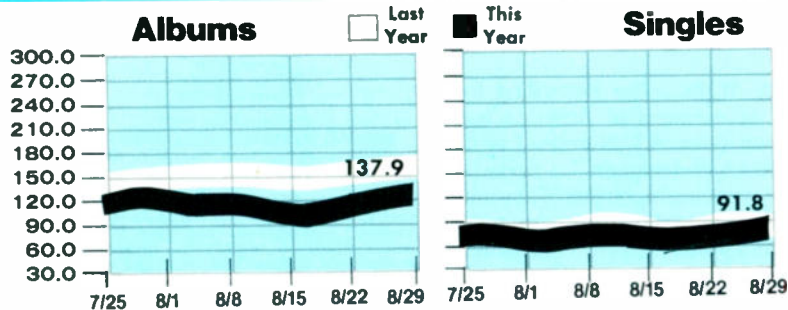
■ NEW YORK—Mark David Chapman was sentenced to 20 years to life in prison last week by Acting Justice Dennis Edwards, Jr. in State Supreme Court, Manhattan. Chapman had pleaded guilty in June to the shooting death of John Lennon last December 8.

Chapman will not be eligible for parole before 20 years are up, and Justice Edwards recommended psychiatric treatment be given during his term.

Allowed to address the court before his sentencing, Chapman read a passage from "The Catcher in the Rye," calling it "my final spoken words." His defense attorney, Jonathan Marks, explained later that Chapman had taken a vow of silence.

The maximum sentence facing Chapman was 25 years to life, and the minimum, 15 years to life. Justice Edwards had already indicated in June that the maximum sentence would not be handed down because of Chapman's voluntary guilty plea.

## Record World Sales Index



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

# Contents



**Page 8.** What was billed as "A Day In the Country" — an all-day country music festival in New York City's Shea Stadium headlined by the Oak Ridge Boys — may turn out to be "A Day in the Courts." The concert was cancelled when, according to city officials, the promoters reneged on an agreement and lawsuits are reportedly forthcoming. RW spoke with principals involved in the controversy.



**Page 42.** As an accomplished pianist/composer/performer, Claude Bolling has opened new musical frontiers with a unique fusion of traditional classical and other musical idioms. If Bolling's crossover music has sparked controversy among purists, it has also thrilled millions, translating into gold album sales and a recent sold-out coast to coast tour. This week RW looks at Bolling's music, style and success.

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## Vince Faraci Named Atlantic Senior VP

■ NEW YORK—Vince Faraci has been promoted to the post of senior vice president, national promotion, Atlantic Records, it was announced by Dave Glew, executive vice president/general manager.



Vince Faraci

Faraci has been with Atlantic for twelve years. He started with the company as southwest regional promotion representative and in 1969 joined the national pop promotion staff. In 1974, he was named national pop promotion director. In 1979 he was named vice president, promotion.

## Alfa Taps Sparago

■ LOS ANGELES—Pete Jones, vice president of marketing, Alfa Records, has announced the appointment of Bernie Sparago as vice president of sales for Alfa.



Bernie Sparago

## RIAA Publishes First 'Freightgram'

■ NEW YORK—The Recording Industry Association of America has published Volume 1, Number 1 of its new "RIAA Freightgram," a periodic bulletin covering highlights of key traffic and transportation topics for its 90 audio and video member companies.

Prepared by the Association's traffic consultant, Behme Associates, with the guidance of the RIAA and RIAA/VIDEO traffic committee, the "RIAA Freightgram" will alert member company chief executives to pending matters related to shipping costs.

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## Powerhouse Picks

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

### Four Tops (Casablanca) "When She Was My Girl"

This record quickly achieved top 20 status on the Black Oriented Singles Chart, and the same characteristics are now being demonstrated on the pop chart. Crossover action is reported in several markets.

Produced by Meat Loaf and Stephan Goffas.  
Management: David A. Sorenberg & Al Dellentash for Armada Enterprises, Inc.

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*"I'm Gonna Love Her For Both Of Us."*



**Meat Loaf.** *"I'm Gonna Love Her For Both Of Us."* The first single from the album, "Dead Ringer." On Epic® • Cleveland International™ Records and Tapes.

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FE 36007



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of music.

# Rock Buttons: A Big Business with Big Opportunities

By LAURIE LENNARD

■ NEW YORK—Several years ago, there were only a handful of rock 'n' roll button manufacturers and dealers in the country, but today there are dozens. While buttons showing off the faces of pop stars or protesting the Vietnam war reached new heights of popularity in the sixties, the seventies brought a lull to the button business. It wasn't until the onset of the punk movement five years ago that buttons, once again, received visibility as part of the rock fan's wardrobe.

Buttons advocating opinions have been a part of this country's pop culture at least since the turn of the century. Political buttons adorned many lapels through years of political campaigns; in fact, Franklin Roosevelt was an avid collector. But rock 'n' roll is responsible for the button's emergence from a novelty item to an accepted piece of jewelry.

While the rock button industry is certainly a growth industry, it is beset with problems. Most importantly, a majority of button distributors are dealing in bootlegged product. Although these people are not operating clandestinely in abandoned garages, technically they are reproducing an artist's image or logo without authorization.

## Rolling Stones Set Fall Tour

■ NEW YORK—The Rolling Stones have announced plans for a 12-week American tour this fall that will start with a show at Philadelphia's JFK Stadium on September 25. Most of the dates the group will play will be at large auditoriums or stadiums, but the group will also play some unannounced dates in small venues. Bill Graham is acting as tour manager for the group.

The Stones will play in Los Angeles from October 9 to 13 and will be in and around New York the week of November 9. The locations for the New York and Los Angeles dates have not been announced, although it was widely rumored that the group will play at Roseland Ballroom in New York.

Mick Jagger discussed the Stones' tour last week on an ABC Radio Network live broadcast produced by DIR and hosted by Lisa Robinson. According to ABC the live broadcast was picked up by over 600 stations.

The following dates have been confirmed thus far for the Rolling Stones: Sept. 27, Buffalo; October 4, Boulder, Colo.; October 6 or 7, Phoenix; October 17, San Francisco; October 22, Dallas; October 24, Houston; October 27, Atlanta; November 1, Orlando, Fla.; November 3, Louisville, Ky.; November 16 and 17, Cleveland; November 19, Cedar Falls, Iowa; November 22-24, Chicago; November 27, Hartford; November 30, Detroit; December 3, Minneapolis; December 5, New Orleans; December 6, Birmingham, Ala.

The growth of the button business can be measured by the increasing number of companies selling the product. Better Badges, one of the first and most successful English button companies, is one example. Because of their success abroad and the increasing demand for their product here, Better Badges has just finalized plans for nationwide distribution in the U.S.

Nancy Breslow, head of distribution, feels the time is right for Better Badges to expand. "We are trying to sell more obscure stuff so we won't be competing with most of the other button companies. We want to specialize in badges that are hard to find, but there is room for everyone."

Phil Ceccola of Button Master has a different view. "The market is too saturated. I think this upcoming Christmas will be the last big season for sales. The business has reached its peak." Button Master manufactures, imports and distributes more than 60,000 buttons as well as maintaining retail stores devoted entirely to buttons.

"Right now business is slow," said Jim Matthew, sales manager for Important Records, importers of records and buttons. "But our prime season really begins in the fall. The punk trend really got us off the ground, and business has been pretty steady ever since."

Imported badges, particularly 3/4-inch buttons from England, are very much in vogue, according to Stephen Bonano, director of sales for Stiff Tees, the merchandising arm of Stiff Records and one of the few dealers of licensed rock 'n' roll buttons. Stiff first started using buttons as a promotional tool, but it soon became evident that there was a demand for them commercially. "We still work that way," Bonano said. "We will do some merchandise for a band, and if they take off we will release it commercially." Stiff Tees

also has a line of rock T-shirts.

"We like to use buttons as conversation starters," said Jim Wagner, national merchandising manager for Warner Bros. Records. "But any tool that is used inevitably goes through a cycle — whether it's mobiles, T-shirts or buttons — and is most effective when it isn't being used by everyone else."

Retailers who stock rock buttons report strong sales and quick turnover. "There are good profits to be made in buttons because you don't have to devote a lot of space, time or capital in them," said Ken Dobin of the Waxie Maxie chain. Peter Schliewen of Record Revolution added, "If you buy

(Continued on page 54)

## CBS Records Lays Off 20

■ NEW YORK—CBS Records has let go approximately twenty employees in what a spokesperson called a "consolidation and restructuring move." The spokesperson said that less than one percent of the company's work force had been let go. Workers have been dismissed from the New York and Los Angeles offices, and from several CBS field offices.

The layoffs are part of an "ongoing review of business policies," said the spokesperson.

The spokesperson also said that efforts are being made to relocate people who were let go in other divisions within the CBS Records Group.

## Ringo Starr Signs with Boardwalk



Boardwalk Entertainment Company president Neil Bogart has announced that Ringo Starr has signed a long-term recording agreement with the label. His first album for Boardwalk, "Stop and Smell the Roses," which is slated for October release, features songs written and produced by Paul McCartney, George Harrison, Ron Wood, Harry Nilsson and Stephen Stills. Pictured at the signing are, from left: Arthur Indursky, attorney for Boardwalk Entertainment Company; Irv Biegel, executive vice president, Boardwalk Entertainment Company; Gary Stampler and Bruce Grakai, Starr's attorneys; Hilary Gerard; actress Barbara Boch, Starr's wife; Bogart; and (seated) Starr.

## Regional Breakouts

### Singles

#### East:

Rolling Stones (Rolling Stones)  
Hall & Oates (RCA)  
Rick Springfield (RCA)

#### South:

Hall & Oates (RCA)  
Quincy Jones (A&M)  
Dan Fogelberg (Epic/Full Moon)  
Rick Springfield (RCA)  
Andy Gibb & Victoria Principal (RSO)

#### Midwest:

Christopher Cross (WB)  
Rolling Stones (Rolling Stones)

#### West:

Little River Band (Capitol)  
Hall & Oates (RCA)  
Allman Bros. (Aristo)  
Debbie Harry (Chrysalis)  
Andy Gibb & Victoria Principal (RSO)

### Albums

#### East:

Bob Dylan (Columbia)  
Spyro Gyra (MCA)  
Brick (Bang)  
Temptations (Gordy)  
Gladys Knight & The Pips (Columbia)

#### South:

Bob Dylan (Columbia)  
Spyro Gyra (MCA)  
Brick (Bang)

#### Midwest:

Bob Dylan (Columbia)  
Spyro Gyra (MCA)  
Brick (Bang)  
Gladys Knight & The Pips (Columbia)

#### West:

Bob Dylan (Columbia)  
Spyro Gyra (MCA)  
Brick (Bang)  
Ronnie Milsap (RCA)

## Western Merchandisers Reaches Agreement To Purchase Disc Records

■ NEW YORK—Western Merchandisers, rack jobber and parent company of the 60-store retail operation Hastings/Soundtown and Recordtown in the southwest, has reached a tentative agreement to purchase Disc Records, *Record World* has learned.

## Pioneer Announces Revenues, Income

■ NEW YORK—The Pioneer Electronic Corporation of Tokyo has announced an increase in revenues and a decrease in income for the third quarter, 1981, which ended June 30. Sales for the quarter were \$308,953,000, an increase of nine percent over the same period in 1980. Net income was \$14,640,000, a decrease of 18 percent from the same period in 1980.

# PRIVATE EYES



THE NEW ALBUM

"PRIVATE EYES" APRIL 1978

## DARYL HALL AND JOHN OATES

PRODUCED BY: DARYL HALL AND JOHN OATES CO-PRODUCER: NEIL KERNON

MANAGEMENT AND DIRECTION: TOMMY MOTTOLA/CHAMPION ENTERTAINMENT

"PRIVATE EYES" AVAILABLE ON RCA Records and Tapes

Give the gift of music.

## WEA National Sales Meetings in Chicago



Warner/Elektra/Atlantic recently held its annual sales meeting at the Continental Plaza in Chicago. The meeting was attended by over 700 representatives of WEA, WEA International, WEA Manufacturing, Warner Bros., Elektra/Asylum, Atlantic, Warner Home Video and Warner Communications Inc. Top row, first photo: WEA president Henry Droz (left) and Rick Wills of Foreigner greet guests at the awards dinner. Second photo: David Horowitz, office of the president, Warner Communications Inc., delivers a speech. Third photo: Stevie Nicks of Warner Bros. group Fleetwood Mac, recently signed to the Atlantic-distributed Modern label as a solo artist, with Doug Morris, president of Atlantic (left), and Dave Glew, Atlantic executive vice president. Bottom row, first photo: Joe Smith, Elektra/Asylum chairman of the board, introduces product presentation. Second photo: Atlantic chairman of the board Ahmet Ertegun (left) and Atlantic artist Phil Collins at the awards dinner. Third photo: Mo Ostin, Warner Bros. chairman of the board and president, introduces product presentation.

## Controversy Rages Over Cancelled Country Concert

By GREG BRODSKY

■ NEW YORK—"A Day in the Country," a nine-hour country music extravaganza scheduled here, was cancelled last Thursday (20) when, according to city officials, the concert's promoters failed to come up with certain financial guarantees. The promoters, in turn, have threatened to bring about several lawsuits, alleging that the New York City Parks Department quadrupled the agreed-upon rent for the venue.

The all-day affair, scheduled for August 22 at Shea Stadium, was to have been hosted by television star Larry Hagman. Acts signed to perform included the Oak Ridge Boys, Tammy Wynette, Tanya Tucker and Mel Tillis.

The Genesco Company, promoters of the show, are now seeking an alternate site — Giants Stadium in the New Jersey Meadowlands has been mentioned as a possible location — but neither the date nor the participating artists could be confirmed at press time.

According to a story in the New York Daily News, Allen LeWinter, the director of the concert, is blaming the city's Parks Department for making unreasonable last minute financial demands. "Unreasonable demands?" asked Gordon Davis, commissioner of the New York City Parks Department, in response. "In order to open Shea Stadium for an event, there are certain fixed costs: the costs of the electricians, ticket takers, and so on. They're standard. They (the promoters) were given the same deal that the Pope was given when he was here. The archdiocese had to give us sufficient guarantees to cover those costs. It's no different for anybody. The terms of the contract were the same from the first day they appeared."

Tony Scotti, one of the principals of

Genesco, disagreed. "The amount of money that was agreed upon with the city was \$35,000 against 10 percent of the gate," said Scotti. "We were ready to bank wire the \$35,000 to them until they quadrupled it. These people just didn't understand what they originally agreed upon."

"What we had told them," said Davis, "was that five days before the event, they had to come in and sign and give us the assurances that we need that our out-of-pocket costs would be covered. They said, 'Sure, sure, sure.' The five-days point came and we were getting the old 'check's in the mail' thing. It was obvious what was going on when we asked them about their advance sales. There were maybe 2000 tickets sold three days before the event. It's unfortunate and I'm not happy about it. But I'm not a co-promoter. I'm a lessor who is dealing with public funds."

Davis added that the total amount that was due the city before the concert could take place was approximately \$120,000, of which \$35,000 was the minimum rent and the rest operating costs.

At this point, said LeWinter, who organized the concert and acquired the musical talent, a new concert would "no longer be a profit-making enterprise. The promoters would simply like to reach the break-even point." He estimated that this would require sales of approximately 28,000 tickets. (Tickets for the Shea Stadium concert had been priced from \$15 to \$25.)

Said Scotti: "There is going to be a tremendous amount of lawsuits going out. We are positive that this show was sabotaged. You know, everybody is talking, but we're the ones who are out the money."

## Tape, LP Pirates Nabbed in South

■ NEW YORK—The Recording Industry Association of America has announced the seizure of pirate tapes in Florida and the sentencing of a convicted pirate in South Carolina.

In Orlando, Florida, FBI agents seized more than 500 masters and 5000 pieces of finished pirate tape recordings as well as duplicating equipment in an August 21 raid on the residence of Karriem-el-Amin Shabazz. Shabazz was charged with criminal copyright infringement and interstate transportation of stolen property.

In U.S. District Court, Columbia, South Carolina on August 8, Samuel E. Welch was fined \$5000 and was put on three years probation after pleading guilty to one count each of criminal copyright infringement, interstate transportation of stolen property and copyright conspiracy.

## Benatar in New York



Chrysalis recording artist Pat Benatar recently appeared at the Dr. Pepper Festival in New York in support of her album "Precious Time." Pictured from left are: Jeff Aldrich, Chrysalis vice president of A&R and artist development; Neil Geraldo, guitarist for Benatar; Benatar; Richie Fields, manager (in back); and Rick Newman, manager.

## NARM Committees Set Retail Meet

■ LOS ANGELES—Members of the Retail Advisory Committee and the Manufacturers Advisory Committee of the National Association of Record Merchandisers (NARM) will meet for a two-day series of conferences and presentations on September 10 and 11 in La Costa, California. Some 40 to 50 executives representing retail, manufacturing and distribution firms are expected to attend.

According to Lou Fogleman, chairman of the Retail Advisory Committee, five topics will be addressed in separate presentations. First on the list is bar coding, including the necessity to extend the symbol to catalogue product and begin implementing the bar coding system at retail. Other topics will include the standardization of industry practices for such forms as invoices and packing slips; improvement of the quality of pre-recorded tapes; recognition of services provided by the retail community, and future plans for NARM's "Give the Gift of Music" campaign.

Among the retail representatives expected to attend are Jerry Adams of Harmony House; Jim Bonk of Camelot; George Arvan of the Musicland Group; Frank Fisher of National Record Mart; Bill Golden of Record Bar; Jim Greenwood of Licorice Pizza; Roy Imber of Elroy Enterprises; Tom Keenan of Everybody's Records; Evan Lasky of Danjay Music; Al Levinson of Turtles Records and Tapes; John Marmaduke of Hastings Records; Carl Rosenbaum of Flipside; Stuart Schwartz of Harmony Hut; Russ Solomon of Tower Records, and Fred Traub of the Musicland Group. Fogleman is president of Show Industries, operators of the Music Plus chain and City One-Stop.

## Small Names Burns

■ NEW YORK—James Burns has been named vice president, business affairs and project coordination for Robert Small Enterprises, Inc., a New York-based artist development company.



# DYNASTY

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# RICK SPRINGFIELD

**Working Class Dog  
Gone Gold.**



AFL1-3697

**RCA**   
Records and Tapes

Produced by: Rick Springfield, Bill Drescher  
and Keith Olsen for Carman Productions.

Management: Carman Productions

# Record World Single Picks



**POCO — MCA 51172**



**WIDOWMAKER** (prod.: Flicker) (writer: Young) (Pirooting, ASCAP) (3:36)

From the concept "Blue and Grey" LP, this initial single is a Rusty Young composition that deals with the moral consequences of a Civil War soldier. A big ominous beat trots along while Rusty's vocal conviction tells the story. Paul Cotton's eerie guitar lashes and an awesome vocal chorus adds to the spellbinding effect. A natural for AOR-pop radio.

## Pop

**THE JOE PERRY PROJECT — Col 18-02497**

**BUZZ BUZZ** (prod.: Botnick) (writers: Hull-Karp-Resnick) (Master Bass/Medulla, ASCAP/Benji/Waban Hill, BMI) (2:50.5) Perry unleashes jolting mega-watt rock on this cute little explosion from his "I've Got The Rock 'N' Rolls Again" LP. Turn up the volume and warn the neighbors.

**BILLY IDOL — Chrysalis 2543**

**MONEY MONEY** (prod.: Forsey) (writers: James-Cordell-Bloom-Gentry) (Big Seven, BMI) (3:23) Tommy James & the Shondells made top 5 news in '63 with this rocker. Idol uses a buxom pounding beat and frantic chorus call and response on this update.

**HOLLY AND THE ITALIANS — Virgin/Epic 14-02482**

**MILES AWAY** (prod.: Gottehrer) (writer: Sidgwick) (Clapham) (3:39) Based in England, these transplanted Americans have a passion for hot Latin blood. This initial single from "The Right To Be Italian" debut LP spotlights Holly's vocal yearning, a full-bodied chorus hook and Richard Gottehrer's sterling production.

**JOHNNY VAN ZANT BAND — Polydor 2180**

**YESTERDAY'S GONE** (prod.: Elson) (writers: Van Zant-Goy) (Ready Or Not, ASCAP) (3:19) Van Zant's haunting vocal and a stinging guitar break highlight this power ballad from the "Round Two" LP. A relentless chorus hook gives plenty of fuel for AOR and pop programmers.

**TOMMY CHRIS — Our Gang/Mirus 6002**

**WHAT YOU DON'T SEE** (prod.: Hatfield) (writers: Chater-Patton) (Duchess/MCA, BMI/British Rocket, ASCAP) (3:23) A veteran of numerous commercial jingles, Chris steps out for this solo debut. It's a pretty pop-rocker that spotlights his endearing vocal, a candy-coated hook, and buoyant keyboard lines.

**EXILE — Warner/Curb 49794**



**HEART & SOUL** (prod.: Chapman) (writers: Chapman-Chinn) (Chinnichap/Careers, BMI) (3:58)

The title track from the sextet's forthcoming LP has Les Taylor handling the lead vocal chores while the rest of the band charges ahead with a pounding beat. Mike Chapman's wall-of-sound production dominates throughout, and the full chorus hook benefits from his know-how. A catchy riff and the band's reputation from past efforts makes this a smart pop radio choice.

**THUNDER — Atco 7335**

**MIDNIGHT HEARTACHE** (prod.: Lehning) (writers: McMeans-Henson) (Mister Moose, BMI/World Song, ASCAP) (2:55)

The Nashville-based quintet plays driving pop-rock that's both melodic and loaded with attractive vocal polish. John Porter McMeans' determined vocal and dual guitars glide on a pulsating rhythm track. Great for AOR-pop.

**TOMMY JAMES — Millennium 11814**

**PAYIN' FOR MY LOVER'S MISTAKE** (prod.: James) (writers: James-Roberge) (Bright Smile, ASCAP/Tommy James, BMI) (3:05) James' inimitable vocal style is in the spotlight on this emotional pop piece from the "Easy To Love" LP. Singing as if each note is his last, he shakes and shimmers with the aid of a heavenly chorus and crisp production.

**JOHN O'BANION — Elektra 47200**

**YOU'RE IN MY LIFE AGAIN** (prod.: Carbone-Zito) (writer: Carbone) (Sixty-Ninth Street, BMI) (3:09) O'Banion flexes his vocal muscles on this grand ballad from his debut, self-titled LP. Triumphant piano backing and a monumental orchestral score will please pop and A/C listeners.

**PAMELA MOORE With Kenny Day — First American 128**

**YOU'RE PERFECT** (prod.: Israel) (writer: Day) (Doze, ASCAP) (3:58) Moore makes her debut with this poignant ballad from her new "Take a Look" LP. Trading verses with Kenny Day, she creates a loving intimacy that belongs on A/C formats.

**NINA KAHLE — Lifesong 45092**

**THIS OLD HEART OF MINE** (prod.: Cashman-West) (writers: Holland-Dozier-Holland-May) (Jobete, BMI) (3:08) Kahle reaches into the vaults of Motown for this remake of the Isley Brothers' top 15 hit from '66. Her vocal gives a pop slant to the soul classic and the Cashman-West production is on the money. A sleeper for pop and A/C formats.

**JOE JACKSON'S JUMPIN' JIVE — A&M 2365**



**JUMPIN' JIVE** (prod.: Jackson) (writers: Calloway-Froebe-Palmer) (Edward B. Marks, BMI) (2:42)

Joe's "... Really Going Out With Him" won the hearts of adolescents and pop radio. He abandons much of that audience with this excursion into '40s jazz. Backed by a colorful sextet that swings and jumps around his authentic period vocals, Joe may well follow the success of recent outings by Manhattan Transfer and Dr. Buzzard.

## B.O.S./Pop

**BLACKUHURU — Mango 111 (Island)**

**SPONJI REGGAE** (prod.: Dunbar-Shakespeare) (writer: Rose) (Island, BMI) (3:40) Backed by Duckie Simpson and Puma Jones' spirited vocals, Michael Rose delivers a hypnotic message with his earthy tenor. The amazing Dunbar-Shakespeare rhythm section provides body motion incentive.

**L.J. REYNOLDS — Copitol 5035**

**KEY TO THE WORLD** (prod.: Davis) (writers: Brown-Reynolds) (Conquistador/Membership/Sugar Happy, ASCAP/SESAC) (3:59) Culled from Reynolds' namesake debut LP, this punchy ballad is colored with bright horn shots. His soulful vocal explosions soar and swoop. A captivating message for lovers.

**DEBRA LAWS — Elektro 47198**

**MEANT FOR YOU** (Prod.: Ronnie & Hubert Laws) (writers: Lasley-Seeman) (Almo/Noa-Noa, ASCAP) (3:59) The title cut from Debra's "Very Special" LP had considerable pop success, with more than two months on the chart. This follow-up spotlights her vibrant vocal in a bouncy setting. The sweet chorus backing and neat hook add up to crossover airplay.

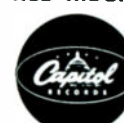
**THE BROTHERS JOHNSON — A&M 2368**

**DANCIN' FREE** (prod.: group) (writer: Johnson) (State of the Arts/Kodi, ASCAP) (3:45) Ricky Heath is the featured lead vocalist on this energetic dancer from the "Winners" LP. Smart tempo shifts spark the inventive arrangement, giving strong potential for club and black radio.

**THE TIME — WB 49774**

**GET IT UP** (prod.: Day-Starr) (writer not listed) (All Jams/Tionna) (3:01) Last week's Chartmaker on the Black Singles Chart, this is the initial single from the midwestern septet's debut, self-titled LP. Morris Day's lead vocal is backed by thick keyboard layers and funky rhythms, guaranteed to please dancers.

**RED RIDER — Capitol 5039**



**WHAT DO YOU GOTTA DO (To Get Off Tonight)** (prod.: Jackson) (writer: Cochrane) (Rumphyoobah, CAPAC) (3:18)

The Canadian quintet asks a question that's certain to win the hearts of party people. Tom Cochrane's tough lead vocals get chorus support on the hook, and Ken Greer's economical lead guitar solos add emphasis to the theme. A hell-raising rocker from the new "As Far As Siam" LP, it's headed for the top of AOR-pop playlists.

**TOM SCOTT — Col 18-02496**

**SO WHITE AND SO FUNKY** (prod.: Scott-Cicalo) (writers: Scott-Preston) (Tomscot/Careers, BMI) (3:35) A catchy keyboard melody sets the stage for Dr. John's gritty vocal on this initial release from Scott's "Apple Juice" LP. Scott's sax pepper on the break adds to the multi-format appeal.

**TOM GRANT — WMOT 8-02128**

**HEAVEN IS WAITING** (prod.: Grant) (writers: Grant-Tripp) (Framingreg/Frontwheel/Weird Willy/Easy Landing, BMI) (3:30) The Oregon native and veteran keyboardist (sessions and tours with Tony Williams, Woody Shaw, Joe Henderson) makes his solo debut with this spin from the forthcoming "You Hardly Know Me" LP. Patrice Rushen's vocal trades and the light funk create a well-crafted sound.

**FUNKADELIC — WB 49807**

**SHOCKWAVES** (prod.: Dunbar-Clinton) (writers: Dunbar-McKnight) (Malbiz, BMI) (3:54) The funkateers slide over to the reggae side for this tasty piece from "The Electric Spanking of War Babies" LP. Lead vocal lecturing and controlled chorus pandemonium ride the relaxed rhythm pace. Clubs and black radio will lead the way on this one.

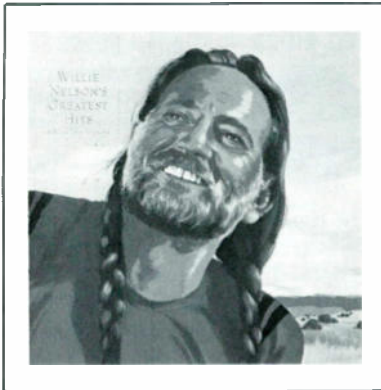
**SLAVE — Cotillion 46022**

**SNAP SHOT** (prod.: Douglass) (writers: Adams-Miller-Carter-Arrington-Dauglas) (Cotillion/Evening Ladies, BMI) (3:18) From the forthcoming "Show Time" LP comes this bold, funky dancer. The Ohio-based collective utilizes a boss bass to drive keyboard/synthesizer riffs, chorus chants and a lead vocal speed rap.

**GLORIA GAYNOR — Polydor 2179**

**I KINDA LIKE ME** (prod.: McFadden-Whitehead-Cohen) (writers: Gaynor-Sierra) (Wazuri, BMI) (4:04) Gloria offers the title track from her recent LP as the latest entry into the dance music sweepstakes. A rambunctious percussion-clad rhythm and gospel choruses complement her vocal sauce perfectly.

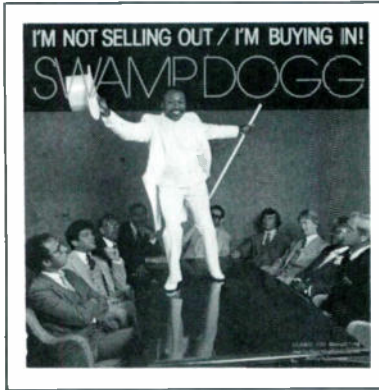
# Record World **Album Picks**



**WILLIE NELSON'S GREATEST HITS (& SOME THAT WILL BE)**

Columbia KC 2 37542

"Blues Eyes Crying in the Rain," "Georgia on My Mind," "On the Road Again," and one new tune, "Heartaches of a Fool" (known to TV viewers as the "Rockford Files" theme) are among the 20 cuts that will make this double package a prime retail item from now through Christmas



**I'M NOT SELLING OUT / I'M BUYING IN!**

SWAMP DOGG — Takoma TAK 7099 (Chrysalis) (8.98)

With titles like "The Love We Got Ain't Worth Two Dead Flies" (a duet with Esther Phillips) and "Low Friends in High Places," Swamp Dogg remains a precious hybrid of funky tracks, energetic vocals and nasty wit.



**HEAD ON**

TORONTO — A&M SP 4872 (7.98)

The combination of Holly Woods' lead vocals and a hard-rocking sound are right for AOR on this Canadian sextet's latest. The single, "Still Talkin' 'Bout Love," the title cut and "Enough Is Enough" (with a woman's point of view) are some of the songs that could mean a breakthrough this time around.



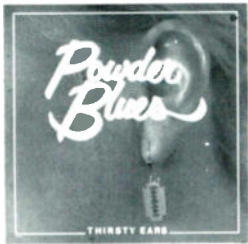
**SAYIN' SOMETHING**

PEACHES & HERB — Polydor/ MVP PD-1-6332 (PolyGram) (8.98)

With "Freeway" bulleting in the top half of the BOS chart, this loving duo is riding a new wave of success fueled by the limitless energy of producer Freddie Perren's percolating rhythm arrangements. Their harmonies and an irresistible beat are the secret behind cuts like "Dream Come True."

**THIRSTY EARS**

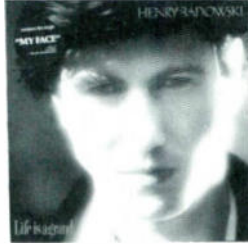
POWDER BLUES — Liberty LT-1105 (8.98)



On their second LP for the label, this bold and brassy septet proves once again that there is life for a blues band after 1980. Crisp recording, powerful horn strokes and quirky vocals are the key to the title cut and "Undercover Blues."

**LIFE IS A GRAND . . .**

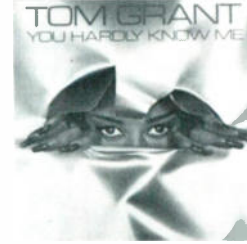
HENRY BADOWSKI — I.R.S. SP 70601 (A&M) (6.98)



Like many of his contemporaries, this ex-Damned member has chosen the steady heartbeat of electro-percussion over drums. Varied vocal treatments evoke dreamy effects and three-dimensional sounds.

**YOU HARDLY KNOW ME**

TOM GRANT — WMOT FW 37443 (8.98)



Grant, an acrobatic keyboardist with a melodic gift as a vocalist and composer, balances jazz, R&B and pop influences with the help of Tony Williams (drums on "Whatever Feels Right") and Patrice Rushen (vocals on "Heaven Is Waiting").

**VIDEO MAGIC**

EBERHARD SCHOENER — Harvest ST-12171 (Capitol) (8.98)



The German synthesist mixes his electronic sounds with the rhythm section and voice of the Police, blending surreal washes of sound and an insistent beat on cuts like "Natural High." Who'd pass up hearing Sting recite the phone number of Capitol NYC?

**EAT 'N ALIVE**

NORMAN NARDINI & THE TIGERS — Sutra SUS 1012 (8.98)



In Pittsburgh/Cleveland, an area noted for pure rock 'n' roll grit, Nardini and band are among the most energetic entertainers in town. This live recording showcases NN's histrionics on cuts like his signature "Burnin' Up."

**TORN TOGETHER**

THE HITMEN — Columbia NFC 37453



Ben Watkins' theatrical vocals and the group's unusual instrumental textures add the crucial personality element to this British group. Their handling of musical anticipation and melodic hooks will make them welcome at receptive radio outlets.

**SUMMER HEAT**

BRICK — Bang FZ 37471 (CBS) (8.98)



These five sympathetic voices and Ray Parker's co-production are right on target for varied formats, if the BOS success and burgeoning crossover of "Sweat (Till You Get Wet)" are any indication. The title cut could easily follow suit.

**COMATEENS**

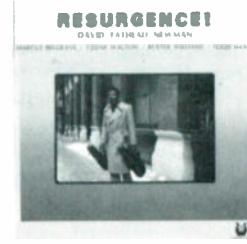
Cachalot CA 124 (7.98)



Three young New York humans and a percussion machine named "Rolly" rock with more feeling than you might expect, cratting airplayable pop hooks like "Nightmare" and "Late Night City," and darker moods with "Cool Chick."

**RESURGENCE**

DAVID "FATHEAD" NEWMAN — Muse MR 5234 (8.98)



Reed master Newman's commercial efforts of the last decade never showed the ex-Ray Charles sideman's true colors. On this 1980 session, his technique and blues/soul sensibility find the perfect meeting point on cuts like "Carnegie Blues."

**EDDIE OLD BOB DICK AND GARY**

TENPOLE TUDOR — Stiff America NEW TOO (5.98)



Exuberant ensemble vocals are this clever British band's strong suit, exemplified by the shouting rally of "Go Wilder" and the intricacy of "I Wish." Drums and guitars are produced with the perfect crunch.

**CRIS WILLIAMSON**

Olivia LF 927 (7.98)



This reissue of Williamson's first LP, made ten years ago and long out of print, finds her in beautiful voice. The strings of "Shine On Straight Arrow" and "Last Sweet Hour" recall baroque psychedelia.

**COVERS GIRL**

BEBE BUELL — Rhino RNEP 600 (5.98)



Rock 'n' roll's favorite den mother goes all the way with two famous trends/producers, Rickie Derringer and Ocasek, on her debut EP. Bebe's versions of "My Little Red Book" and Iggy's classic "Funtime" are remakes for the 1990s.

# Dead Set. The hottest ticket in town is now on record.



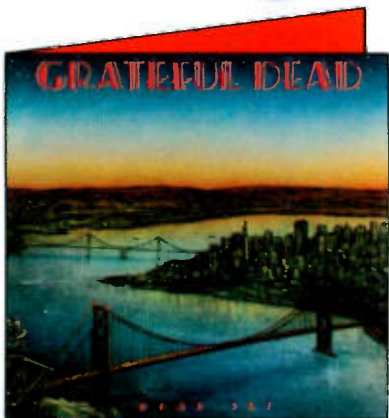
A Grateful Dead concert is always an event. Now, all the excitement, fun and great music of one of America's premier rock bands is available on an incredible, specially-priced double album.

Totally electric, totally electrifying, the Grateful Dead perform fifteen of their most requested tunes, recorded live, in concert performances in New York City and San Francisco.

Dead Set. The Grateful Dead. A concert event for your turntable.

Produced by Dan Healy Betsy Cantor Jackson and Jerry Garcia A2L 8606 © 1981 Arista Records, Inc.

**ARISTA**



## 'Private Eyes' Preview



RCA Records executives and staff recently attended a playback of "Private Eyes," Daryl Hall and John Oates' new album for the label. The title tune is the first single to be released from the new album. Pictured from left are: Tommy Mottola, president, Champion Entertainment Organization, Hall & Oates' management firm; Daryl Hall; Bob Summer, president, RCA Records; John Oates; and Jack Craig, division vice president, RCA Records — U.S.A. and Canada.

## R.R. Bennett, Composer, Dies

■ NEW YORK—Robert Russell Bennett, the award-winning composer, arranger and conductor, died on Aug. 18. He was 87.

Bennett was best known as the orchestrator of over 300 Broadway musicals, including "Showboat," "Of Thee I Sing," "Oklahoma," "South Pacific," "Kiss Me Kate" and "My Fair Lady."

He also composed symphonies, concertos and several operas. His original music for "He Is Risen," an NBC-TV special, won an Emmy in 1963. Bennett also conducted and arranged the music for the TV series "Victory at Sea," which contained Richard Rodgers' famous score.

Bennett also enjoyed success in Hollywood, contributing original music and orchestrations to such films as "Show Boat," "The Hunchback of Notre Dame" and "Oklahoma," for which he won an Oscar.

Bennett, a member of ASCAP since 1935, is survived by his wife Louise and his daughter Jean.

## April-Blackwood Pacts With Cherry Lane Music

■ NEW YORK—April-Blackwood Music, the music publishing arm of the CBS/Records Group, has signed an exclusive print and distribution agreement with Cherry Lane Music. Under the arrangement, which takes effect immediately, Cherry Lane will print and distribute sheet music and folios published by April-Blackwood in the U.S. and Canada.

Cherry Lane Music is headed by producer/arranger/music editor Milton Okun, who has just completed producing two albums with CBS Masterworks recording artist Placido Domingo, one of which features songs by John Denver. Okun's accomplishments as an arranger and music editor include many top-selling folios, notably "The New York Times Great Songs of the Sixties" and "The New York Times Great Songs of the Seventies." His most recent folio compilation is the upcoming "The Compleat Beatles."

## Destiny Names Three

■ LOS ANGELES—Arnie Orleans, President of Destiny Records, has announced the appointments of Ron Altbach as vice president of artist development, A.J. Cervantes as vice president of international and Pamela Plant as director of production/A&R administration.

Altbach is a principal in Altbach-Price Management. Cervantes, formerly with Butterfly Records, is a principal in Multi-Media Communications. Plant, formerly with ABC Records and MCA Records, was most recently with the entertainment law firm of Pollock, Bloom, and Deckom.

Additional appointments will be announced shortly.

## David Libert Forms Powerhouse Talent

■ LOS ANGELES—David Libert, former principal of the David Libert Agency, has announced the formation of Powerhouse Talent Corporation, a management firm representing musical and theatrical artists as well as sports figures.

Libert's fifteen-year career in the entertainment business began when he was a member of the Happenings, whose hits included "See You In September" and "I Got Rhythm." He went on to become tour manager for Alice Cooper and Rare Earth before starting his own agency in 1976.

Powerhouse Talent Corporation is located at 8911 Sunset Boulevard in West Hollywood.

## Emerald City Taps Lisa Lane

■ NEW YORK—Lisa Lane has been named assistant director of A&R for the Atco-distributed Emerald City Records label, it was announced by Emerald City founders Charles Greene and Brian Stone.

Lane comes to Emerald City from CBS Records, where she held positions in A&R and national sales and marketing.

## Job Opportunities Are Limited, RIAA's Gortikov Tells Graduates

■ NEW YORK—Recording Industry Association of America (RIAA) president Stanley Gortikov gave a sobering view of the job prospects in the record industry in a speech delivered last Thursday (27) to graduates of the Institute of New Cinema Artists, a non-profit organization designed to help blacks and other minority groups prepare for jobs in the film and music industries.

"What I am going to pass on to you is not a pretty picture," Gortikov told the graduates. "But it is reality. It's a mixture of hope and fear, encouragement and disappointment . . ."

"You each have a fond hope of landing a job in the recording industry. That may or may not happen. New jobs are tough to get these days. A few years ago our industry went through some times of fantastic success, and that success brought on a grand expansion of jobs, facilities, and expenditures — but much more than the industry could support. On the heels of all that expansion, a recession then came on. Many companies retrenched. Some went out of business. Most cut back the number of records they made, the number of artists they signed, the amount of money they spent, and the number of people they employed.

"Conditions have improved since that recession, but companies learned that they must stay tight and lean if they are to prosper in our highly competitive industry. Many of those people who lost their employment in the industry never did find replacement jobs.

"The economics of the industry has improved . . . but tightness in job opportunities continues to prevail. I deliberately paint this gloomy picture because it's part of the real world which you must face."

After describing the economic problems most labels are facing, Gortikov went on to explain that there still exist many opportunities for jobs. Specifically, new videocassette and disc manufacturers and cable TV programmers can offer myriad possibilities, said Gortikov.

"These (new) technologies may mean expanding opportunities for you," said Gortikov. "If you can make your skills match the needs of this changing world of music and records and sound, every one of the (new) developments will require people and ideas and support staffs.

"In your desire to enter the music business, just be sure your thinking is based on the right reasons — not the phony myths. It's not a circus arena of glamor, or only big stars, or crazy behavior. We're in a serious business that has its excitement, but it's a business that requires responsible conduct and intentions."

## Warner Publications Names Arnold Rosen

■ NEW YORK—Warner Bros. Publications Inc. has announced the appointment of Arnold Rosen as vice president and general manager.

Rosen joined the Warner Bros. organization in 1974 as head of the educational department of the print company.

In addition, Sy Feldman, formerly production manager for the popular music division, has been appointed director of publications and creative services. He will supervise all production activity.

Herman Steiger has been promoted from vice president to senior vice president. He will oversee all marketing functions and continue to pursue new acquisitions.

## Ozzy Osbourne's Gold



Jet recording artist Ozzy Osbourne recently received a gold record for his debut solo LP, "Blizzard of Ozz." Osbourne has a new album, "Diary of a Madman," due out in October on the CBS Associated Label. Pictured from left are: Bob Daisley of Osbourne's band; Sharon Arden, Jet Records; Dick Asher, deputy president and chief operating officer, CBS/Records Group; Don Arden, president, Jet Records; Walter Yetnikoff, president, CBS/Records Group; Marty Machat, attorney; Osbourne; Don Dempsey, senior VP & general manager, Epic/Portrait/CBS Associated Labels; Tom Auldridge and Randy Rhoades of Osbourne's band; David Arden, Jet Records; and Tony Martell, VP & general manager, CBS Associated Labels.



**OPEN FLAP  
TO SEE  
WHO THE  
WINNER IS.**



*Includes the new  
single, "Alien."<sup>18-02471</sup>*

**NEW ON COLUMBIA  
RECORDS AND TAPES.**

FC 32550

Produced by Buddy Buie for Buddy Buie Productions.  
Associate Producer: Rodney Mills.  
Personal Management: The Buie/Geller Organization.

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QUINELLA

# Atlanta Rhythms





## Columbia Pacts with Badland Records



Columbia Records has announced the establishment of a logo arrangement with Bruce Bird's Badland Records. Under the worldwide agreement, records by a wide variety of artists will be released under the Columbia/Badland logo. Bird had been with Casablanca Records since its inception in 1975, most recently as president. The first release on Columbia/Badland Records will be an album by the Los Angeles band Streek, produced by Fred Ruppert and Bob Stringer. Other releases scheduled are by Greg Guidry and Steve Wood. Pictured from left are, seated: Myron Roth, senior VP & general manager, west coast operations, CBS Records; Bird; Dick Asher, deputy president and chief operating officer, CBS Records Group; standing: Al Teller, senior VP and general manager, Columbia Records; Mickey Eichner, vice president, national A&R, Columbia; and Marvin Cohn, senior vice president, business affairs, CBS Records.

## Total Experience Productions Files Two Suits Against PolyGram

By NELSON GEORGE

■ NEW YORK—Total Experience Productions, home of the Gap Band and Yarbrough & Peoples, has filed two lawsuits against its distributor, PolyGram Records, Inc. in California State Superior Court in Los Angeles.

One suit charges that PolyGram failed to exercise its option extending a production agreement for the services of Yarbrough & Peoples. Total Experience seeks \$10 million in punitive damages and a declaration that Yarbrough & Peoples are free of any contractual obligations to PolyGram.

The second suit alleges that PolyGram breached a contract with Total Experience over an album by Robert "Goodie" Whitfield by failing to re-release the album after delivery of a master tape. In this case Total Experience is seeking \$1 million in punitive damages and a court declaration that Whitfield is free to negotiate with other companies.

The crux of the Yarbrough & Peoples case is that Total Experience says that PolyGram had three options to extend the one-year length of the contract, provided the option was exercised at least 30 days before the contract's expiration date. The contract ended October 29, 1980, and Total Experience alleges that PolyGram didn't seek to exercise the option until January 9, 1981.

Yarbrough & Peoples were one of this year's major pop-R&B success stories. Their single "Don't Stop the Music" and album "The Two Of Us" both spent time as number one on the Black Oriented charts. Whitfield is a keyboardist-arranger who performed on the Yarbrough & Peoples album and the successful "Gap Band III" album.

A PolyGram spokesman said, "We have not yet received a copy of the pleading, but we believe the groups are still under contract to us. We will be filing a cross-complaint which should expose the real story behind the whole situation."

## MMO Announces New Distribution Deals

■ NEW YORK—The MMO Music Group, which includes the Inner City, Classic Jazz, Aural Explorer, City Sounds and Guitar World labels, has announced the acquisition of U.S. distribution rights to a number of other labels.

MMO general manager Gary Hall has announced that the company is now distributing the Joe Gibbs, Top Ranking International, TSOB (The Sounds of Brooklyn), Durium, and Unidisc-Uniwave labels.

### Reggae

Both the Joe Gibbs and Top Ranking International labels specialized in reggae. Among the artists whose albums are in the Joe Gibbs catalogue are Dennis Brown, Jacob Miller, Trinity and Culture. Artists on Top Ranking International include Jacob Miller, the Skatalites and Dobby Dobson.

Among the artists on the TSOB label are Wild Sugar and Blanche Carter. The Italian Durium label includes over 30 albums by saxophonist Fausto Papetti in its catalogue. The Canadian Unidisc and Uniwave labels feature disco and new wave respectively, including such artists as Freddie James, Carol Jiani, Diva and Sweet Brandy.

# The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ HEROES ARE HARD TO FIND: While Bruce Springsteen was packing them in at the L.A. Sports Arena and, as always, turning the town upside down and on its ear, another songwriter par excellence, John Prine, slipped quietly into town for three nights at the Roxy. Performing solo and, for a spell, with his buddy Steve Goodman, Prine turned in renditions of some old favorites, tunes such as "Sam Stone" and "Dear Abbie," and new material that bristled with the same irony, wit and emotion. It's more than a little sad to note that someone as genuinely talented as John Prine could be without a current record deal. One of the mysteries of the week concerned the breaking of Goodman's E string, which prompted a two-minute soliloquy half sung and half spoken as the guitarist changed his string on stage. Was it rehearsed? Was it spontaneous? It was a terrific performance either way.

ENOUGH, ALREADY: Ever since we lamented a few weeks ago that our Bill Szymczyk Re-Christening Contest had failed to inspire the expected flood of entries, we've received many more responses, much to our humble satisfaction. We've heard from folks in California, Ohio, Illinois, Florida, Tennessee, Texas — hell, we even had an entry from the Netherlands, submitted by an ardent Joe Walsh fan who requested that we say "hai" (sic) to Joe for him (consider it done, pal). As of right now, the contest is over. We'd like to thank the following for their time and ideas: Chris Agajanian (Agajanian, who is Gary Wright's manager, suggested that since Bill's last name "has no proper vowels in it anyway," he should just shorten it to Zmkz; in return, Chris'll shorten his to Gjnn); Walter L. Smith of WHOT/Youngstown, Ohio; Donna Pyle of L.A. (her best entry was an appropriate Bill Me); Janet Buchbinder of Bill Graham Productions in San Francisco (Zigzag, Dimsum and Seismic were suggested); Loren Richard Klahs, arts editor of Southern Illinois University's Alestle newspaper (he likes Bill Kyzcmys — think about it); a fellow at Miami's International Caribbean Music Awards named "Staven," who likes "Dollar Bill"; and Mike Forman of KVIC radio in Victoria, Texas, who suggested an elaborate scenario wherein Bill changes his name to Ronald Reagan, undergoes plastic surgery, changes places with the politician of that name, appoints Walsh vice president and then "retires gracefully due to senility" — thus making it possible for Walsh to become president, which is what Forman, who is "tired of being scorned as the only newsman who predicted a Walsh victory on election day," wanted all along. As you can see, the choice was a tough one. Buy you may recall that the very first entry we received was from the producer himself, and no one's been able to top it. From now on, according to his wishes, Bill Szymczyk will be known as Frank Szymczyk. If one of his latest productions, Mickey Thomas' "Alive Alone" album, is any indication, Szymczyk hasn't yet acknowledged the change as official, but we expect him to alter his birth certificate in the very near future. And once again, thanks to all involved.

MARSUPIAL DELIGHTS: Due to open at the Greek Theatre this week with a 30-piece orchestra, Australian MOR stars Air Supply were supposedly having delicacies flown in from down under to spice up the table in their dressing room. Since the term "Australian delicacy" sounded sort of like a contradiction in terms to us, we tried calling a few of our Aussie friends to learn what such goodies might consist of. As might be expected, most of the group's expatriate countrymen were over at the Cock 'n' Bull bar when we tried to call, and were thus unavailable for comment. Fellow journalist Richard Mortlock, who heads up The Star's editorial offices out here, tried explaining something called "hundreds and thousands sandwiches" to us, which seems to be white bread and butter sprinkled with some candy-coated goop. There's also something called "iced vovo's," which sounds like it might be kangaroo tails but turns out to be another sickeningly sweet little tidbit with pink icing and strawberry jam. "And beer, too," added Richard, predictably. "Lots of beer."

BLACK FLAG AT THE BLACK TOWER: Via a new deal between SST Records and the MCA-distributed Unicorn label, those bad boys of local punkdom, Black Flag, will have their next eardrum-busting opus distributed by Al Bergamo's MCA sales force. Unicorn Records, with an artist roster that includes veteran session player Joe Chemay, singer/songwriter J.D. Drews and someone named Frank Bleu, also operates what used to be Star Track studios on Santa Monica Blvd., a facility that's used frequently for the production of jingles for Britannia jeans, Neutrogena soap and MacDonald's. With Black Flag due to record their next LP there, it is highly conceivable that the punksters might be sharing the board with Ronald MacDonald, a prospect that doesn't do a helluva lot for our appetites.

OVERNIGHT SENSATIONS: Stevie Woods' new single on Cotillion Records, a smoothly crafted R&B ballad titled "Steal the Night," is not only his debut recording, but the initial project of Atlantic's intrepid new A&R man, Paul Cooper. Oddly enough, Woods was discovered by an honest-to-God "talent scout" (a term we haven't heard for years outside of the movies) while playing the lounge at the Continental Hyatt House; over the years, actually, there've been many things discovered at that infamous hotel, but most of them were contagious and none of them were printable. Anyway, while playing a solo act

(Continued on page 42)

### Journey 'Escapes' to the Top

By JOSEPH IANELLO and JEFFREY PEISCH

■ ONE DAY IN PHILADELPHIA: Miles Copeland, manager of the Police and president of the A & M-distributed International Record Syndicate (I.R.S.), was married last week, and to celebrate the occasion he invited his family, friends and co-workers to see the Police, the Specials, the Go-Go's and Oingo Boingo at Philadelphia's Liberty Bell Park. Miles' brother Stewart is the drummer for the Police; third brother Ian books the Police and heads Frontier Booking International (F.B.I.).

Copeland's entire U.K. staff (close to a dozen people) came to New York for the wedding ("it was an expensive wedding," said Miles), as did A & M's Jerry Moss, and the father of the Copeland brothers, Miles Copeland Sr. Miles Sr. was a CIA operative in the Middle East in the '50s and '60s, and it's this fact, no doubt, that caused Ian and Miles to call their companies F.B.I. and I.R.S. Being raised by a CIA agent (in Lebanon and Egypt) also made the Copeland brothers very politically aware and outspoken. In fact, judging from the conversation we had with Miles on the way to Philadelphia, one might have thought that we were on our way to a rally for Barry Commoner, rather than to a rock concert. A last word to Miles: we still maintain that the U.S. would not have had the problems it had in Iran if we (your father) hadn't helped overthrow Mossaddeq and put the Shah back in power.

Miles Copeland's wife is Mary Pegg, of Eaton, Ohio. When asked if his wife was in the industry, Copeland said, without hesitation, "She is now." Copeland has been based in London during the last several years, but he says that he and Mary are now searching to buy a loft in Manhattan. And, yes, said Copeland, he and Mary are definitely interested in having kids. "Someone's gonna have to take over the business. Me and Ian are getting senile."

Oh yes, the concert. It was great fun. The Go-Go's and the Specials went over well with the crowd, and the Police played several songs from their soon-to-be-released fourth album. The set was noteworthy for the addition of a three-piece horn section, the Chops, from New Jersey. The horns added some funky punch to the Police's repertoire. Copeland said that the group may tour with the horns next year.

HORATIO ALGER REVISITED: The Michael Stanley Band story is indeed an inspirational one for our corporate times, straight from the pages of Horatio Alger, and exemplary of the "by pluck and luck" ethic. Stanley's indoctrination into rock 'n' roll yielded an album on ABC Records in the late '60s as a member of the unmemorable group Silk. "It was a real bad band and a bad album," he sheepishly admitted. While the rest of Cleveland was in love with the James Gang, Stanley turned to college with hopes of later entering the music business through retail. That move proved to be a rewarding one and typical of Stanley's up-and-down career. As a regional manager at Cleveland's Disc Records, Stanley made numerous contacts in the biz, including one with RW's senior vice president/editor-in-chief Mike Sigman, who at the time (1972) was making calls for the Retail Report as an aspiring Perry White. Stanley's resolve to make it paid off, as he got a contract with the now-defunct Tumbleweed Records to do two solo albums. (Continued on page 54)

■ For Journey, now in its eighth year as a working band, each new year and new album has brought change—and increasing success. With the San Francisco-based group's latest Columbia album, "Escape," the evolution has continued and the success has reached a new peak—"Escape" has ascended to the top position in this week's Record World Album Chart, the first number-one album in Journey's history.

The unprecedented success of "Escape" has been largely the result of the

"The band is high on Jon," says one Journey staffer, "and he's high on the band. It's a whole new feeling with him in the group. It's like a fresh start." Cain joins a solid lineup of Steve Perry on lead vocals, Neal Schon on guitar, Ross Valory on bass and Steve Smith on drums. A prolific songwriter, he composed about a third of the songs on "Escape."

Production chores on "Escape" were handled by Kevin Elson, who also acts as sound engineer for the band's concerts. "There's a spark that



equally impressive success of the first single from the LP, "Who's Crying Now," which this week ascends to number nine with a bullet on the Record World Singles Chart. It has also been the result of Journey's high visibility — one of the hardest-working bands in rock today, Journey plans to play more than 90 dates in Japan and the U.S., including a few (in Philadelphia and Buffalo) as the opening act for the Rolling Stones, on its 1981 tour.

The most obvious sign of change on "Escape" is the presence of the newest member of Journey, keyboardist/guitarist/songwriter/vocalist Jonathan Cain, formerly of the Babys. Cain replaces charter member Gregg Rolie, who has left Journey to pursue a solo career.

### CBS Names Kudolla

■ NEW YORK—Paul Smith, senior vice president and general manager, marketing, CBS Records, has announced that Rich Kudolla has been appointed vice president, marketing, western region.

Kudolla has been vice president, marketing, mid-central region, CBS Records since 1980. From 1977 to 1980 he was branch manager, Cleveland/Pittsburgh area. He joined CBS Records in 1975 as sales representative, Indianapolis, and in 1976 moved to Los Angeles as field sales manager.

we're trying to capture on vinyl that exists in the live show," Elson says.

In Neal Schon's estimation, "Escape" is "really different . . . I think this album will appeal to a wider spectrum of fans." Judging by the remarkable reception it's gotten at both the radio and retail levels, that sounds like an understatement.

### Chuck Kaye To Serve On SRS Committee

■ LOS ANGELES—Chuck Kaye, chairman of the board, Warner Bros. Music, has joined the music industry advisory committee of Songwriters Resources and Services, it was announced by Katherine Gronau, president.

The committee is a result of a recommendation from the SRS board of directors to expand the non-profit organization's involvement with the industry. Other committee members are George Kieffer of Manatt, Phelps, Rothenberg & Tunney; Barry Mann, songwriter; Marv Mattis, west coast director, Broadcast Music, Inc.; Stan Milander of Bart and Milander; Neil Portnow, president, 20th Century-Fox Records; Lester Sill, president, Screen Gems/EMI Music; and Cynthia Weil, songwriter.

The committee will provide ongoing advice and information regarding how SRS programs and services can better relate to the music industry.

### PolyGram Signs Novo Combo



Polydor/PolyGram Records has just signed an exclusive long-term recording contract with Novo Combo, a four-man group that includes ex-Santana drummer Michael Shrieve, songwriter/bassist Stephen Dees (who has worked with Daryl Hall), former Carly Simon and Eric Carmen guitarist Pete Hewlett, and guitarist/singer Jack Griffith. Shown toasting the signing and the release of their debut LP, "Novo Combo," are (standing, from left): Jerry Jaffe, vice president rock department, PolyGram Records, Inc.; Stu Fine, senior director of A&R, PolyGram; Jim Del Balzo, national album promotion manager, west coast, PolyGram; Glenn Orsher, executive vice president of Sanford Ross Management; Sanford Ross, president, Sanford Ross Management; Vince Pellegrino, vice president national promotion, PolyGram; and Harry Losk, senior vice president/marketing, PolyGram. Seated, from left: Chip Taylor, vice president of A&R, PolyGram; Hewlett, Dees, Shrieve, and Griffith of Novo Combo; and Bob Sherwood, executive vice president and general manager, PolyGram.



*Our warmest thanks to Record World and staff.*

*You have done a marvelous job on the special tribute to Sugarhill Records. We are deeply touched by your enthusiasm and efforts in putting it all together.*

*And last but not least, thanks to our good friends and participants in the USA and all over the world for your overwhelming response to the Record World Tribute to our company – August 1, 1981.*

*We are proud to be associated with you. May we have many more mutual successes.*

*Thanks again.*



**Sugarhill Records Ltd.**

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# Radio World

## Radio Replay

By PHIL DIMAURO

■ FROM THE CITY TO THE COUNTRY: The great satellite programming race gained a new contestant last week with the unveiling of United Stations, which will produce a 24-hour, live country music programming service, delivered via satellite, to originate in New York City. The company is a partnership between **Dick Clark**, **Ed Salamon**, PD of WHN, New York; **Nick Verbitsky**, VP/GM of WHN and senior VP of stations and operations for Mutual Radio; and **Frank Murphy**, Mutual's VP of station relations. United Stations is currently negotiating with Mutual for joint distribution of the service.

Salamon, who said that the product offered by United Stations will "obviously be extremely similar to the format of WHN," feels that a satellite-fed contemporary country format with a strong pop crossover component has a bright future in many American cities, "not only small and medium markets." The talent lineup and other details haven't been announced.

LEARNING THE ABC'S: DC 101, Washington PD **Denise Oliver** has been appointed PD of the newly-named ABC Rock Radio Network, a full-service network aimed at the young adult market, which is scheduled to go on the air in January 1982. ABC's new adult network, scheduled to premiere at the same time, will be called the ABC Direction Network.

AND FROM THE FRIENDLY FOLKS AT CBS: The new CBS young adult network also has a name: **RADIORADIO** (a cue from **Elvis Costello**, perhaps?). VP/GM for the web is **Robert P. Kipperman**, most recently a sales vice president for the CBS Television Network. His background includes sales at the CBS Radio Network. Director of programming will be **Leslie G. Corn**, whose previous experience includes the post of director of programming production for the ABC Radio Network. **Larry Cooper** has been named news director for **RADIO-RADIO**.

MORE MOVES: **Warren Maurer** has been named vice president of Group W's AM radio group, replacing **S. William Scott**, who left the position for Group W's new 24-hour satellite TV news venture. Maurer was most recently VP/GM of KYW, Group W's Philadelphia news station . . . **John Shomby** has been named PD at B97 (WEZB), New Orleans. He was most recently PD at KMIK, Portland . . . **Ron Riley** has been promoted from PD to operations manager at WCAO and WXYV, Baltimore . . . **Joe Martelle** fills the PD slot at WJR, Detroit, coming from KVI, Seattle . . . **Lou Adler** has left WCBS news radio New York to join WOR in the city as news director and morning news person . . . **Art Athens** has been named news director at WABC, New York . . . **Harvey Mednick** has joined NKR Productions as creative director. Mednick, a vice president of RKO Radio for 14 years, joins the **Kenny Rogers**-owned company after a period of cable television production with Klein/Mednick Special Projects.

THIS LITTLE PIGGIE WENT TO CHICAGO: If you're in the Windy City and happen to hear people rattling off phrases like "hoofer," "pigout" and "double leaning jowler," you can blame a group of infiltrators at the recent NAB Radio Programming Conference, who introduced a totally silly fad game called "Pigs" to some of the broadcasters present. **Lee Abrams** himself was seen rolling pigs; so was Radio Replay's old friend **Eric Heckman**, now a regional promo exec for E/P/A in the midwest. (Meeting Heckman in person for the first time, we immediately realized why he speaks his mind so freely: nobody in his right mind would ever take a poke at the guy.)

E/P/A's **Harvey Leeds** traces the Pigs phenomenon to **Dan DeNigris**, local promo rep in Minneapolis, who introduced the pastime at a recent upper midwest broadcasters' conclave. The game is played with two little plastic porkers and a cup. You shake 'em and let 'em roll, and score points according to how they land, be it on their backs (razorback), on their feet (hoofer) or touching in any way (makin' bacon — an instant forfeit). The game even found its way into a downtown Chinese restaurant, where the plastic piglets came close to being lost forever in the sweet and sour pork.

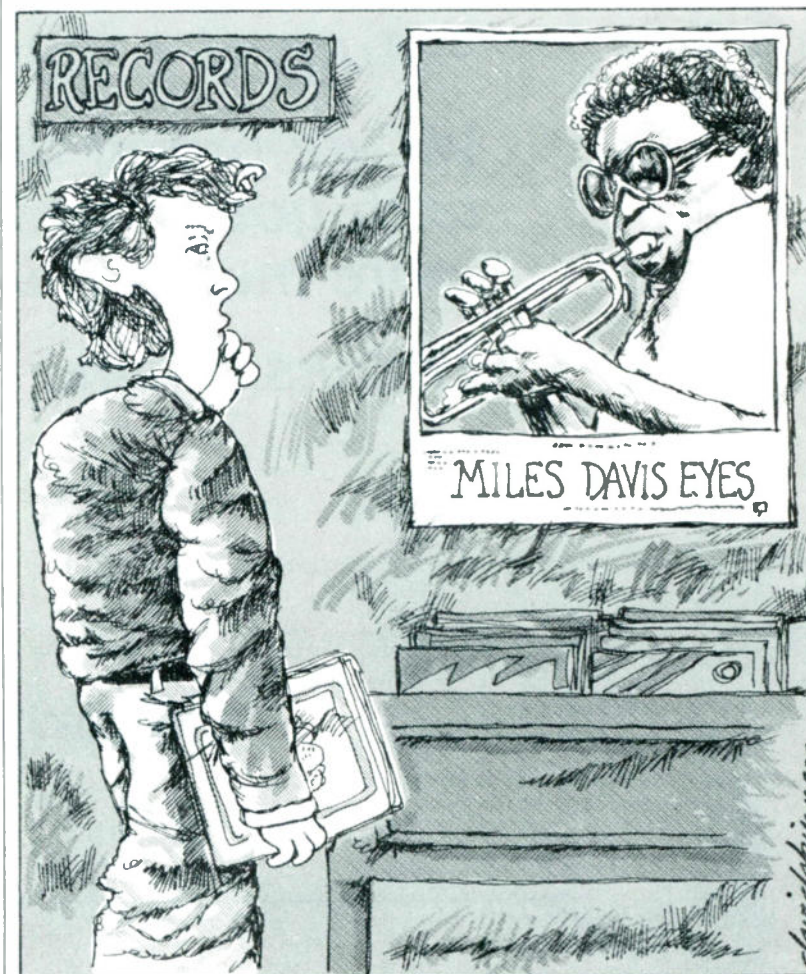
Some late final ruminations on the NAB Radio Programming Conference (16-19): Wasn't it prophetic that **John Sebastian**, who pinch-hit leading the AOR format discussion for absent **Lee Abrams** last year, is now the hot new AOR consultant on the block? This year, Sebastian was in the audience, while **Abrams**, **Doubleday's Bobby Hattrick** and **WMMR's PD Charlie Kendall** were on the panel. In today's tightening AOR atmosphere, Kendall's open-minded comments on new music were appreciated by all music lovers . . . The workshop titled "An Ethical Relationship Between a Record Company and a Radio Station" was a difficult place to resume official record label participation at the Conference. While **A&M's Harold Childs** and **Columbia's Stan Monteiro** were among the most distinguished gentlemen that could have been chosen to speak,

some of the subject matter was too difficult to tackle head-on at such a discussion. Unfortunately, the workshop degenerated into complaints about record service . . . Finally (finally) we'll tell you where we want to go. Chicago was a pretty city, the weather was gorgeous, and thanks to **Bruce "Dr. Blues" Iglauer**, we learned that it's possible to hear good music for a buck at the door with reasonably priced drinks. The **Buster Benton** show we attended was a delight, the sort of entertainment bargain that the Apple could profit by.

## Stevie Nicks at WNEW-FM



Coinciding with the release of her first solo album, "Bella Donna," Modern recording artist Stevie Nicks recently made the rounds of New York City radio stations for visits and interviews. Shown at the studios of WNEW-FM are, from left: DJ Pete Larkin; Atlantic local promotion rep Danny Buch; music director Bernie Bernard; Paul Yaskel of Atco Records; Nicks; program director Scott Muni; program coordinator Richard Neer; Modern Records co-owner Paul Fishkin; and DJ Jim Monihan.



**Teddy Pendergrass is coming\***

**Patti LaBelle is coming\***

**The Jones Girls are coming**

**The Stylistics are coming\***

**Leon A. Huff is coming\***

LOOKING FORWARD  
TO THE EIGHTIES

*Celebrating the renewal of our on-going relationship with CBS Records, now in its eleventh year. Philadelphia International Records, Kenny Gamble and Leon A. Huff announce soon-to-be-released albums by the above artists.*

\*Single releases, July and August 1981:  
Teddy Pendergrass "I Can't Live Without Your Love" ZSS 02462  
Patti LaBelle "Rocking Pneumonia and the Boogie Woogie Flu." ZSS 02309  
The Stylistics "What's Your Name?" ZSS 02195  
LP/ Closer Than Close FZ 37458

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Kenneth Gamble  
Leon A. Huff

**PHILADELPHIA INTERNATIONAL™ RECORDS**

**Top**® "The Sound Of Philadelphia"  
Making Music History—Tenth Anniversary



# A/C Chart

SEPTEMBER 5, 1981

Sept. 5  
Aug. 29

1	1	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE Motown 1519 (3rd Week)	8
2	2	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP/RCA 12264	10
3	3	<b>STEP BY STEP</b> EDDIE RABBITT / Elektra 47174	6
4	4	<b>SLOW HAND</b> POINTER SISTERS / Planet 47929 (E/A)	13
5	13	<b>ARTHUR'S THEME (BEST THAT YOU CAN DO)</b> CHRISTOPHER CROSS / Warner Bros. 49787	4
6	6	<b>THAT OLD SONG</b> RAY PARKER, JR. & RAYDIO / Arista 0616	8
7	7	<b>LADY (YOU BRING ME UP)</b> COMMODORES / Motown 1514	9
8	8	<b>FOR YOUR EYES ONLY</b> SHEENA EASTON / Liberty 1418	6
9	9	<b>FEELS SO RIGHT</b> ALABAMA / RCA 12236	10
10	11	<b>WHO'S CRYING NOW</b> JOURNEY / Columbia 18 02241	7
11	14	<b>I COULD NEVER MISS YOU (AS MUCH AS I DO)</b> LULU / Alfa 7006	7
12	12	<b>COOL LOVE</b> PABLO CRUISE / A&M 2349	8
13	15	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU / Warner Bros. 49746	8
14	17	<b>A HEART IN NEW YORK</b> ART GARFUNKEL / Columbia 18 02307	5
15	22	<b>THE VOICE</b> MOODY BLUES / Threshold 602 (PolyGram)	4
16	19	<b>CHLOE</b> ELTON JOHN / Geffen 49788 (WB)	6
17	24	<b>MEDLEY</b> BEACH BOYS / Capitol 5030	5
18	35	<b>HARD TO SAY</b> DAN FOGELBERG / Epic / Full Moon 14 02488	2
19	21	<b>REALLY WANT TO KNOW YOU</b> GARY WRIGHT / Warner Bros. 49769	7
20	5	<b>QUEEN OF HEARTS</b> JUICE NEWTON / Capitol 4997	12

CHARTMAKER OF THE WEEK

21	—	<b>SHARE YOUR LOVE WITH ME</b> KENNY ROGERS Liberty 1430	1
22	18	<b>SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)</b> JOHN DENVER / RCA 12246	11
23	10	<b>TOUCH ME WHEN WE'RE DANCING</b> CARPENTERS / A&M 2344	11
24	32	<b>WHEN SHE WAS MY GIRL</b> FOUR TOPS / Casablanca 2338	3
25	39	<b>JUST ONCE</b> QUINCY JONES / A&M 2357	2
26	27	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY / Epic 14 02172	6
27	29	<b>HOLD ON TIGHT</b> ELO / Jet 02408 (CBS)	4
28	23	<b>IT'S JUST THE SUN</b> DON McLEAN / Millennium 11809 (RCA)	5
29	34	<b>ALL I HAVE TO DO IS DREAM</b> ANDY GIBB AND VICTORIA PRINCIPAL / RSO 1065 (PolyGram)	3
30	—	<b>THEME FROM HILL STREET</b> BLUES MIKE POST featuring LARRY CARLTON / Elektra 47186	1
31	16	<b>I DON'T NEED YOU</b> KENNY ROGERS / Liberty 1415	12
32	20	<b>THEME FROM THE GREATEST AMERICAN HERO</b> JOEY SCARBURY / Elektra 47147	15
33	38	<b>IN YOUR LETTER</b> REO SPEEDWAGON / Epic 14 02457	2
34	25	<b>LOVE ON A TWO WAY STREET</b> STACY LATTISAW / Cotillion 46015 (Atl)	9
35	33	<b>MAGIC MAN</b> HERB ALPERT / A&M 2356	5
36	28	<b>SUMMER'S HERE</b> JAMES TAYLOR / Columbia 11 02093	7
37	26	<b>HEARTS</b> MARTY BALIN / EMI-America 8084	13
38	30	<b>BOY FROM NEW YORK CITY</b> MANHATTAN TRANSFER / Atlantic 3816	15
39	31	<b>DON'T GIVE IT UP</b> ROBBIE PATTON / Liberty 1420	7
40	—	<b>THE SUN AIN'T GONNA SHINE ANYMORE</b> NIELSEN / PEARSON / Capitol 5032	1
41	36	<b>TIME</b> ALAN PARSONS PROJECT / Arista 0598	13
42	—	<b>YOU COULD TAKE MY HEART AWAY</b> SILVER CONDOR / Columbia 18 02268	1
43	43	<b>DEDICATED TO THE ONE I LOVE</b> BERNADETTE PETERS / MCA 55152	2
44	37	<b>LOVE LIGHT</b> YUTAKA / Alfa 7004	7
45	40	<b>THE ONE THAT YOU LOVE</b> AIR SUPPLY / Arista 0604	15
46	41	<b>MODERN GIRL</b> SHEENA EASTON / EMI-America 8080	13
47	42	<b>IT'S NOW OR NEVER</b> JOHN SCHNEIDER / Scotti Bros. 6 02105 (CBS)	12
48	44	<b>ELVIRA</b> OAK RIDGE BOYS / MCA 51084	14
49	45	<b>SWEET BABY</b> STANLEY CLARKE / GEORGE DUKE / Epic 19 01052	16
50	46	<b>AMERICA</b> NEIL DIAMOND / Capitol 4994	19



## Concert Review:

### The Jacksons Triumph in New York

By NELSON GEORGE

■ The first of two sold-out appearances by the Jacksons at Madison Square Garden last Tuesday (18) was as fine a black pop concert as has reached New York in several years, the best this writer has attended since Earth, Wind & Fire's last performance here in 1979.

There were a number of factors that contributed to the show's success. Unexpectedly, Michael Jackson didn't completely dominate the show. That is not to say that the talented Michael J.'s sweet, upper-range lead vocals and fluid dance movements didn't produce the largest number of little girls' screams. But the teamwork and interplay between Michael and the other Jacksons (Jackie, Tito, Marlon, and Randy) made it not just the Michael Jackson show, but a full visual-musical experience, the kind of presentation needed for an effective arena-level concert.

For example, while Michael's voice scooted through "Working Day and Night," he, Jackie and Marlon raced through choreography that both displayed their physical dexterity and updated old-style Motown stage movements. Instead of the more subtle movements the Temptations, for example, employ at smaller venues, the Jacksons' steps were broader, aimed at reaching a huge audience. Their voices blended well, though the Jacksons will never be accused of being a great close harmony group.

Tito on guitar and Randy on keyboards have developed into fine musicians, fitting in well with a tight rhythm section of bass, drums and keyboards. There was also a capable four-member horn section. Tito's solo on the bridge of "Heartbreak Hotel" and Randy's percussive acoustic piano on "Shake Your Body" were excellent, though the outstanding musician on stage was bassist Mike McKinney, a cousin of the Jacksons with impeccable time.

The majority of the 15 songs performed came from Michael's "Off the Wall" album and the last two Jacksons albums, "Dynasty" and "Triumph." The strength of those albums was evident as the Jacksons streamrolled through hit after hit. However, the evening's most stirring moment came with "Can You Feel It," a big New York club favorite but not a significant national single. The concert opened with the recorded version played over a film entitled "The Triumph" that portrayed the Jacksons as godlike figures. Randy, in medieval armour and with a flaming torch in hand, scampered around the stage, and then his brothers appeared to do a rousing live version. It got the concert off to a great start. Throughout the evening the lighting effects were superb, though some fans complained about the sound quality.

Opener Stacy Lattisaw showed growing confidence as a vocalist, but needs work as a performer. On "Let Me Be Your Angel," "With You," and "Love on a Two Way Street" she sang strongly and articulated well. But as a total performer she was awkward and inhibited, a situation not aided by a band that consistently overplayed even the quietest sections. The set leaned too heavily on heavyhanded funk, at the expense of Lattisaw's charming ballad style.

### Chrysalis Taps Newman

■ LOS ANGELES—Jack Forsythe, vice president of promotion, Chrysalis Records, has announced the appointment of Louis Newman to the position of field representative. He will handle the San Diego, Phoenix, and Los Angeles markets.

Prior to joining Chrysalis, Newman worked for Capitol Records as head of west coast AOR and Janus Records as national promotion director.

### The Jacksons at Madison Square Garden



After two sold-out nights at New York's Madison Square Garden, members of Epic recording group the Jacksons are pictured backstage with CBS Records executives. The Jacksons' album "Triumph" has surpassed platinum. They have a new LP planned for release this fall. Pictured from left are: Marlon Jackson; Michael Jackson; Walter Yetnikoff, president, CBS/Records Group; Jackie Jackson; and Dick Asher, deputy president and chief operating officer, CBS/Records Group.



# Video World

SEPTEMBER 5, 1981

## Jane Fonda and Jon Voight in 'Coming Home'

## Video Visions

By SOPHIA MIDAS

■ **WARNER'S RENTAL PLAN:** Warner Home Video has announced that their much talked about and long-awaited rental plan will be officially unveiled on September 1. In keeping with their hush-hush stance regarding the policy, a Warner spokesman would only describe the program as being "unique." The rental plan, which was supposed to have been announced at NARM, was postponed, since Warner Home Video was still meeting with video specialists before finalizing the details of its program. About two months ago (*Record World*, July 4), we learned that Warner Home Video was planning to test their rental scheme with three department stores on the west coast. However, a highly reliable source told us that the September unveiling would be a "full-blown project" and would be introduced nationally. An east coast distributor confirmed this information and said, "We received a registered letter from Warner Home Video stating that they would be making a 'major announcement' and that distributors would be able to participate in the program. Apparently Warner Home Video feels very confident about their rental program."

We've been told that some of the titles included in the rental-only program are "Private Benjamin," "Superman II," and "Outland." We'll keep you posted.

■ **SONY'S FILMLESS CAMERA:** The Sony Corporation last week displayed a new camera called Mavika which takes pictures without the use of traditional photographic film. The camera uses a small magnetic videodisc. Mavika, which is not intended to replace regular cameras, works in the following manner: An image which enters a lens is converted into electrical signals and then recorded by the disc. The disc can hold 50 still color photographs for instant viewing on a TV screen. The color pictures can also be transmitted over the phone. The disc which slides into the Mavika is called Mavipak, and the camera itself is about the size of a conventional 35 millimeter camera. The filmless camera will be available to consumers within the next 18 to 24 months. Sony is interested in both consumer and industry response to the new product.

■ **MTV UPDATE:** Warner Amex' MTV this week aired "Rock for Kampuchea," a film based on the "Concert for the People of Kampuchea." The concert features Paul McCartney & Wings, the Who, Queen, the Clash, Elvis Costello, the Pretenders, the Specials, and Rockpile. The September schedule for MTV's film and concert specials include: a live concert performance of the Charlie Daniels Band on September 4; "Yes Songs" (film), September 6; the Tubes at the Greek Theatre (concert), September 12; "Ride a Rock Horse" with Roger Daltrey (film), September 13; Dave Mason in Concert, September 19; and ELO at Wembley (film), September 20.

■ **THE STRONG WILL SURVIVE:** Summer is a traditionally slow sales period for pre-recorded product, and we wondered how video retailers fared over the past three months. A *Record World* survey indicated that the smaller, less established retailers have resorted to cut-throat pricing to compete with the plethora of retailers that has cropped up throughout the country. Cut-throat pricing, however, has severely reduced profits, according to retailers, and many of these new entrepreneurs have decided that the sale of video is not the boon they thought

(Continued on page 24)

## Video Picks

■ **EASY RIDER (1969):** Produced by Peter Fonda. Directed by Dennis Hopper. Starring Peter Fonda, Dennis Hopper, Jack Nicholson, Luana Anders, Luke Askew, Toni Basil and Karen Black. (Columbia Home Entertainment, color, 94 mins., \$59.95) Winner of the Cannes prize for best film, this modern classic portrays the life and attitudes of the 1960s generation. Cultural history and drama are blended superbly.



■ **JOHN LENNON: INTERVIEW WITH A LEGEND (1980):** An NBC Television Production. Excerpted from "The Tomorrow Show" hosted by Tom Snyder. (Karl Video Corporation, color, 60 mins., \$59.95.) Already one of the top-selling non-theatrical pieces in the home video market, this rare interview with the late Beatle offers an insightful glimpse into one of the most influential and complex personalities of our time.



■ **HEARTS AND MINDS (1974):** Produced by Bert Schneider and Peter Davis. Directed by Peter Davis. (Paramount Home Video, color, 112 mins., \$55.95.) A hard-hitting documentary on the Vietnam war, outlining the roots of the conflict, its escalation through four Presidential administrations, and the terrible toll inflicted on the lives of the Vietnamese people.



■ **FIDDLER ON THE ROOF (1971):** Produced by Norman Jewison. Directed by Norman Jewison. Starring Topal, Molly Picon, Norma Crane and Leonard Frey. (Magnetic Video, color, 169 mins., \$89.95.) This film adaptation of the hit Broadway musical is the story of Tevye, the poor Jewish milkman, who has five unmarried daughters, a cranky wife and a lame horse.



## Promo Picks

■ **"I'M IN LOVE/DON'T HIDE OUR LOVE" — EVELYN KING (RCA).** Produced and directed by Steve Kahn. Slick, eye-catching choreography and flashy computer graphics surround King on the first piece, her current hit single. The second shot is a straight, no-frills performance shot that places King's natural beauty and vocal power up front — exactly where they should be.



■ **THE PLASTICS (Island).** Produced in Japan; no production credits available. An imaginative pop-art production that moves at a madcap pace and features disjointed images of Santa Claus, penguins and toothpaste, all set against a stark, white high-tech background. A bright and entertaining piece.



# Video World



## Federal Express May Provide National Video Clearinghouse

By SOPHIA MIDAS

■ NEW YORK—Federal Express is presently studying the economic feasibility of providing a national clearinghouse for video software, according to John McGuire, VP of communications.

The purpose of a 24-hour guaranteed delivery service, McGuire told *Record World*, would be to eliminate the current inventory problems which are tying up funds of video merchandisers. "With all of the video stores which are cropping up," said McGuire, "anyone can see that there's a tonnage of product and a clearinghouse would be a natural solution to this problem."

McGuire stressed that Federal Express was only studying the venture: "Our marketing department is currently studying the numbers; first and foremost, we have to make certain it's profitable. Furthermore, the idea is being entertained by potential investors outside of the company."

If Federal Express decides to implement the project, the clearinghouse would operate as a division of the company's PartsBank. PartsBank

currently delivers vital spare parts for some 20 companies. "PartsBank delivers those small, but critical, parts, such as computer chips and pacemakers," said McGuire. "It would be a natural extension for this division of Federal Express to become involved with the shipment of video — if it's economically feasible. We are selling peace of mind. If a company calls for a part, whatever that part may be, from as late as 3 a.m., we can guarantee delivery by the next morning."

### On the Cover: 'Coming Home'

■ The United Artists film "Coming Home" was recently released by Magnetic Video and promises to be one of the hottest contenders in September sales. The highly touching drama, starring Jane Fonda and Jon Voight, portrays the impact of the Vietnam war on a marriage and on society at large.

## Video Visions (Continued from page 23)

it would be. In fact, many of the smaller, renting only retailers have closed shop to look for another "promised land." Meanwhile, the larger more established dealers, though besieged with the problems of an industry which can literally change from day to day, are managing to hold their own and even match last year's record-breaking sales. Video Land's **Risa Solomon** told *RW*, "Our VCR sales are up, but our software sales are about par with last year, maybe slightly below...The main reason my software sales have not kept up with my hardware sales is because there has been too much brouhaha over rentals. The industry is forcing a rental mentality onto our customers, and because of this, I'm simply not ordering the quantity of software that I used to. We really can't complain about profitability, however, because we're projecting \$15 million in sales by the end of the year; but it is disturbing to watch our hardware sales pick up and not see our software do the same." **Susan Hatfield** of Nickelodeon said sales of her outlet were "excellent," adding "Yes, there is a lot of competition out there, but we established ourselves in the marketplace very early and people have come to know us and count on us for having the product." Nickelodeon is located in an affluent area of Los Angeles which is heavily trafficked by tourists and these factors have also been a boost for sales. "Rentals are only about two percent of our business," said Hatfield, "but I have to admit that the air controllers' strike has cut into our tourist sales." Nickelodeon projects sales in excess of \$2 million by Christmas.

**NEW RELEASES:** MCA Distributing has announced a September 3 street date for the following cassettes: "Bustin' Loose," "Silent Running," "Midway," "Airport," "Shenandoah," "Earthquake," and "Car Wash"...Family Home Entertainment will release "Pippin" on videocassette in October.

**MOVERS:** **Chuck Thagard** has been named regional video specialist for MCA Distributing... **Paul Meyaart** has been named VP, operations for Magnetic Video International... **Barr Potter** was appointed VP, business affairs and general counsel for VHD.

**CORRECTION:** In last week's column, we erroneously referred to the RIAA/Video's awards as Golden Videocassettes. The item should have read that the cassettes received Gold Awards from the organization.

## MCA & Thorn-EMI (Continued from page 3)

will draw from the resources of both parent companies, according to Fiedler.

Although the main thrust of the new company will be to produce original programming for the home video market, with emphasis on the LaserVision and VHD disc formats, Fiedler noted that material will be made available to all disc configurations, as well as to commercial and pay television. He said that MCA-Thorn EMI will produce a wide range of programming, with budgets for some productions reaching the seven-digit level and other productions requiring a "very small" budget.

"MCA-Thorn EMI is prepared to spend as much as one million dollars on a single program," said Fiedler, "but we also hope to produce disc shows for under \$100,000. Our goal is to make programs with an international orientation; we will go anywhere in the world to best produce material from an artistic as well as a commercial standpoint."

Fiedler projected that ten projects may be completed in the first year of operation, with the first one becoming available by the Spring of 1982. Since MCA and Thorn-EMI are both involved with interactive disc systems (LaserVision and VHD, respectively), the new company has a vested interest in providing productions which exploit the interactive functions of their compatible systems. Fiedler explained: "We're going to try and make all of our programming available to all of the different markets. Obviously, if we produce material for pay or commercial television, we cannot have an interactive show; it would have to be a linear non-interactive version. But

let's take a series, such as 'Hill Street Blues' — I use that as an example because we don't own it. We could highlight the interactive capabilities of our systems by introducing several different plot lines for the show, and the viewer could decide which version he wanted to watch; the viewer could literally see a different production every time he put on the disc. The viewer, in short, can create his own story. The real plus is that this person could see the show as it appears on television or to his own liking."

Fiedler noted that an advertising campaign geared to educate the consumer regarding interactive technology is necessary. "We have to be able to transmit to the public the unique capabilities of participative programming. We can't expect people to buy it without knowing how to work it or understanding what the concept is. We think it's an absolute breakthrough," he said.

MCA Videodisc will be distributing the company's programming in the U.S. and Canada, with subdistributors in the rest of the world, with the exception of the U.K., where Thorn-EMI will handle the marketing.

MCA and Thorn-EMI are presently interviewing candidates for the position of chief operating officer for the new venture.

### MTV To Present First Live Stereo Cablecast

■ NEW YORK—MTV: Music Television, Warner Amex Satellite Entertainment Company's 24-hour, all-stereo, advertiser-supported cable channel, will present the first nationwide live stereo telecast on cable television this Thursday (4) when it presents the Charlie Daniels Band from Saratoga Springs, N.Y. Performing Arts Center at approximately 9:30 p.m. eastern time.

### Six Janus Films Licensed by MGM/CBS

■ NEW YORK—MGM/CBS Home Video has announced that it has acquired home video rights to six films from the Janus Films catalog. MGM/CBS will hold rights for both videocassette and videodisc formats.

The films are: Marcel Camus' Academy Award-winning "Black Orpheus"; Ingmar Bergman's "Wild Strawberries"; Francois Truffaut's "Shoot the Piano Player"; Jean Renoir's "Grand Illusion"; "Major Barbara," based on George Bernard Shaw's play; and "Knife in the Water," Roman Polanski's first feature film.

### New Display Rack



Media Home Entertainment has signed a worldwide agreement with Securette Ltd. of London to market and distribute the modular display rack pictured above. The marketing of this product marks Media's debut into the accessory field.



Record World

# Video Spotlight

SEPTEMBER 5, 1981

## HARMONY HUT/EAST COAST

**RAGING BULL** — United Artists / Mag. Video  
**ANNIE HALL** — United Artists / Mag. Video  
**AIRPLANE** — Paramount / Paramount Home Video  
**AND JUSTICE FOR ALL** — Col / Columbia Home Ent.  
**BLACK STALLION** — 20th Century-Fox / Mag. Video  
**ELEPHANT MAN** — Paramount / Paramount Home Video  
**LA CAGE AUX FOLLES** — 20th Century-Fox / Mag. Video  
**ORDINARY PEOPLE** — Paramount / Paramount Home Video  
**CASABLANCA** / 20th Century-Fox / Mag. Video  
**LET IT BE** — United Artists / Mag. Video

## VIDEO PLACE / WASHINGTON, D.C.

**CASABLANCA** / 20th Century-Fox / Mag. Video  
**POPEYE** — Paramount / Paramount Home Video  
**TOM JONES** — 20th Century-Fox / Mag. Video  
**THE GRADUATE** — 20th Century-Fox / Mag. Video  
**GODFATHER** — Paramount / Paramount Home Video  
**STUNT MAN** — 20th Century-Fox / Mag. Video  
**HALLOWEEN** — Falcon Int. / Media Ent.  
**LET IT BE** — United Artists / Mag. Video  
**TESS** — Col / Columbia Home Ent.  
**RAGING BULL** — United Artists / Mag. Video

## THOMAS VIDEO/DETROIT

**RAGING BULL** — United Artists / Mag. Video  
**ANNIE HALL** — United Artists / Mag. Video  
**TESS** — Col / Columbia Home Ent.  
**NIGHTHAWKS** — Universal / MCA Dist.  
**MAGAMBO** — MGM / CBS  
**CASABLANCA** / 20th Century-Fox / Mag. Video  
**GALAXINA** — Universal / MCA Dist.  
**BRIGADOON** — MGM / CBS  
**WEST SIDE STORY** — 20th Century-Fox / Mag. Video  
**BUCK ROGERS** — Universal / MCA Dist.

## DOG EAR/CHICAGO

**ORDINARY PEOPLE** — Paramount / Paramount Home Video  
**TESS** — Col / Columbia Home Video  
**ELEPHANT MAN** — Paramount / Paramount Home Video  
**GREAT SANTINI** — Orion / Warner Home Video  
**ANNIE HALL** — United Artists / Mag. Video  
**TIME AFTER TIME** — Orion / Warner Home Video  
**YOUNG FRANKENSTEIN** — 20th Century-Fox / Mag. Video  
**SUPERMAN** — D.C. Comics / Warner Home Video  
**CARRIE** — United Artists / Mag. Video  
**CADDYSHACK** — Orion / Warner Home Video

## VIDEO STATION OF NEW HAMPSHIRE

**RAGING BULL** — United Artists / Mag. Video  
**ANNIE HALL** — United Artists / Mag. Video  
**NIGHTHAWKS** — Universal / MCA Dist.  
**TESS** — Col / Columbia Home Ent.  
**INCREDIBLE SHRINKING WOMAN** — Universal / MCA Dist.  
**MELVIN & HOWARD** — Universal / MCA Dist.  
**BIG RED ONE** — MGM / CBS  
**THE SHOUT** — Col / Columbia Home Ent.

**LAST TANGO IN PARIS** — 20th Century-Fox / Mag. Video  
**SERIAL** — Paramount — Paramount Home Video

## PRIME VIDEO/BOSTON

**ANNIE HALL** — United Artists / Mag. Video  
**RAGING BULL** — United Artists / Mag. Video  
**CASABLANCA** — 20th Century-Fox / Mag. Video  
**HIDE IN PLAIN SIGHT** — Col / Columbia Home Ent.  
**TESS** — Col / Columbia Home Ent.  
**YANKEE DOODLE DANDY** — 20th Century-Fox / Mag. Video  
**WANDERERS** — WB / Warner Home Video  
**ADAM'S RIB** — MGM / CBS  
**BLOOD BROTHERS** — WB / Warner Home Video  
**BAREFOOT CONTESSA** — United Artists / Mag. Video

## VIDEO SHACK/N.Y.

**ALIEN** — 20th Century-Fox / Mag. Video  
**SUPERMAN** — D.C. Comics / Warner Home Video  
**EMMANUELLE** — Col / Columbia Home Ent.  
**GODFATHER** — Paramount / Paramount Home Video  
**MUPPET MOVIE** — ITC Ent. / Mag. Video  
**ENTER THE DRAGON** — WB / Warner Home Ent.  
**CLOSE ENCOUNTERS** — Col / Columbia Home Ent.  
**AIRPLANE** — Paramount / Paramount Home Video  
**"10"** — Orion / Warner Home Video  
**GODFATHER II** — Paramount / Paramount Home Video

## CRAZY EDDIE/N.Y.

**CASABLANCA** / 20th Century-Fox / Mag. Video  
**AIRPLANE** — Paramount / Paramount Home Video  
**9 TO 5** — 20th Century Fox / Mag. Video  
**WEST SIDE STORY** — 20th Century Fox / Mag. Video  
**ELEPHANT MAN** — Paramount / Paramount Home Video  
**MELVIN & HOWARD** — Universal / MCA Dist.  
**YOUNG FRANKENSTEIN** — 20th Century-Fox / Mag. Video  
**AND JUSTICE FOR ALL** — Col / Columbia Home Ent.  
**GLORIA** — Col / Columbia Home Ent.  
**2DD1** — MGM / CBS

## THAT'S ENTERTAINMENT / CHICAGO

**RAGING BULL** — United Artists / Mag. Video  
**CASABLANCA** — 20th Century-Fox / Mag. Video  
**ANNIE HALL** — United Artists / Mag. Video  
**ORDINARY PEOPLE** — Paramount / Paramount Home Video  
**ELEPHANT MAN** — Paramount / Paramount Home Video  
**AIRPLANE** — Paramount / Paramount Home Video  
**BLUES BROTHERS** — Universal / MCA Dist.  
**9 TO 5** — 20th Century-Fox / Mag. Video  
**CADDYSHACK** — Orion / Warner Home Video  
**AND JUSTICE FOR ALL** — Col / Columbia Home Ent.

## STREETSIDE/ST. LOUIS

**RAGING BULL** — United Artists / Mag. Video  
**ANNIE HALL** — United Artists / Mag. Video

**NIGHTHAWKS** — Universal / MCA Dist.  
**TESS** — Col / Columbia Home Video  
**INCREDIBLE SHRINKING WOMAN** — Universal / MCA Dist.  
**ORDINARY PEOPLE** — Paramount / Paramount Home Video  
**QUIET MAN** / Nostalgia Merchant  
**HIGH ANXIETY** — 20th Century-Fox / Mag. Video  
**COAL MINER'S DAUGHTER** — Universal / MCA Dist.  
**WINNIE THE POOH** — Disney / Disney Home Video



## SALESMAKER

**RAGING BULL**  
 United Artists  
 Magnetic Video

## TOP SALES

**RAGING BULL** — United Artists / Mag. Video  
**ANNIE HALL** — United Artists / Mag. Video  
**TESS** — Col / Columbia Home Ent.  
**AIRPLANE** — Paramount / Paramount Home Video  
**ELEPHANT MAN** — Paramount / Paramount Home Video  
**NIGHTHAWKS** — Universal / MCA Dist.  
**CASABLANCA** — 20th Century-Fox / Mag. Video  
**THE GREAT SANTINI** — Orion / Warner Home Video

## AMERICAN TAPE & VIDEO / ATLANTA

**RAGING BULL** — United Artists / Mag. Video  
**TESS** — Col / Columbia Home Video  
**NIGHTHAWKS** — Universal / MCA Dist.  
**GREAT SANTINI** — Orion / Warner Home Video  
**CADDYSHACK** — Orion / Warner Home Video  
**AIRPLANE** — Paramount / Paramount Home Video  
**ANNIE** — United Artists / Mag. Video  
**INCREDIBLE SHRINKING WOMAN** — Universal / MCA Dist.  
**ELEPHANT MAN** — Paramount / Paramount Home Video  
**9 TO 5** — 20th Century-Fox / Mag. Video

## SHEIK VIDEO / METARIE

**CARRIE** — United Artists / Mag. Video  
**INCREDIBLE SHRINKING WOMAN** — Universal / MCA Dist.  
**POPEYE** — Paramount / Paramount Home Video  
**BUCK ROGERS** — Universal / MCA Dist.  
**HIGH ANXIETY** — 20th Century-Fox / Mag. Video  
**PINK PANTHER** — 20th Century-Fox / Mag. Video  
**BRIDGE OVER RIVER KWAI** — Col / Columbia Home Ent.  
**FORMULA** — MGM / CBS  
**ORDINARY PEOPLE** — Paramount / Paramount Home Video  
**BIG RED ONE** — MGM / CBS

## VIDEO VISIONS/FT. WORTH

**LAST TANGO IN PARIS** — 20th Century-Fox / Mag. Video  
**ELEPHANT MAN** — Paramount / Paramount Home Video  
**LET IT BE** — United Artists / Mag. Video  
**POPEYE** — Paramount / Paramount Home Video  
**BLACK STALLION** — 20th Century-Fox / Mag. Video  
**MIDNIGHT EXPRESS** — Col / Columbia Home Ent.  
**EMMANUELLE** — Col / Columbia Home Ent.  
**80'S FOOTBALL SEASON** — NFL Home Video  
**YOUNG FRANKENSTEIN** — 20th Century-Fox / Mag. Video  
**HIGH ANXIETY** — 20th Century-Fox / Mag. Video

## VIDEO LAND/DALLAS

**BLACK STALLION** — 20th Century-Fox / Mag. Video  
**LET IT BE** — United Artists / Mag. Video  
**LA CAGE AUX FOLLES** — 20th Century-Fox / Mag. Video  
**CHANGE OF SEASONS** — 20th Century-Fox / Mag. Video  
**ORDINARY PEOPLE** — Paramount / Paramount Home Video  
**GIGI** — MGM / CBS  
**LAST TANGO IN PARIS** — 20th Century-Fox / Mag. Video  
**CASABLANCA** — 20th Century-Fox / Mag. Video  
**FRENCH WOMAN** — VidAmerica  
**FIENDISH PLOT OF FU MANCHU** — Orion / Warner Home Video

## KALEIDOSCOPE/OKLAHOMA CITY

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

## VIDEO MART/PHOENIX

**SOMEWHERE IN TIME** — Universal / MCA Dist.  
**TESS** — Col / Columbia Home Ent.  
**MY BODYGUARD** — 20th Century-Fox / Mag. Video  
**AND JUSTICE FOR ALL** — Col / Columbia Home Ent.  
**CADDYSHACK** — Orion / Warner Home Video  
**INCREDIBLE SHRINKING WOMAN** — Universal / MCA Dist.  
**AIRPLANE** — Paramount / Paramount Home Video  
**INSIDE MOVES** — 20th Century-Fox / Mag. Video  
**ELEPHANT MAN** — Paramount / Paramount Home Video  
**BLUES BROTHERS** / Universal / MCA Dist.

## VALAS TV/DENVER

**NIGHTHAWKS** — Universal / MCA Dist.  
**RAGING BULL** — United Artists / Mag. Video  
**ALIEN** — 20th Century-Fox / Mag. Video  
**BLACK STALLION** — 20th Century-Fox / Mag. Video  
**BYE BYE COLUMBUS** — Paramount / Paramount Home Video

## A top ten listing of pre-recorded videocassette sales

**CADDYSHACK** — Orion / Warner Home Video  
**CHARLY** — Paramount / Paramount Home Video  
**CLOSE ENCOUNTERS** — Col / Columbia Home Ent.  
**COAL MINERS DAUGHTER** — Universal / MCA Dist.  
**NEXT MOVIE** — Universal / MCA Dist.

## VIDEO CUBE/DENVER

**GREAT SANTINI** — Orion / Warner Home Video  
**GALAXINA** — Universal / MCA Dist.  
**IT'S MY TURN** — Col / Columbia Home Ent.  
**MELVIN & HOWARD** — Universal / MCA Dist.  
**TESS** — Col / Columbia Home Ent.  
**AIRPLANE** — Paramount / Paramount Home Video  
**WEST SIDE STORY** — 20th Century-Fox / Mag. Video  
**INSIDE MOVES** — 20th Century-Fox / Mag. Video  
**YOUNG FRANKENSTEIN** — 20th Century-Fox / Mag. Video  
**WHEN A STRANGER CALLS** — Col / Columbia Home Ent.

## NICKELODEON/L.A.

**ANNIE HALL** — United Artists / Mag. Video  
**RAGING BULL** — United Artists / Mag. Video  
**CASABLANCA** — 20th Century-Fox / Mag. Video  
**GREAT SANTINI** — Orion / Warner Home Video  
**NIGHTHAWKS** — Universal / MCA Dist.  
**LET IT BE** — United Artists / Mag. Video  
**LAST TANGO IN PARIS** — 20th Century-Fox / Mag. Video  
**YANKEE DOODLE DANDY** — 20th Century-Fox / Mag. Video  
**WEST SIDE STORY** — 20th Century-Fox / Mag. Video  
**MAGAMBO** — MGM / CBS

## VIDEO CONNECTION/BOISE

**NIGHTHAWKS** — Universal / MCA Dist.  
**RAGING BULL** — United Artists / Mag. Video  
**TESS** — Col / Columbia Home Ent.  
**HIDE IN PLAIN SIGHT** — MGM / CBS  
**ANNIE HALL** — United Artists / Mag. Video  
**INCREDIBLE SHRINKING WOMAN** — Universal / MCA Dist.  
**GREAT SANTINI** — Orion / Warner Home Video  
**FIENDISH PLOT OF FU MANCHU** — Orion / Warner Home Video  
**AWAKENING** — Orion / Warner Home Video  
**RETURN OF THE DRAGON** — Video Gems

## VIDEO SPACE/SEATTLE

**RAGING BULL** — United Artists / Mag. Video  
**NIGHTHAWKS** — Universal / MCA Dist.  
**TESS** — Col / Columbia Home Video  
**ZOMBIE** — Wizard Video  
**SANDS OF IWO JIMO** — Nostalgia Merchant  
**SHOGUN ASSASSIN** — Universal / MCA Dist.  
**AND JUSTICE FOR ALL** — Col / Columbia Home Ent.  
**BLAZING SADDLES** — WB / Warner Home Video  
**AIRPLANE** — Paramount / Paramount Home Video

Also reporting are: The Bon, Seattle; Upstairs Records, Burlington; Televideo Systems, Richmond; Erol's Color TV, Arlington; Music Plus, LA; Record Rendezvous, Cleveland; Video Cassettes, Lubbock; and Radio 437, Philadelphia.



# Record World Videocassettes

Sept. 5 Aug. 22

**1 2 AIRPLANE**  
 Starring Kareem Abdul-Jabbar, Lloyd Bridges,  
 Peter Graves, Julie Haggerty, Robert Hayes,  
 Leslie Nielsen, Robert Stack and Stephen Stucker  
 Paramount  
 Paramount Home Video 1305  
 Produced by John Davidson  
 Directed by Jim Abraham,  
 David Zucker, Jerry Zucker

**RATING**  
**PG**



<b>2 4 THE GREAT SANTINI</b> Orion Warner Home Video CR22010 Produced by Charles A. Pratt Directed by Lewis John Carlino	<b>RATING</b> PG	<b>14 15 LAST TANGO IN PARIS</b> 20th Century-Fox Magnetic Video 4507 Produced by Alberto Grimaldi Directed by Bernardo Bertolucci	<b>X</b>
<b>3 — RAGING BULL</b> United Artists Magnetic Video 4523 Produced by Irwin Winkler & Robert Charloff Directed by Martin Scorsese	R	<b>15 14 LET IT BE</b> United Artists Magnetic Video 4508 Produced by Neil Astinall Directed by Michael Lindsay Nogg	G
<b>4 — TESS</b> Columbia Columbia Home Entertainment 10543 Produced by Claude Berri & Timothy Burrill Directed by Roman Polanski	PG	<b>16 17 WEST SIDE STORY</b> 20th Century-Fox Magnetic Video 4519 Produced by Robert Wise Directed by Robert Wise & Jerome Robbins	G
<b>5 6 ELEPHANT MAN</b> Paramount Paramount Home Video 1347 Produced by Jonathan Sanger Directed by David Lynch	PG	<b>17 8 POPEYE</b> Paramount Paramount Home Video 1117 Produced by Robert Evans Directed by Robert Altman	PG
<b>6 1 ORDINARY PEOPLE</b> Paramount Paramount Home Video 8964 Produced by Ronald L. Schwary Directed by Robert Redford	R	<b>18 12 CADDYSHACK</b> Orion Warner Home Video 2005 Produced by Douglass Kenney Directed by Harold Ramis	R
<b>7 — ANNIE HALL</b> United Artists Magnetic Video 4518 Produced by Jack Rollins & Charles H. Joffy Directed by Woody Allen	PG	<b>19 18 INCREDIBLE SHRINKING WOMAN</b> Universal MCA Distributing 66027 Produced by Hank Moonjeam Directed by Del Schumacher	PG
<b>8 11 CASABLANCA</b> 20th Century-Fox Magnetic Video 4514 Produced by Hal B. Wallis Directed by Michael Curtiz	G	<b>20 16 HIGH ANXIETY</b> 20th Century-Fox Magnetic Video 1107 Produced by Mel Brooks Directed by Mel Brooks	PG
<b>9 7 BLACK STALLION</b> 20th Century-Fox Magnetic Video 4501 Produced by Frances Ford Coppola Directed by Carrol Ballard	G	<b>21 — MUPPET MOVIE</b> ITC Entertainment Magnetic Video CL 9001 Produced by Jim Henson Directed by James Franley	G
<b>10 5 YOUNG FRANKENSTEIN</b> 20th Century-Fox Magnetic Video 1103 Produced by Michael Gruskoff Directed by Mel Brooks	PG	<b>22 — ALIEN</b> 20th Century-Fox Magnetic Video CL 9001 Produced by Gordon Carroll & David Giler Directed by Ridley Scott	R
<b>11 9 SUPERMAN</b> D.C. Comics Warner Home Video WB 1013 Produced by Alex & Llya Salkind Directed by Richard Donner	G	<b>23 — BLUES BROTHERS</b> Universal MCA Distributing 77000 Produced by Robert K. Weiss Directed by John Landis	PG
<b>12 — NIGHTHAWKS</b> Universal MCA Distributing 71000 Produced by Martin Poll Directed by Bruce Malmuth	R	<b>24 25 MELVIN &amp; HOWARD</b> Universal MCA Distributing 66026 Produced by Art Linson & Don Phillips Directed by Jonathan Demme	R
<b>13 3 9 TO 5</b> 20th Century-Fox Magnetic Video 1099 Produced by Bruce Gilbert Directed by Colin Higgins	PG	<b>25 10 LA CAGE AUX FOLLES</b> 20th Century-Fox Magnetic Video 4506 Produced by Productions Artistes Associes & Dama Produce SPA Directed by Edouard Molinaro	R

# Chilliwack is back!

Chilliwack's Millennium debut album, "Wanna Be A Star" EXL1-7759, is a rock 'n' roll fantasy: the dreamer's rise to stardom or how to avoid boredom at any cost. Their first star-charting single, "My Girl (Gone, Gone, Gone)" AB-11813, has just been released. Here's to the star in all of us!

**"...This record is SPECIAL"**  
—THE ALBUM NETWORK

"Chilliwack's lyrics are lined with everything we've ever learned playing rock 'n' roll roulette for a living and our love for it that gives us the passion to persevere. 'Wanna Be A Star' will connect with your consciousness from so many directions there will be no way to duck the truth any longer. Loaded with content and longevity. This record is SPECIAL. It has in its own fashion the outstanding character of a great Steely Dan album and THE ALBUM NETWORK rests assured that the longer we listen the more we'll come to regard Chilliwack as an extraordinary rock and roll band and 'Wanna Be A Star' as an exceptional rock and roll record."

August 17, 1981

**"... Has 'smash' written all over it"**

—FMQB ALBUM REPORT

"...I've been following this band forever—in fact, their 'Fly At Night' album and 'REO Live' were my first two Hard Choices... We all know what happened to REO—and now I think the time is right for Chilliwack. I'm putting my money on the second track on side 2, 'My Girl' to finally put this band over the top... has 'smash' written all over it. Loads of nifty harmonies, a perfect guitar break, changes galore, and production that will leap out of the radio. Everyone in the office is crazy for it, Leg loves it, Kal was hooked half-way through—so I say White Flag surrender!... Also, give a listen to 'So You Wanna Be A Star' and 'Livin' For A Living.'"

August 14, 1981  
BILL HARD, Editor



Give the gift of music.

millennium  
RECORDS

Manufactured and distributed by RCA Records

# Record World Singles 101-150

SEPTEMBER 5, 1981

Sept. 5	Aug. 29	
101	101	NOT FADE AWAY ERIC HINE / Montage 1200 (Wren, BMI)
102	105	HERE I AM DYNASTY / Solar 47932 (E/A) (Spectrum VII / Silver Sounds, ASCAP)
103	102	DEDICATED TO THE ONE I LOVE BERNADETTE PETERS / MCA 51152 (Duchess / MCA, BMI)
104	104	LIVE NOW, PAY LATER FOGHAT / Bearsville 49792 (WB) (Perwrite, ASCAP)
105	106	ON THE BEAT B.B. & Q. BAND / Capitol 4993 (Little Macho, ASCAP)
106	111	STAY AWAKE RONNIE LAWS / Liberty 1424 (Sweetbeat, ASCAP)
107	109	THIS IS FOR THE LOVER IN YOU SHALAMAR / Solar 12250 (RCA) (Spectrum VII / Silver Sounds, ASCAP)
108	108	YOU'RE MINE TONIGHT PURE PRAIRIE LEAGUE / Casablanca 2337 (Unichappell / Van Hoy, BMI)
109	110	CAN'T WE FALL IN LOVE AGAIN PHYLIS HYMAN AND MICHAEL HENDERSON / Arista 0606 (ATV / Ivers, BMI)
110	133	NEVER TOO MUCH LUTHER VANDROSS / Epic 14 02409 (Uncle Ronnie, ASCAP)
111	112	YOU WANT IT, YOU GOT IT ALICE COOPER / Warner Bros. 49780 (Ezra / Hened / Phosphene / Billym, BMI / Glasco / United Artists, ASCAP)
112	—	WHO'S BEEN KISSING YOU HOT CUISINE / Prelude 8035 (Subiddu, B.V. / April / Chappell / Roker / ATV)
113	107	PETER THE METER READER MARY WILSON / WMOT 9 02405 (BNA / Pet Sounds, ASCAP)
114	114	BUT IT'S ALRIGHT JO JO ZEP & THE FALCONS / Columbia 18 02341 (Pamelarosa, ASCAP)
115	—	DANCIN' THE NIGHT AWAY VOGGUE / Atlantic / Red Rack 3847 (Caduceus / Migle / Celsius, CAPAC)
116	103	LA-DI-DA SAD CAFE / Swan Song 72002 (Atl) (Man-Ken, BMI)
117	120	A LITTLE BIT OF JAZZ NICK STRAKER BAND / Prelude 8034 (Lynton Muir / Tycho, no license)
118	—	MEDLEY U.S.A. CREEDENCE CLEARWATER REVIVAL / Fantasy 917 (Jondora, BMI)
119	124	NEW ROMEO TIM GOODMAN / Columbia 18 02495 (New Daddy, BMI)
120	121	HEADING OUT TO THE HIGHWAY JUDAS PRIEST / Columbia 11 02083 (Amakota / April, ASCAP)
121	123	SAFE IN THE HARBOR (WITH YOU) DAVID GUTHRIE / Arista 0628 (Blackwood / Dorein, BMI)
122	116	GONNA GET OVER YOU FRANCE JOLI / Prelude 8030 (Trumar / Crown Heights, BMI)
123	113	SUMMER'S HERE JAMES TAYLOR / Columbia 11 02093 (Country Road, BMI)
124	—	SAUSALITO SUMMERNIGHT DIESEL / Regency 7339 (Atl) (Southern, ASCAP)
125	131	WIKKA WRAP EVASIONS / Sam 81 5020 (Screen Gems / EMI, ASCAP)
126	118	JUST ONE MOMENT AWAY MANHATTANS / Columbia 18 02191 (Content, BMI)
127	127	FUNTOWN U.S.A. RAFAEL CAMERON / Salsoul 2144 (RCA) (One To One, ASCAP)
128	125	USE ME GRACE JONES / Island 49776 (WB) (Interior / Irving, BMI)
129	126	KEEP OUR LOVE ALIVE JOHNNY VAN ZANT / Polydor 2171 (PolyGram) (Ready or Not / Rocknocker, ASCAP)
130	130	SO THIS IS LOVE? VAN HALEN / Warner Bros. 49751 (Van Halen, ASCAP)
131	122	TOO MANY LOVERS CRYSTAL GAYLE / Columbia 11 02078 (Mother Tongue, ASCAP)
132	—	BLUE MOON MECO / Casablanca 2339 (PolyGram) (Robbins, ASCAP)
133	—	FRIENDS OF MISTER CAIRO JON & VANGELIS / Polydor 2181 (PolyGram) (Warner / Thoughtknot / Sphric)
134	115	ALL GIRLS WANT IT JODY MOERING / Boardwalk 7 11 113 (Hanky Panky / All Girls, ASCAP)
135	137	WHAT IN THE WORLD'S COME OVER YOU TOM JONES / Mercury 76115 (PolyGram) (Unart, BMI)
136	138	IT'S YOU AFTERBACH / ARC / Columbia 18 02222 (Modern American / Mike / Rob, ASCAP)
137	—	STEAL THE NIGHT STEVE WOODS / Cotillion 46016 (Atl) (Sunrise, BMI)
138	128	MEDLEY II STARS ON / Radio 3830 (Atl) (Pub. not listed)
139	132	JUST LIKE PARADISE LARRY JOHN McNALLY / Columbia 18 02200 (McNally / Modern, ASCAP)
140	134	FIVE O'CLOCK IN THE MORNING VILLAGE PEOPLE / RCA 12258 (Can't Stop, BMI)
141	136	ONE STEP AHEAD SPLIT ENZ / A&M 2339 (Enz, BMI)
142	139	COMPETITION TOM DICKIE & THE DESIRES / Mercury 76110 (PolyGram) (Little Gino / Temporary Combos, BMI)
143	140	ANYBODY WANNA DANCE EBONEE WEBB / Capitol 5008 (Eboney Webb, BMI)
144	141	NOTHING BUT LOVE PETER TOSH / Rolling Stones / EMI-America 8083 (pub. not listed)
145	129	STAY THE NIGHT JIM MESSINA with PAULINE WILSON / Warner Bros. 49784 (Jasperilla, ASCAP)
146	143	ARE YOU SINGLE AURRA / Solsoul 2139 (RCA) (Lucky Three / Red Aurra, BMI)
147	135	STAY THE NIGHT LaTOYA JACKSON / Polydor 2177 (Blackwood / Screen Gems-EMI, BMI)
148	119	MARTY FELDMAN EYES BRUCE BAUM / Horn 6347 (Hollywood Boulevard, ASCAP)
149	117	A WOMAN'S GOT THE POWER THE A'S / Arista 0609 (Young Philadelphians, ASCAP)
150	144	SECRETS MAC DAVIS / Casablanca 2336 (PolyGram) (Bobby Goldsboro, ASCAP)

# Record World Singles

## Alphabetical Listing

Producer, Publisher, Licensee

A HEART IN NEW YORK Halee-Garfunkel (Headquarters Mgt. / Irving, BMI) . . . . .	71	OUR LIPS ARE SEALED Gottehrer-Freeman (Gatown / Plangent Visions, ASCAP) . . . . .	81
ALIEN Buie (Lausal, BMI) . . . . .	80	PRIVATE EYES Hall-Oates (Fust Buzza / Hat-Cha / Six Continents, BMI) . . . . .	36
ALL I HAVE TO DO IS DREAM Gibb-Barbiera (House of Bryant, BMI) . . . . .	73	QUEEN OF HEARTS Landis (Drunk Mankey, ASCAP) . . . . .	2
ARTHUR'S THEME (BEST THAT YOU CAN DO) Paley (Irving / Waalough / Unichappell / Begonia Melodies, BMI / Hidden Valley / Pap 'n' Rall / WB, ASCAP) . . . . .	29	REALLY WANT TO KNOW YOU Wright-Parks (Randor / Alma / High Wave, ASCAP) . . . . .	25
A WOMAN IN LOVE (IT'S NOT ME) (Gane Gatar / Wild Gatar, ASCAP) . . . . .	94	ROCK 'N' ROLL DREAMS COME THROUGH Iavine-Steinman-Jansen (Neverland / Last Bays, BMI) . . . . .	66
BACKFIRED Rodgers-Edwards (Chic, BMI) . . . . .	51	SEVEN YEAR ACHE Crowell (Hatwire / Atlantic, BMI) . . . . .	97
BEACH BOYS MEDLEY Wilson (Irving / Guild / Cousins / Adam R. Levy & Father's Ent. / Arc. BMI) . . . . .	15	SHAKE IT UP TONIGHT Parker Jr. (April, ASCAP) . . . . .	61
BETTE DAVIS EYES Garay (Plain and Simple / Dana Weiss, ASCAP / BMI) . . . . .	33	SHARE YOUR LOVE Richie, Jr. (Duchess / MCA, BMI) . . . . .	58
BOY FROM NEW YORK CITY Graydon (Trio, BMI) . . . . .	12	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) Haywood (Jim-Edd, BMI) . . . . .	48
BREAKING AWAY Group (Daksel, BMI) . . . . .	38	SILLY Bell-Williams (Rosebud, BMI) . . . . .	60
BURNIN' FOR YOU Birch (B.O'Cult, ASCAP) . . . . .	59	SLOW HAND Perry (Warner-Tamerlane / Flying Dutchman, BMI / Sweet Harmony, ASCAP) . . . . .	4
CHLOE John-Franks (Intersang, ASCAP / Newton House, BMI) . . . . .	39	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) Butler (Tree, BMI) . . . . .	50
COOL LOVE Dowd (Irving / Pablo Cruise, BMI / Almo, ASCAP) . . . . .	21	SQUARE BIZ Marie (Jabete, ASCAP) . . . . .	49
DON'T GIVE IT UP McVie-Cailla-Pattan (British Rocket / Adel, ASCAP) . . . . .	64	STARS ON 45 Eggerman (publisher not listed) . . . . .	76
DON'T LET HIM GO Cranin-Richrath-Beamish (Fate, ASCAP) . . . . .	86	START ME UP Glimmer Twins (Calgems-EMI, ASCAP) . . . . .	27
DON'T WANT TO WAIT ANYMORE Faster (Faster Frees, BMI) . . . . .	95	STEP BY STEP Malloy (Briarpatch / Deb Dave, BMI) . . . . .	14
DOUBLE DUTCH BUS (Wimot / Frashan / Supermarket, BMI) . . . . .	45	STOP DRAGGIN' MY HEART AROUND Iavine-Petty (Gane Gatar / Wild Gatar, ASCAP) . . . . .	10
DRAW OF THE CARDS Garay (Appion / Alma / Pants Down / Black Road, ASCAP, BMI) . . . . .	40	STRAIGHT FROM THE HEART Ryan (Pangala / Careers / Malene, BMI) . . . . .	46
ELVIRA Chancey (Acuff Rase, BMI) . . . . .	18	STRANGER Nevison (Allied, BMI) . . . . .	84
ENDLESS LOVE Richie (PGP Music / Brackman / Intersang, ASCAP administered) . . . . .	1	SUPER FREAK (Part 1) Miller-James (Jabete / Stane City, ASCAP) . . . . .	42
EVERLASTING LOVE Chertaff (Rising Sons, BMI) . . . . .	62	SWEAT (TILL YOU GET WET) Parker, Jr.-Graup (WB / Good High, ASCAP) . . . . .	93
FALLING IN LOVE AGAIN Kramer-Group (Bema / Michael Stanley, ASCAP) . . . . .	63	SWEET BABY Clarke-Duke (Mycenae, ASCAP) . . . . .	91
FEELS SO RIGHT Graup-McBade-Sheppard (Maypop, BMI) . . . . .	28	TEMPTED Bechirian-Castella (Illegal Songs, BMI) . . . . .	52
FIRE AND ICE Olsen / Geraldo (Rare Blue / Big Tooth / Discart / Denise Barry, ASCAP) . . . . .	16	THAT OLD SONG Parker, Jr. (Raydiola, ASCAP) . . . . .	26
FLY AWAY Nalli-Week (Babnal, BMI) . . . . .	88	THE BREAK UP SONG (THEY DON'T WRITE 'EM) Kaufman (Rye-boy, ASCAP) . . . . .	23
FOR YOUR EYES ONLY Neil (UA, ASCAP) . . . . .	17	THE NIGHT OWLS Martin (Calgems-EMI, ASCAP) . . . . .	32
GEMINI DREAM Williams (WB / MCA, ASCAP) . . . . .	85	THE ONE THAT YOU LOVE Maslin (Careers / Bestall Reynolds, BMI / Riva, PRS) . . . . .	22
GENERAL HOSPI-TALE King (Solid Smash) . . . . .	37	THE SENSITIVE KIND Carlos-Graham (Audigram, BMI) . . . . .	68
GIVE IT TO ME BABY James (Jabete / Stane City, ASCAP) . . . . .	90	THE STROKE Squier-Mach (Songs of the Knight) . . . . .	6
HARD TO SAY Fogelberg-Lewis (Hickory Grove / April, ASCAP) . . . . .	54	THE SUN AIN'T GONNA SHINE ANYMORE Landis (Saturday / Seasons Four, BMI) . . . . .	74
HEARTS Hug (Mercury Shaes / Great Pyramid, BMI) . . . . .	69	THE VOICE Williams (WB, ASCAP) . . . . .	24
HEAVY METAL (TAKIN' A RIDE) Felder (Fingers, ASCAP) . . . . .	82	THEME FROM HILL STREET BLUES Post (MTM, ASCAP) . . . . .	77
HOLD ON TIGHT Lynne (Blackwood / Jet, BMI) . . . . .	13	THEME FROM THE GREATEST AMERICAN HERO Post (April / Darla / SJC, ASCAP / Blackwood / Dar-Jen / Cannell, BMI) . . . . .	11
I COULD NEVER MISS YOU (MORE THAN I DO) Landon-Lubin (Abesongs, BMI) . . . . .	31	(THERE'S) NO GETTIN' OVER ME Milsap-Callins (Rick Hall, ASCAP) . . . . .	8
I DON'T NEED YOU Richie (Boatchute, BMI) . . . . .	19	TIME Parsons (Woolfsongs / Career / Irving, BMI) . . . . .	65
I'LL DO ANYTHING FOR YOU Reid (Big Seven / Bert Reid, BMI / Becket / Ran Miller, ASCAP) . . . . .	79	TOM SAWYER Graup-Brawn (Care, ASCAP) . . . . .	87
I LOVE YOU MORE Watson-Group (A la Made / Arista, ASCAP) . . . . .	92	TOUCH ME WHEN WE'RE DANCING Carpenter (Hall-Clement, BMI) . . . . .	30
I'M IN LOVE Brown (Duchess / MCA, BMI) . . . . .	34	URGENT Lange-Janes (Somerset Songs / Eversangs Ltd., ASCAP) . . . . .	5
IN THE AIR TONIGHT Callins (Effectsound / Pun, ASCAP) . . . . .	53	VERY SPECIAL Laws-Laws (Irving / Jae Gibbs, BMI / Jeffix, ASCAP) . . . . .	100
IN YOUR LETTER Cranin-Richrath-Beamish (Slam Dunk, ASCAP) . . . . .	35	WE CAN GET TOGETHER Allan-Davies (Rare Blue, ASCAP) . . . . .	98
IT'S NOW OR NEVER Scatti-D'Andrea (Gladys, ASCAP) . . . . .	78	WE'RE IN THIS LOVE TOGETHER Graydon (Blackwood / Magic Castle, BMI) . . . . .	44
I'VE DONE EVERYTHING FOR YOU Olsen (Warner-Tamerlane, BMI) . . . . .	56	WHEN SHE WAS MY GIRL Walfert (MCA, ASCAP) . . . . .	47
JESSIE'S GIRL Olsen (Rabie Porter, BMI) . . . . .	3	WHO'S CRYING NOW Stone-Elson (Weed High Nightmare, BMI) . . . . .	9
JUST BE MY LADY Graham (PHO, BMI) . . . . .	72	WINNING Olson (Island, BMI) . . . . .	96
JUST ONCE Janes (ATV / Mann & Weil, BMI) . . . . .	43	WORKING IN THE COAL MINE Group (Marsaint / Warner-Tamerlane, BMI) . . . . .	89
LADY (YOU BRING ME UP) Carmichael-Group (Jabete / Cammodores, ASCAP) . . . . .	7	YOU COULD TAKE MY HEART AWAY Flicker (Grey Hare, ASCAP) . . . . .	41
LOVE ALL THE HURT AWAY Mardin (Irving / Lijestrika, BMI) . . . . .	75	YOU DON'T KNOW ME Narman (Rightsang, BMI) . . . . .	67
LOVE ON A TWO WAY STREET Walden (Gambi, BMI) . . . . .	20	YOU MAKE MY DREAMS Hall-Oates (Hat-Cha / Six Continents, BMI) . . . . .	57
MODERN GIRL Neil (Pendulum, Sea Shanty / Unichappell, BMI) . . . . .	83	YOU'RE MY GIRL Verroca (Big Teeth, BMI / Brightsmile, ASCAP) . . . . .	55
NICOLE Halbrook-Kimmel (Terraform / Fourth Floor, ASCAP) . . . . .	70		
NIGHTWALKER Vannelli (Black Keys, BMI) . . . . .	94		

# Record World Singles



SEPTEMBER 5, 1981

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

Sept. 5	Aug. 29		WKS. ON CHART
1	1	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE Motown 1519 (3rd Week)	10
2	3	<b>QUEEN OF HEARTS</b> JUICE NEWTON / Capitol 4997	15
3	2	<b>JESSIE'S GIRL</b> RICK SPRINGFIELD / RCA 12201	23
4	4	<b>SLOW HAND</b> POINTER SISTERS / Planet 47929 (E/A)	15
5	8	<b>URGENT</b> FOREIGNER / Atlantic 3831	10
6	6	<b>THE STROKE</b> BILLY SQUIER / Capitol 5005	16
7	9	<b>LADY (YOU BRING ME UP)</b> COMMODORES / Motown 1514	11
8	10	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP / RCA 12264	11
9	12	<b>WHO'S CRYING NOW</b> JOURNEY / Columbia 18 02241	8
10	13	<b>STOP DRAGGIN' MY HEART AROUND</b> STEVIE NICKS WITH TOM PETTY AND THE HEARTBREAKERS / Modern 7336 (Atl)	7
11	5	<b>THEME FROM THE GREATEST AMERICAN HERO</b> JOEY SCARBURY / Elektra 47147	17
12	11	<b>BOY FROM NEW YORK CITY</b> MANHATTAN TRANSFER / Atlantic 3816	16
13	16	<b>HOLD ON TIGHT</b> ELO / Jet 02408 (CBS)	7
14	18	<b>STEP BY STEP</b> EDDIE RABBITT / Elektra 47174	7
15	25	<b>MEDLEY</b> BEACH BOYS / Capitol 5030	7
16	17	<b>FIRE AND ICE</b> PAT BENATAR / Chrysalis 2529	8
17	26	<b>FOR YOUR EYES ONLY (THEME FROM THE MOTION PICUTRE SOUNDTRACK)</b> SHEENA EASTON / Liberty 1418	6
18	7	<b>ELVIRA OAK RIDGE BOYS</b> / MCA 51084	17
19	15	<b>I DON'T NEED YOU</b> KENNY ROGERS / Liberty 1415	13
20	21	<b>LOVE ON A TWO WAY STREET</b> STACY LATTISAW / Cotillion 46105 (Atl)	12
21	23	<b>COOL LOVE</b> PABLO CRUISE / A&M 2349	10
22	14	<b>THE ONE THAT YOU LOVE</b> AIR SUPPLY / Arista 0604	17
23	24	<b>THE BREAK UP SONG (THEY DON'T WRITE 'EM)</b> GREG KIHN BAND / Beserkley 41949 (E/A)	13
24	29	<b>THE VOICE</b> MOODY BLUES / Threshold 602 (PolyGram)	5
25	28	<b>REALLY WANT TO KNOW YOU</b> GARY WRIGHT / Warner Bros. 49769	10
26	27	<b>THAT OLD SONG</b> RAY PARKER, JR. & RAYDIO / Arista 0616	8
27	33	<b>START ME UP</b> ROLLING STONES / Rolling Stones 40243 (Atl)	3
28	30	<b>FEELS SO RIGHT</b> ALABAMA / RCA 12336	11
29	35	<b>ARTHUR'S THEME (BEST THAT YOU CAN DO)</b> CHRISTOPHER CROSS / Warner Bros. 49787	4
30	20	<b>TOUCH ME WHEN WE'RE DANCING</b> CARPENTERS / A&M 2344	12
31	34	<b>I COULD NEVER MISS YOU (MORE THAN I DO)</b> LULU / Alfa 7006	6
32	36	<b>THE NIGHT OWLS</b> LITTLE RIVER BAND / Capitol 5033	3
33	19	<b>BETTE DAVIS EYES</b> KIM CARNES / EMI-America 8077	24
34	39	<b>I'M IN LOVE</b> EVELYN KING / RCA 12243	7
35	42	<b>IN YOUR LETTER</b> REO SPEEDWAGON / Epic 14 02457	5
36	46	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES / RCA 12296	2
37	40	<b>GENERAL HOSPI-TALE</b> AFTERNOON DELIGHTS / MCA 13955	7
38	41	<b>BREAKING AWAY</b> BALANCE / Portrait 24 02177 (CBS)	8
39	43	<b>CHLOE</b> ELTON JOHN / Geffen 49788 (WB)	6
40	44	<b>DRAW OF THE CARDS</b> KIM CARNES / EMI-America 8087	5
41	45	<b>YOU COULD TAKE MY HEART AWAY</b> SILVER CONDOR / Columbia 18 02268	7
42	47	<b>SUPER FREAK (PART 1)</b> RICK JAMES / Gordy 7205 (Motown)	5
43	48	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM / A&M 2357	3
44	49	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU / Warner Bros. 49746	6
45	31	<b>DOUBLE DUTCH BUS</b> FRANKIE SMITH / WMOT 8 5356	17
46	51	<b>STRAIGHT FROM THE HEART</b> ALLMAN BROTHERS BAND / Arista 0618	6
47	61	<b>WHEN SHE WAS MY GIRL*</b> FOUR TOPS / Casablanca 2338 (PolyGram)	3
48	54	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON / 20th Century-Fox 2488 (RCA)	6



49	50	<b>SQUARE BIZ</b> TEENA MARIE / Gordy 7202 (Motown)	8
50	55	<b>SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)</b> JOHN DENVER / RCA 12246	7
51	57	<b>BACKFIRED</b> DEBBIE HARRY / Chrysalis 2526	4
52	52	<b>TEMPTED</b> SQUEEZE / A&M 2345	7
53	22	<b>IN THE AIR TONIGHT</b> PHIL COLLINS / Atlantic 3824	15
54	74	<b>HARD TO SAY</b> DAN FOGELBERG / Epic / Full Moon 14 02488	2
55	37	<b>YOU'RE MY GIRL</b> FRANKE & THE KNOCKOUTS / Millennium 11808 (RCA)	10
56	71	<b>I'VE DONE EVERYTHING FOR YOU</b> RICK SPRINGFIELD / RCA 12166	3
57	32	<b>YOU MAKE MY DREAMS</b> DARYL HALL & JOHN OATES / RCA 12217	19

## CHARTMAKER OF THE WEEK

58 — **SHARE YOUR LOVE WITH ME**  
KENNY ROGERS  
Liberty 1430

59	65	<b>BURNIN' FOR YOU</b> BLUE OYSTER CULT / Columbia 18 02415	5
60	68	<b>SILLY DENIECE</b> WILLIAMS / ARC / Columbia 18 02406	4
61	64	<b>SHAKE IT UP TONIGHT</b> CHERYL LYNN / Columbia 11 02102	9
62	38	<b>EVERLASTING LOVE</b> REX SMITH & RACHEL SWEET / Columbia 18 02169	11
63	67	<b>FALLING IN LOVE AGAIN</b> MICHAEL STANLEY BAND / EMI-America 8090	4
64	53	<b>DON'T GIVE IT UP</b> ROBBIE PATTON / Liberty 1420	9
65	56	<b>TIME</b> ALAN PARSONS PROJECT / Arista 0598	21
66	58	<b>ROCK 'N' ROLL DREAMS COME THROUGH</b> JIM STEINMAN / Epic / Cleve. Intl. 19 02011	14
67	69	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY / Epic 14 02172	6
68	62	<b>THE SENSITIVE KIND</b> SANTANA / Columbia 18 02178	6
69	60	<b>HEARTS</b> MARTY BALIN / EMI-America 8084	16
70	70	<b>NICOLE</b> POINT BLANK / MCA 51132	11
71	75	<b>A HEART IN NEW YORK</b> ART GARFUNKEL / Columbia 18 02307	4
72	76	<b>JUST BE MY LADY</b> LARRY GRAHAM / Warner Bros. 49744	6
73	81	<b>ALL I HAVE DO IS DREAM</b> ANDY GIBB AND VICTORIA PRINCIPAL / RSO 1065 (PolyGram)	3
74	77	<b>THE SUN AIN'T GONNA SHINE ANYMORE</b> NIELSEN / PEARSON / Capitol 5032	3
75	88	<b>LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN & GEORGE BENSON / Arista 0624	2
76	66	<b>STARS ON 45 / STARS ON</b> / Radio 3810 (Atl)	22
77	—	<b>THE THEME FROM HILL STREET</b> BLUES MIKE POST featuring LARRY CARLTON / Elektra 47186	1
78	59	<b>IT'S NOW OR NEVER</b> JOHN SCHNEIDER / Scotti Bros. 6 02105 (CBS)	15
79	87	<b>I'LL DO ANYTHING FOR YOU</b> DENROY MORGAN / Becket 45 5	3
80	—	<b>ALIEN</b> ATLANTA RHYTHM SECTION / Columbia 18 02471	1
81	89	<b>OUR LIPS ARE SEALED</b> GO-GO'S / I.R.S 9901 (A&M)	2
82	63	<b>HEAVY METAL (TAKIN' A RIDE)</b> DON FELDER / Full Moon / Asylum 47175	6
83	78	<b>MODERN GIRL</b> SHEENA EASTON / EMI-America 8080	17
84	79	<b>STRANGER</b> JEFFERSON STARSHIP / Grunt 12275 (RCA)	9
85	72	<b>GEMINI DREAM</b> MOODY BLUES / Threshold 601 (PolyGram)	13
86	73	<b>DON'T LET HIM GO</b> REO SPEEDWAGON / Epic 19 02127	13
87	80	<b>TOM SAWYER</b> RUSH / Mercury 76109 (PolyGram)	13
88	82	<b>FLY AWAY</b> BLACKFOOT / Atco 7331	11
89	—	<b>WORKING IN THE COAL MINE</b> DEVO / Full Moon / Asylum 47204	1
90	84	<b>GIVE IT TO ME</b> BABY RICK JAMES / Gordy 7197 (Motown)	17
91	83	<b>SWEET BABY</b> STANLEY CLARKE & GEORGE DUKE / Epic 19 01052	19
92	92	<b>I LOVE YOU MORE</b> RENE & ANGELA / Capitol 5010	3
93	98	<b>SWEAT (TILL YOU GET WET)</b> BRICK / Bang 02246 3 (CBS)	2
94	85	<b>NIGHTWALKER</b> GINO VANNELLI / Arista 0613	11
95	86	<b>DON'T WANT TO WAIT ANYMORE</b> TUBES / Capitol 5007	11
96	90	<b>WINNING</b> SANTANA / Columbia 11 01050	21
97	91	<b>SEVEN YEAR ACHE</b> ROSANNE CASH / Columbia 11 11426	19
98	93	<b>WE CAN GET TOGETHER</b> ICEHOUSE / Chrysalis 2530	4
99	94	<b>A WOMAN IN LOVE (IT'S NOT ME)</b> TOM PETTY AND THE HEARTBREAKERS / MCA 51136	7
100	95	<b>VERY SPECIAL</b> DEBRA LAWS / Elektra 47142	10

\*Denotes Powerhouse Pick

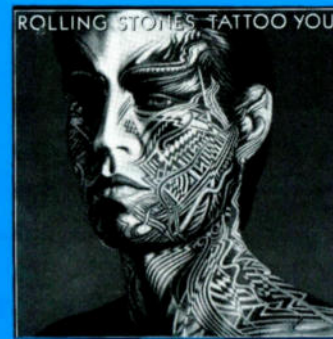
PRODUCERS AND PUBLISHERS ON PAGE 28

# Record World Album Airplay

SEPTEMBER 5, 1981

## FLASHMAKER

TATTOO YOU  
ROLLING STONES  
Rolling Stones



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

### WNEW-FM/NEW YORK

**ADDS:**  
ATLANTA RHYTHM SECTION (12") — Columbia  
CHILLIWACK — Millennium  
DEVO (single) — Full Moon/Asylum  
DR. FEELGOOD — Stiff America  
GRINDER SWITCH — Robox  
KINKS — Arista  
MEAT LOAF (12") — Epic/Cleve. Int'l.  
ROLLING STONES — Rolling Stones  
TRIUMPH — RCA  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
KINKS — Arista  
FOREIGNER — Atlantic  
ELO — Jet  
PRETENDERS — Sire  
SQUEEZE — A&M  
STEVIE NICKS — Modern  
GO-GO'S — I.R.S.  
HALL & OATES (single) — RCA  
BLUE OYSTER CULT — Columbia

### WBCN-FM/BOSTON

**ADDS:**  
DIRT BAND — Liberty  
GENESIS (import single) — Charisma  
RICK JAMES (single) — Gordy  
KINKS — Arista  
LITTLE RIVER BAND (12") — Capitol  
NOVO COMBO — Polydor  
ROLLING STONES — Rolling Stones  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
STEVIE NICKS — Modern  
PRETENDERS — Sire  
GO-GO'S — I.R.S.  
BILLY SQUIER — Capitol  
KINKS — Arista  
ELO — Jet  
TUBES — Capitol  
JOE PERRY PROJECT — Columbia  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA

### WCOZ-FM/BOSTON

**ADDS:**  
ELO — Jet  
KINKS — Arista  
RAINBOW (import single) — Polydor  
ROLLING STONES — Rolling Stones  
**HEAVY ACTION:**  
PAT BENATAR — Chrysalis  
DANNY JOE BROWN — Epic  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
JOE PERRY PROJECT — Columbia  
RED RIDER — Capitol  
ROLLING STONES — Rolling Stones  
SHOOTING STAR — Virgin/Epic  
BILLY SQUIER — Capitol  
STEVIE NICKS — Modern

### WBAB-FM/LONG ISLAND

**ADDS:**  
CHILLIWACK — Millennium  
KINKS — Arista  
MEAT LOAF (12") — Epic/Cleve. Int'l.  
ROLLING STONES — Rolling Stones

TORONTO — A&M  
TRIUMPH — RCA  
URGH! — A&M  
**HEAVY ACTION:**  
STEVIE NICKS — Modern  
PAT BENATAR — Chrysalis  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
BILLY SQUIER — Capitol  
MOODY BLUES — Threshold  
BLUE OYSTER CULT — Columbia  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
OZZY OSBOURNE — Jet  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA

### WLIR-FM/LONG ISLAND

**ADDS:**  
BRUCE BAUM (single) — Horn  
CHILLIWACK — Millennium  
GENESIS (import single) — Charisma  
KINKS — Arista  
NILS LOFGREN — Backstreet/MCA  
MEAT LOAF (12") — Epic/Cleve. Int'l.  
NOVO COMBO — Polydor  
ROLLING STONES — Rolling Stones  
SPECIALS (import single) — 2 Tone  
TRIUMPH — RCA  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
GENESIS (import single) — Charisma  
JOAN JETT — Boardwalk  
BILLY SQUIER — Capitol  
STYX — A&M  
BLUE OYSTER CULT — Columbia  
SQUEEZE — A&M  
STEVIE NICKS — Modern  
SANTANA — Columbia  
PAT BENATAR — Chrysalis

### WBLM-FM/MAINE

**ADDS:**  
CHILLIWACK — Millennium  
DVC — Alfa  
ROLLING STONES — Rolling Stones  
TORONTO — A&M  
WHITFORD/ST. HOLMES — Columbia  
**HEAVY ACTION:**  
FOREIGNER — Atlantic  
PAT BENATAR — Chrysalis  
JOURNEY — Columbia  
BILLY SQUIER — Capitol  
POINT BLANK — MCA  
GARY O' — Capitol  
DANNY JOE BROWN — Epic  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
STEVIE NICKS — Modern  
MICHAEL STANLEY BAND — EMI-America

### WQBK-FM/ALBANY

**ADDS:**  
DAN FOGELBERG (12") — Full Moon/Epic  
GENESIS (import single) — Charisma  
KINKS — Arista  
MEAT LOAF (12") — Epic/Cleve. Int'l.  
RIOT — Elektra  
ROLLING STONES — Rolling Stones

TRIUMPH — RCA  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
GO-GO'S — I.R.S.  
PRETENDERS — Sire  
LITTLE FEAT — WB  
STEVIE NICKS — Modern  
FOREIGNER — Atlantic  
RAMONES — Sire  
ALLMAN BROTHERS BAND — Arista  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
URGH! — A&M

### WOUR-FM/UTICA

**ADDS:**  
BRYAN ADAMS — A&M  
MEAT LOAF (12") — Epic/Cleve. Int'l.  
RED RIDER — Capitol  
ROLLING STONES — Rolling Stones  
**HEAVY ACTION:**  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
MOODY BLUES — Threshold  
PAT BENATAR — Chrysalis  
ROLLING STONES — Rolling Stones  
SILVER CONDOR — Columbia  
DIESEL — Regency  
BLUE OYSTER CULT — Columbia  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
RANDY VANWARMER — Bearsville

### WAQX-FM/SYRACUSE

**ADDS:**  
KINKS — Arista  
LITTLE RIVER BAND (12") — Capitol  
MEAT LOAF (12") — Epic/Cleve. Int'l.  
ROLLING STONES — Rolling Stones  
TRIUMPH — RCA  
**HEAVY ACTION:**  
STEVIE NICKS — Modern  
ROLLING STONES — Rolling Stones  
JOURNEY — Columbia  
DAN FOGELBERG (single) — Full Moon/Epic  
PAT BENATAR — Chrysalis  
MOODY BLUES — Threshold  
FOREIGNER — Atlantic  
KINKS — Arista  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
ELO — Jet

### WMJQ-FM/ROCHESTER

**ADDS:**  
RED RIDER — Capitol  
ROLLING STONES — Rolling Stones  
TRIUMPH — RCA  
**HEAVY ACTION (in alphabetical order):**  
PAT BENATAR — Chrysalis  
DANNY JOE BROWN — Epic  
DEF LEPPARD — Mercury  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
STEVIE NICKS — Modern  
GARY O' — Capital

TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
ROLLING STONES (12") — Rolling Stones  
BILLY SQUIER — Capitol

### WMMR-FM/PHILADELPHIA

**ADDS:**  
CHILLIWACK — Millennium  
CRACK THE SKY — Lifesong  
DVC — Alfa  
KINKS — Arista  
MEAT LOAF (12") — Epic/Cleve. Int'l.  
ROLLING STONES — Rolling Stones  
TRIUMPH — RCA  
**HEAVY ACTION:**  
STEVIE NICKS — Modern  
FOREIGNER — Atlantic  
PRETENDERS — Sire  
LITTLE FEAT — WB  
MOODY BLUES — Threshold  
PAT BENATAR — Chrysalis  
BLUE OYSTER CULT — Columbia  
JOURNEY — Columbia  
SQUEEZE — A&M  
ALLMAN BROTHERS BAND — Arista

### WDVE-FM/PITTSBURGH

**ADDS:**  
KINKS — Arista  
MEAT LOAF (12") — Epic/Cleve. Int'l.  
ROLLING STONES — Rolling Stones  
TRIUMPH — RCA  
**HEAVY ACTION:**  
FOREIGNER — Atlantic  
PAT BENATAR — Chrysalis  
JOURNEY — Columbia  
STEVIE NICKS — Modern  
ZZ TOP — WB  
MICHAEL STANLEY BAND — EMI-America  
PRETENDERS — Sire  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
ICEHOUSE — Chrysalis  
DEF LEPPARD — Mercury

### WHFS-FM/WASHINGTON

**ADDS:**  
BEBE BUELL — Rhino  
FREDDIE CANNON & THE BELMONT'S (single) — MiaSound  
ELEKTRICS — Capitol  
GRINDER SWITCH — Robox  
NOVO COMBO — Polydor  
ROLLING STONES — Rolling Stones  
TRIUMPH — RCA  
**HEAVY ACTION:**  
PRETENDERS — Sire  
RICKIE LEE JONES — WB  
SQUEEZE — A&M  
GO-GO'S — I.R.S.  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
JOE JACKSON — A&M  
KRAFTWERK — WB  
LITTLE FEAT — WB  
PSYCHEDELIC FURS — Columbia  
LENE LOVICH — Stiff/Epic

### WRXL-FM/RICHMOND

**ADDS:**  
BALANCE — Portrait  
CHILLIWACK — Millennium  
KINKS — Arista  
ROLLING STONES — Rolling Stones  
TYCOON — Arista  
**HEAVY ACTION:**  
MOODY BLUES — Threshold  
FOREIGNER — Atlantic  
PAT BENATAR — Chrysalis  
JOURNEY — Columbia  
STEVIE NICKS — Modern  
ELO — Jet  
LITTLE RIVER BAND (12") — Capitol  
BILLY SQUIER — Capitol  
ROLLING STONES — Rolling Stones  
ALLMAN BROTHERS BAND — Arista

### WKLS-FM/ATLANTA

**ADDS:**  
CHILLIWACK — Millennium  
IAN HUNTER — Chrysalis  
KINKS — Arista  
MEAT LOAF (12") — Epic/Cleve. Int'l.  
ROLLING STONES — Rolling Stones  
TRIUMPH — RCA  
**HEAVY ACTION:**  
JOURNEY — Columbia  
FOREIGNER — Atlantic  
STEVIE NICKS — Modern  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
PAT BENATAR — Chrysalis  
MOODY BLUES — Threshold  
ELO — Jet  
ZZ TOP — WB  
RICK SPRINGFIELD — RCA  
BLACKFOOT — Atco

### WYMX-FM/AUGUSTA

**ADDS:**  
RICKIE LEE JONES — WB  
KINKS — Arista  
MEAT LOAF (12") — Epic/Cleve. Int'l.  
RED RIDER — Capitol  
ROLLING STONES — Rolling Stones  
**HEAVY ACTION:**  
STEVIE NICKS — Modern  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
MOODY BLUES — Threshold  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
PAT BENATAR — Chrysalis  
ZZ TOP — WB  
BLACKFOOT — Atco  
ALLMAN BROTHERS BAND — Arista  
ROLLING STONES — Rolling Stones

### WSHE-FM/FT. LAUDERDALE

**ADDS:**  
KINKS — Arista  
MEAT LOAF (12") — Epic/Cleve. Int'l.  
ROLLING STONES — Rolling Stones  
**HEAVY ACTION:**  
ZZ TOP — WB

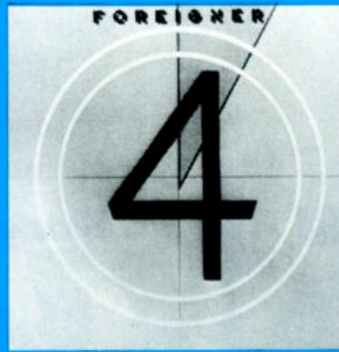


# MOST ADDED

TATTOO YOU — Rolling Stones — Rolling Stones (36)  
 GIVE THE PEOPLE WHAT THEY WANT — Kinks — Arista (26)  
 ALLIED FORCES — Triumph — RCA (18)  
 MEAT LOAF (12") — Epic/Cleve. Int'l. (16)  
 WANNA BE A STAR — Chilliwack — Millennium (11)  
 NOVO COMBO — Polydor (9)  
 AS FAR AS SIAM — Red Rider — Capitol (7)

# TOP AIRPLAY

4  
 FOREIGNER  
 Atlantic



# MOST AIRPLAY

4 — Foreigner — Atlantic (30)  
 BELLA DONNA — Stevie Nicks — Modern (30)  
 PRECIOUS TIME — Pat Benatar — Chrysalis (28)  
 ESCAPE — Journey — Columbia (27)  
 TATTOO YOU — Rolling Stones — Rolling Stones (18)  
 DON'T SAY NO — Billy Squier — Capitol (16)  
 EL LOCO — ZZ Top — WB (14)  
 FIRE OF UNKNOWN ORIGIN — Blue Oyster Cult — Columbia (14)  
 HEAVY METAL (soundtrack) — Full Moon/Asylum (14)  
 LONG DISTANCE VOYAGER — Moody Blues — Threshold (14)

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JOURNEY — Columbia  
 PAT BENATAR — Chrysalis  
 FOREIGNER — Atlantic  
 VAN HALEN — WB  
 OZZY OSBOURNE — Jet  
 ROLLING STONES — Rolling Stones  
 STEVIE NICKS — Modern  
 MOODY BLUES — Threshold  
 BILLY SQUIER — Capitol

## WMMS-FM/CLEVELAND

**ADDS:**  
 BEBE BUELL — Rhino  
 KINKS — Arista  
 MEAT LOAF (12") — Epic/Cleve. Int'l.  
 NORMAN NARDINI & THE TIGERS — Sutra  
 SNIFF 'N' THE TEARS — MCA  
 ROLLING STONES — Rolling Stones  
 RON WOOD — Columbia  
**HEAVY ACTION:**  
 MICHAEL STANLEY BAND — EMI-America  
 STEVIE NICKS — Modern  
 PAT BENATAR — Chrysalis  
 FOREIGNER — Atlantic  
 ELO — Jet  
 JOURNEY — Columbia  
 PRETENDERS — Sire  
 ZZ TOP — WB  
 OZZY OSBOURNE — Jet  
 BLUE OYSTER CULT — Columbia

## Y95-FM/ROCKFORD

**ADDS:**  
 BOB DYLAN — Columbia  
 KINKS — Arista  
 MEAT LOAF (12") — Epic/Cleve. Int'l.  
 NOVO COMBO — Polydor  
 RED RIDER — Capitol  
 ROLLING STONES — Rolling Stones  
 BILLY THORPE — Pasha  
 TRIUMPH — RCA  
**HEAVY ACTION:**  
 JOURNEY — Columbia  
 STEVIE NICKS — Modern  
 MOODY BLUES — Threshold  
 FOREIGNER — Atlantic  
 PAT BENATAR — Chrysalis  
 HEAVY METAL (soundtrack) — Full Moon/Asylum  
 DEF LEPPARD — Mercury  
 ELO — Jet  
 BLUE OYSTER CULT — Columbia  
 ICEHOUSE — Chrysalis

## WLUP-FM/CHICAGO

**ADDS:**  
 ROLLING STONES — Rolling Stones  
**HEAVY ACTION:**  
 BILLY SQUIER — Capitol  
 JOE VITALE — Asylum  
 JOHNNY VAN ZANT — Polydor  
 FOREIGNER — Atlantic  
 JOURNEY — Columbia  
 RIOT — Elektra  
 ROLLING STONES — Rolling Stones  
 DEF LEPPARD — Mercury  
 GARY O' — Capitol  
 LOOK — Plastic

## WXRT-FM/CHICAGO

**ADDS:**  
 KINKS — Arista  
 NOVO COMBO — Polydor  
 ROLLING STONES — Rolling Stones  
**HEAVY ACTION:**  
 ROLLING STONES — Rolling Stones  
 PRETENDERS — Sire  
 LITTLE FEAT — WB  
 KINKS — Arista  
 ELO — Jet  
 MOODY BLUES — Threshold  
 STEVIE NICKS — Modern  
 DEBBIE HARRY — Chrysalis  
 RICKIE LEE JONES — WB  
 ZZ TOP — WB

## KSHE-FM/ST. LOUIS

**ADDS:**  
 ATLANTA RHYTHM SECTION (12") — Columbia  
 BOB DYLAN — Columbia  
 LITTLE FEAT — WB  
 MEAT LOAF (12") — Epic/Cleve. Int'l.  
 ROCKETS — Elektra  
 ROLLING STONES — Rolling Stones  
 TRIUMPH — RCA  
**HEAVY ACTION:**  
 JOURNEY — Columbia  
 FOREIGNER — Atlantic  
 PAT BENATAR — Chrysalis  
 ZZ TOP — WB  
 MICHAEL STANLEY BAND — EMI-America  
 ELO — Jet  
 PETER DINKlage — A&M  
 HEAVY METAL (soundtrack) — Full Moon/Asylum  
 STEVIE NICKS — Modern  
 WHITFORD/ST. HOLMES — Columbia

## WQFM-FM/MILWAUKEE

**ADDS:**  
 CHILLIWACK — Millennium  
 KINKS — Arista  
 LOOK — Plastic  
 RED RIDER — Capitol  
 ROLLING STONES — Rolling Stones  
 TRIUMPH — RCA  
**HEAVY ACTION:**  
 BILLY SQUIER — Capitol  
 FOREIGNER — Atlantic  
 JOURNEY — Columbia  
 PAT BENATAR — Chrysalis  
 BLUE OYSTER CULT — Columbia  
 STEVIE NICKS — Modern  
 HEAVY METAL (soundtrack) — Full Moon/Asylum  
 DEF LEPPARD — Mercury  
 JEFFERSON STARSHIP — Grunt  
 SHOOTING STAR — Virgin/Epic

## WLPX-FM/MILWAUKEE

**ADDS:**  
 KINKS — Arista  
 ROLLING STONES — Rolling Stones  
**HEAVY ACTION:**  
 JOURNEY — Columbia  
 FOREIGNER — Atlantic  
 BILLY SQUIER — Capitol  
 PAT BENATAR — Chrysalis

STEVIE NICKS — Modern  
 MOODY BLUES — Threshold  
 ROLLING STONES — Rolling Stones  
 HEAVY METAL (soundtrack) — Full Moon/Asylum  
 ZZ TOP — WB  
 JEFFERSON STARSHIP — Grunt

## KTXQ-FM/DALLAS

**ADDS:**  
 DIRT BAND — Liberty  
 BOB DYLAN — Columbia  
 LITTLE RIVER BAND (12") — Capitol  
 ROLLING STONES — Rolling Stones  
 SHOOTING STAR — Virgin/Epic  
**HEAVY ACTION:**  
 PAT BENATAR — Chrysalis  
 JOURNEY — Columbia  
 FOREIGNER — Atlantic  
 GREG KIHN — Beserkley  
 POINT BLANK — MCA  
 STEVIE NICKS — Modern  
 ZZ TOP — WB  
 ROLLING STONES — Rolling Stones  
 MOODY BLUES — Threshold  
 TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA

## KLBJ-FM/AUSTIN

**ADDS:**  
 DAN FOGELBERG (single) — Full Moon/Epic  
 HALL AND OATES (single) — RCA  
 KINKS — Arista  
 ROLLING STONES — Rolling Stones  
 BILLY THORPE — Pasha  
 TRIUMPH — RCA  
**HEAVY ACTION:**  
 RICKIE LEE JONES — WB  
 ZZ TOP — WB  
 FOREIGNER — Atlantic  
 PAT BENATAR — Chrysalis  
 JOURNEY — Columbia  
 STEVIE NICKS — Modern  
 ELO — Jet  
 BLUE OYSTER CULT — Columbia  
 ICEHOUSE — Chrysalis  
 ALLMAN BROTHERS BAND — Arista

## KBPI-FM/DENVER

**ADDS:**  
 ROLLING STONES — Rolling Stones  
**HEAVY ACTION:**  
 JOURNEY — Columbia  
 MOODY BLUES — Threshold  
 PAT BENATAR — Chrysalis  
 38 SPECIAL — A&M  
 BLUE OYSTER CULT — Columbia  
 FOREIGNER — Atlantic  
 STEVIE NICKS — Modern  
 HEAVY METAL (soundtrack) — Full Moon/Asylum  
 ELO — Jet  
 BALANCE — Portrait

## KFML-AM/DENVER

**ADDS:**  
 TOM GRANT — WMOT  
 FREDDIE HUBBARD — Liberty  
 BOB JAMES — Columbia/Tappan Zee  
 KINESIS — Headfirst

KINKS — Arista  
 CHRISTINE LAVIN — Lifesang  
 MICKEY NEWBURY — Mercury  
 NOVO COMBO — Polydor  
 ROLLING STONES — Rolling Stones  
 KIT WATKINS — Azymuth  
**HEAVY ACTION:**  
 RICKIE LEE JONES — WB  
 ELO — Jet  
 ROLLING STONES — Rolling Stones  
 JOE JACKSON — A&M  
 TIM CURRY — A&M  
 JON & VANGELIS — Polydor  
 SINCEROS — Columbia  
 STEVIE NICKS — Modern  
 IAN HUNTER — Chrysalis  
 FREDDIE CANNON & THE BELMONTs (single) — Mia Sound

## KOME-FM/SAN JOSE

**ADDS:**  
 ATLANTA RHYTHM SECTION — Columbia  
 CHILLIWACK — Millennium  
 DIRT BAND — Liberty  
 BOB DYLAN — Columbia  
 KINKS — Arista  
 LITTLE FEAT — WB  
 ROLLING STONES — Rolling Stones  
 TRIUMPH — RCA  
**HEAVY ACTION:**  
 PAT BENATAR — Chrysalis  
 FOREIGNER — Atlantic  
 HEAVY METAL (soundtrack) — Full Moon/Asylum  
 JEFFERSON STARSHIP — Grunt  
 JOURNEY — Columbia  
 GREG KIHN — Beserkley  
 REO SPEEDWAGON — Epic  
 BILLY SQUIER — Capitol  
 STYX — A&M  
 STEVIE NICKS — Modern

## KSJO-FM/SAN JOSE

**ADDS:**  
 ALLMAN BROTHERS BAND — Arista  
 KINKS — Arista  
 GARY O' — Capitol  
 RED RIDER — Capitol  
 ROLLING STONES — Rolling Stones  
**HEAVY ACTION:**  
 HEAVY METAL (soundtrack) — Full Moon/Asylum  
 SHOOTING STAR — Virgin/Epic  
 LOOK — Plastic  
 DANNY JOE BROWN — Epic  
 BILLY SQUIER — Capitol  
 FOREIGNER — Atlantic  
 PAT BENATAR — Chrysalis  
 SHERBS — A&M  
 TARNEY-SPENCER BAND — A&M  
 JOURNEY — Columbia

## KLOS-FM/LOS ANGELES

**ADDS:**  
 ALLMAN BROTHERS BAND — Arista  
 RIOT — Elektra  
 ROLLING STONES — Rolling Stones  
**HEAVY ACTION:**  
 FOREIGNER — Atlantic  
 PAT BENATAR — Chrysalis  
 JOURNEY — Columbia

RUSH — Mercury  
 TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
 MOODY BLUES — Threshold  
 BILLY SQUIER — Capitol  
 OZZY OSBOURNE — Jet  
 STEVIE NICKS — Modern  
 BLUE OYSTER CULT — Columbia

## KROQ-FM/LOS ANGELES

**ADDS:**  
 ROLLING STONES — Rolling Stones  
**HEAVY ACTION:**  
 PRETENDERS — Sire  
 GO-GO'S — I.R.S.  
 TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
 OINGO BOINGO — A&M  
 FOREIGNER — Atlantic  
 ADAM AND THE ANTS — Epic  
 SQUEEZE — A&M  
 PAT BENATAR — Chrysalis  
 ROLLING STONES — Rolling Stones  
 STEVIE NICKS — Modern

## KZOK-FM/SEATTLE


**ADDS:**  
 LOOK — Plastic  
 RED RIDER — Capitol  
 ROLLING STONES — Rolling Stones  
**HEAVY ACTION:**  
 TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
 BILLY SQUIER — Capitol  
 MOODY BLUES — Threshold  
 PAT BENATAR — Chrysalis  
 FOREIGNER — Atlantic  
 JOURNEY — Columbia  
 REO SPEEDWAGON — Epic  
 BLUE OYSTER CULT — Columbia  
 JOE WALSH — Asylum  
 ZZ TOP — WB

## KZEL-FM/EUGENE

**ADDS:**  
 ATLANTA RHYTHM SECTION (12") — Columbia  
 KINKS — Arista  
 MEAT LOAF (12") — Epic/Cleve. Int'l.  
 NOVO COMBO — Polydor  
 ROLLING STONES — Rolling Stones  
 BILLY THORPE — Pasha  
 TRIUMPH — RCA  
**HEAVY ACTION:**  
 STEVIE NICKS — Modern  
 PRETENDERS — Sire  
 ALLMAN BROTHERS BAND — Arista  
 RICKIE LEE JONES — WB  
 HEAVY METAL (soundtrack) — Full Moon/Asylum  
 PAT BENATAR — Chrysalis  
 JOURNEY — Columbia  
 FOREIGNER — Atlantic  
 ZZ TOP — WB  
 BLUE OYSTER CULT — Columbia

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## Landis Goes Indie

■ LOS ANGELES—Richard Landis, producer of Juice Newton, Nielsen-Pearson, Gary O' and Red Rider, has left his post as a Capitol Records staff producer to form Stage Right, Ltd., a personal management company, and Outlandis Productions, an independent production firm.

Stage Right Ltd.'s initial clients are Juice Newton and her partner, Otha Young, whose current album, "Juice," and single, "Angel of the Morning," have both been certified gold.

Outlandis Productions has entered into a production agreement with Capitol Records, whereby Landis will continue to produce Juice Newton and other acts. The company will also perform independent production services for other labels.

Prior to joining Capitol, Landis was an independent producer and recorded his own album for ABC/Dunhill.

Both firms can be reached at (213) 876-3820.

## NARAS Elects Five National VPs

■ LOS ANGELES—The national trustees of the Recording Academy (NARAS) have elected five national vice presidents, Benny Barth of San Francisco, Robin McBride of Chicago, Helen Merrill of New York, Tommy Roe of Atlanta and Harold Streibich of Memphis, it was announced by Bill Ivey, the Academy's newly-elected national president.

They join Ivey, first national vice president Mike Melvoin and national secretary/treasurer Al Schlesinger, both of Los Angeles, to round out the slate of national officers that includes at least one representative from each of the Academy's seven chapter cities.

## Musico, Inc. Bows

■ NEW YORK—J.G. Knapp, former music director of WXLO-FM, has announced the formation of Musico, Inc., a company specializing in club and radio promotion, A&R development and special projects.

In addition, Knapp announced that Janet C. Satler has been appointed assistant to the president.

Knapp had been executive editor of Disc & DJ Magazine and associate editor of National Music Report before going to WXLO. Satler had been head of S&S Productions, a video production firm.

Musico is located at 21 W. 58th St., Suite 5E, New York 10019. Phone: (212) 980-0097.

## Empire Signs MPG

■ ATLANTA—Alex Hodges, president of the Empire Agency, has announced the signing of A&M Records artists MPG to a booking agreement. The five-man rock band, based here, is currently on tour in support of its debut LP.



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Dan Fogelberg



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# Record World Retail Report

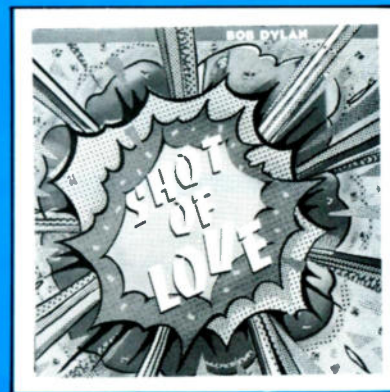
SEPTEMBER 5, 1981

## SALESMAKER

SHOT OF LOVE  
BOB DYLAN  
Columbia

## TOP SALES

SHOT OF LOVE — Bob Dylan — Columbia  
KOOKOO — Debbie Harry — Chrysalis  
LOVE ALL THE HURT AWAY — Aretha Franklin — Arista  
FREE TIME — Spyro Gyra — MCA



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

### HANDLEMAN/NATIONAL

AEROBIC DANCING — Gateway  
ELO — Jet  
ENDLESS LOVE — Mercury (Soundtrack)  
DEBBIE HARRY — Chrysalis  
HEAVY METAL — Full Moon/Asylum (Soundtrack)  
RICKIE LEE JONES — WB  
JOURNEY — Columbia  
MICHAEL STANLEY BAND — EMI-America  
EDDIE RABBITT — Elektra  
ZZ TOP — WB

### MUSICLAND/NATIONAL

DEF LEPPARD — Mercury  
ELO — Jet  
DEBBIE HARRY — Chrysalis  
HEAVY METAL — Full Moon/Asylum (Soundtrack)  
AL JARREAU — WB  
EVELYN KING — RCA  
MICHAEL STANLEY BAND — EMI-America  
PRETENDERS — Sire  
EDDIE RABBITT — Elektra  
DON WILLIAMS — MCA

### PICKWICK/NATIONAL

ELO — Jet  
HEAVY METAL — Full Moon/Asylum (Soundtrack)  
RICKIE LEE JONES — WB  
STEVIE NICKS — Modern  
PABLO CRUISE — A&M  
EDDIE RABBITT — Elektra  
ZZ TOP — WB

### RECORD BAR/NATIONAL

HERB ALPERT — A&M  
TUM CURRY — A&M  
ARETHA FRANKLIN — Arista  
GO-GO'S — I.R.S.  
DEBBIE HARRY — Chrysalis  
MICHAEL STANLEY BAND — EMI-America  
REX SMITH — Columbia  
TIME — WB  
VISAGE — Polydor  
HANK WILLIAMS, JR. — Elektra

### SOUND UNLIMITED/NATIONAL

BRICK — Bang  
COMMODORES — Motown  
DEF LEPPARD — Mercury  
BOB DYLAN — Columbia  
FOR YOUR EYES ONLY — Liberty (Soundtrack)  
GLADYS KNIGHT & THE PIPS — Columbia  
RIOT — Elektra  
RICK SPRINGFIELD — RCA  
SPYRO GYRA — MCA  
BILLY THORPE — Pasha

### WHEREHOUSE/NATIONAL

CARL CARLTON — 20th Century-Fox  
DIRT BAND — Liberty  
BOB DYLAN — Columbia  
RONNIE MILSAP — RCA  
NOVO COMBO — Polydor  
RED RIDER — Capitol  
RIOT — Elektra  
SPYRO GYRA — MCA  
URGHI — A&M

### STRAWBERRIES/NEW ENGLAND

TIM CURRY — A&M  
DEF LEPPARD — Mercury  
ARETHA FRANKLIN — Arista  
DAVID JOHANSEN — Blue Sky  
GLADYS KNIGHT & THE PIPS — Columbia  
TEENA MARIE — Gordy  
ROBBIE PATTON — Liberty  
RED RIDER — Capitol  
RACHEL SWEET — Columbia  
URGHI — A&M

### CUTLER'S/NEW HAVEN

FOREIGNER — Atlantic  
GO-GO'S — I.R.S.  
DEBBIE HARRY — Chrysalis  
JOE JACKSON — A&M  
JON & VANGELIS — Polydor  
RICKIE LEE JONES — WB  
STEVIE NICKS — Modern  
PRETENDERS — Sire  
SQUEEZE — A&M  
BILLY SQUIER — Capitol

### KING KAROL/NEW YORK

HERB ALPERT — A&M  
CARPENTERS — A&M  
BOB DYLAN — Columbia  
ARETHA FRANKLIN — Arista  
DEBBIE HARRY — Chrysalis  
LA TOYA JACKSON — Polydor  
PEACHES & HERB — Polydor/MVP  
FRANKIE SMITH — WMOT  
STYLISTICS — TSOP  
TIME — WB

### DISC-O-MAT/NEW YORK

CARL CARLTON — 20th Century-Fox  
DEF LEPPARD — Mercury  
BOB DYLAN — Columbia  
ARETHA FRANKLIN — Arista  
DEBBIE HARRY — Chrysalis  
MILLIE JACKSON — Spring  
STYLISTICS — Sire  
ROCKIE ROBBINS — A&M  
TEMPTATIONS — Gordy  
BILLY THORPE — Pasha

### CRAZY EDDIE/NEW YORK

AIR SUPPLY — Arista  
BOB DYLAN — Columbia  
MICK FLEETWOOD — RCA  
ARETHA FRANKLIN — Arista  
IAN HUNTER — Chrysalis  
GLADYS KNIGHT & THE PIPS — Columbia  
ERIC MERCURY — Capitol  
LEE RITENOUR — Elektra  
SPYRO GYRA — MCA  
URGHI — A&M

### RADIO 437/PHILADELPHIA

BRICK — Bang  
CHILLIWACK — Millennium  
BOB DYLAN — Columbia  
LA TOYA JACKSON — Polydor  
GLADYS KNIGHT & THE PIPS — Columbia  
SPYRO GYRA — MCA  
STYLISTICS — TSOP  
TAVARES — Capitol  
TEMPTATIONS — Gordy  
JEAN WELLS — Sunshine

### WEBB/PHILADELPHIA

HERB ALPERT — A&M  
BOBBY BLAND — MCA  
MILES DAVIS — Columbia  
ARETHA FRANKLIN — Arista  
GLADYS KNIGHT & THE PIPS — Columbia  
CURTIS MAYFIELD — Boardwalk  
PEACHES & HERB — Polydor/MVP  
ROCKIE ROBBINS — A&M  
STYLISTICS — TSOP  
TEMPTATIONS — Gordy

### RECORD & TAPE COLLECTOR/BALTIMORE

HERB ALPERT — A&M  
ARTHUR — WB (Soundtrack)  
BOBBY BROOM — Arista/GRP  
JOHN DENVER — RCA  
BOB DYLAN — Columbia  
FOUR TOPS — Casablanca  
ARETHA FRANKLIN — Arista  
DEBBIE HARRY — Chrysalis  
PRETENDERS — Sire  
TEMPTATIONS — Gordy

### GARY'S/RICHMOND

ALLMAN BROTHERS — Arista  
PAT BENATAR — Chrysalis  
BLACKFOOT — Atco  
ELO — Jet  
ENDLESS LOVE — Mercury (Soundtrack)  
JOURNEY — Columbia  
EVELYN KING — RCA  
MICHAEL STANLEY BAND — EMI-America  
STEVIE NICKS — Modern  
PABLO CRUISE — A&M

### PENGUIN FEATHER/NO. VIRGINIA

ARTHUR — WB (Soundtrack)  
BOB DYLAN — Columbia  
ARETHA FRANKLIN — Arista  
GO-GO'S — I.R.S.  
DEBBIE HARRY — Chrysalis  
IAN HUNTER — Chrysalis  
GARY O' — Capitol  
SPYRO GYRA — MCA  
TYGERS OF PAN TANG — MCA  
URGHI — A&M

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

B.B.&Q. BAND — Capitol  
BOBBY BROOM — Arista/GRP  
ARETHA FRANKLIN — Arista  
LA TOYA JACKSON — Polydor  
DEBBIE HARRY — Chrysalis  
GLADYS KNIGHT & THE PIPS — Columbia  
CURTIS MAYFIELD — Boardwalk  
PEACHES & HERB — Polydor/MVP  
RENE & ANGELA — Capitol  
EBONEE WEBB — Capitol

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

B.B.&Q. BAND — Capitol  
JEAN CARN — TSOP  
FOUR TOPS — Casablanca  
PRETENDERS — Sire  
ROCKIE ROBBINS — A&M  
TEMPTATIONS — Gordy

### RECORD RENDEZVOUS/CLEVELAND

ARETHA FRANKLIN — Arista  
FUNKADELIC — WB  
DEBBIE HARRY — Chrysalis  
RICKIE LEE JONES — WB  
JOHN KLEMMER — Elektra  
PRETENDERS — Sire

### WHEREHOUSE/MICHIGAN

DIESEL — Regency  
BOB DYLAN — Columbia  
FOUR TOPS — Casablanca  
TOM GRANT — WMOT  
JEAN-MICHEL JARRE — Polydor  
PEACHES & HERB — Polydor/MVP  
NICK STRAKER BAND — Prelude  
EBERHARD WEBER — ECM

### ROSE RECORDS/CHICAGO

HERB ALPERT — A&M  
ARTHUR — WB (Soundtrack)  
ARETHA FRANKLIN — Arista  
B.B.&Q. BAND — Capitol  
BOB DYLAN — Columbia  
FOUR TOPS — Casablanca  
ARETHA FRANKLIN — Arista  
DEBBIE HARRY — Chrysalis  
GLADYS KNIGHT & THE PIPS — Columbia  
PRETENDERS — Sire  
SPYRO GYRA — MCA

### RECORD CITY/CHICAGO

BLACKFOOT — Atco  
DEF LEPPARD — Mercury  
BOBBY BROOM — Arista/GRP  
JOHN DENVER — RCA  
BOB DYLAN — Columbia  
TAPPEN ZEE — KILLING JOKE — EG  
POINT BLANK — MCA  
RICK SPRINGFIELD — RCA  
ROLLING STONES — Rolling Stones  
WHITFORD/ST. HOLMES — Columbia

### LIEBERMAN/MINNESOTA

BRICK — Bang  
CHAMELEON — Platinum  
BOB DYLAN — Columbia  
AL JARREAU — WB  
JOURNEY — Columbia  
GREG KINN BAND — Beserkley  
GLADYS KNIGHT & THE PIPS — Columbia  
MOODY BLUES — Threshold  
BILLY THORPE — Pasha  
URGHI — A&M

### RADIO DOCTORS/MILWAUKEE

ARTHUR — WB (Soundtrack)  
BRICK — Bang  
CHILLIWACK — Millennium  
BOB DYLAN — Columbia  
ART GARFUNKEL — Columbia  
LA TOYA JACKSON — Polydor  
CURTIS MAYFIELD — Boardwalk  
MOTORHEAD — Mercury  
SNIFF 'N' THE TEARS — MCA  
TIME — WB

### MUSICLAND/ST. LOUIS

ALLMAN BROTHERS — Arista  
BOB DYLAN — Columbia  
ELO — Jet  
ENDLESS LOVE — Mercury (Soundtrack)  
ART GARFUNKEL — Columbia  
AL JARREAU — WB  
JOURNEY — Columbia  
OZZY OSBOURNE — Jet  
RIOT — Elektra  
JOEY SCARBURY — Elektra

### STREETSIDE/ST. LOUIS

BRICK — Bang  
BOB DYLAN — Columbia  
FOUR TOPS — Casablanca  
LA TOYA JACKSON — Polydor  
GLADYS KNIGHT & THE PIPS — Columbia  
NOVO COMBO — Polydor  
ROCKIE ROBBINS — A&M  
ROCKETS — Elektra  
SAD CAFE — Swan Song  
TEMPTATIONS — Gordy

### TURTLES/ATLANTA

ARTHUR — WB (Soundtrack)  
B.B.&Q. BAND — Capitol  
BRICK — Bang  
DAVID ALLEN COE — Columbia  
DIRT BAND — Liberty  
BOB DYLAN — Columbia  
FOUR TOPS — Casablanca  
IAN HUNTER — Chrysalis  
GLADYS KNIGHT & THE PIPS — Columbia  
ROCKIE ROBBINS — A&M

### SPEC'S/FLORIDA

ALLMAN BROTHERS — Arista  
CARL CARLTON — 20th Century-Fox  
COMMODORES — Motown  
FANIA ALL STARS — Fania  
RICHARD "DIMPLES" FIELDS — Boardwalk  
DEBBIE HARRY — Chrysalis  
PHYLLIS HYMAN — Arista  
EDDIE RABBITT — Elektra  
SPYRO GYRA — MCA  
STYX — A&M

### RECORD CITY/ORLANDO

BRICK — Bang  
TERRY BROOKS — Star People  
DIRT BAND — Liberty  
BOB DYLAN — Columbia  
SPYRO GYRA — MCA  
BARBARA MANDRELL — MCA  
EDDIE RABBITT — Elektra  
SNIFF 'N' THE TEARS — MCA  
GINO VANNELLI — A&M  
EBONEE WEBB — Capitol

### TAPE CITY/NEW ORLEANS

BOB DYLAN — Columbia  
ELO — Jet  
ARETHA FRANKLIN — Arista  
GRINDER SWITCH — Roxax  
DEBBIE HARRY — Chrysalis  
JON & VANGELIS — Polydor  
RONNIE MILSAP — RCA  
PRETENDERS — Sire  
EDDIE RABBITT — Elektra  
SPYRO GYRA — MCA

### RECORD TOWN-HASTINGS/SOUTHWEST

PAT BENATAR — Chrysalis  
CARL CARLTON — 20th Century-Fox  
ELO — Jet  
ENDLESS LOVE — Mercury (Soundtrack)  
FOREIGNER — Atlantic  
HEAVY METAL — Full Moon/Asylum (Soundtrack)  
ICEHOUSE — Chrysalis  
JOURNEY — Columbia  
STEVIE NICKS — Modern  
SPYRO GYRA — MCA

### SOUND WAREHOUSE/HOUSTON

BLUE OYSTER CULT — Columbia  
BOB DYLAN — Columbia  
ELO — Jet  
FOGHAT — Bearsville  
DEBBIE HARRY — Chrysalis  
JON & VANGELIS — Polydor  
JOURNEY — Columbia  
PRETENDERS — Sire  
WHITFORD/ST. HOLMES — Columbia  
ZZ TOP — WB

### TOWER/PHOENIX

B-52'S — WB  
COMMODORES — Motown  
BOB DYLAN — Columbia  
ARETHA FRANKLIN — Arista  
TIM GOODMAN — Columbia  
DEBBIE HARRY — Chrysalis  
HEAVY METAL — Full Moon/Asylum (Soundtrack)  
JUMPSTREET BAND — MCA  
RONNIE MILSAP — RCA  
RAMONES — Sire

### CIRCLES/ARIZONA

ALLMAN BROTHERS — Arista  
BRICK — Bang  
TIM CURRY — A&M  
BOB DYLAN — Columbia  
CURTIS MAYFIELD — Boardwalk  
RONNIE MILSAP — RCA  
S.O.S. BAND — Tabu  
STYLISTICS — TSOP  
TEMPTATIONS — Gordy  
TIME — WB

### SOUND WAREHOUSE/COLORADO

BRICK — Bang  
TIM CURRY — A&M  
DEF LEPPARD — Mercury  
DIRT BAND — Liberty  
BOB DYLAN — Columbia  
JON & VANGELIS — Polydor  
RONNIE MILSAP — RCA  
SNIFF 'N' THE TEARS — MCA  
SPYRO GYRA — MCA  
BILLY THORPE — Pasha

### INDEPENDENT/COLORADO

B.B.&Q. BAND — Capitol  
BRICK — Bang  
DEF LEPPARD — Mercury  
BOB DYLAN — Columbia  
MICK FLEETWOOD — RCA  
DEBBIE HARRY — Chrysalis  
GLADYS KNIGHT & THE PIPS — Columbia  
PRIME CUTS — Imparte / 12  
SPYRO GYRA — MCA  
ZZ TOP — WB

### MUSIC PLUS/LOS ANGELES

HERB ALPERT — A&M  
ARTHUR — WB (Soundtrack)  
BRICK — Bang  
CARL CARLTON — 20th Century-Fox  
RITA COOLIDGE — A&M  
BOB DYLAN — Columbia  
PEACHES & HERB — Polydor  
TAVARES — Capitol  
HANK WILLIAMS, JR. — Elektra  
YELLOWJACKETS — WB

### EUCALYPTUS/LOS ANGELES

DEF LEPPARD — Mercury  
BOB DYLAN — Columbia  
ARETHA FRANKLIN — Arista  
DEBBIE HARRY — Chrysalis  
HEAVY METAL — Full Moon/Asylum (Soundtrack)  
AL JARREAU — WB  
RICKIE LEE JONES — WB  
PRETENDERS — Sire  
EDDIE RABBITT — Elektra  
ZZ TOP — WB

### LICORICE PIZZA/LOS ANGELES

ARTHUR — WB (Soundtrack)  
CARL CARLTON — 20th Century-Fox  
CHILLIWACK — Millennium  
DEF LEPPARD — Mercury  
BOB DYLAN — Columbia  
DEBBIE HARRY — Chrysalis  
IAN HUNTER — Chrysalis  
RONNIE MILSAP — RCA  
EDDIE RABBITT — Elektra  
SIOUXSIE & THE BANSHEES — Passport

### EVERYBODY'S/NORTHWEST

ARTHUR — WB (Soundtrack)  
DEF LEPPARD — Mercury  
BOB DYLAN — Columbia  
TOM GRANT — WMOT  
DEBBIE HARRY — Chrysalis  
IAN HUNTER — Chrysalis  
LITTLE FEAT — WB  
SPYRO GYRA — MCA  
PETER TOSH — Rolling Stones/EMI-America  
GINO VANNELLI — Arista



# Record World Albums

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 H — 8.98  
 I — 9.98  
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 K — 12.98  
 L — 13.98  
 O — No List Price

SEPTEMBER 5, 1981

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

Sept. 5  
 Aug. 29

WKS. ON  
 CHART

**1** **2** **ESCAPE**  
**JOURNEY**  
 Columbia TC 37408



**5** **O**

2	1	4 FOREIGNER/Atlantic SD 16999	7	H
<b>3</b>	4	BELLA DONNA STEVIE NICKS/Madern MR 38 139 (Atl)	4	H
4	3	PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346	7	H
5	5	HI INFIDELITY REO SPEEDWAGON/Epic FE 36884	37	O
6	6	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Mercury SRM 1 2001 (PolyGram)	7	H
7	7	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	14	H
8	8	DON'T SAY NO BILLY SQUIER/Capitol ST 12146	18	H
9	9	STREET SONGS RICK JAMES/Gordy GB 1002M1 (Motown)	20	H
<b>10</b>	11	PIRATES RICKIE LEE JONES/Warner Bros. BSK 3432	5	H
<b>11</b>	16	TIME ELO/Jet FZ 37371 (CBS)	3	O
12	13	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	24	H
<b>13</b>	19	PRETENDERS II/Sire SRK 3572 (WB)	3	H
14	14	PARADISE THEATER STYX/A&M SP 3719	32	H
15	12	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	13	H
16	10	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	9	H
17	17	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	45	H
18	18	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA BSR 5160	16	H
<b>19</b>	30	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90004	5	O
<b>20</b>	25	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	3	H
21	15	IN THE POCKET COMMODORES/Motown MB 955M1	9	H
22	22	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	25	H
23	24	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS)	21	O
24	23	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	26	G
25	26	IT MUST BE MAGIC TEENA MARIE/Gordy GB 1004M1 (Motown)	13	H
26	27	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052	19	H
27	28	I'M IN LOVE EVELYN KING/RCA AFL1 3962	8	H
28	29	BLACK & WHITE POINTER SISTERS/Planet P 18 (E/A)	10	H
29	21	DIRTY DEEDS DONE DIRTY CHEAP AC/DC/Atlantic SD 16033	21	H
30	20	FANCY FREE OAK RIDGE BOYS/MCA 5029	14	H
<b>31</b>	42	STEP BY STEP EDDIE RABBITT/Elektra 5E 532	3	H
<b>32</b>	36	EL LOCO ZZ TOP/Warner Bros. BSK 3593	5	H
<b>33</b>	35	MODERN TIMES JEFFERSON STARSHIP/Grunt BZL1 3848 (RCA)	21	H
34	31	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156	10	I
35	37	JUICE JUICE NEWTON/Capitol ST 12136	23	H
<b>36</b>	75	KOOKOO DEBBIE HARRY/Chrysalis CHR 1347	2	H
37	34	FACE VALUE PHIL COLLINS/Atlantic SD 16029	27	H
38	39	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	15	H
39	32	DIMPLES RICHARD "DIMPLES" FIELDS/Boardwalk NB 1 33232	9	H
40	40	BEAUTY & THE BEAT GO-GO'S/IRS SP 70021 (A&M)	6	G
41	41	CHRISTOPHER CROSS/Warner Bros. BSK 3383	76	H
<b>42</b>	68	CARL CARLTON/20th Century-Fox T 628 (RCA)	6	H
<b>43</b>	64	HIGH 'N' DRY DEF LEPPARD/Mercury SRM 1 4021 (PolyGram)	4	H
<b>44</b>	49	JUST BE MY LADY LARRY GRAHAM/Warner Bros. BSK 3554	5	H
45	45	MECCA FOR MODERNS MANHATTAN TRANSFER/Atlantic SD 16036	13	H
46	46	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	53	H
<b>47</b>	57	NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. ARZ 37400 (CBS)	11	O
48	33	WITH YOU STACY LATTISAW/Catillian SD 16049 (Atl)	8	H
49	44	BACK IN BLACK AC/DC/Atlantic SD 16018	54	H
50	54	LOVERBOY/Columbia JC 36762	33	O
51	51	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	10	H
52	43	ZEBOP! SANTANA/Columbia FC 37158	21	O

53	50	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT/Columbia FC 36389	9	O
54	53	THE MAN WITH THE HORN MILES DAVIS/Columbia FC 36790	8	H
55	38	STARS ON LONG PLAY STARS ON/Radio RR 16044 (Atl)	17	H

### CHARTMAKER OF THE WEEK

**56** — SHOT OF LOVE  
 BOB DYLAN  
 Columbia TC 37496



**1** **O**

57	60	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518	41	H
58	59	CHILDREN OF TOMORROW FRANKIE SMITH/WMot FW 37391	7	H
59	58	THE DUDE QUINCY JONES/A&M SP 3721	23	H
60	56	WINNERS BROTHERS JOHNSON/A&M SP 3724	8	H
61	48	FAIR WARNING VAN HALEN/Warner Bros. HS 3540	15	H
62	62	PARTY MIX B-52's/Warner Bros. Mini 3596	5	O
<b>63</b>	93	LOVE ALL THE HURT AWAY ARETHA FRANKLIN/Arista AL 9552	2	H
64	63	CAN WE FALL IN LOVE AGAIN PHYLLIS HYMAN/Arista AL 9544	8	H
65	47	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	44	H
66	66	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	39	I
<b>67</b>	73	REFLECTOR PABLO CRUISE/A&M SP 3726	6	H
<b>68</b>	125	FREETIME SPYRO GYRA/MCA 5238	2	H
<b>69</b>	52	JOE JACKSON'S JUMPIN' JIVE JOE JACKSON/A&M SP 4871	6	G
70	71	NORTH COAST MICHAEL STANLEY BAND/EMI-America SW 17056	6	H
<b>71</b>	78	ROCKIHNROLL GREG KIHN/Beserkley B2 10069 (E/A)	25	H
72	61	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO/Arista AL 9543	21	H
<b>73</b>	55	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835	30	G
<b>74</b>	81	EAST SIDE STORY SQUEEZE/A&M SP 4854	15	G
<b>75</b>	85	HOY-HOY! LITTLE FEAT/Warner Bros. 2 BSK 3538	3	O
<b>76</b>	87	AEROBIC DANCING/Gateway GSLP 7610	14	G
<b>77</b>	90	B.B.&Q. BAND/Capitol ST 12155	6	H
<b>78</b>	69	DANCERSIZE CAROL HENSEL/Mirus/Vintage VNJ 7701	29	H
<b>79</b>	101	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	14	H
<b>80</b>	100	BROTHERS OF THE ROAD ALLMAN BROTHERS BAND/Arista AL 9564	3	H
<b>81</b>	116	SHORT BACK 'N' SIDES IAN HUNTER/Chrysalis CHR 1326	2	H
<b>82</b>	117	TOO SOS BAND/Tabu FZ 37449 (CBS)	3	O
<b>83</b>	92	PLEASANT DREAMS RAMONES/Sire SRK 3571 (WB)	5	H
<b>84</b>	65	STEPHANIE STEPHANIE MILLS/20th Century Fox T 700 (RCA)	17	H
<b>85</b>	95	ICE HOUSE/Chrysalis CHR 1350	7	H
<b>86</b>	96	MAGIC MAN HERB ALPERT/A&M SP 3728	4	H
<b>87</b>	67	BLACK TIE MANHATTANS/Columbia FC 37156	5	O
<b>88</b>	86	SHEENA EASTON/EMI-America ST 17049	27	H
<b>89</b>	88	GUILTY BARBRA STREISAND/Columbia FC 36750	46	O
<b>90</b>	76	THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE/Epic FE 36918	19	O
<b>91</b>	72	KNIGHTS OF THE SOUND TABLE CAMEO/Chacalate City CCLP 2019 (PolyGram)	14	H
<b>92</b>	94	CAMEON'S IN LOVE RAFAEL CAMERON/Salsoul SA 8542 (RCA)	10	H
<b>93</b>	97	LOST IN LOVE AIR SUPPLY/Arista AL 4268	19	H
<b>94</b>	198	SUMMER HEAT BRICK/Bang FZ 37471 (CBS)	2	O
<b>95</b>	91	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	33	H
<b>96</b>	104	WALL TO WALL RENE AND ANGELA/Capitol ST 12161	6	H
<b>97</b>	106	SIMPLICITY TIM CURRY/A&M SP 4830	4	H
<b>98</b>	105	SWEET AND WONDERFUL JEAN CARN/Tsop FZ 36775 (CBS)	5	O
<b>99</b>	102	RADIANT ATLANTIC STARR/A&M SP 4833	27	G
<b>100</b>	107	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048	21	O

# Rock on Wood

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FC 37473

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# Albums 101-200



SEPTEMBER 5, 1981

Sept. 5	Aug. 29		WKS. ON CHART			
101	103	THE COMPLETION BACKWARD PRINCIPLE TUBES/Capitol SOO 12151	14	H	149	149 BALANCE/Portrait NFR 37337 (CBS) 6 O
102	79	VERY SPECIAL DEBRA LAWS/Elektra 6E 300	26	H	150	196 CLEAN SWEEP BOBBY BROOM/Arista/GRP 5504 2 H
103	80	NIGHTCLUBBING GRACE JONES/Island ILPS 9624 (WB)	18	H	151	152 O.M.D. ORCHESTRAL MANOEUVRES IN THE DARK/Virgin/ Epic FE 37411 2 O
104	70	MARAUDER BLACKFOOT/Atco SD 32 107	8	H	152	155 LIVE IN JAPAN DAVE GRUSIN AND THE GRP ALL-STARS/ Arista/GRP 5506 5 H
105	109	KILLERS IRON MAIDEN/Harvest ST 12141 (Capitol)	15	H	153	153 FIYO ON THE BAYOU NEVILLE BROS./A&M SP 4866 4 G
106	82	RAIDERS OF THE LOST ARK (ORIGINAL SOUNDTRACK)/ Columbia JS 37373	11	O	154	159 IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236 4 G
107	108	THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125	32	H	155	138 HUSH JOHN KLEMMER/Elektra 5E 527 14 H
108	110	NEW TOY LENE LOVICH/Stiff/Epic SE 37452	5	O	156	158 PIED PIPER DAVE VALENTIN/Arista/GRP 5505 6 H
109	84	SECRET COMBINATION RANDY CRAWFORD/Warner Bros. BSK 3541	15	H	157	161 BLUE AND GREY POCO/MCA 5227 8 H
110	113	AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)	12	I	158	160 HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin NFE 37407 (Epic) 3 O
111	111	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen/ GHS 2001 (WB)	38	H	159	124 THE FOX ELTON JOHN/Geffen GHS 2002 (WB) 14 H
112	122	AND THEN HE KISSED ME RACHEL SWEET/Columbia ARC 37077	3	O	160	165 BAD FOR GOOD JIM STEINMAN/Epic/Cleve. Intl. FE 36531 20 O
113	114	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK)/Liberty LOO 1109	9	H	161	164 FRANKE & THE KNOCKOUTS/Millennium BXL1 7755 (RCA) 25 H
114	118	GREATEST HITS DOORS/Elektra 5E 5151	40	H	162	— MY SPECIAL LOVE LaTOYA JACKSON/Polydor PD 1 6308 (PolyGram) 1 H
115	120	JUST A LIL' BIT COUNTRY MILLIE JACKSON/Spring SP 1 6730 (PolyGram)	6	H	163	126 APPLE JUICE TOM SCOTT/Columbia FC 37419 9 O
116	127	IN THE NIGHT CHERYL LYNN/Columbia FC 37034	9	O	164	186 FIRE DOWN UNDER RIOT/Elektra 5E 546 2 H
117	74	THE GREAT MUPPET CAPER (ORIGINAL SOUNDTRACK)/ Atlantic SD 16047	9	H	165	121 WORD OF MOUTH JACO PASTORIUS/Warner Bros. BSK 3535 7 H
118	119	THE RIGHT PLACE GARY WRIGHT/Warner Bros. BSK 3511	10	H	166	167 YOU DON'T KNOW ME MICKEY GILLEY/Epic FE 37416 2 O
119	77	MADE IN AMERICA CARPENTERS/A&M SP 3723	9	H	167	168 GAP BAND III/Mercury SRM 1 4003 (PolyGram) 34 H
120	130	CAPTURED JOURNEY/Columbia KC2 37616	4	O	168	172 ZENYATTA MONDATTA THE POLICE/A&M 4831 44 H
121	83	ARC OF A DIVER STEVE WINWOOD/Island ILPS 9576 (WB)	34	H	169	173 SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER/ Boardwalk NB 1 33237 15 H
122	133	FAME (ORIGINAL SOUNDTRACK) RSO RX 1 3080	67	H	170	174 GALAXIAN JEFF LORBER FUSION/Arista AL 9545 18 H
123	89	ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210	7	H	171	137 MY ROAD OUR ROAD LEE OSKAR/Elektra 5E 526 5 H
124	98	GIRLS TO CHAT & BOYS TO BOUNCE FOGHAT/Bearsville BRK 3578 (WB)	7	H	172	128 THE VISITOR MICK FLEETWOOD/RCA AFL1 4080 8 H
125	143	EBONEE WEBB/Capitol ST 12148	2	G	173	123 THERE GOES THE NEIGHBORHOOD JOE WALSH/Asylum 5E 523 16 H
126	—	TEMPTATIONS/Gordy G8 1006M1 (Motown)	1	H	174	154 I AM WHAT I AM GEORGE JONES/Epic 37178 8 O
127	131	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965	28	O	175	175 WHAT CHA' GONNA DO FOR ME CHAKA KHAN/Warner Bros. HS 3526 18 H
128	132	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)	35	H	176	178 FUSE I/CTI 9003 4 H
129	139	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M SP 4869	2	H	177	179 LIVE FROM LINCOLN CENTER SUTHERLAND, HORNE, PAVAROTTI, BONYNGE/London Digital LDR 72009 (PolyGram) 8 O
130	—	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	1	O	178	180 THE POWER OF ROCK AND ROLL FRANK MARINO/Columbia FC 37099 3 O
131	144	THERE'S NO GETTING OVER ME RONNIE MILSAP/RCA AHL1 4060	2	H	179	182 WANTED DREAD & ALIVE PETER TOSH/Rolling Stones/ EMI-America SO 17055 9 H
132	142	THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra 5E 535	2	H	180	— ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307 1 X
133	145	ELECTRIC SPANKING OF WAR BABIES FUNKADELIC/Warner Bros. BSK 3482	2	H	181	169 NIGHTWALKER GINO VANNELLI/Arista AL 9536 22 H
134	—	ARTHUR-THE ALBUM (ORIGINAL SOUNDTRACK)/Various Artists/Warner Bros BSK 3582	1	H	182	189 EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK VARIOUS ARTISTS/CBS X2 37124 12 O
135	134	FRIDAY NIGHT IN SAN FRANCISCO AL DiMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA/Columbia FC 37152	15	O	183	184 TRY ME, I'M REAL BOBBY BLAND/MCA 5233 2 H
136	136	VOYEUR DAVID SANBORN/Warner Bros. BSK 3546	23	H	184	185 GLAMOUR DAVE DAVIES/RCA AFL1 4036 4 H
137	146	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	47	H	185	— WANNA BE A STAR CHILLIWACK/Millennium BXL1 7759 (RCA) 1 H
138	148	FRIENDS OF MR. CAIRO JON & VANGELIS/Polydor PD 1 6326 (PolyGram)	4	H	186	— NOVO COMBO/Polydor PD 1 6331 (PolyGram) 1 H
139	115	BALIN MARTY BALIN/EMI-America SO 17054	15	H	187	156 AMERICAN EXCESS POINT BLANK/MCA 5189 11 H
140	150	URGH! VARIOUS ARTISTS/A&M SP 6019	2	O	188	— LOVE ACTION SNIFF 'N' THE TEARS/MCA 5242 1 H
141	141	YEARS AGO STATLER BROTHERS/Mercury SRM 1 6002 (PolyGram)	8	H	189	191 HAVE BAND WILL TRAVEL GRINDERSWITCH/Robox RBX 8101 3 H
142	112	RIT LEE RITENOUR/Elektra 6E 331	20	H	190	129 TALK TALK TALK PSYCHEDELIC FURS/Columbia NFC 37339 11 O
143	—	TONIGHT! FOUR TOPS/Casablanca NBLP 7258 (PolyGram)	1	H	191	177 WATTS IN A TANK DIESEL/Regency RY 19315 (Atlantic) 6 G
144	162	TIME/Warner Bros. BSK 3598	3	H	192	192 GARY O'/Capitol ST 12157 3 H
145	99	SOMEWHERE IN ENGLAND GEORGE HARRISON/Dark Horse DHK 3472 (WB)	12	H	193	193 YELLOWJACKETS/Warner Bros. BSK 3573 4 H
146	151	SUPER TROUPER ABBA/Atlantic SD 16023	37	H	194	195 MODERN DREAMS CAROLYN MAS/Mercury SRM 1 4022 (PolyGram) 2 H
147	147	AFRICA, CENTER OF THE WORLD ROY AYERS/Polydor PD 6327 (PolyGram)	6	H	195	176 SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA) 45 H
148	157	KINGS OF THE WILD FRONTIER ADAM AND THE ANTS/Epic NJE 37033	29	O	196	171 AUTUMN PIANO SOLOS GEORGE WINSTON/Windham Hill C 1012 12 G
					197	187 SILVER CONDOR/Columbia NFC 37163 13 O
					198	166 CLASS REDDINGS/Believe in a Dream FZ 37175 (CBS) 9 O
					199	163 BLUE TATTOO PASSPORT/Atlantic SD 19304 4 H
					200	135 I'VE GOT THE ROCK 'N' ROLLS AGAIN JOE PERRY PROJECT/ Columbia FC 37364 9 O



# Record World Black Oriented Music

## Black Music Report

By NELSON GEORGE

■ In the early 1970s there were a slew of black pop records, many of them soundtrack albums for black films, that dealt with social problems. Curtis Mayfield's records, Norman Whitfield's Motown productions, many Gamble & Huff tunes, and Marvin Gaye's brilliant "What's Going On" for a time led black music lyrically away from the assumption that a record must either be about love or dancing or some combination of the two.

But times have changed and few performers even venture for one album cut to explore concerns outside the formulas of pop music. There are two acts, however, who have maintained their commitment to social change and not let time alter their perceptions of our society. For the **Last Poets** and **Gil Scott-Heron** this has meant a shrinking audience — and, in the case of the Poets, no recording contract.



Jalaluddin Mansur Nuriddin (second from left in the photo) is the last of the original Last Poets to still "maintain the faith." He teaches at a Muslim school in Brooklyn and along with fellow poet Suliman El-Hadi, bassist Jamal Abdul Sabur, and percussionist Abu Mustpha Kenyata, plays at colleges and prisons along the east coast. They recently went into the studio to cut "Oh, My People" and "Freedom Express", which Cosmic Joy Management president Rahim Alkila Rodney Deas and vice president Roy Cormeir are now trying to make a label deal for. "This music is an attempt to reclaim our rightful place as poet laureates of the disenfranchised, impoverished third world community in America," Nuriddin said. Manager Deas added, "I hope this music shows that, contrary to

popular belief, the Poets are not dead. The recording is updated, more musical and commercial than what they had done previously. Nuriddin's lyrics are not about blowing up the world, but they are about the real deal. That hasn't changed."

Cosmic Joy also has rights to the masters of several of the Last Poets' finest albums, their 1970 debut "Last Poets," "This Is Madness," and "Delights of the Garden," all originally recorded for Douglas Records. For more info contact Cosmic Joy at: 51 West 42nd Street, Suite 517, (212) 490-0077.

A note for collectors: In the early 1970s Nuriddin wrote and performed an LP called "Hustlers Convention" on United Artists Records. It was almost a "blaxploitation" film on record, telling the story of an inner city youth who lives the life of a Harlem hustler only to eventually discover that he lived "just as the man wanted me to." The album is a real collector's item and one of the great "rap" records of all time.

At the Bottom Line last weekend, Gil Scott-Heron showed that the years haven't mellowed his tongue as he sprinkled his eleven-song set with references to "Ronald Ray-Gun, Attila the Haig and George 'Papa Doc' Bush," and sang the theme song of the new administration, "Macho Man." He also noted that "only 26 percent of the registered voters participated in the last election, not 26 percent of the American people" and that means "nobody should be president, and nobody is."

Heron wasn't as strong as I've seen him live, relying mainly on classic compositions from the past like "New York City," "Winter in America" and "Alien (Hold On to Your Dreams)." He only did two songs from his upcoming album, "Reflections": "Storm Music", a tribute to reggae, and "B Movie," a satiric view of Ronald Reagan's career. The latter is more effective on the album as a 12:04 rap-poem-song driven by a pounding bass line and the chanting rhythms of Heron's deep voice. Joining this epic on side two is a new version of Marvin Gaye's "Inner City Blues," embellished by Heron with another lengthy poetic rap, and "Gun," a story about how purchasing a gun alters one man's life.

Side one is softer in tone with "Storm Music," a cover of Bill Withers' "Grandma's Hands," "Is that Jazz?" (about the beauty of that music), and "Morning Thoughts," a song about the calm clarity of the early morning hours. The production is handled by Heron and Malcolm Cecil and is in the relaxed, unadorned style that has marked all his previous Arista albums. Without longtime collaborator Brian Jackson, Heron's music has lost much of its jazzy flavor and is more R&B-funk-based, a direction he seems comfortable with. This is another strong addition to a catalogue of some of the most uncompromising music made by any American pop performer.

SHORT STUFF: Marvin Gaye reportedly was seen in the corridors of the CBS building last week, talking with A&R staffers. You don't suppose Marvin was talking business? . . . 20th Century promotion head Donny Brooks is celebrating the birth of his fourth child, Jamie Kyle Brooks, born August 24 at 1:15 a.m. The boy weighs nine pounds one ounce. Mother Pamela is doing fine . . . Sylvester Stewart (AKA Sly Stone) and P-Funk mastermind George Clinton were arrested in Hawthorne, California last Friday after running a red light. According to United Press International, they were charged with possession of cocaine and freebasing paraphernalia, but local police authorities wouldn't confirm that to RW. Clinton has publicly denied that the car contained any cocaine. Stewart was released on \$2700 bail and Clinton on \$2500 bail.

## PICKS OF THE WEEK

### CLOSER THAN CLOSE

THE STYLISTICS — TSOP FZ 3745B (CBS)



The Stylistics are reunited with producer Thom Bell on four of this album's eight cuts, and the result is "Philly

Sound" magic. "Habit" is a bouncy, mid-tempo tune with Bell's characteristically sweeping strings, while "What's Your Name" is one of the Stylistics' best dance tracks ever. Lead singer Russell Thompkins is in fine form.

### LOVELINE

TAVARES — Capitol ST-12167



The Tavares brothers' latest album is marked by a number of quality songs from two hot songwriters, Brenda Russell and Kashif Saleem. Russell's "God Bless You" and "Don't Want To Fool You" prove excellent vehicles for Tavares' vocal interplay. Two of Kashif's

tunes, "Keep On" and the title cut, are good synthesizer funk.

### THE PARAGONS

Mango MLPS 9631 (Island)



The Paragons were once Jamaica's most popular vocal group, working in the pre-reggae style called rock

steady. Blondie recorded their "The Tide Is High." The group (John Holt, Garth Evans, Howard Barrett) has reformed to re-record some of its '60s hits, including "Tide", "On the Beach," and "Happy Go Lucky Girl" Produced by Lister Hewan-Lowe.

### STRAIGHT AHEAD

SHEREE BROWN — Capitol ST-12153



Brown makes an impressive debut with this nine-song set produced by Richard Rudolph. Though titles

like "You'll Be Dancing All Night," "Get Down, I'm So Bad," and "You Are Beautiful" may suggest blandness, Brown's clear vocals and melodic writing make this LP a pleasing surprise.

# Black Oriented Singles

SEPTEMBER 5, 1981

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

Sept. 5	Aug. 29		WKS. ON CHART
1	1	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE Motown 1519 (3rd Week)	9
2	2	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON / 20th Century Fox 2488 (RCA)	11
3	3	<b>SQUARE BIZ</b> TEENA MARIE / Gordy 7202 (Motown)	11
4	4	<b>I'M IN LOVE</b> EVELYN KING / RCA 12243	12
5	6	<b>JUST BE MY LADY</b> LARRY GRAHAM / Warner Bros. 49744	11
6	9	<b>SUPER FREAK (PART 1)</b> RICK JAMES / Gordy 7205 (Motown)	5
7	7	<b>SLOW HAND</b> POINTER SISTERS / Planet 47929 (E/A)	13
8	10	<b>I'LL DO ANYTHING FOR YOU</b> DENROY MORGAN / Becket 45 5	10
9	5	<b>LADY (YOU BRING ME UP)</b> COMMODORES / Motown 1514	11
10	8	<b>LOVE ON A TWO WAY STREET</b> STACY LATTISAW / Cotillion 46015 (Atl)	14
11	15	<b>SWEAT (TIL YOU GET WET)</b> BRICK / Bang 02246 3 (CBS)	7
12	12	<b>SHAKE IT UP TONIGHT</b> CHERYL LYNN / Columbia 11 02102	15
13	17	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU / Warner Bros. 49746	8
14	11	<b>I LOVE YOU MORE</b> RENE & ANGELA / Capitol 5010	10
15	21	<b>SILLY DENICE</b> WILLIAMS / ARC / Columbia 18 02406	6
16	16	<b>CAN'T WE FALL IN LOVE AGAIN</b> PHYLLIS HYMAN AND MICHAEL HENDERSON / Arista 0606	10
17	34	<b>NEVER TOO MUCH</b> LUTHER VANDROSS / Epic 14 02409	5
18	27	<b>WHEN SHE WAS MY GIRL</b> FOUR TOPS / Casablanca 2338 (PolyGram)	4
19	22	<b>ON THE BEAT</b> B. B. & Q. BAND / Capitol 4993	6
20	13	<b>DOUBLE DUTCH BUS</b> FRANKIE SMITH / WMOT 8 5356	25
21	24	<b>DO IT NOW (PART 1)</b> S.O.S. BAND / Tabu 6 02125 (CBS)	8
22	14	<b>GIVE IT TO ME BABY</b> RICK JAMES / Gordy 7197 (Motown)	23
23	37	<b>LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN & GEORGE BENSON / Arista 0624	3
24	26	<b>FUNTOWN U.S.A.</b> RAFAEL CAMERON / Salsoul 2144 (RCA)	10
25	28	<b>HERE I AM</b> DYNASTY / Solor 47932 (E/A)	8
26	19	<b>JUST ONE MOMENT AWAY</b> MANHATTANS / Columbia 18 02191	10
27	18	<b>THIS IS FOR THE LOVER IN YOU</b> SHALAMAR / Solor 12250 (RCA)	11
28	32	<b>A LITTLE BIT OF JAZZ</b> NICK STRAKER BAND / Prelude 8034	6
29	33	<b>WIKKA WRAP</b> EVASIONS / Som 81 5020	5
30	25	<b>THAT OLD SONG</b> RAY PARKER, JR. & RAYDIO / Arista 0616	8
31	31	<b>STAY THE NIGHT</b> LaTOYA JACKSON / Polydor 2177 (Polygram)	7
32	35	<b>IT'S YOU</b> AFTERBACH / ARC / Columbia 18 02222	6
33	36	<b>SHINE YOUR LIGHT</b> GRAINGERS / BC 4009	6
34	20	<b>FREAKY DANCIN'</b> CAMEO / Chocolate City 3225 (PolyGram)	18
35	39	<b>MAGIC MAN</b> HERB ALPERT / A&M 2356	5
36	54	<b>LOVE HAS COME AROUND</b> DONALD BYRD AND 125TH STREET, NYC / Elektra 47168	3



37	56	<b>GET IT UP THE TIME</b> / Warner Bros. 49774	2
38	59	<b>I CAN'T LIVE WITHOUT YOUR LOVE</b> TEDDY PENDERGRASS / Phila. Intl. 5 02462 (CBS)	2
39	48	<b>GENERAL HOSPI-TALE</b> AFTERNOON DELIGHTS / MCA 51148	4
40	43	<b>FREEWAY PEACHES &amp; HERB</b> / Polydor / MVP 2178 (PolyGram)	5
41	42	<b>GONNA FIND HER TIERRA</b> / Boardwalk 11112	6
42	44	<b>CLASSY LADY</b> NOEL POINTER / Liberty 1421	6
43	49	<b>DO YOU LOVE ME</b> PATTI AUSTIN / Qwest 49754 (WB)	5
44	51	<b>STAY AWAKE</b> RONNIE LAWS / Liberty 1424	3
45	52	<b>LET'S DANCE (MAKE YOUR BODY MOVE)</b> WEST STREET MOB / Sugarhill 763	4
46	47	<b>SUMMER FUN</b> BILL SUMMERS AND SUMMERS HEAT / MCA 51138	4
47	23	<b>VERY SPECIAL</b> DEBRA LAWS / Elektra 47142	15
48	38	<b>TURN OUT THE NIGHTLIGHT</b> TAVARES / Capitol 5019	7
49	41	<b>TURN IT OUT</b> EMOTIONS / ARC / Columbia 18 02239	6
50	61	<b>I HEARD IT THROUGH THE GRAPEVINE (PART 1)</b> ROGER / Warner Bros. 49786	2
51	57	<b>IF THAT'LL MAKE YOU HAPPY</b> GLADYS KNIGHT & THE PIPS / Columbia 18 02413	4
52	60	<b>BEFORE I LET GO</b> MAZE featuring FRANKIE BEVERLY / Capitol 5031	2
53	58	<b>MIGHTY FINE</b> TTF / Gold Coast 1109 (Capitol)	3
54	45	<b>YOU WERE RIGHT GIRL</b> NATALIE COLE / Capitol 5021	7
55	63	<b>AIMING AT YOUR HEART</b> TEMPTATIONS / Gordy 7208 (Motown)	3
56	62	<b>EVERYBODY'S BROKE</b> HERBIE HANCOCK / Columbia 18 02404	3
57	64	<b>NIGHT GAMES</b> STEPHANIE MILLS / 20th Century-Fox 2506 (RCA)	2
58	65	<b>I LIKE IT</b> CAMEO / Chocolate City 3227 (PolyGram)	2
59	53	<b>KNOCK! KNOCK!</b> DAZZ BAND / Motown 1515	5
60	66	<b>DON'T STOP THE MUSIC</b> BITS AND PIECES / Mango 109	2
61	67	<b>I JUST WANT TO LOVE YOU</b> STANLEY CLARKE & GEORGE DUKE / Epic 14 02397	2
62	68	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM / A&M 2357	2

CHARTMAKER OF THE WEEK

63	—	<b>SHE GOT THE PAPERS (I GOT THE MAN)</b> BARBARA MASON WMOT 02237	1
64	46	<b>FUNKY BEBOP</b> VIN ZEE / Emergency 4512	7
65	50	<b>ANYBODY WANNA DANCE</b> EBONEE WEBB / Capitol 5008	10
66	—	<b>SHE DON'T LET NOBODY (BUT ME)</b> CURTIS MAYFIELD / Boardwalk 7 11122	1
67	—	<b>SATURDAY NIGHT</b> BOBBY BROOM / Arista 2516	1
68	70	<b>GET ON UP DO IT AGAIN</b> SUZY Q / Atlantic / RFC 3837	3
69	29	<b>SEND FOR ME</b> ATLANTIC STARR / A&M 2340	13
70	30	<b>THE REAL THING</b> BROTHERS JOHNSON / A&M 2343	12
71	55	<b>SECRET COMBINATION</b> RANDY CRAWFORD / Warner Bros. 49767	5
72	40	<b>HE'S JUST A RUNAWAY SISTER</b> SLEDGE / Cotillion 46017 (Atl)	7
73	69	<b>HOLD TIGHT</b> CHANGE / Atlantic / RFC 3832	9
74	71	<b>ARE YOU SINGLE</b> AURRA / Salsoul 2139 (RCA)	20
75	72	<b>HEARTBEAT</b> TAANA GARDNER / West End 1232	19



## Total Experience Starts Booking Dept.

■ LOS ANGELES—Lonnie Simmons, president of Total Experience, has announced the creation of a talent booking division for the company, to be headed by Al White.

## Qwest Releases Lena Horne LP

■ LOS ANGELES—Qwest Records has announced the release of the two-record set "Lena Horne: The Lady and Her Music," from the current hit Broadway show of the same name.

The album was produced by Quincy Jones for Quincy Jones Productions. George Lee and Sherman Snead were executive producers for recording.

## Malaco Signs Mateer

■ JACKSON, MISS.—Malaco Music Company, the BMI-affiliated publishing wing of Malaco Records, has announced the signing of Scott Mateer to an exclusive songwriter's agreement. Mateer's first major cut is "Love, Love, Love," co-written with fellow Jackson native Fred Knoblock, and featured on Knoblock's upcoming Scotti Brothers album.

## RCA Promotes Jones

■ NEW YORK—RCA Records has promoted Richard "Snookie" Jones to the position of manager, northeast regional promotion, it was announced by Patrick Spencer, director, black music promotion.

## Listening to Patti Labelle



CBS Associated Labels and Philadelphia International Records recently held a listening party at the CBS Records offices in New York for Patti Labelle's Philadelphia International debut album, "The Spirit's In It." Pictured at the party are, from left: PIR vice president Harry Coombs, Labelle; Mort Hillman, vice president, east coast sales, Record World; and Tony Martell, vice president and general manager, CBS Associated Labels.

# Record World Black Oriented Albums

SEPTEMBER 5, 1981

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

Sept. 5	Aug. 29				WKS. ON CHART
1	1	<b>STREET SONGS</b>	RICK JAMES	Gordy G8 1002M1 (Motown)	20
2	2	<b>IT MUST BE MAGIC</b>	TEENA MARIE	Gordy G8 1004M1 (Motown)	13
3	4	<b>DIMPLES</b>	RICHARD "DIMPLES" FIELDS	Boardwalk NB 1 33232	9
4	3	<b>I'M IN LOVE</b>	EVELYN KING	RCA AFL1 3962	8
5	6	<b>ENDLESS LOVE (ORIGINAL SOUNDTRACK)</b>	VARIOUS ARTISTS	Mercury SRM 1 2001 (PolyGram)	6
6	5	<b>IN THE POCKET</b>	COMMODORES	Motown M8 955M1	9
7	8	<b>CARL CARLTON</b>		20th Century Fox T 628 (RCA)	8
8	15	<b>BREAKIN' AWAY</b>	AL JARREAU	Warner Bros. BSK 3576	3
9	7	<b>LIVE IN NEW ORLEANS</b>	MAZE FEATURING FRANKIE BEVERLY	Capitol SKBK 12156	10
10	9	<b>BLACK &amp; WHITE</b>	POINTER SISTERS	Planet P 18 (E/A)	10
11	11	<b>CHILDREN OF TOMORROW</b>	FRANKIE SMITH	WMOT FW 37391	7
12	12	<b>JUST BE MY LADY</b>	LARRY GRAHAM	Warner Bros. BSK 3554	5
13	14	<b>KNIGHTS OF THE SOUND TABLE</b>	CAMEO	Chocolate City CCLP 2019 (PolyGram)	14
14	10	<b>WITH YOU</b>	STACY LATTISAW	Cotillion SD 16049 (Atl)	8
15	13	<b>WINNERS BROTHERS</b>	JOHNSON	A&M SP 3724	8
16	17	<b>MY MELODY</b>	DENIECE WILLIAMS	ARC/Columbia FC 37048	24
17	16	<b>IN THE NIGHT</b>	CHERYL LYNN	Columbia FC 37034	9
18	33	<b>LOVE ALL THE HURT AWAY</b>	ARETHA FRANKLIN	Arista AL 9552	2
19	23	<b>B.B. &amp; Q. BAND</b>		Capitol ST 12155	5
20	18	<b>CAN'T WE FALL IN LOVE AGAIN</b>	PHYLLIS HYMAN	Arista AL 9544	8
21	21	<b>THE MAN WITH THE HORN</b>	MILES DAVIS	Columbia FC 36790	7
22	22	<b>WALL TO WALL</b>	RENÉ & ANGELA	Capitol ST 12161	6
23	24	<b>BLACK TIE</b>	MANHATTANS	Columbia FC 37156	5
24	28	<b>TOO SOS</b>	BAND	Tabu FZ 37449 (CBS)	3
25	25	<b>RADIANT</b>	ATLANTIC STARR	A&M 4833	26
26	19	<b>STEPHANIE</b>	STEPHANIE MILLS	20th Century Fox T 700 (RCA)	17
27	29	<b>CAMERON'S IN LOVE</b>	RAFAEL CAMERON	Salsoul SA 8542 (RCA)	10
28	32	<b>SWEET AND WONDERFUL</b>	JEAN CARN	TSOP FZ 36775 (CBS)	4



## CHARTMAKER OF THE WEEK

**29** — **SUMMER HEAT**  
BRICK  
Bang FZ 37471 (CBS)



1

<b>30</b>	—	<b>TOUCH</b>	GLADYS KNIGHT & THE PIPS	Columbia FC 37086	1
<b>31</b>	20	<b>THE CLARKE</b>	DUKE PROJECT	STANLEY CLARKE/GEORGE DUKE/Epic FE 36918	19
<b>32</b>	35	<b>TEMPTATIONS</b>		Gordy G8 1006M1 (Motown)	2
<b>33</b>	39	<b>TIME</b>		Warner Bros. BSK 3598	3
<b>34</b>	26	<b>VERY SPECIAL</b>	DEBRA LAWS	Elektra 6E 300	21
<b>35</b>	27	<b>THE DUDE</b>	QUINCY JONES	A&M SP 3721	21
<b>36</b>	31	<b>A WOMAN NEEDS LOVE</b>	RAY PARKER, JR. & RAYDIO	Arista AL 9543	21
<b>37</b>	37	<b>THE ELECTRIC SPANKING OF WAR</b>	BABIES FUNKADELIC	Warner Bros. BSK 3482	3
<b>38</b>	47	<b>EBONEE</b>	WEBB	Capitol ST 12148	2
<b>39</b>	30	<b>NIGHTCLUBBING</b>	GRACE JONES	Island ILPS 9624 (WB)	16
<b>40</b>	34	<b>THREE FOR LOVE</b>	SHALAMAR	Solar BZL1 3577 (RCA)	32
<b>41</b>	—	<b>TONIGHT FOUR TOPS</b>		Casablanca NBLP 7528 (PolyGram)	1
<b>42</b>	42	<b>JUST A 'LIL BIT COUNTRY</b>	MILLIE JACKSON	Spring SP 1 6732 (PolyGram)	5
<b>43</b>	45	<b>COMPUTER WORLD</b>	KRAFTWERK	Warner Bros. HS 3549	4
<b>44</b>	46	<b>ALICIA ALICIA</b>	MEYERS	MCA 8181	4
<b>45</b>	38	<b>THE STRIKERS</b>	PRELUDE	PRL 14100	5
<b>46</b>	40	<b>WHAT CHA' GONNA DO FOR ME</b>	CHAKA KHAN	Warner Bros. HS 3526	19
<b>47</b>	36	<b>STANDING TOGETHER</b>	MIDNIGHT STAR	Solar S 19 (E/A)	5
<b>48</b>	44	<b>SECRET COMBINATION</b>	RANDY CRAWFORD	Warner Bros. BSK 3541	16
<b>49</b>	—	<b>FREETIME</b>	SPYRO GYRA	MCA 5238	1
<b>50</b>	41	<b>DUCE</b>	KURTIS BLOW	Mercury SRM 1 4020 (PolyGram)	10
<b>51</b>	43	<b>CLASS REDDINGS</b>		Believe in a Dream FZ 37175 (CBS)	9
<b>52</b>	48	<b>BEING WITH YOU</b>	SMOKEY ROBINSON	Tamla T8 375M1 (Motown)	27
<b>53</b>	49	<b>SEND YOUR LOVE</b>	AURRA	Salsoul SA 8538 (RCA)	16
<b>54</b>	54	<b>GAP BAND III</b>		Mercury SRM 1 4003 (PolyGram)	34
<b>55</b>	51	<b>MIRACLES CHANGE</b>		Atlantic/RFC SD 19301	21
<b>56</b>	57	<b>LET THE MUSIC PLAY</b>	DAZZ BAND	Motown M8 957M1	7
<b>57</b>	—	<b>MAGIC MAN</b>	HERB ALPERT	A&M SP 3728	1
<b>58</b>	50	<b>WANTED DREAD &amp; ALIVE</b>	PETER TOSH	Rolling Stones/ EMI-America SO 17055	7
<b>59</b>	52	<b>NIGHTS (FEEL LIKE GETTING DOWN)</b>	BILLY OCEAN	Epic FE 37406	9
<b>60</b>	58	<b>TASTY JAM</b>	FATBACK	Spring SP 1 6731 (PolyGram)	14

## Gold Coast Inks Spunk

■ LOS ANGELES—Cecil Holmes, president of Gold Coast Records, a division of Gold Coast Entertainment, Inc., has announced that the label has signed the production team of Jesse Boyce, Jimmy Levine and Richard Tufo to a recording contract. As a production team the writers/producers are known as BLT, but as performers they will be known as Spunk. The group's first single, "Get What You Want," has just been released.

Boyce has produced Bobbi Gentry, Candi Staton, Wilson Pickett, Clarence Carter and the Osmond Brothers. Levine was formerly a writer/producer with Motown, where he worked on

material for Teena Marie, the Temptations, David Ruffin and Rick James. Tufo was a producer/writer/arranger at Cutrom Records for seven years.

## Grossman to WMOT

■ PHILADELPHIA—Alan Rubens, president of WMOT Records, has announced the appointment of Bernie Grossman as vice president of sales for the CBS-distributed label. Grossman will be based out of the company's Los Angeles offices.

Grossman had been with A&M Records as director of national accounts and, recently, a vice president of Alfa Records.

## Neville Brothers at the Roxy



A&M recording artists the Neville Brothers recently sold out the Roxy in Los Angeles as part of a national tour. Pictured backstage are, from left: Art Neville of the Neville Brothers; Jerry Moss, chairman of A&M Records; and Bill Johnston, manager of the Neville Brothers.

# Claude Bolling's Unique Fusion

By JOSEPH IANELLO

■ NEW YORK—Few aficionados of classical music will readily accept Claude Bolling's "Suite" recordings as serious representatives of the genre. Even fewer jazz devotees are likely to label Bolling's recent work as jazz. Yet both sides will agree that Bolling has achieved phenomenal success by merging the two distinct styles into a unique jazz/classical fusion that is simply popular music.

Bolling, a lifelong resident of France and six-time winner of the prestigious Grand Prix du Disque, was recently awarded a gold record for this "Suite for Flute and Jazz Piano." The CBS Masterworks album, recorded with renowned flautist Jean-Pierre Rampal, was released in 1976 when it immediately entered the classical best-seller charts, where it has remained for more than 300 consecutive weeks. Bolling's ability to fuse the swinging, at times improvisational elements of jazz — his piano, a bass and orchestra filled those roles — with a score he composed especially for Rampal, resulted in a whole new genre of music that appealed to a crossover audience.

"I'm not a classical pianist at all," Bolling told *Record World*. "I was a Dixieland and ragtime musician, and since I've had the opportunity to write for film and famous classical soloists, I'm suddenly in the classical music world." But while Bolling might not be altogether pleased with labels or categories, he is at times overwhelmed by his growing popularity — especially in the United States. Besides the success of "Suite for Flute and Jazz Piano" — it's currently sold over 600,000 units, impressive for any recording and especially one that's found in the classical music bins — Bolling has recorded five additional "Suites" for Masterworks, including "Picnic Suite" with Rampal and renowned classical guitarist Alexandre Lagoya. "Picnic Suite" has sold over 100,000 units.

What makes Bolling's commercial acceptance so impressive is the fact that

in addition to there being little precedent for his inventive music, until last month he never supported his albums with a sustained tour. According to CBS Masterworks' VP and general manager Joe Dash, a packaging concept was devised to compensate for Bolling's lack of visibility here: "We developed an album jacket cover style that would provide both an identity and continuity for Claude's records." Designed by CBS VP of packaging and art, John Berg, and executed by artist Roger Huyssen, the album jackets feature colorful illustrations of musical instruments in settings that are thematically consistent with the music. For example, the "Picnic Suite" jacket has a piano, guitar, bass, flute and drum kit relaxing on a picnic blanket with assorted goodies and a huge shade tree providing the perfect setting.

The eye-catching cover art has proven to be invaluable in creating a marketing aid for Masterworks. Bob Campbell, Masterworks director of marketing, coordinated a special promotional campaign during Bolling's recent tour, utilizing the "Picnic Suite" theme. "We used tie-ins with local record merchants and our branches," said Campbell. Picnic baskets, free picnics and special coupons were utilized as part of the "Have a Picnic" theme. Many of the concerts on Bolling's tour — nine dates from coast to coast were all sold out — were staged at outdoor venues with lawn seating, an ideal atmosphere for concert-goers to enjoy a picnic. Special programs including the "Picnic Suite" cover art were used at all tour dates.

Bolling views his success here as a reflection of American tastes and willingness to accept new things. "The American audience is much more open than any other to this kind of original combination. The city of Los Angeles has given me the key. They

(Continued on page 54)

## Yates Clan to MCA



MCA Records has announced the signing of The Yates Brothers and Sisters to the label. Pictured from left are, standing: Bob Siner, president of MCA Records; Vincent and Pete Yates; Bob Ross, the group's manager and executive producer of the album; Anthony Yates; Josia Walton, an associate of Stel-Lu Productions; and Lindy Goetz, president of Ziponki Productions. Seated are Regina (left) and Tammy Yates.

## The Coast

(Continued from page 17)

in the lounge, Woods was approached by someone in the employ of European producer **Jack White**, who in turn put the singer together with a song co-written by former **Tom Rush** guitarist **Trevor Veitch**. Cooper liked what he heard, and lo and behold, a star is born. Sounds like a good script, anyway.

WHAT'S HAPPENING: **Kim Carnes**, among other things. Her gigs in New York last week were a smash, from all reports, with luminaries like the **Who's** **John Entwistle**, **Gary U.S. Bonds**, **Peter Wolf** of the **J. Geils Band** and **Andy Warhol** (snapping photos all the while) coming out of the woodwork to hear Carnes perform a set that apparently includes a number of covers (like the **Stones'** "Under My Thumb," surely one of the most misogynistic tunes ever written — it's sweet irony to have a woman singing it) as well as her more familiar material. Meanwhile, tickets for Carnes' September 3 show at the Variety Arts Theater in L.A. were snapped up so rapidly that a second night (Sept. 4) was added immediately. And while we're on the subject, we were glad to see that *People Magazine* picked up on Coast's suggestion for possible variations on "Bette Davis Eyes"; not only did they mention "**Christopher Cross Eyes**" and "**Carly Simon Eyes**," they came up with their own "**Tom Harmon Eyes**," a worthy addition . . . **Lionel Richie**, currently riding an enviable hot streak, was another celeb who turned out to hear Carnes in NYC. One of Richie's most recent endeavors, of course, is the **Kenny Rogers** "Share Your Love" album, and the two of them have become good buddies as a result of that project. Upon hearing that Rogers recently picked up several very expensive Arabian horses, Lionel apparently decided that he could add only one thing to Kenny's stable that wasn't already there — so he gave him a mule.

HIGHER EDUCATION: The UCLA Extension schedule for the Arts was announced last week and music biz types will find a little something for everyone. Fans of bureaucratic structure will, no doubt, delight in "Anatomy of a Record Company," and budding entrepreneurs can get the inside dope from "Concert Production with Jim Rissmiller." There's no shortage of big names on the prospectus; there's "A Master Class with Walter Scharf: The Art of Scoring for Film and Television" for musicians looking to score. And for your beleaguered columnists, there's even a "Workshop in Overcoming Writing Anxieties." When can we start?

ON THE BIG SCREEN: Expect a round of tasteless in-jokes (not from us, of course — we're far too discreet) about the signing of **Led Zep's Jimmy Page** to write and perform the music for "Death Wish II," the sequel to the hit picture in which **Charles "Stoneface" Bronson** played an urban vigilante (Chuck's in this one, too). The original "Death Wish," incidentally, was scored by **Herbie Hancock**; the soundtrack album was re-released last year through Columbia's Jazz Odyssey mid-line series, a genuine bargain . . . We loved "This Is Elvis," **Andrew Solt** and **Malcolm Leo's** documentary/drama about the King, but apparently (and not surprisingly), there are those who feel the complete story has not yet been told. We were just informed of the existence of something called "E," a "major motion picture" (aren't they all) about the last seven years of Presley's life. No star has been announced yet for this **Joel Freeman**-produced project (executive producers are **Brian Culhane** and **Karen Golay**, while **David Buchanan** is associate producer), but former Presley associate **Joe Esposito** has signed on as story consultant and technical adviser. "E" will be based on **Jerry Hopkins'** book called "Elvis: The Final Years."

LOCAL NOTES: **Bill Bentley**, erstwhile ace music reporter for the L.A. Weekly, has departed his post at that publication in search of three squares, we hear, and will be replaced by former Rolling Stoner **Mikal Gilmore** . . . **Jeff Gordon** has launched a new local record label, Paris Records, and he kicked off his operation with the debut release by **Failsafe**, an LP of frenetic rock 'n' roll titled "Bravados" . . . The Cathay De Grande's Blue Monday series, which has featured local faves **Top Jimmy and the Rhythm Pigs** for the past few weeks, has turned into a major success for that venue. Work-shirted blues fans have replaced the New Romantic types who used to pack the club on Monday "Veil" nights, and the club's owner, **Michael Brennan**, is starting to feel his oats once again. Brennan will soon begin booking the 2000-seat Stardust Ballroom and is currently scouting around for suitable national acts to promote there.

## Adam's Dad Mgmt. Names Natalie Neilson

■ SAN FRANCISCO—Natalie Neilson has been named administrator of Adam's Dad Management, David Rubinson's management firm.

The Adam's Dad roster includes **Herbie Hancock**, **Randy Hansen** and **Gavin Christopher**.

Neilson has been active in the music industry for more than 15 years. She has managed **Larry Graham** and **Graham Central Station** and **Terry Garthwaite**, and served a stint with **Warner Bros. Publishing** in Los Angeles.

## Registration Up For 1981 MUSEXPO

■ NEW YORK—Record company participation and overall interest in MUSEXPO has risen this year, according to MUSEXPO president **Roddy S. Shashoua**. MUSEXPO — 7th Annual International Record/Video and Music Industry Market in America will be held November 1-5 at the Fort Lauderdale Marriott Hotel and Marina, Florida.

Confirmed participants at MUSEXPO include 48 U.S. companies and 60 overseas companies. Ten entertainment attorneys will also be attending.

## Memorable Dvorak and Vivaldi

By SPEIGHT JENKINS

■ NEW YORK—The digital process has proved successful over the whole range of classical music. At first the superspectacular orchestral tone poems and late symphonies drew attention; operas have been well served as well. But no field of music seems better suited to the clarity of digital than chamber music, probably the area in which the audience has grown most rapidly in recent years.

Popular successes in digital have included the Stern 60th Birthday Celebration on CBS Mastersound, the live taping of an historic evening last fall at Avery Fisher Hall. This disc has been a best seller almost every week since it was first issued last winter. Now Nonesuch Records has brought out a chamber music disc which should delight many. It is the second stereo recording of Dvorak's Quintet in G Major (Opus 77) with the Sequoia String Quartet, plus bass player Julius Levine. From every standpoint it is an outstanding performance.

A few weeks ago a colleague of mine on *First Hearing*, the weekly, nationally syndicated program on New York's WQXR that allows critics the opportunity to hear and comment on new records, said that, except for Mozart, Dvorak was probably the most universally loved composer. She noted that many criticize almost everyone else, including Beethoven, but no one ever had a harsh word to say about Dvorak. It's an interesting assumption, unchallenged by those of us to whom she addressed the remarks; certainly the treatment of this Quintet by the Sequoia should further increase the number of those who love the Czech composer's work. The piece is early Dvorak (the opus number is misleading) but was clearly written after the composer had cast off his early infatuation with Wagner.

Each of the five movements is of musical worth. The first movement seems to have more ideas than could be easily digested, yet as in some similar works of Schubert, nothing seems crowded. The second, a nocturne, has a sweetness and an ethereal quality brilliantly captured by the Sequoia, particularly by Yoko Matsuda, violinist, and the Scherzo which follows is wonderfully fresh. The fourth movement, Poco andante, suggests more of the later Dvorak. It is high Romantic in tone, with many feelings of the Czech mood that so often wells up in the composer's work. Its sweet sadness is overwhelming in its intensity. The finale, again an Allegro, has verve and flair.

Throughout the piece the five instruments are fused in delicate and persuasive ensemble yet maintain their own individuality. The bass

makes the whole sound more symphonic, and Levine employs it with the virtuosity for which he is famous. He makes the bass far more than just an accompanying instrument and gives it real presence. Overall, the subtlety of the phrasing of all five players is extraordinary, making the whole piece a delight to hear.

The record contains two additional titles of great interest: two waltzes, Opus 54 No. 1 and, from the same Opus, No. 4. In 1878 (according to the predictably informative and accurate Nonesuch liner notes, this time by Daniel Schillaci), Dvorak prepared two of his piano waltzes for string instruments. The results, as played by the Sequoia, are lovely expressions in a Schubertian mode from a later Romantic era. They are a splendid addition to a remarkable disc.

The world is not exactly deprived of recordings of Vivaldi's *Four Seasons*. Yet a good recording of the most recorded works can be appreciated. The new version of the Vivaldi chestnut on CBS Mastersound shows the fine playing of the St. Paul Chamber Ensemble at its best and says much for the growth of Pinchas Zukerman as conductor. His violin work, of course, is predictably splendid. What is excellent to hear is the driving force and the control he exercises over the orchestra. The performance is clean, vigorous and far more than just a run through of the work.

It is performed with standard in-

(Continued on page 48)

## Classical Retail Tips

■ The big news from Nonesuch this week is the appearance of Kurt Weill songs with Teresa Stratas. Mentioned in this space when it was recorded, this recording should be a tremendous hit. Miss Stratas, who has succeeded as Jenny in the Metropolitan Opera's production of *The Rise and Fall of the City of Mahagonny*, sang these songs at the Whitney Museum in New York at the request of Weill's widow, Lotte Lenya. Miss Lenya had been so moved by Miss Stratas' Jenny that she wanted her to perform these rarely-heard and never-recorded songs. Bertold Brecht wrote some of the texts; other writers included are Oscar Hammerstein, Howard Dietz and Jean Cocteau (with one song composed for Marlene Dietrich during Weill's sojourn in France on the way to the U.S.).

Stratas, as was mentioned in last week's review of *The Bartered Bride*, is one of the more under-recorded of the world's important opera performers. This record should allow the public to hear the full scope of her expressive, large-scale and warm soprano.

## Classical Retail Report

SEPTEMBER 5, 1981

### CLASSIC OF THE WEEK



SUTHERLAND-HORNE-PAVAROTTI-BONYNGE  
TRIO—LONDON DIGITAL

### TRIO

SUTHERLAND, HORNE,  
PAVAROTTI, BONYNGE

London Digital

### BEST SELLERS OF THE WEEK

TRIO: SUTHERLAND, HORNE, PAVAROTTI,  
BONYNGE — London Digital

BEETHOVEN: COMPLETE SYMPHONIES —  
Karajan — DG Budget Box

MAHLER: SYMPHONY NO. 2 — Solti —  
London Digital

MAHLER: SYMPHONY NO. 9 — Karajan —  
DG Digital

STERN 60TH BIRTHDAY CELEBRATION —  
Stern, Perlman, Zukerman, Mehta — CBS  
Mastersound

### SAM GOODY/EAST COAST

BACH: BRANDENBURG CONCERTOS —  
Leonhardt — Pro Arte

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

THE ART OF VICTORIA DE LOS  
ANGELES — Angel

HOLST: THE PLANETS — Ozawa — Philips

MAHLER: SYMPHONY NO. 2 — London  
Digital

PACHELBEL: KANON — Galway — RCA  
Digital

PACHELBEL: KANON — Paillard — RCA

ITZHAK PERLMAN PLAYS ROMANTIC  
VIOLIN CONCERTOS — Angel

TCHAIKOVSKY: TRIO — Perlman, Ashkenazy,  
Harrell — Angel

TRIO — London Digital

### KING KAROL/NEW YORK

FRANCO CORELLI SINGS ARIAS — Angel

SIEGFRIED JERUSALEM SINGS ARIAS —  
Eurodisc (TIOCH)

MOZART: SYMPHONIES NOS. 38, 39 —  
Boehm — DG

ORFF: CARMINA BURANA — Telarc

PACHELBEL: KANON — Galway — RCA  
Digital

BOSTON POPS PLAY THAT'S  
ENTERTAINMENT — Philips

SAINT-SAENS: SYMPHONY NO. 3 —  
Munch — RCA

STERN 60TH BIRTHDAY CELEBRATION —  
CBS Mastersound

TRIO — London Digital

WAGNER: SIEGFRIED — Varnay,  
Windgassen, Karajan — Foyer (Impart)

### SPECS/MIAMI

BEETHOVEN: COMPLETE SYMPHONIES —  
Karajan — DG Budget Box

FILM SCORES OF EXCALIBUR, OTHERS —  
Angel

HOLST: THE PLANETS — Rattle — Angel

MAHLER: SYMPHONY NO. 2 — London  
Digital

MAHLER: SYMPHONY NO. 9 — DG Digital

PAVAROTTI'S GREATEST HITS — London

LUCIANO PAVAROTTI: O SOLE MIO —  
London

STERN 60TH BIRTHDAY CELEBRATION —  
CBS Mastersound

TRIO — London Digital

WAGNER: PARSIFAL — Hofmann, Moll, Van  
Dam, Karajan — DG Digital

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Dam, Karajan — DG Digital

## Jazz Beat

By PETER KEEPNEWS

■ **OOM (ORIENTAL ORIENTED MUSIC):** "The excitement in Japanese music is in a very different place than it is in western music," shakuhachi (bamboo flute) master **John Kaizan Neptune** told *Record World's* **Phil DiMauro** during a recent office visit. "Generally speaking, excitement is not generated by superior technique — high, loud and fast — those are not ideas everybody aspires to in Japanese music. The excitement is in a very quiet, very subtle place, particularly in the space between the sounds."

What began as a chance to "go surfing and do a little school on the side" at the University of Hawaii led to the crossing of a cultural divide for the California-bred Neptune, whose study of ethnomusicology drew him to the Japanese musical tradition, specifically shakuhachi. A resident of Japan for the past five years, Neptune now holds a master's degree (comparable to a black belt in martial arts) in the instrument. His playing can be heard in the context of his own compositions on "Shogun" (Inner City), an album blending Japanese instruments and structures with western jazz, which is a current rising sun on the *Record World Jazz Chart*.

While five of eight compositions on the album use Japanese scales, the melodies are quite accessible. Solo passages on the koto, a 13-stringed, zither-like instrument, and shakuhachi are what add the exotic flavor. "Five Windows" begins with a free-rhythm solo by Kaizan, setting up the band's entrance with a classic Japanese sense of anticipation. "It's got a feel that's probably unlike anything most people have ever heard," observed Neptune. "That's one reason why it's exciting."

While in New York, Neptune recorded a new album with sidemen **Buster Williams, Idris Muhammad, Cornell Dupree** and others; a previous Toshiba-EMI release, "Bamboo," will be distributed by Inner City Records here.

**ARTHUR FOR ART'S SAKE:** It took the folks at Columbia Records four albums to succumb to the temptation to go for the obvious play on words and call an **Arthur Blythe** album "Blythe Spirit." But if the title is trite and unoriginal, rest assured that the music is not; "Blythe Spirit" is up to the alto saxophonist's usual high standards.

Blythe has been the recipient of so much effusive critical praise that it sometimes gets tricky to keep his achievements in perspective. As this album, well produced by Blythe and **Jim Fishel**, makes clear, Blythe is not, as some have maintained, an innovator. Rather, he is a masterful synthesist, which doesn't mean that he plays the synthesizer, but that he has developed a style that synthesizes a wide range of elements into a mix that is highly personal.

Four of the seven selections on "Blythe Spirit" are originals, but to these ears, Blythe's gifts as a musician can be heard to best advantage on the album's three standards. On "Strike Up the Band" (with **Abdul Wadud** on cello, **Kelvyn Bell** on guitar, **Bob Stewart** on tuba and **Bobby Battle** on drums) Blythe gives vent to the more manic aspects of his musical personality while maintaining an unflaggingly swinging pace. On "Misty" (with the "In the Tradition" rhythm section of **John Hicks, Fred Hopkins** and **Steve McCall**), Blythe proves that there are always new emotional depths to be explored on even the most seemingly overplayed material. And Blythe, with Stewart and organist **Amina Claudine Myers**, brings the album to a truly triumphant close with a rendition of the old spiritual "Just a Closer Walk with Thee" that is inspired and inspiring. Amen!

**AND THE JAZZ BEAT GOES ON:** Timeless Records, the Netherlands-based label that until recently had a U.S. licensing agreement with Muse, has set up its own U.S. office. All new releases on the label, and all earlier albums that had not been released through Muse, will be available from Rounder Distributing. Among the new Timeless titles are LPs by **Lionel Hampton, Art Blakey, Cedar Walton** and **Lou Donaldson** . . . Cadence Jazz and Blues Magazine is going into the record business. The iconoclastic little Redwood, New York-based journal now has its own label, Cadence Jazz Records, established in conjunction with North Country Distributors and TeaEl Productions. The label's first release is a live album by trumpeter **Ahmed Abdullah** and his sextet . . . Four new mid-line reissues are due in September from Prestige: "Take Twelve" by **Lee Morgan**, "Resurgence" by **Dexter Gordon**, "Alto Madness" by **Jackie McLean** and **John Jenkins**, and "Opening Blues" by **Benny Carter** with **Ben Webster** and **Barney Bigard** . . . **Gene Lees**, a former editor of *Down Beat*, a widely published critic and a prolific lyricist, is launching a monthly four-page newsletter, which he has modestly chosen to call *Gene Lees Jazzletter*, and which he claims, with equal modesty, "will be one of the most stimulating and informative publications in

jazz history." The newsletter will include essays, interviews, reviews and services — Lees promises to help readers track down hard-to-find jazz records and books. The cost of a year's subscription is \$25 (\$31 in Canada and Europe), and the address is P.O. Box 205, Ojai, Calif. 93023 . . . Mellophone-vibraphone virtuoso **Don Elliott** is giving four free Saturday night outdoor concerts in September at the Atrium at New York's Citicorp Building . . . **Defunkt**, the controversial punk-funk-jazz outfit led by trombonist **Joseph Bowie**, is in the studio recording a single, "The Razor's Edge," for Hannibal Records. Among the musicians participating in the session are Bowie's brothers, saxophonist **Byron** and trumpeter **Lester** (known for his work with the *Art Ensemble of Chicago* — and not, as a press release this columnist received would have it, the *World Saxophone Quartet*).

## RCA Signs Larry Elgart



RCA Records has signed an exclusive worldwide agreement with bandleader and saxophonist **Larry Elgart**. His self-produced album, "Flight of the Condor," has just been released. Pictured at the signing are, from left: **Patrick Spencer**, director, black music promotion, RCA Records; **Basil Marshall**, manager, black music product management; **Elgart**; **Robert Wright**, A&R director; and **Keith Jackson**, division vice president, black music marketing.

## The Jazz LP Chart

SEPTEMBER 5, 1981

- 1. THE MAN WITH THE HORN**  
MILES DAVIS / Columbia FC 36790
- 2. BREAKIN' AWAY**  
AL JARREAU / Warner Bras BSK 3576
- 3. RIT**  
LEE RITENOUR / Elektra 6E 331
- 4. APPLE JUICE**  
TOM SCOTT / Columbia FC 37419
- 5. AS FALLS WICHITA, SO FALLS WICHITA**  
FALLS  
PAT METHENY & LYLE MAYS / ECM 1  
1190 (WB)
- 6. FREE TIME**  
SPYRO GYRA / MCA 5238
- 7. THE CLARKE/DUKE PROJECT**  
STANLEY CLARKE/GEORGE DUKE/Epic  
FE 36918
- 8. WINELIGHT**  
GROVER WASHINGTON, JR. / Elektra 6E  
305
- 9. VOYEUR**  
DAVID SANBORN / Warner Bras. BSK  
3546
- 10. THE DUDE**  
QUINCY JONES / A&M SP 3721
- 11. LIVE IN JAPAN**  
DAVE GRUSIN AND THE GRP  
ALL-STARS / Arista / GRP 5506
- 12. HUSH**  
JOHN KLEMMER / Elektra 5E 527
- 13. CLEAN SWEEP**  
BOBBY BROOM / Arista / GRP 5504
- 14. GALAXIAN**  
JEFF LORBER FUSION / Arista AL 9545
- 15. FRIDAY NIGHT IN SAN FRANCISCO**  
AL DIMEOLA, JOHN McLAUGHLIN, PACO  
DeLUCIA / Columbia FC 37152
- 16. MAGIC MAN**  
HERB ALPERT / A&M SP 3728
- 17. PIED PIPER**  
DAVE VALENTIN / Arista / GRP 5505
- 18. THREE PIECE SUITE**  
RAMSEY LEWIS / Columbia FC 37153
- 19. WORD OF MOUTH**  
JACO PASTORIUS / Warner Bras. BSK  
3535
- 20. LIVE**  
STEPHANE GRAPPELLI / DAVID  
GRISMAN / Warner Bras. BSK 3550
- 21. SIGN OF THE TIMES**  
BOB JAMES / Tappan Zee / Columbia FC  
37495
- 22. AFRICA, CENTER OF THE WORLD**  
ROY AYERS / Polydor PD 6327 (PolyGram)
- 23. THREE QUARTETS**  
CHICK COREA / Warner Bras. BSK 3552
- 24. MY ROAD OUR ROAD**  
LEE OSKAR / Elektra 5E 526
- 25. BLUE TATTOO**  
PASSPORT / Atlantic SD 19304
- 26. SECRET COMBINATION**  
RANDY CRAWFORD / Warner Bras. BSK  
3541
- 27. FUSE ONE**  
CTI 9003
- 28. YELLOW JACKETS**  
Warner Bras. BSK 3573
- 29. MECCA FOR MODERNS**  
MANHATTAN TRANSFER / Atlantic SD  
16036
- 30. SHOGUN**  
JOHN KAIZAN NEPTUNE AND MU' RYŌ /  
Inner City IC 6078

# Jazz Mann Label Sets Debut

By SAMUEL GRAHAM

■ LOS ANGELES—September marks the debut of the new Jazz Man record label, manufactured and distributed by Seattle's First American label. Jazz Man's first release under the agreement with First American and its president, Jerry Dennon, "Toshiko Mariano Quartet," is already on the market, with 20 additional LPs due this month.

Distributed only in the U.S. and Canada and bearing an \$8.98 list price, the Jazz Man line will offer only mainstream product, according to David Hubert of David Hubert and Associates, who is responsible for the label concept, acquisition of material and supervision of such creative aspects as mastering and packaging. Another 20 albums will be released by the first of the year, Hubert said, with a total of between 50 and 60 scheduled for the label's first year.

Hubert, formerly a vice president with A&M's international division, acquired the material for Jazz Man—none of which has been released previously in the U.S.—from some eight labels in Japan, Europe and Australia. Hubert, whose background includes a period with Ross Russell's Dial label that resulted in several of Charlie Parker's most renowned sessions, also secured the rights to the Jazz Man name; the label originally featured a Dixieland and early jazz repertoire by such musicians as Bunk Johnson and Pete Daily, and has been inactive since the late 1950s.

According to Hubert, "Extreme care has been taken to preserve, if not improve, the quality of the original recordings. We've been deluged with masters," he added, but Jazz Man has chosen to release only those originally available in stereo. The line is intended to sell "over a long period of time," Hubert noted, "and because it's top quality at every level—mastering, pressing, packaging—we've chosen the \$8.98 list," indicating that Jazz Man may be willing to sell fewer

copies at a higher price in the interests of maintaining quality.

Among Jazz Man's first releases are titles by Phil Woods, Charles Mingus, Helen Humes, Carmen McRae, Billie Holiday, Count Basie, Ben Webster, Stephane Grappelli and Barney Kessel, Jonah Jones, Slam Stewart, Lionel Hampton, Thelonious Monk, Dizzy Gillespie, Dexter Gordon, Art Tatum and several others. Some of the masters, Hubert said, including "Toshiko Mariano Quartet," were produced in the 1960s by Nat Hentoff for the Candid label. All others were acquired from overseas.

## Trim-DaCosta Named To Expanded Col Post

■ NEW YORK—In a move to broaden the role of black music artist development and press relations, Sandra Trim-DaCosta has been appointed director, black music artist development/press, Columbia Records, it was announced by Arma Andon, vice president, product development, Columbia Records.

Trim-DaCosta's responsibilities have been expanded to include coordinating all activities concerning career development and press relations for black and black-oriented artists on the Columbia roster. She will report to Andon on all matters involving artist development, and will receive direction from Hope Antman, vice president, press and public information, on publicity activities.

Trim-DaCosta has been director, artist development, Columbia Records since 1980. She joined CBS Records in 1976 as manager, press information and artist affairs/black music marketing, and was named associate director of the department in 1977. In 1979 she became director, artist development, black music marketing.

## Roshkind (Continued from page 31)

will market and distribute records. Those two companies, as well as the publishing concern, are wholly-owned subsidiaries of the Century City-based parent company, Roshkind Associates, Inc.

Mike Lushka, former chief marketing executive at Motown, has been named executive vice president of M & M and R & L. Others hired include Steve Jack, in charge of sales, and Pat Means, executive assistant for marketing. Additional personnel will be announced shortly; Roshkind indicated that M&M's staff, some of which will be shared by R&L, will number "perhaps 15 to 20" persons by the end of 1981, while Roshkind Music will need a staff of "just two or three."

While no artist signings have yet been revealed, Roshkind projected that M&M Records will release approximately 20 albums annually, with the first product due "within two or three weeks." Said Roshkind, "So far, the response we've gotten from both new and very established producers, production companies and artists has been tremendous. It's very flattering."

The new label will be independently distributed and promoted, Roshkind said, with specific distributors and promotion personnel to be announced in coming weeks. "Independence is absolutely the key," he said in an interview with *Record World*. "We are independently financed, independently promoted and independently distributed, and we'll be looking to make deals with independent production companies" (deals that might include joint financing) in particular, he added, "we are going to give our distributors a real say in what we put out; I want their opinions about what the public wants to hear." It will be "not unusual," he continued, for the label to conduct annual closed-circuit television conferences with distributors, for the purpose of introducing new product and soliciting the distributors' opinions about it; "and if they happen to love a record that I'm not especially crazy about, well, I'm going to put that record out."

In describing the new venture as "boutique" in nature, Roshkind said, "We are not interested in a mass or massive approach. We will be using rifles, not buckshot. Our objective is to be the Rolls Royce of marketeers," the kind of operation that "cannot possibly be approached by the major companies." He also referred to "a comprehensive package of publicity and public relations, concert tours here and abroad, television promotion, national advertising tie-ins and merchandising, all on a scale of expertise (which) we feel is unequalled in the industry," as key aspects of M&M's artist development strategy.

That strategy will also be geared towards ensuring an artist's longevity, Roshkind added, noting that "the idea is not just to make a million dollars one year, but to keep that million dollars; I'm all for making money quickly, but you have to hold on to it." To that end, financial advice "from the top

people in the field" will be offered to M&M artists. By the same token, in an effort to avoid chronic problems endured by labels that are "terribly over-staffed by terribly underpaid people," Roshkind expects to keep his staff small but pay its members "handsomely. It's better to pay one man \$1000 a week than pay five men \$200," he said.

As for the advisability of opening a new label during these troubled economic times, Roshkind said, "Of course, the whole world is in an economic mess. But if you make something that's a little better than what the other guy is making, and you sell it better, then you'll be all right."

European and Far East licensing affiliations for the new label are expected to be announced shortly. Roshkind also indicated that the company expects to have "an extraordinary share" of cable television, videodisc and videocassette promotions, which he called "basic ingredients in the immediate future of our business."

In addition, a motion picture-TV-Broadway arm of Roshkind Associates is said to be "still in the creative stage."

## Michael McDonald Set for L.A. Showcase

■ LOS ANGELES — Michael McDonald, lead singer/writer with the Doobie Brothers, will be the featured guest at the BMI-sponsored Los Angeles Songwriters Showcase on September 9. The Showcase will be held at the Hollywood Roosevelt Hotel, 7000 Hollywood Blvd., beginning 7 p.m.

McDonald was a winner of the 'Best Song' Grammy in 1980 for "What A Fool Believes" (co-written with Kenny Loggins). That same year the Doobie Brothers won a Grammy for Best Pop Single with that song. Other hits by McDonald and the Doobie Brothers include "Real Love," "Minute by Minute" and "Taking It to the Streets."

McDonald will field questions from the audience. Following the interview will be performances by four acts doing original material. For more information call (213) 462-1382.

## Peter Tosh at the Roxy



EMI America/Rolling Stones Records artist Peter Tosh recently appeared at L.A.'s Roxy Club. Pictured seated around Tosh are, clockwise from top: Bob Currie, director, talent acquisition, east coast, EMI America/Liberty Records; Art Collins, vice president, Rolling Stones Records; Clay Baxter, director, artist development, EMIA/Liberty; Don Grierson, vice president, A&R, EMIA/Liberty; and Herbie Miller (head down), Tosh's manager.

**Ques:** Why does a producer cross the river?

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

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

**(201) 863-4080**

## Disco File

By BRIAN CHIN

■ We generally try to avoid gushing too much, but **Aretha Franklin's** new album, "Love All the Hurt Away," her second on Arista, is a blessing and an inspiration. She has not been so powerful on record since "Sparkle," nor presented so attractively since "Let Me in Your Life." The best of all this is that with producer **Arif Mardin's** sensitive treatment, she's finally come to terms with all the musical changes of the past five years, and reconfirmed her capability with any kind of setting. Of the uncompromisingly contemporary material here, we liked "Truth and Honesty" (4:15), a **Peter Allen/Carole Bayer Sager** song that hovers and drives in a great hum of synthesizer, and an Aretha co-production, "Whole Lot of Me"; both of them bring back early-disco brightness of sound and clarity of lyric. Her remake of "Hold On, I'm Coming" (5:14) is in no way nostalgic; instead, it's a moog-driven funk, with great backups from the original Sweet Inspirations, and Aretha's own kind of rap. "Living in the Streets" (3:53), a new **Rod Temperton** song, is almost too fast-paced to dance to, but Aretha sure does sound good in double-track here, and on the revival of "You Can't Always Get What You Want" (5:16), which has the impact of a latter-day "The Weight." All this uptempo material notwithstanding, the key to the album is really her version of "It's My Turn," a grippingly purposeful reading that's an apt tone-setter for her conquest of the new music with this album. Hear it and be inspired.

**Debbie Harry's** "Kookoo" (Chrysalis) has to be one of the year's big surprises: produced by **Nile Rodgers** and **Bernard Edwards**, it sounds like neither a Chic album nor a Blondie one. It's a thorough, ingenious fusion of supple bass rhythms and jagged rock playing on top. The total effect is a lot in line with the recent ambitious but accessible Grace Jones records, and several cuts here deserve a shot, aside from "Backfired," which is now out on a commercial 12-inch in a six-minute version. "Jump, Jump" (4:02) a spasmodic semi-rocker, is our pick, not least for its twisted sense of humor; similarly, "The Jam Was Movin'" (2:56) is hard to classify because the bottom moves so flowingly, while the top does a breathless pogo. "Under Arrest" and "Military Rap" make up a frantic 6:44 medley, and "Surrender" is just the right sarcastic pose for Harry (compare "I've Got Protection" on "Real People"). Chrysalis tells me that there are more 12-inch mixes to come on various cuts, so stand by.

**MORE NEW ALBUMS:** "The Time" (WB) is already bulleting on our Black Oriented Album Chart; its influences are obvious, and fans of Prince's eccentric electro-funk will take this one to their hearts. Two extremely long cuts could join "Get It Up" in the clubs: "Cool" and "The Stick," both of them good vamps taken out to the nth degree, that ebb and flow with guitar, synthesizer and moan/chant. Key line: "What time is it?" **Brick's** "Summer Heat," our Black Album Chartmaker, repeatedly brings back pleasant memories of 1976's smash, "Dazz," with cool flute work and slightly spacey high vocals. **Ray Parker Jr.** produced with the group, and his sense of polish pervades the album. Best cuts: the monster-funk "Wide Open" (4:44) and "Sure Feels Good," a 3:53 instrumental that begs for a longer workout. A couple more established R&B groups with good new dance material: **Tavares** and the **Emotions**, whose "New Affair" (ARC/Columbia) is a more spare, R&B-oriented album than their last couple; "Turn It Out" charted briefly last month. We liked two cuts even more, the first two on side one, "All Night, Alright" and "Love Lies," both of them very snappy and direct bass and drum grooves. Hope there'll be long mixes. Tavares' "Love Line" (Capitol) is also that group's strongest work in some time; for the uptempo material, the approach is lean and spare. **Kashif Saleem**, who's made his name very quickly by his work with Evelyn King, wrote two songs and played keyboards; his clean, melodic style is very recognizable on "Keep On" (3:40) and "Love Line" (4:25), the latter cooled with pretty orchestral sweetening. "Better Love" (4:44) also has a hard, clean sound that could easily work.

**DISCO DISCS:** **Donald Byrd** and **125th Street**, NYC's "Love Has Come Around" (Elektra, promo only) is the big new buzz record on the block this week on radio and in the clubs, here in New York. It's bouncy, optimistic in feel, with a killer piano hook to pull listeners in. **Isaac Hayes** produced. **Slave's** "Snap Shot" (Cotillion, promo) made a fast impression on us; like last winter's long-lived street hit, "Watching You," it's perfect dance tempo, with a **Steve Arrington** lead vocal that'll have the women melting in his palm. Terribly clever: a long, grooving bridge with spoken direction from photographer Arrington ("Now grab your hair and give me a real emotional smile . . . I gotcha!") **Geraldine Hunt's** "Heart Heart" (Prism), due for rush release this week, is tough and tender woman talk, in the spirit of her number-one "Can't Fake the Feeling." **Mike Pabon's** production this time is even more sparse, with several tiers of percussion, synthesizer and chant; the impact is much like Grace Jones' "Bumper." Hunt's telling it again . . . **The Whispers'** "This kind of Lovin'" (5:00) is from a Solar album that will be released through RCA; this lead track is another

polished piece of uptempo R&B, but with a looser, more open feel than their last. **Melba Moore** is back on the dance floor with the only partner: **Kashif**, who wrote, produced and arranged "Take My Love" (5:58), Moore's first EMI-America single. Like the enormous hit "I'm in Love," the rhythm track is tightly meshed synthesizer and guitar, pronouncedly syncopated with electronic handclaps; "Take My Love" peaks in a pair of climaxing shouts of "Oh, yeah!" **Ann-Margret's** "Everybody Needs Somebody Sometimes" (Ram, commercially) is something of a surprise, following her overdriven MCA and Ocean releases; here, she's purring in a very tuneful whisper, over a moderately-paced **Paul Sabu** rhythm, a deep, hefty pulse with a shocky electronic break. There are 6:36 and 6:50 vocal and instrumental versions. Intimate, in a show-biz way; her best single yet. Two high-energy staples: **Patrick Cowley's** "Menergy" (8:47) charts this week; Cowley is the electronics man who accounted greatly for the synthesizer zip in Sylvester's late-'70s work. "Menergy" is Giorgio-styled disco, and will certainly succeed "Magnifique" and Lime as the Euro-peak must. The **Boystown Gang's** "Remember Me" medley has been reservised promotionally by the Moby Dick label in a new mix that had been released in Canada previously; on the flip is an instrumental "Cruisin' the Streets," which dispenses with the profanities of the original. A new Boystown record is also available, a very fine new version of Little Sister's "You're the One," with light, pretty vocals; it's paired with "Disco Kicks," a zippy, hedonistic song to a good time, led with a boogie-woogie piano. Also: **Herbie Hancock's** "Magic Number" (Columbia) is hard-funk to the max, with guest vocals by **Sylvester**, who sings lead in his chest baritone and background (with **Jeanie Tracy**) in tenor; check the Latin piano and the break. **K.I.D.'s** "Hupendi Muziki Wanguu (You Don't Like My Music)" (Sam) is a B-side pick by most of our correspondents; it's an Afro-Latin instrumental, very, very smooth, compared to the top three "Don't Stop," switching from synthesizer to strings in relaxed, subtle dissolves. **Love Unlimited Orchestra**, featuring **Webster Lewis'** "Welcome Aboard" is quite some departure, lushly arranged but not quite as dense as usual, with a hypnotic repeating set-up that echoes One Way, Lipps and El Coco at various moments. Re-releases: **Kraftwerk's** "Numbers" and "Computer World" medley (6:42) has been pressed promotionally on a Warners 12-inch; locally, it has become a big request number, and is certainly one of the underground successes of the season; **Kid Creole and the Coconuts'** "Going Places" (Sire) is also remixed and is getting club and radio attention. Our favorite line (and very true): "When you leave New York, you're going nowhere." **Richard "Dimples" Fields'** "I've Got to Learn to Say No" (Boardwalk), mentioned previously, is his new single and a special mix is available for clubs that features new vocals by **Betty Wright**—enough said? Well, well, well . . . Our left field picks this week: **Al Jarreau's** "Roof Garden" from his phenomenal "Breakin' Away" album, tipped to us by a rock correspondent out in Queens (talk about crossover!), and already on the radio; and **Stevie Nicks'** "Edge of Seventeen" from "Bella Donna," getting a starting buzz and, possibly, a special club remix.

## Disco File Top 40

SEPTEMBER 5, 1981

- A LITTLE BIT OF JAZZ**  
NICK STRAKER BAND/Prelude (12") PRLD 612
- GET ON UP DO IT AGAIN**  
SUZY Q/Atlantic/RFC (12") DM 4813
- DANCIN' THE NIGHT AWAY**  
VOGGUE/Atlantic (12") DM 4815
- GONNA GET OVER YOU**  
FRANCE JOLI/Prelude (12") PRLD 610
- ON THE BEAT**  
B.B. & Q. BAND/Capitol (12") ST 12155
- I'M IN LOVE**  
EVELYN KING/RCA (12") JD 12244
- BUSTIN' OUT**  
MATERIAL FEATURING NONA HENDRYX/  
Island/ZE (12") IL 9667
- LET'S GO DANCIN'**  
SPARQUE/West End (12") WES 22135
- ZULU**  
QUICK/Pavillion (12") 4Z9 02433 (CBS)
- FIRST TRUE LOVE AFFAIR**  
JIMMY ROSS/Quality/RFC (12") QRFC 002
- SHAKE IT UP TONIGHT**  
CHERYL LYNN/Columbia (12") 48 02103
- I'LL DO ANYTHING FOR YOU**  
DENROY MORGAN/Becket (12") BKD 502
- GIVE IT TO ME BABY/SUPER FREAK**  
RICK JAMES/Gordy (12"/12") M35001/G8  
1002 M1 (Motown)
- SQUARE BIZ/IT MUST BE MAGIC**  
TEENA MARIE/Gordy (12"/LP cut) M35000/G  
1004 M1 (Motown)
- AIN'T NO MOUNTAIN HIGH ENOUGH/  
KNOCKOUT/PAY GIRL**  
INNER LIFE/Salsoul (LP cuts) SA 8543 (RCA)
- OUT COME THE FREAKS**  
WAS (NOT WAS)/Island/ZE (12") ILPS 9666  
(WB)
- PRIME CUTS (LP)**  
VARIOUS ARTISTS/Importe/12 MP 313
- WALK RIGHT NOW**  
JACKSONS/Epic (12") 49 02403
- YOU'RE MY MAGICIAN/YOUR LOVE (re-mix)**  
LIME/Prism (12") PLP 1009
- WIKKA WRAP**  
EVASIONS/Sam (12") S 12339
- DO YOU LOVE ME**  
PATTI AUSTIN/Qwest (12") 49754 (WB)
- GET IT UP**  
TIME/Warner Bros. (12") BSK 3598
- WHO'S BEEN KISSING YOU**  
HOT CUISINE/Prelude (12") PRLD 612
- CHANT NO. 1 / FEEL THE CHANT**  
SPANDAU BALLET/Chrysalis (12") CDS 2528
- SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S  
STACKED)**  
CARL CARLTON/20th Century-Fox (12") TCD 129  
(RCA)
- SHINE YOUR LIGHT**  
GRAINGERS/BC (12") 4009
- LET'S DANCE (MAKE YOUR BODY MOVE)**  
WEST STREET MOB/Sugar Hill (12") 763
- NEVER TOO MUCH**  
LUTHER VANDROSS/Epic (12") 14 02409
- IF YOU WANT ME**  
ECSTASY, PASSION AND PAIN/Roy B. (12")  
RBDS 2516
- TRY IT OUT/HOLD TIGHT**  
GINO SOCCIO/Atlantic/RFC (12") SD 16042
- HOT SUMMER NIGHT**  
VICKI SUE ROBINSON/Prelude (12") PRLD 617
- NUMBERS**  
KRAFTWERK/Warner Bros. (LP cut) HS 3549
- URGENT**  
FOREIGNER/Atlantic (12") SD 16999
- REMEMBER ME/AIN'T NO MOUNTAIN HIGH  
ENOUGH**  
BOYSTOWN GANG/Moby Dick (12") BTG 231
- INCH BY INCH**  
STRIKERS/Prelude (12") PRL 14100
- WITH YOU (LP)**  
STACY LATTISAW/Cotillion SD 16049 (Atlantic)
- LOVE HAS COME AROUND**  
DONALD BYRD and 125TH STREET, NYC/Elektra  
(12") 47168
- MENERGY**  
PATRICK COWLEY/Fusion (12") PFSF 003
- CAPITAL TROPICAL**  
TWO MAN SOUND/TSR (12") 826
- TRIPLE DUTCH/DOUBLE DUTCH BUS**  
FRANKIE SMITH/WMOT (12") FW 37391  
(\*12" non commercial, \*12" discontinued)



## Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ Eran años inquietos de cautela, lucha, creatividad y esfuerzo. Muchos de los que hoy liderean la industria, andaban entonces dando vueltas haciendo de promotores, productores, impulsores, representantes, arreglistas y "de todo un poco". No todo el mundo salía a recorrer el mundo con el mensaje discográfico latino. Muchos se quedaban sentados en sus sillones, mandando, dirigiendo a duras penas y desplegando inactividad activa. En esos caminos del mundo, con Record World en mis manos, me tropecé repetidas veces con un joven español, cargado de sueños, ambiciones y apasionadamente enamorado de lo nuestro. Han pasado los años. La vida separa a los hombres por largos periodos y el re-encuentro produce abrazos, largas conversaciones, confesiones, felicitaciones y "me enteré de esto que hiciste" o "de aquello que casi te sale mal". Es la gloria de vivir. No sube o triunfa uno. Suben y triunfan los amigos de uno y lo arrastran a uno al triunfo. La maravilla es saber escoger a los luchadores, idealistas, sanos y sacrificados. Ayer cené con mi viejo amigo **Manolo Díaz** y **Fritz Henstchel**. ¿Para que contarles? Sus logros han sido espectaculares y su desarrollo meteórico. Su nombramiento en CBS International, con base en Coral Gables, como Vicepresidente de Operaciones Creativas, reportándose a su cargo el departamento de Marketing y Dirección Artística, le coloca en posición envidiable para dirigir apropiadamente el proceso CBS en Latinoamérica y Estados Unidos. (latino) Es indudable que habrán cambios, ante la energía y conocimientos que irradian de Manolo Díaz, pero todo irá en beneficio profundo en el desarrollo de las actividades de CBS internacionalmente. Y Manolo Díaz... es latino por los cuatro costados, lo cual hace una gran diferencia en todo el proceso. Conoce, siente, respira, ambiciona y desarrolla como tal y como tal, ama todo lo nuestro con la misma fuerza que le anima en sus propósitos. ¡Bienvenido a la Florida y a nuestro mundillo, Manolo!



José José

Atendiendo una invitación de la Familia TH de Estados Unidos, liderada por **Tony Moreno**, asistiré al "La Familia TH en Concierto 81" que se celebrará en el Stadium Hiram Bithorn, en Puerto Rico, el viernes 28 de Agosto. Actuarán en el evento **Oscar D'Leon, Danny Rivera, Willy Chirino, Andy Montañez, Tommy Olivencia, Willie Rosario, Paquito Guzmán, Raphy Leavitt, Orquesta La Solución y el Conjunto Canayón**... El sello norteamericano Pavilion acaba de lanzar la Versión Disco de "Lanca Perfume" de **Rita Lee & Roberto** al gran mercado anglosajón de Estados Unidos. La mezcla final, realizada por John Luongo está espectacular y la reacción inmediata ha sido en extremo alentadora. Esta producción es un original Som Livre de Brasil. Lo importante es que ha sido lanzada en portugués de un lado y una versión instrumental en el otro. Bueno, a juzgar por los acontecimientos, nuestro vaticinio en cuanto a este éxito puede muy bien tornarse en alegre realidad. ¡Mis saludos a **Jane Brinton** de Pavillion!... Importe 12 de Nueva York, acaba de lanzar en su etiqueta la grabación de "Camino al Destino" (Wishbone) (Mena-Romano-Valli) y "Las colinas de Katmandú", (Mena-Romano-Valli) también dirigida al gran mercado anglosajón, en interpretación de **Tantra**, totalmente en Español. La reacción inmediata también ha sido espectacularmente favorable. Bueno, para qué contarles... ¡me siento feliz!... Lamentablemente, no pude asistir al "Premiere Party" en ocasión del "release" del nuevo álbum de **Eddie Palmieri**, que se celebró el día 18 de Agosto en "Magique", Nueva York. El "Concierto a medianoche" con Eddie quedó fabuloso... **Javier García** dejó su posición de Director del Departamento Internacional de Discos Fuentes, Columbia, para integrarse a esta posición en la firma FM Records, liderada por **Humberto Moreno**, y distribuidora de T.H. en Colombia... Las ventas de **Diego Verdaguier** (Profono) con su "La Ladrona y de **José José** con "Insaciable Amante" (Continued on page 50)



Queen Sofia with Gil, Enrique & Ana

(Continued on page 50)

## Record World en España

By M. MARTINEZ HENARES

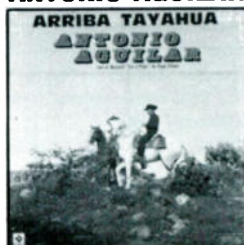
■ La reciente visita de **Juan Gabriel** a nuestro país ha encontrado el más amplio de los ecos tanto en la prensa diaria como en las publicaciones gráficas; evidentemente el aplomo y la seguridad de la que el ídolo mexicano hizo gala, unida a una magnífica y prodigiosa utilización de la voz redondeó un triunfo, no exento de emoción, de los que no se olvidan con facilidad. La multitud que abarrotaba la sala madrileña no esperaba, sinceramente, presenciar algo así. Juan Gabriel tenía muchas bazas a su favor, una de ellas la de la sorpresa, hasta nuestro país habían llegado los ecos de un éxito incomparable, los comentarios, las noticias, las cifras de venta de sus discos (cifras siempre exorbitantes) y pese a todo Juan Gabriel seguía siendo para la inmensa mayoría ese célebre desconocido autor y artífice del rotundo encumbramiento de **Rocio Durcal**, la artista española que más temas de Juan Gabriel ha popularizado en sus ya millonarios "elepés" de "rancheras". La actuación del mexicano era esperada con impaciencia y algunas pequeñas dosis de expecticismo. Tras aquella noche a nadie han quedado ya dudas acerca de la talla del artista.

Los Chichos son sin ningún tipo de dudas el grupo más importante de "rumbas" en España, desde hace mucho tiempo. Su último "elepe" "Bailaras con alegría" supera todos sus anteriores trabajos con una producción y arreglos excelentes. El trío cada vez cuida más sus composiciones, dando muestras de una gran profesionalidad. "Bailaras con alegría" es también su segundo "sencillo" extraído de su último trabajo. Una "rumba" típica de Los Chichos, pero además uno de los mejores temas incluidos en su LP. Con esta "rumba" tratan que el público lo pase bien sin más pretensiones. En la cara "B" nos

sorprenden con una balada, "Papa, tu no pegues a la mama" del más puro y profundo sentimiento gitano... **Masiel**, artista que no necesita de presentaciones, va a inaugurar una nueva etapa artística bajo los auspicios de Hispavox. En la fotografía que acompañamos se recoge el momento en que Masiel firma el correspondiente contrato, en presencia de **Emilio Santamaría** — su hermano, Miguel "Adam" Blasco y Jose Luis Gil, Director de la dirección Nacional y Director General, respectivamente, de Hispavox, S.A. ... **Pequeña Compañía** ha dado otra vez en la diana. "Tangos a media luz" era una empresa delicada, incluso para el grupo más vendedor en América. Pequeña Compañía había triunfado ya con boleros, cha cha chás, canción española y hasta villancicos. Acertó de lleno y a fondo todas estas bazas. Y ahí estaba el tango como diciendo "cantadme". Lo cantaron. Y acertaron. Son ya superventas aquí. La densa agenda del grupo en España durante todo el verano le ha impedido acudir a México y Centroamérica, donde les reclamaban, cubriéndose momentáneamente este problema mediante el envío de "videos". Se trabaja en firme para programar una gira que cubra todo el área hispanoparlante, incluyendo Miami, para el Otoño. Y esto no es todo. Está grabado ya el disco para todo el área latina. No solo por Pequeña Compañía, sino porque canta con ellos una voz muy "argentina", muy "latina"... la de **Estela Raval**... Mucho se ha hablado últimamente acerca de disensiones en el grupo **Baccara** y del final de este dúo triunfal. Pero estos rumores, desmentidos en diversas ocasiones por **Maite y María**, las dos componentes, no han podido ser acallados hasta que ha habido un contundente hecho (Continued on page 50)

Musical Records Co. anuncia sus nuevos releases

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

## EAST COAST — COSTA ESTE

SEPTEMBER 5, 1981

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

## WEST COAST — COSTA OESTE

SEPTEMBER 5, 1981

Sept. 5	Aug. 29		
1	1	Insaciable Amante/José José	Pronto 6265
2	2	La Ladrona/Diego Verdaguer	Profono 79065
3	3	El Cofrecito/Beatriz Adriana	Peerless 11730
4	4	Quiero Dormir Cansado/Emmanuel	Arcano 9606
5	5	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50004
6	6	Juliantla/Juan Sebastian	Musart 5228
7	7	No Me Hables/Juan Pardo	CBS 80001
8	8	La Culpable/Alvaro Davila	Profono 79068
9	11	Pobre Gorrion/Vicky	Gas 301
10	9	Quince Sensacionales Exitos (LP)/Juan Gabriel	Telediscos 1018
11	13	En Carne Viva/Raphael	CBS 80005
12	10	Ya No Me Interesa/Chelo	Musart 5219
13	14	No Que No/Rigo Tovar	Profono 79079
14	15	Viva El Norte (LP)/Varios	Telediscos 1501
15	17	Perdoname Si Lloro/Julia Palma	Alhambra 601
16	18	Ahora Que Estuviste Lejos/Karina	Orfeon 15242
17	16	Asi No Te Amara Jamas/Amanda Miguel	Profono 79064
18	20	Quince Grandes Exitos (LP)/José José	Telediscos 1015
19	22	Con Tu Amor/Juan Gabriel	Pronto 6275
20	21	Ella Se Llamaba/Napoleon	Raff 7534
21	24	La Cuarta Parte/José Domingo	Profono 74074
22	19	Vivir Sin Ti/Camilo Sesto	Pronto 6269
23	30	La Carta No. Tres/Los Humildes	Fama 1710
24	12	Piquetes De Hormiga/Conjunto Michoacan	Odeon 24365
25	23	El Chubasco/Carlos y José	T.H. 606
26	26	Un Dia A La Vez/Los Tigres del Norte	Fama 1694
27	25	Me Llamas/José Luis Perales	CBS 80003
28	28	Si Quieres Verme Llorar/Lisa Lopez	Hacienda 196
29	29	Perdoname/Camilo Sesto	Pronto 6256
30	33	Por Que Te Vas/Emmanuel	RCA 9700
31	27	Procura Olvidarte/Hernaldo	Alhambra 17106
32	31	Esta Triste Guitarra/Emmanuel	Arcano 3535
33	32	Me Hubiera Gustado Tanto/Rocio Jurado	Arcano 9611
34	35	Amor Amor/José José	Pronto 6253
35	36	Abrazado A Un Poste/Lorenzo de Monteclaro	CBS 20046
36	—	De Mexico A California/Raphael	CBS 80005
37	34	Querer Y Perder/Dyango	Odeon 25309
38	38	Si Tu Quisieras/Los Bukis	Profono 036
39	37	Ando Que Me Llevan/Rondalla de las Flores	Gas 315
40	—	Alma/Grupa Venus	Arriba 195

# Record World Latin American (International) Hit Parade

## RIO DE JANEIRO

(Ventas)

By Nopem

- Sunshine on my Shoulders — John Denver — RCA
- Push — One Way — Ariola
- Aparencias — Marcio Greick — CBS
- Bem-Te-Vi — Renato Terra — PolyGram
- Bette Davis Eyes — Kim Carnes — EMI
- Na Hora da Raiva — Wanderleia — CBS
- Time — The Alan Parsons Project — Ariola
- Eu Me Rendo — Fábio Jr. — RGE
- A Ultima Carta — Marcos Roberto — Copacabana
- Living Inside Myself — Gino Vannelli — Ariola
- Leao Ferido — Biafra — CBS
- Conga Conga Conga — Gretchen — Copacabana
- Pensamento — Gilliard — RGE
- Lady — Kenny Rogers — EMI
- Eu Vou Ter Sempre Voce — Antonio Marcos — RCA

## SAO PAULO

(Ventas)

By Nopem

- Sunshine on my Shoulders — John Denver — RCA
- Bette Davis Eyes — Kim Carnes — EMI
- Bem-Te-Vi — Renato Terra — PolyGram
- Aparencias — Marcio Greick — CBS
- Abre Coracao — Marcelo — Elektra
- Leao Ferido — Biafra — CBS
- Eu Me Rendo — Fábio Jr. — RGE
- Eu Vou Ter Sempre Voce — Antonio Marcos — RCA
- Time — The Alan Parsons Project — Ariola
- Woman — John Lennon — Warner Bros.
- Push — One Way — Ariola
- Santa Maria do Brasil — Lindomar Castilho — RCA
- Don't Stop the Music — Yarbrough & Peoples — PolyGram
- Living Inside Myself — Gino Vannelli — Ariola
- All Those Years Ago — George Harrison — Dark Horse

## SPAIN

(Popularity)

By Manuel Martínez Henares

- To Cut a Long Story Short — Spandau Ballet
- Enola Gay — Orchestral Manoeuvres
- Stars on 45 — Stars on 45
- Noches de Toison — Los Cardiacos
- Caperucita Feroz — Orquesta Mondragon
- Ma Auale Idea — Pino D'Angio
- De Niña a Mujer — Julio Iglesias
- Jugando a Vivir — Miguel Ríos
- Frente a Frente — Jeanette
- Con Botas Sucias — Baron Rojo

## SPAIN

(Ventas — Singles)

By Manuel Martínez Henares

- Funky Burger — Captain Mustard
- Enola Gay — Orchestral Manoeuvres
- One Night Affair — Spargo
- De Niña a Mujer — Julio Iglesias
- I Love You Much Too Much — Santana
- Hands Up — Ottawan
- Gemini Dream — The Moody Blues
- Stars on 45 — Stars on 45
- To Cut a Long Story Short — Spandau Ballet
- Noches de Toison — Los Cardiacos

## Dvorak and Vivaldi

(Continued from page 43)

shepherd. In this section the solo violin of Zukerman is particularly effective in Arioso. It is brilliantly presented in Digital. Every instrument is heard to optimum advantage, and the whole ensemble is of the highest quality.

# American Jum Picks

## "INTERPRETAN A RAFAEL HERNÁNDEZ"

SAR ALL STARS - SAR SLP 1023

Con arreglos de Alfredo A. Valdez y con Roberto Torres, la India de Oriente, Miguel Quintana, Mario Muñoz "Papaíto", Fernando Lavoy y Jorge Maldonado en las partes vocales, los SAR All Stars brindan gran repertorio de Rafael Hernández, dentro del cual se destacan "Cuatro personas," "Lamento borincano," "Campanitas de Cristal" y "Ahora seremos felices" entre otras.

do A. Valdez and with Roberto Torres, la India de Muñoz "Papaíto," Fernando Lavoy and J. Malals, SAR All Stars are superb in this package of composer Rafael Hernández. A different touch in rded at Latin Sound Studios, N.Y. "Ay Simón," de alelí" and "Ahora seremos felices."

## LEO DAN

CBS DCS 945

Con arreglos y dirección de José Carli y producción de Pablo Ramírez, Leo Dan ofrece de nuevo un repertorio muy comercial y vendedor. Se destacan las interpretaciones de "Niña que tienen tus ojos," (L. Dan) "Que cosa linda mi amor," (Sheriko-P. Ramirez) "Nuestro negocio," (L. Dan) y "Pregunto si me amas." (L. Dan-J. Carli)

duced by Pablo Ramirez, Leo Dan offers a very e romantic songs. "Niña que tienen tus ojos," an), "Solo, sin ti mi amor" (L. Dan), others.

## "LOS SESENTA"

MARFIL - Belter 33-0114

En producción y arreglos de J. Llobell, el grupo vocal Marfil ofrece aquí un repertorio extremadamente bien seleccionado con música inolvidable de los años sesenta. Tipo medley ininterrumpido con "La tierra," "Chao, chao," "El locomotion," "Dalila," "Más," "Ma vie," "Venecia sin tí," y "El mundo" entre otras. Un pedazo de nostalgia que producirá ventas.

. Llobell, this vocal group from Spain offers a very 1 the sixties. The nostalgic mood could mean top ó," "Roberta," "Cae la nieve," "Aline," "Sound ll Your Heart," others.

## "EL QUINTO"

SAOCO Y WILLIAM MILLAN - Caytronics CYZ 6009

Con su sonido tropical característico, Saoco trae al mercado un long playing con música tropical que mueve a bailar. Muy buena mezcla y sonido de Nola Recording Studios, N.Y. "Música de antaño," (R. Ramos) "Let the story end," (R. Ramos) "Que tal," (R. Ramos) and "No abandones a tus hijos." (J. Luis Ayala-J.L. Cruz)

sound, Saoco offers a very danceable package. N.Y. "Saoco" (R. Ramos), "Melania" (R. Alcan- and "Lamento campesino" (L. Rodriguez-J.L. od arrangements by W. Millán and Ken Fradley.

# Radio Action

Added Latin Record

(a más programado)

(Salsa)  
"Monta Mi Caballo"  
(Miguel Matamoros)  
OSCAR D'LEON  
(T.H.)

# Artista de la Semana: Ricardo Braga

■ Ricardo Braga nació en 1951, en Mogi das Cruzes, una pequeña ciudad de obreros en los alrededores de San Pablo.

Hijo de una familia numerosa y huérfano de padre a los 7 años, Ricardo pasó por una infinidad de trabajos: lustrabotas, vendedor, baterista de conjuntos y finalmente cantante en cafetines.

En la década del 60, como todos los jóvenes brasileños, fue fuertemente influenciado por Roberto Carlos y por la música de los Beatles.

A los 20 años, comenzó a recorrer el camino de los que buscan un lugar al sol, cantando en todos los programas de aficionados que podía, haciendo de ello, una profesión que le rendía lo suficiente para sobrevivir y continuar con su sueño.

Un día, el destino lo trajo a la puerta de la RCA para mostrar alguna composición suya a otros cantantes y su timbre de voz inmediatamente llamó la atención y fue llevado a los estudios para hacer una prueba. Realizada la prueba, enseguida firmó contrato.

Entonces, la realización de su sueño fue apenas un paso y Ricardo Braga se consagró en el gusto del público con la selección "Roberto Collection" (que grabó en honor a su ídolo Roberto Carlos) y que fue uno de los grandes éxitos de aquel entonces (1978) en todo Brasil. En disco también marcó el primer lanzamiento de artistas brasileños por el proceso disco-mix.



Seis meses después vino el primer LP "Um menino pobre como eu" (Un muchacho pobre como yo), donde Ricardo grabó varias de sus propias composiciones. Ricardo también comenzó a tener creciente aceptación en los países de Latinoamérica.

Y en 1979 llegó otro LP "Uma estrela vai brilhar" (Una estrella va a brillar) un disco cuidadosamente producido para repetir el éxito alcanzado por sus lanzamientos anteriores, en Brasil y en el exterior. Ricardo eligió canciones de compositores desconocidos que encontró en sus giras por varias ciudades de Brasil y por América Latina y suyas propias.

En 1980 tuvimos "Sentimentos" (Sentimientos) otro LP de gran éxito y actualmente Ricardo Braga se en-

(Continued on page 50)

Rigo Tovar

y Su Costa Azul  
Vuelven a Ritmo  
de Cumbia!

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PROFONO INTERNACIONAL, INC.

## Nuestro Rincon (Continued from page 47)

han sido espectaculares en Estados Unidos (Ariola-Pronto) . . . WHIT de Miami está duplicando su programación musical en el área, al mismo tiempo que WOCN considera radiar solo noticias de ahora en adelante, en español, por supuesto . . . Acabó de grabar **Vikki Carr** un nuevo álbum en Español para CBS International en los estudios Evergreen de Burbank, California, propiedad de **Charles Fox** y **Artie Butler**, arreglista y compositor. El álbum de Vikki ha sido producido por **Jack Gold** . . . También acaba de grabar en estos estudios un álbum de Navidad, el popular **Plácido Domingo** para CBS Masterworks, producido por **Milton Okun** . . . **Sergio Valente**, el fabricante de ropa está patrocinando el "1981 Latin American Jazz Festival de Nueva York" desde Agosto 27 al 30, en el Beacon Theater y el Avery Fisher Hall. (Lincoln Center) Entre los artistas que toman parte se cuentan **Tito Puente**, **Ray Barretto**, **Machito**, **Mongo Santamaría**, **Buddy Rich**, **Max Roach**, **Patato**, **Willie Bobo**, **the Mercer Ellington Orchestra** y **Ornette Coleman**. Los beneficios irán a la New York City Mission Society . . . Fué seleccionada **Paloma San Basilio** como "Figura del Mes" por el ABC de España, por sus brillantes actuaciones en la obra "Evita", también muy exitosa en Madrid. **Guillermo Luca de Tena**, Director de la poderosa publicación, le hizo entrega de una placa conmemorativa. La obra se está presentando en el Teatro Monumental . . . El pasado 17 de Julio, Su Majestad, La Reina de España, **Doña Sofía**, recibió en audiencia privada en el Palacio de la Zarzuela a **Enrique y Ana**, acompañados por **Jose Luis Gil**, Director General de Hispavox. **Doña Sofía** se interesó por la carrera y éxitos de los artistas y les felicitó por la difusión que están haciendo de la música española en el mundo . . . Y ahora . . . ¡Hasta la próxima!

I had dinner last week with **Manolo Díaz** and **Fritz Hentschel** from CBS Records International. Díaz, a dynamic record executive from Spain, has just been appointed vice president creative operations for CBS International based in Coral Gables, Fla. Reporting to him will be the marketing and artist direction departments. He will personally direct the development of CBS in Latin America and the States.

I will be attending the T.H. Family Concert '81, accepting an invitation from T.H. Records & Tapes in the States. The event will be held at the Hiram Bithorn Stadium in Puerto Rico on August 28, with performances by **Oscar D'Leon**, **Danny Rivera**, **Willy Chirino**, **Andy Montañez**, **Tommy Olivencia**, **Willie Rosario**, **Paquito Guzman**, **Raphy Leavitt**, **Orquesta La Solución** and **Conjunto Canayón** . . . Pavillion Records has just released, for the American market, the disco version of the tune "Lanca Perfume" by **Rita Lee** and **Roberto**. The final mix done by **John Luongo** is spectacular and the immediate reaction has been extremely positive. The production is the original Som Livre recording from Brazil. One side of the record is in Portuguese and the flip side is an instrumental. . . . Importe 12 in New York has just released the latest single by **Tantra**. The single is recorded in Spanish and contains the tunes "Camino al Destino (Wishbone)" (Mena-Romano-Valli) and "Las Colinas de Katmandú" (Mena-Romano-Valli) . . . I regret not having been able to attend the "premiere party" in honor of the release of **Eddie Palmieri's** album at Magique in New York on August 18 . . . **Javier García** left his post with Discos Fuentes in Colombia as director of the international department in order to join FM Records in Colombia, owned by **Humberto Moreno**, which distributes T.H. Records in Colombia. **Diego Verdaguer** with "La Ladrona" on the Profono label and **José José** with "Insaciable Amante" on the Ariola/Pronto label have reached spectacular sales in the states . . . WHIT in Miami is increasing its musical programming in the area, at the same time that WOCN is considering changing to a news format . . . **Vikki Carr** has just finished her latest album in Spanish for CBS International. The album was recorded at Evergreen Studios in Burbank, Cal., owned by **Charles Fox** and **Artie Butler**, the composer and arranger. The album was produced by **Jack Gold** . . . **Plácido Domingo** recorded, at the same studios, a Christmas album for CBS Masterworks produced by **Milton Okun**.

## En Espana (Continued from page 47)

frente a los que esto afirmaban y mantenían: un nuevo disco grabado hace solamente unas cuantas semanas en los habituales estudios germanos de las dos españolas.

Y sorprendentemente, "Colorado" y "Mucho mucho", los dos temas que se incluyen en este "sencillo" de Baccara, no pertenecen al que estaba considerado como el tercer componente del duo: **Rolf Soja**. Baccara han cambiado de autor y ha sido **Graham Sacher** el elegido para dar un nuevo rumbo y un nuevo ritmo a la más internacional pareja femenina de nuestro continente. Otra vez su música ha roto con los "records" precedentes y se han catapultado al primer lugar de todas las listas centroeuropeas antes de iniciar su andadura por las británicas y las latinas . . . **Dyango** ha extraído su tercer "sencillo" del "elepe" "La Radio". Primero fué "Querer y perder", segundo premio en la OTI. Luego el tema que da título al LP; y por último "Hoy he empezado a quererte otra vez", donde una de las mejores voces de habla española interpreta un tema debido al talento creador de **Ray Girado**. Un "tandem" de éxito . . . Llevan once años cantando. Once "elepés" con su antigua grabadora y una popularidad que no admite dudas. Ahora con su paso a CBS la carrera de **Mocedades** esta experimentando un



Pequeña Compañía con Estela Raval

relanzamiento. Su primer LP de esta nueva etapa es una gran obra. "Desde que tú te has ido" es su título y también de la cara "A" del "sencillo", una canción inédita de **Cecilia** que **Mocedades** recrea. Pero en el disco hay muchas otras grandes cosas: un tema de **Jose Luis Perales**, otro de **Peter Skellern**, una atrevida versión de una canción famosa en el repertorio del grupo inglés **Queen**.

## Ricardo Braga

(Continued from page 49)

¿Cuánta disfrutando de su éxito "Corazón de segunda mano," incluido en su nuevo long playing, grabado recientemente en Español en el cual se han incluido sus más impresionantes éxitos y que está siendo programado por casi todas las licenciadas RCA en Latinoamérica y por Caytronics Corporation, en el sello RCA, en Estados Unidos.

## Record World en Puerto Rico

By FRANKIE BIBILONI

■ El 8vo. Festival Internacional de la Voz y la Canción de Puerto Rico, que tendrá lugar en el Centro de Bellas Artes de San Juan de Puerto Rico, los días 23, 24, 25, 26 y 27 de septiembre será dedicado, como ya es tradición, a un compositor de reconocidos méritos en el ámbito tanto local como internacional.

Esta nueva edición del Festival estará dedicado al compositor y cantante puertorriqueño **Bobby Capó**. De manera que **Bobby Capó**, quien en su larga carrera artística ha recorrido toda la América, se suma a la lista de galardonados por el Festival, tales como el venezolano **Chelique Sarabia**, el dominicano **Rafael Solano**, el puertorriqueño **Pedro Flores**, el mexicano **Armando Manzanero** y al también boricua **Tite Curet Alonso**.

Noche a noche, durante el "Festival Internacional de la Voz y la Canción de Puerto Rico" el público asistente y los de los países que conecten tanto vía satélite, en la noche final, como por la vía radial en las noches de eliminatorias, podrá disfrutar de un escogido de las más conocidas melodías del autor de temas tales como "Piel Canela", "Soñando con Puerto Rico", "Sin Fe", "Lo que Ansio Yo", "Quien Lo Diria", "Que Falta tu me Haces", "Mi Adorada", y muchas otras.

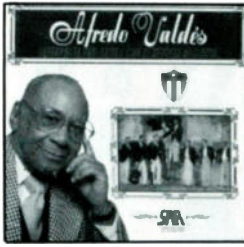
Por su permanencia en el medio artístico tanto como compositor como cantante es que **Bobby Capó** ha sido designado por la junta de Directores

del 8vo. Festival Internacional de la Voz y la Canción en Puerto Rico "como un digno representante del quehacer artístico y merecedor del homenaje que se le rinde", se informó.

De otra parte, fuentes oficiales a la junta de Directores del Festival, nos informen que viene para participar en el como cantante, faceta que se le desconocía aquí, la actriz cómica **Florinda Mesa**, del elenco del "Chavo del Ocho". Y lo que resulta también sorpresivo: que la canción que interpretará es de la autoría de **Roberto Gómez Bolaños**, el actor que interpreta los populares personajes "El Chapulin Colorado", "Chespirito" y "El Chavo".

Artistas de Brazil, México, España, Chile, Rumania, Haití, Venezuela y de otros países han solicitado sus blancos de inscripción para participar en el evento. Entre tanto ya han asegurado su participación el conocido cantautor mexicano **Felipe Gil**, **Marly Vieira** del Brazil; el baladista **Pepe Molina**, de Ecuador, la española **Maruca**, **Aldo Matta** por Puerto Rico, **Luis Oscar** por Estados Unidos y **Ana Jay** por la República Dominicana.

Se espera que al finalizar las inscripciones para el "VIII Festival de la Canción y de la Voz de Puerto Rico" se sobrepase la cifra de setenta y cinco participantes de todo el mundo, quienes competirán por los mejores temas y la mejor voz.

<p><b>ALFREDO VALDES</b> interpreta sus exitos con el <b>SEPTETO NACIONAL</b></p>  <p>SAR SLP 1024</p>	<p>DECORDS <b>A&amp;G</b> A LA VANGUARDIA</p> <p><b>SAR PRODUCTIONS</b> A division of Guajiro Records, Inc. Tel. (212) 582-8611</p>	<p><b>ROMAN Y SU CONJUNTO NABORI</b></p>  <p>Guajiro GLP 4011</p>
<p><b>Distributed by A&amp;G Records</b> 639 10th Avenue, New York, N.Y. 10036 Tel. (212) 581-2468 Telex: GBNYK 14-7250</p>		

# In-Flight Music Programming

(Continued from page 3)

In-flight programming companies comprise an ancillary industry to the major airlines; the success or failure of the programmers therefore is somewhat dependent on the success or failure of the major airlines. Because of increased fuel prices and other reasons, many major airlines have not turned profits in recent years. Thus, while the in-flight programming industry grew steadily during the '60s and '70s, and airlines were able to spend increasing sums of money on cabin amenities, the programming industry has stagnated some, according to some programmers and airline spokesmen.

But, as the competition for new accounts attests, in-flight programming is still a lively industry. And several new areas of programming now being discussed by programmers and airline executives may greatly expand the impact of the service.

Specifically, many airlines are now equipping their planes with video equipment, and are studying the feasibility of showing music video clips during flights. Some airlines have begun putting advertisements on the screen and are considering selling ad time on their audio channels. Airlines and programming companies are also exploring the possibility of setting up promotional tie-ins with record labels to promote certain artists.

In discussing new in-flight programming avenues, workers in all branches of the industry agree that new developments will aid in the marketing and promotion of recording artists. And, say in-flight programmers, in order for many of the new opportunities to be successful, record labels must realize the value of having artists' music played on airlines.

Programmers such as Cindy Tarver think that in-flight play helps promote artists more than most labels realize. "Think of all the millions of people you have in the air every year," said Tarver. "And these are captive listeners. They can't get up and leave the room."

Some record labels, however, aren't as excited about the value of airline play. A Warner Bros. promotion staffer said that the value of in-flight airplay is "negligible as far as we're concerned." Other label workers voiced similar opinions.

Most labels take a middle ground as far as the promotional value of airplay is concerned. Yes, it's great to have artists played on airplanes, say promotion people, but we don't spend a lot of time seeking it out. "Any exposure is great exposure," said Jack Laimiere, director of promotion, Columbia Records, Nashville. "We work with anyone that approaches us who offers exposure for our artists. And in-flight play does offer a lot of play to a lot of people."

"It's great to get the play," said RCA Record's Joe Galante, division VP, marketing, Nashville, "but the market is very intangible as far as its benefits."

"The value is very difficult to determine," said A & M Records VP, communications Mike Gormley. Gormley also said that most planes' headphones have poor sound quality, and this damages any marketing value. "It just doesn't sound very good, particularly the rock. This may or may not be the case with other people."

According to one programmer, Barbra Streisand has asked that her records not be programmed on in-flight channels because the poor sound quality damages her reputation. "But," added the programmer, "if she doesn't need us, fine; there are plenty of other artists who'd love to be heard on our channels."

Many label staffers brought up the point that because of the programmers' long lead time, and because most programmers play a majority of hits, in-flight airplay isn't of much use to new and developing artists. Programmer Brian Langevad, whose Trans Com company supplies audio hardware to the majority of airlines, said that his programming was "definitely conservative."

"We pay a lot of attention to the hits," said Langevad. "We only use music that has a good track record and that has done well on the radio. We don't try to guess hits."

Inflight's John Chinn said that he tries to break away from traditional programming methods and that he often programs songs that aren't necessarily on the charts. A recent Inflight channel programmed by Chinn featured songs by the Undertones, the Shoes and Pearl Harbor & the Explosions, all groups that have been critically acclaimed but have not done well in the marketplace. "I read the trades, and I follow the charts," said Chinn, "but I also listen to a lot of records that aren't popular, and if I hear something that I think is good, I'll program it, whether it's selling or not."

Most airlines leave the programming entirely up to the service companies, but there are a few airlines that take an active role in the process; likewise, while most labels merely mail the programmers their weekly releases, some work closely with programmers. Music in the Air's Bill Stewart designed dozens of special programs during the last ten years, and he expects to continue to work on such projects for John Doremus. (When Doremus Inc. bought Music in the Air, Doremus retained several of Music in the Air's programmers.) The typical in-flight artist feature will last one hour and will include an interview with the artists, a commentary by a popular disc jockey and several of the artist's songs.

When a record label, programmer and airline all work together, the special can be very worthwhile. Stewart and MCA Records recently worked on such a special with Don Williams which is now being heard on Continental Airlines. An interview with Williams was done in the spring, and MCA sent Stewart a master tape of Williams' latest album before it was

released. This way, the Williams special is being heard while the album is still current.

Beyond artist features, in-flight programmers are now planning co-op projects with record labels and are looking into the opportunities that video machines will offer.

Tarver said that she is now discussing the possibility of promotional tie-ins with several labels. Ideally, a label would offer an artist's record at a cut rate to airline listeners; the label may even produce a greatest-hits package designed especially for the airline. Tarver said that her company might also involve restaurants in a promotional tie-in. Tarver's AEI company programs music for restaurants throughout the country.

While several labels said that they may agree to do a promotional tie-in with a programmer, none have made commitments yet. PolyGram Records' Jim Lewis, VP, marketing, special projects, said, "We definitely want to do (a promotion) but we just haven't gotten around to it yet." Other label workers voiced similar feelings.

Video programming on airplanes is probably further in the future. Several airlines are now showing their motion pictures on tape rather than on film, and United Airlines and American Airlines have shown some sports clips on some flights. But no airlines have yet committed to showing music videos. Programmers have always had a problem with their choice of films because the films have to be suitable for everyone on a flight. This is a problem they also face with music video clips. "Some of the clips I've seen are very nice," said one programmer, "but they just won't appeal to everyone on our planes."

Record labels, though, are anxious to get their video clips played on airplanes. "They've been playing football games and a lot of people don't like football," said Lewis, "so I don't see why they can't program concerts."

"I've offered my videos to the programmers," said Gormley "but so far they haven't responded."

## Goody Trial

(Continued from page 3)

guilty of knowingly buying and transporting counterfeit tapes during the summer of 1978. Goody Inc. was found guilty of two interstate transportation of stolen property (ITSP) counts; Stolon was found guilty of one ITSP count and one copyright infringement count. Goody Inc. and Stolon were acquitted of a racketeering count and several copyright infringement counts, and Goody president George Levy, who was charged with racketeering, ITSP and copyright infringement, was acquitted of all charges.

If the convictions are ultimately held up, Stolon faces a maximum prison sentence of eleven years and a fine of \$35,000; Goody Inc. faces a maximum fine of \$95,000.

Industry leaders have been watching the Goody case closely because of its importance to the government's fight against counterfeiting activity. While dozens of counterfeit tape and record manufacturers have been convicted during the last several years, the Goody chain is the first retailer accused of knowingly buying bogus product. Manufacturers believe that a conviction against a major retailer, such as Goody Inc., will discourage other retailers from becoming involved in the lucrative counterfeit trade.

## Congress (Cont. from page 3)

they do receive publicity from airplay and thereby derive income through record sales and concert and club engagements.

The Increased Penalties Bill would mandate stiffer fines and jail terms for record, tape and movie piracy and counterfeiting. In fact, the fines for serious infringement would be ten times the amount of the present rate—a whopping \$250,000. Five-year jail terms are also being proposed.

The Justice Department backs the bill, and a senior official in the Associate Attorney General's office has told Congress that piracy and counterfeiting of copyrighted material "are now major white collar crimes," terming present penalties "among the most lenient" in the nation.

## Billy Squier Goes Gold



Capitol recording artist Billy Squier and his band were recently presented with gold records in New York for the album "Don't Say No," which was recently certified gold by the RIAA. Pictured at the presentation are, from left: Jeff Golub and Alan St. Jon of the band; Ray Tusken, national promotion manager, Capitol; Kenny Aaronson of the band; Mitchell Schoenbaum, director, talent acquisition, east coast, Capitol; Bruce Garfield, director, talent acquisition, west coast, Capitol; Squier; Bob Chouinard of the band; and Mike Lessner, promotion manager, Capitol, Philadelphia.

# Record World International

## For CBS Records International, The Artist Traffic Never Slows Down

By PHIL DIMAURO

■ NEW YORK—As summer fades into autumn, there's a distinct possibility that the staff of CBS Records International will feel more like air traffic controllers than record executives. They'll be monitoring the progress of Kansas, Blue Oyster Cult, Mother's Finest and Bobby Bare as they fly home from European performance tours, while Journey and Herbie Hancock come in for a landing after playing Japan. Meanwhile, REO Speedwagon will be taking off for their debut performances in Japan, Santana will be winging from Japan to Europe, Janis Ian will be playing the continent and Japan, and James Taylor will disembark to perform in Japan and Australia. During the same period, artists such as Art Garfunkel, Meat Loaf, Jim Steinman and Rex Smith and Rachel Sweet will be devoting time to European promotional tours.

While the level of activity is particularly feverish at this time of the year, the traffic never really slows down. Superstars like Bruce Springsteen and Billy Joel have toured foreign nations with the help of CRI this year, while the company's work in Europe with another American artist, Garland Jeffreys, was instrumental in his landing a recording deal with Epic in America. For a developing artist like Champaign, a promotional tour arranged through CRI helped make them international record sellers.

In a recent interview with *Record World*, Bunny Freidus, vice president of creative operations for CBS Records International, discussed the company's involvement in the changing field of international touring. Financial tour support is one area in which

CRI helps its artists, and while the international record company is watching the bottom line as closely as its domestic counterparts, Freidus recognizes that certain situations warrant tour support.

"Basically, our philosophy is that it's a gamble on both the record company's and the artist's part. We're making an investment in their recording career, and we realized that when an act is starting to build up its international career, there are certain markets in which they're going to need our help or they'll end up greatly in the hole. So we do support them."

The gamble on the artist's part referred to by Freidus has become a more acute risk in Europe, where the increasing strength of the American dollar has made working (and being paid in weak European currencies)

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## 75M Units Sold In Germany This Year

■ HAMBURG—Seventy-five million records and tapes were sold in West Germany in the first half of 1981, according to figures just released by the German Phono Association here. The total dollar value of the German market, however, decreased two percent in the first half of the year compared with the same period in 1980.

Album sales increased by 20 percent for the first half of 1981. Cassette sales increased three percent. The sale of singles decreased ten percent, and the sale of TV-merchandised records dropped 30 percent.

## Stevens Goes Gold in Ireland



CBS Records artist Shakin' Stevens, whose "Green Door" is currently number one on the U.K. charts, has become the first CBS/Epic U.K. artist to receive gold and silver singles from CBS Eire (Ireland). Stevens was awarded a gold single in Eire for "This Ole House" and was given a silver single for "You Drive Me Crazy." Pictured with Stevens (second from right) are, from left: Tony Woolcott, CBS U.K. senior director; Freya Miller, Stevens' manager; and Willie Kavanagh, marketing manager, CBS Eire.

## England

By VAL FALLOON

■ LONDON—August is a traditionally quiet month in the business as companies prepare for their sales conferences and gear up to the pre-Christmas rush. This month has been dominated by nostalgia — which some cynics call lethargy — though another reason for the popularity of re-issues and compilations is simply that the young buyers aren't old enough to have heard the originals. The **Stars on 45** chartbusters have spearheaded other medleys, some of them the real thing: the **Diana Ross** and the **Supremes** medley (parts 1 and 2) entered the Record Business chart at 88; EMI has come up with a **Hollies** medley, edited from the original tapes; RCA's August release list was dominated by an **Elvis Presley** album set. The lack of exciting new material available of course gives other types of music a chance at a chart place: the classical medley, "Hooked on Classics," now at number two, is a perfect example. But will September bring the traditional zest and optimism to record companies? It's been a tough year, with the video boom cutting into consumers' disposable income, and major record stores stocking titles heavily with promises of more growth in this area. The Government's negative Green Paper on copyright was a major disappointment. And companies are going to have to use ingenuity in retail promotion now that the BPI has proved it will come down heavily on chart-hypers. Last week's pay-out by RCA of \$5,000, following the earlier WEA payment of \$10,000, means it's pointless trying old tricks. Though the recession is said to be lifting slightly, is the big sales period of the year going to make up for the let downs so far in '81?

MOTOWN MOVE: October 1 sees the start of a new licensing deal for Motown Records with RCA for the U.K. ending the 18-year deal with EMI. The future of some of the Motown staff hangs in the balance, though EMI is expected to take care of them. This is the final piece in the European jigsaw puzzle Motown International has been working out since this year's MIDEM . . . EMI has also ended its deal with the indie Chiswick label after three years, by mutual agreement . . . Following the signing of its new licensing deal with Phonogram after months of speculation, Charisma is now forging ahead with its release schedule, led by **Steve Hackett** . . . BBC Records is delighted with its first chart topper, the official "Royal Wedding Album." Sales were helped by the speed of the release — in most shops the next day and in all of them by the Friday after the

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## Canada

By LARRY LeBLANC

■ TORONTO—With an agreement reached between the Canadian government and the inside postal workers, marking the end of a six-week mail strike, the Canadian record industry is gradually returning to normal . . . Hot new CanCon LPs include those by **Red Rider**, **Bryan Adams**, **Chilliwack**, the **Payolas**, **Triumph**, **Powder Blues Band**, **Burton Cummings**, the **Deserters**, and **Max Webster** — all released within the past few weeks. Due shortly are LPs from **Bruce Cockburn**, the **Bopcats**, **Dan Hill**, **Rush**, **Loverboy**, and **Straight Lines** . . . The postal strike didn't stop the launching of a new weekly Canadian trade paper, *The Record*. Record companies — A&M, Capitol-EMI, and CBS — all pitched in and serviced radio stations and retail outlets across the country. Roblan Distributors sent out the publication through its Sam The Record Man retail chain. Publisher and managing editor is **David Farrell** and consulting editors are **Richard Flohil** of Creative Arts and yours truly. Subscription rates are Canada, \$75; U.S., \$80; others, \$85 . . . To promote **Triumph's** new LP, "Allied Forces," Attic Records commissioned true-life army soldiers to visit local stations here and newspapers . . . **Long John Baldry** is off to Vancouver to complete work on his upcoming Capitol-EMI LP under guidance of **Bill Henderson** and **Brian McLeod** of **Chilliwack** . . . **Saga** returns home to Toronto early next month following eight months away, spent in the U.K. recording an LP and touring in Europe. The group plans an October tour of Canada . . . Somebody Stateside should pick up distribution rights to the zany **Wildroot Orchestra's** big band (yes!) rendition of **Bob Dylan's** "Subterranean Homesick Blues" on Attic . . . And Cleveland International's **Steve Popovich** should still sign Quebec superstar chanteuse **Ginette Reno**. On a recent trip to Montreal and Toronto to supervise new product launchings from **Meat Loaf**, **Tom Jones** and **Ian Hunter**, almost everybody told him that . . . Vancouver-based Sloth Records is now repped in eight major U.S. markets. Initial catalogue titles includes new releases by **Valdy**, **Shari Ulrich** and the **Claire Lawrence Band**.

## England *(Continued from page 52)*

wedding. Cassette sales made up a third of the initial sales of 120,000. Despite predictions that consumer spending will slump in the next four years, people still seem prepared to pay for entertainment — three major rock festivals took place this week including the 21st anniversary of the National Jazz, Blues and Rock Festival at Reading. And the week before MIDEM next January, London will see a huge International Music Show, expected to attract over 100,000 people. \$400,000 has been invested in the exhibition, which has the support of the Music Trades Association . . . The recently-opened HMV superstore in Manchester is claiming a 50 percent increase in business . . . the re-launched London store however, just open after half a million pounds redevelopment, is not expected to show similar improvement — a ten percent gain is anticipated. During the festivities that surrounded the re-launch, Thorn EMI chairman Sir Richard Cave said that video is what Thorn EMI is going to concentrate on during the years to come . . . Publishers seem happier though: independent Pendulum has just clinched a deal with Evita composer Tim Rice's 64 Squares Music (excluding the Evita songs) . . . Chappell has signed the Original Music catalogue for the world outside Australasia, which includes the cult book/radio/TV series "Hitchhikers Guide To The Galaxy" . . . and BBJ International has joined forces with the Songwriters Workshop. The latter will handle BBJ's publishing interests, and BBJ will handle SW's record label. BBJ, the low-profile, high-activity multi-national has also just signed Waterhouse Records of America for the U.K., adding to it the Peach River deal of last year . . . veteran music manager Jo Lustig (Steeleye Span, Pentangle, Jethro Tull) has launched his own label, The Luggage Label. He has just signed sixties folk hero Donovan for management, and may sign him to The Luggage Label.

## CBS International *(Continued from page 52)*

less lucrative in terms of immediate reward to the artist. "Someone like Bruce Springsteen," explained Freidus, "who can be on the road in the United States doing very well economically, has to be committed to broadening his international base of sales. He's trading off immediate touring dollars that he could earn in the United States for the promise of artistic longevity on the record side." Springsteen's decision to tour Europe last spring (RW, June 6) was apparently a wise one: within 60 days of his return, he had six gold albums in Europe.

According to Freidus, financial support for international touring is just a small part of what CRI can offer artists on performing or promotional tours in other countries. "What we can bring our artists is the ability to act almost as international artist managers," she explained. "We know the time when a tour will be most effective, we can tell the artists which markets are best to go into, we can coordinate all the promotion behind the tour, and even suggest concert promotion and agency representation."

Under the CRI structure, creative operations, which covers marketing and A&R, is mirrored in regional offices for Europe (headquartered in Paris) and Latin America (Coral Gables, Florida). CBS companies in the individual countries report to their respective regional offices, establishing a flow of information essential to artists visiting countries where their own management lacks experience in the marketplace. Not many American managers realize that there are actually laws against playing as an opening act in certain Scandinavian countries, or that there aren't any concert halls over a 4000-seat capacity in Switzerland.

Freidus discussed another misconception common among American managers. "They'll look at a country like France and think that if they play Paris, they've got the country covered. But there are a lot of good record mar-

kets in France; some cities where certain types of music would fare even better than they would in Paris. Lyons, for example, is a great rock 'n' roll town."

*Record World* couldn't resist asking if Lyons is anything like Detroit.

"It happens to be just like Detroit, but with much better food," quipped Freidus, who spent a year with CRI in Paris before returning to the United States to take her present position. "That's a perfect analogy — it's not a tastemakers' sophisticated market, but it's a real breadbasket market."

According to Freidus, recognition of this secondary market phenomenon has led to a "revamping of touring strategy. Instead of doing the 'If this is Tuesday, it must be Belgium' type of tour, we'll have them play three countries in a month, but concentrate on really working those countries."

## WEA International Promotes Claude Nobs

■ NEW YORK—Nesuhi Ertegun, president of WEA International, has announced the promotion of Claude Nobs to the position of managing director, European artist relations. Nobs will maintain his position as supervisor of WEA International's Audio/Video Planning division, based in Montreux, Switzerland.

Nobs, who also serves as European consultant for Warner Communications, Inc., has been WEA International's director of European artist relations since 1972. Nobs is the founder and director of the Montreux Jazz Festival, now in its 15th year.

Working with Nobs will be Jacquelyne Ledent-Vilain, who has been promoted to the position of director, tour coordination, WEA International. Ledent-Vilain joined the company in 1974.

# England's Top 25

## Albums

- 1 ALBUM OF THE ROYAL WEDDING Official BBC/BBC
- 2 TIME ELO/Jet
- 3 DURAN DURAN DURAN DURAN/EMI
- 4 PRETENDERS II PRETENDERS/Real
- 5 LOVE SONGS CLIFF RICHARD/EMI
- 6 HI INFIDELITY REO SPEEDWAGON/CBS
- 7 KOOKOO DEBBIE HARRY/Chrysalis
- 8 BELLA DONNA STEVIE NICKS/WEA
- 9 SECRET COMBINATION RANDY CRAWFORD/Warner Bros.
- 10 KIM WILDE KIM WILDE/RAK
- 11 HOTTER THAN JULY STEVIE WONDER/Motown
- 12 PRESENT ARMS UB40/Dep Int
- 13 BAT OUT OF HELL MEAT LOAF/Epic
- 14 THIS OLE HOUSE SHAKIN STEVENS/Epic
- 15 STARS ON LONG PLAY STAR SOUND/CBS
- 16 BAD FOR GOOD JIM STEINMAN/Epic
- 17 JUJU SIOUXSIE & THE BANSHEES/Polydor
- 18 FACE VALUE PHIL COLLINS/Virgin
- 19 KILIMANJARO TEARDROP EXPLODES/Mercury
- 20 MAKING MOVIES DIRE STRAITS/Vertigo
- 21 SHOT OF LOVE BOB DYLAN/CBS
- 22 THE LAST CALL ANTI PASTI/Rondolet
- 23 KINGS OF THE WILD FRONTIER ADAM & THE ANTS/CBS
- 24 ANTHEM TOYAH/Safari
- 25 TRAVELOGUE HUMAN LEAGUE/Virgin

## Singles

- 1 HOOKED ON CLASSICS ROYAL PHILHARMONIC/RCA
- 2 LOVE ACTION (I BELIEVE IN LOVE) HUMAN LEAGUE/Virgin
- 3 JAPANESE BOY ANEKA/Hansa
- 4 TAINTED LOVE SOFT CELL/Some Bizzare
- 5 GREEN DOOR SHAKIN STEVENS/Epic
- 6 HOLD ON TIGHT ELO/Jet
- 7 GIRLS ON FILM DURAN DURAN/EMI
- 8 BACK TO THE '60S TIGHT FIT/Jive
- 9 THE CARIBBEAN DISCO SHOW LOBO/Polydor
- 10 HAPPY BIRTHDAY STEVIE WONDER/Motown
- 11 ONE IN TEN UB40/Dep Intl
- 12 WATER ON GLASS-BOYS KIM WILDE/RAK
- 13 BEACH BOY GOLD GIDEA PARK/Stone
- 14 CHANT NO. 1 SPANAU BALLET/Reformation
- 15 ABACAB GENESIS/Charisma
- 16 SI SI (JE SUIS UN ROCK STAR) BILL WYMAN/A&M
- 17 THE THIN WALL ULTRAVOX/Chrysalis
- 18 FOR YOUR EYES ONLY SHEENA EASTON/EMI
- 19 WALK RIGHT NOW JACKSONS/Epic
- 20 WUNDERBAR TENPOLE TUDOR/Stiff
- 21 STARTRAX CLUB DISCO STARTRAX/Pickysy
- 22 TAKE IT ON THE RUN REO SPEEDWAGON/Epic
- 23 NEW LIFE DEPECHE MODE/Mute
- 24 GHOST TOWN SPECIALS/2 Tone
- 25 RAINY NIGHT IN GEORGIA RANDY CRAWFORD/WB

## Rock Buttons

(Continued from page 6)

smart and keep your stock contemporary you can move at least 300 buttons a week." Michael Reef of the Everybody's Records chain is also pleased with button sales: "We sell an awful lot of them. Some people just shop the store for the buttons alone."

Lately, heavy metal artists have replaced new wave artists as the hot button item. Some insiders predict the resurgence of the slogan button, particularly buttons featuring well-known lyrics from rock songs. "Slogans are what made the T-shirt business what it is today. People want to voice their opinion again," said Ceccola.

But the button industry has image problems and is plagued by shady characters and fly-by-night operations. "Anyone can be a button manufacturer," said one observer. "For \$100 they can buy a button machine and they're in business overnight." And one merchandiser pointed out, "The whole merchandising industry evolved out of bootlegging, so unfortunately a lot of people still operate with that mentality."

"Bootlegging definitely cuts into our business," said Bonano. "It's very frustrating, but it would take all my profits to curtail it."

A major crackdown of button bootleggers seems unlikely because of the cost involved and also because the loss of revenue is not considered substantial. "It's not financially feasible," said Foster Cooperstein, attorney for Road Runner Productions, a merchandising firm. "Buttons just don't represent the serious dollars. But T-shirts are another story."

Dell Furano, president of Winterland Productions, which has been involved in numerous lawsuits against T-shirt bootleggers, said: "Lawsuits are a long and cumbersome procedure, but as a licensing agent it is our responsibility to police the market. We have been keeping a close eye on the ads that are flagrantly run in trade papers and we are definitely going to go after the button people as well as the T-shirt bootleggers."

## Arista Promotes Three

■ NEW YORK—Gordon Bossin, Arista Records' vice president of sales and distribution, has announced the following promotions in the label's sales department:

Richard Blasi has been promoted to the position of regional sales coordinator, responsible for trade publications relations and store reports on a regional basis. Eddie Simpson has been named east coast regional advertising coordinator, working directly with the company's northeast marketing director on the coordination of all advertising campaigns on Arista product. And Lynda Charlesworth has been promoted to the position of order clerk for the department, working with Arista's national singles coordinator in this area.

## Claude Bolling

(Continued from page 42)

have said I am an honored citizen, and this didn't happen to me in any city of France. So it means that Americans have responded more than anywhere else."

And that acceptance is certain to grow, as evidenced by strong album sales and the sold-out tour. CBS Masterworks is prepared for a Bolling boom. The just-released "Toot Suite," which features Bolling compositions for Maurice Andre, considered the foremost classical trumpeter, will be accompanied by an intensive marketing campaign. Posters of the cover art, major newspaper ads, trade ads, and a video presentation distributed to CBS branches are some of the tools Campbell will utilize. "Each release stimulates the entire Bolling catalogue," said Campbell.

### Other Projects

Beyond "Toot Suite," Bolling has a host of projects planned that sound as adventurous as his jazz/classical fusion outings. "I want to write for cello, horn, woodwinds and for orchestras," he said. "And Mr. Rampal would like something else. And I'd like to have some periods of touring, but not too much, because you waste too much time traveling — but some periods (of touring) because it's exciting."

CBS Masterworks is hoping to team Bolling with more major classical artists in unusual configurations. Dash is also considering combinations of Bolling with jazz artists. "The artists love to record these compositions for him and others," he said. Jazz notables Hubert Laws, Shelly Manne, Bud Shank and others were featured on Bolling's "California Suite," the original soundtrack of the Neil Simon film.

The possibilities seem unlimited with Bolling. Especially when one considers a Bolling project Masterworks will release sometime next year. It will feature Bolling compositions for jazz piano and chamber orchestra in a suite format.

## Disc-O-Mat Closing Fifth Avenue Store

■ NEW YORK—Disc-O-Mat, the record and tape chain with six stores in New York and one in New Jersey, is closing its Fifth Avenue location, according to Elliot Mavorah, vice president of the chain.

### High Rent Cited

Mavorah told *Record World* that the closing of the outlet was a result of an "exorbitantly high rent" which would inevitably escalate when the company's lease expires before the end of the year. "The rent at the Fifth Avenue store is ridiculous," Mavorah said, "and it doesn't make sense for a record store to absorb such costs."

The Disc-O-Mat chain itself, is in good financial shape, according to Mavorah.

## New York, N.Y.

(Continued from page 18)

"I would take my two-week vacation from Disc and make an album in the summer, then go back to work. That went on for two years, with no touring at all. When the record came out I'd sell it, and when Mike (Sigman) called up I'd report that it was selling like hotcakes," he joked. Stanley's ingenuity wasn't quite enough, though, as his label soon folded and within weeks he lost his job at Disc. "I had a new car on order, my wife had just given birth to twins and she quit her job, so I decided to try the band thing again." A deal with Epic Records turned his luck around again, but after the first year and a net earning of \$40,000 to be split seven ways, the only way to go, still was up. Several more albums on Epic and then Arista didn't amount to the kind of airplay or sales that translate into long-term contracts and financial security. But if Stanley and band weren't able to crack the national scene, their working class rock hit a responsive chord on the shores of Lake Erie. A little over two years ago they broke **Led Zeppelin's** attendance record at a Cleveland hall. As luck would have it, though, they were dropped by Arista the next day.

"We felt we had something to prove after all those years so we made one last album with our own money and our own production," said Stanley. The combination of the band's resolve, self-production and sheer desperation — "We were facing the end of the Michael Stanley Band" — did the trick. The hunt for a new label resulted in six bites, according to Stanley. What followed was their first hit single, "He Can't Love You," and the ensuing gold album "Heartland" on EMI-America. "We went from the lowest point we'd ever been at to the best high — where we're at now." Stanley just played three sold-out nights before 68,000 — another record — at the Blossom Music Center in Cleveland. "North Coast," their second EMI-America album, and "Falling In Love Again," the single, continue to climb the charts.

Through all this, Stanley has maintained a perspective that he calls "pessimistically hopeful" which he says runs through all his songs. "The cards were pretty stacked against us and we probably should have given up . . . but somehow I always know things are going to get better." Words to live by for sure.

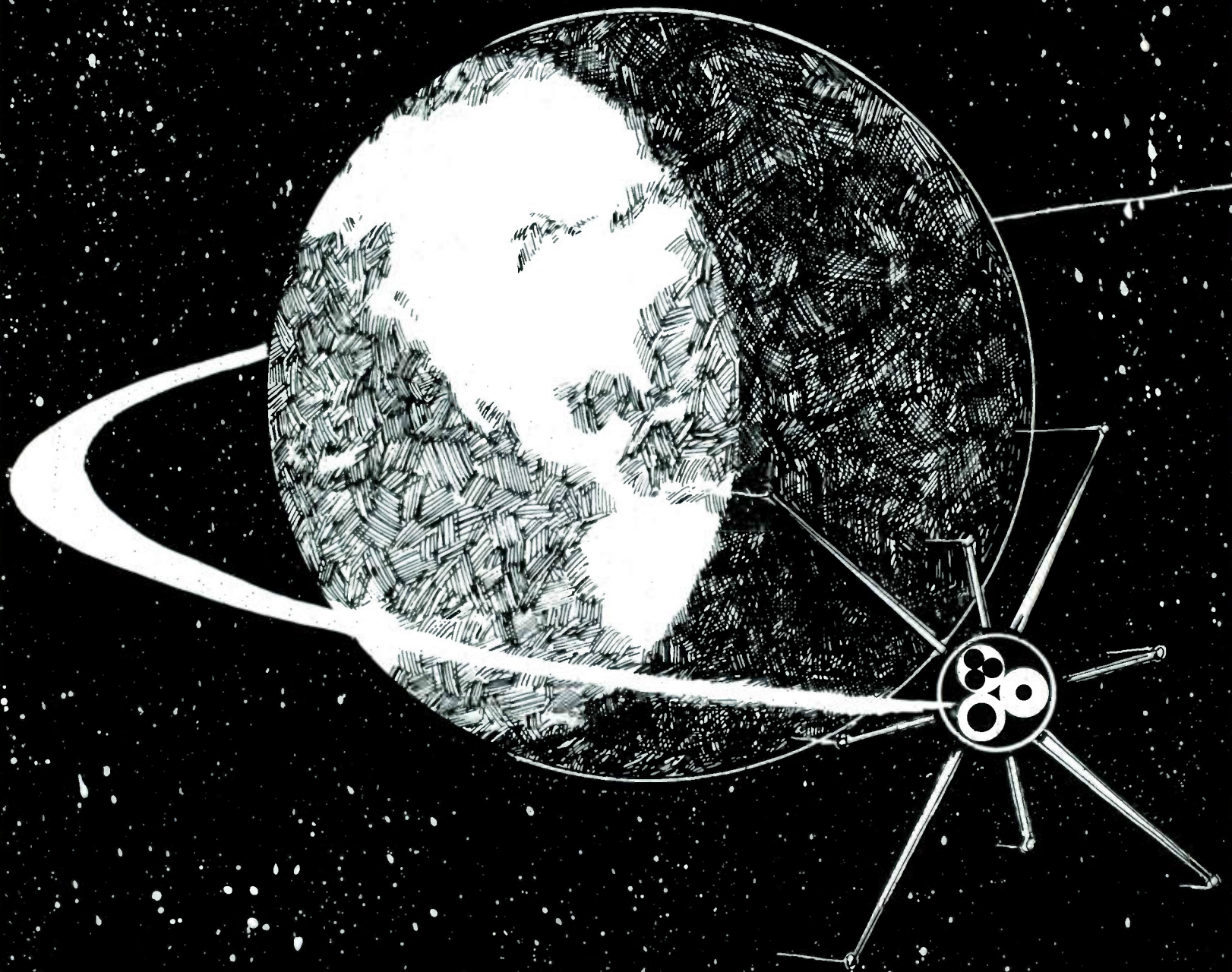
NEW STUDIO IN TOWN: Studio 54, once the most popular night club in the world, is reopening on September 15. New owner **Mark Fleischman** has hired **Jim Fouratt** and his partner **Rudolf** (no last name) to handle the music at the club, an interesting choice for what it says about the evolution of this city's club scene. Two years ago, when Studio 54 was in its heyday, Fouratt booked the music at Hurrah. A typical Hurrah audience in 1979 was the antithesis of a typical Studio 54 crowd. Since then, Fouratt has worked at Danceteria, the Peppermint Lounge and, most recently, the Underground. As Fouratt has jumped from one club to another, the nightclub scene has become much more homogenized; Fouratt's move to Studio 54 represents the culmination of that process. Former new wavers are listening to **Teena Marie** and **Rick James**, and **Kraftwerk** is popular in straight discos. There is no such thing as a new wave club in this city anymore, and there certainly isn't a punk club.

Fouratt told New York, N.Y. that he wants to combine the best of the old with the best of the new at Studio 54. He'll present live music two nights a week, Wednesdays and Sundays, under the Modern Classix production banner. For the last several months Fouratt and Rudolf have been presenting Modern Classix concerts at the Underground on Wednesday nights; the Underground is a gay disco the rest of week. The music at the new Studio 54 will be "progressive dance music," according to Fouratt. Wednesdays will be reserved for "big names"; Sundays will feature "everything from **Zev** to the **Rolling Stones**." The basic structure of Studio 54 will be left intact, but Fouratt is installing new lighting fixtures and may give the room a new paint job. "We still want this to be the nightclub of the world, like it was before," said Fouratt, "but not as it was before."

WHAT'S GOIN' ON: The **Rolling Stones** are reportedly considering the Roseland Ballroom as a possible site for one of several surprise dates in New York. Tickets for the Stones tour kickoff date on Sept. 25 in Philadelphia disappeared in less than three hours — all 90,000 of them. An additional date on the 26th is now a possibility . . . **Roy Thomas Baker** is in Boston at the production controls of the **Cars'** forthcoming album for Elektra. The album is scheduled for Christmas release and is being recorded at the **Cars'** own studio. Baker also produced the **Cheap Trick** single "Reach Out" from the "Heavy Metal" soundtrack album . . . **Mink DeVille's** "Coup de Grace" debut album on Atlantic Records is slated for a September release. It includes a remake of **Arthur Alexander's** "You Better Move On" . . . **Barry Reynolds**, the guitarist on recent albums by **Grace Jones** and **Marianne Faithfull**, is readying his debut solo album at Island Records' Compass Point Studios in the Bahamas. Produced by **Alex Sadkin** and featuring the **Robbie Shakespeare-Sly Dunbar** rhythm section, the as-yet-unnamed album should be in the stores by the end of the year . . . Also at Compass Point are Shakespeare, Dunbar, Reynolds, **Michael Chung** (guitars), **Sticky Thompson** (percussion) and **Wally Badarou** (keyboards), recording an album for Island under the **Compass Point All-Stars** banner . . . The **Romantics'** third Nempere album, "Strictly Personal," is ready for a late September release, with a nationwide tour to follow . . . Look for new **James Brown** product to be out soon on Pavillion Records . . . Has **Poco** left MCA Records for Atlantic? . . . E/P/A associate director, artist development **Dan Castagna** has left the label and can be reached at (212) 777-0975.



***In the World of Music...***



***it's Record World*** 

# Record World Country

## Country Sales Hit New High

■ NASHVILLE—With sales up more than 20 percent over 1979, country music soared to its highest sales level in history in 1980, according to a newly-released study by the National Association of Recording Merchandisers of 1980 U.S. record and tape sales.

The 1980 NARM study showed that country achieved its largest market share ever, as it was the second largest-selling category of music in the nation, with a 14.3 percent share of the market.

In 1980 country's sales exceeded \$526 million, also an all-time high for country music. The dollar volume increase over 1979 sales represents a 20 percent growth, about four times that of the rock/pop category.

In 1975, country's total sales exceeded \$276 million, for an 11.7 percent share of a total market volume that represented \$2.36 billion. In 1980, country's total sales were over \$526 million, representing 14.3 percent of total industry gross dollar volume of more than \$3.68 billion.

## Lewis on the Mend



Jerry Lee Lewis (left) who recently underwent two stomach operations in Memphis, is obviously feeling much improved, as he chats in a Memphis hospital with his manager, Robert Porter, about resuming public appearances this fall.

## Alfa's Nashville Bash



Alfa Records celebrated its move into the country field with the Corbin/Hanner Band at an "indoor picnic" recently at the Radisson Hotel in Nashville. Scores of local industry representatives turned out for the occasion. Shown at the event are, from left, Bob Burwell, the Corbin/Hanner Band's manager; Dave Hanner and Bob Corbin; Elektra artist Mel Tillis; and Bob Fead, president of Alfa.

## Nashville Report

By AL CUNIFF

■ Gail Davies is at work on her third Warner Bros. LP in Los Angeles . . . Rex Allen Jr.'s next LP will be produced by Snuff Garrett, also in L.A. . . . Mel McDaniel has been at work on his next Capitol LP in Memphis with producer Larry Rogers . . . Susan Hackney and Associates has been signed to represent Loretta Lynn for public relations.

Scotti Bros. artist Fred Knoblock, whose current single "Memphis" sounds like a summer hit, is putting final touches on his new LP, "Overnight Sensation." Fred got his start as a session guitarist in Jackson, Miss. — you can hear his work on the disco hit "Ring My Bell" . . . L.A.-based writer John Bettis co-authored "Get You in My Love" with Nashville's Michael Clark. Sister Sledge is cutting the song . . . Watch for these magazine features on country artists: George Jones in an upcoming People story, a Bob Allen story on Merle Haggard in the current Esquire, Tammy Wynette and husband George Richey in an upcoming Cosmopolitan, and Rosanne Cash in a fall issue of Life.

Marty Robbins' "Legend" LP, due for release this month, is his 63rd album for the Columbia label . . . Jamboree USA presents Vern Gosdin and Sylvia in concert in Wheeling, W.Va. Saturday (5) . . . Combine Music Group's Bob Morrison makes his TV debut on a Merv Griffin Show that airs Friday (4). Morrison plays a medley of hits he has written, as well as a new tune.

RADIO NEWS: Toledo's WKLR-FM, formerly an R&B station, has changed formats to modern country. Gary Shores is MD, and Mark Adams is PD . . . Barry Grant has resigned as PD of WIRK-FM in West Palm Beach, Fla. to pursue his career with the group Amarillo, signed to NSD Records . . . Jeff Mack, formerly at KENR in Houston, is moving to WNOE in New Orleans . . . KJJO-FM goes all country in Minneapolis Monday (7). Don Michaels is MD.

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## Opryland Productions Hits 600-Station Mark

■ NASHVILLE—Opryland Productions, suppliers of the "Nashville Record Review" radio show, based on Record World's Country Singles Chart, has announced that the weekly show recently reached the 600-station mark for nationwide syndication.

The program, hosted by Al Risen, was launched in January 1981 with a startup network of 125 stations. Tony Lyons, director of Opryland Radio Productions, said this makes the show the most widely circulated country syndicated radio show in existence.

The one-hour program is offered free to stations each week through barter sponsorship on an exclusive market-by-market basis.

## Taylor Cancels U.K. Country Fest

■ BIGGAR, SCOTLAND—Citing disappointment with advance ticket sales, as well as pending air and rail strikes here, promoter Drew Taylor has announced that his planned four-day touring version of the first International Festival of Country Music has been cancelled.

The festival was to bring Boxcar Willie, Roy Drusky, Jean Shepard, and other American and European acts to London, Edinburgh, Birmingham and Manchester.

"(T)he economic situation in the United Kingdom at the moment is affecting our business just as much as everybody else's," said Trudy MacKenzie, an officer with the Drew Taylor Organization, in a prepared statement.

"This four-day event was to be financed totally by our company with the help of a Radio Luxembourg advertising campaign . . . with no financial backing whatsoever from an outside sponsor."

Taylor noted that he is continuing with a 20-day Boxcar Willie U.K. tour that also includes Skeeter Davis, Gerry Ford, and Colorado.

## PICKS OF THE WEEK

**SINGLE** KENNY ROGERS, "SHARE YOUR LOVE WITH ME" (prod.: Lionel B. Richie Jr.) (writers: A. Braggs, D. Malone) (Duchess, BMI) (3:19). I know how lonesome you must be — it's a shame if you don't share your love with me, Rogers sings in this warm, pretty ballad from his "Share Your Love" LP. The straightforward production and performance leave this open to more than one format. Liberty P-A-1430



**SLEEPER** KIPPI BRANNON, "SLOWLY" (prod.: Charles Howard Jr.) (writers: T. Hill, W. Pierce) (Cedarwood, BMI) (3:03). Kippi's debut single presents one of the finest new vocalists on the scene performing a timeless Webb Pierce tune. This slow, intimate production suits all country radio formats, and should garner immediate attention for this young singer. MCA 51166.



**ALBUM** WILLIE NELSON, "WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)." This double-album package couldn't come at a better time for Nelson's country fans — and it will undoubtedly slip into the collections of many of his new-found pop admirers as well. Highlights include "Blue Eyes Crying in the Rain," "Georgia on My Mind," "On the Road Again," and many hits in between, as well as three new Nelson tracks. Columbia KC2-37542.



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

**Kenny Rogers** — "Share Your Love With Me"

**Anne Murray** — "It's All I Can Do"

**Ricky Skaggs** — "You May See Me Walkin'"

**Sylvia** — "Heart On The Mend"

Studio musician **Terry McMillan** has blossomed into a full-fledged artist with his first RCA single "All I Really Want To Do," already added at KRMD, KEBC, WDLW, WPNX, KVOO, WDEN, and KFDI.

**Don King** is moving with "The Closer You Get" at KDJW, WESC, WSLC, KRMD, WPNX, KVOO, KSSS, KEBC, WDLW, WSM, WDEN, WCMS, WSAI, KMPS, KKYX, WQQT.



Terry McMillan

**Ricky Skaggs** is set to repeat his hit action with "You May See Me Walkin'"; first-week adds at WWVA, WSAI, WMZQ, WCXI, WQYK, KMPS, WPNX, WIRK, WSLC, KSO, WGTO, KVOO, WDLW, KRMD, KWKH, KSSS, KEBC, WXCL, WSLR, KKYX, WSM, KGA, WLWI, KEEN, KFDI, KHEY.

**Diana Trask** has action on "Stirrin' Up Feelings" at KKYX, WDEN, WKKN, WSLC, WDLW, KBUC, WLWI, KYNN, WSDS, WPNX, KVOO, KTTS. **Randy Barlow** has reported adds on "Try Me" at KSSS, KTTS, WDEN, KXLR, KSO, KSOP, KVOO, KRMD, WPNX, WSM, KGA, WCMS, KYNN, WTOD, KFDI, KHEY.

**Anne Murray** has play on "It's All I Can Do" at WHK, KSSS, KTTS, KEBC, WWVA, WIRK, KCKC, WESC, KIKK, KRMD, WHOO, WSLR, WBAP, KKYX, WDEN, WQQT, WITL, WMZQ, WIVK, KUUY, WWNC.



Randy Barlow

**Sammy Johns** is doing well with "Common Man" at WXCL, WDEN, WWVA, WSLC, KRMD, KEBC, WSAI. **George Strait's** "Down and Out" is already added at WDLW, WPNX, KRMD, KEBC, KSSS, KTTS, KKYX, WCMS, WMNI, WCXI, WDEN, WQQT, KMPS, KFDI, WYDE.

## SURE SHOTS

**Kenny Rogers** — "Share Your Love With Me"

**George Strait** — "Down and Out"

## LEFT FIELDERS

**Dickey Lee** — "I Wonder If I Care As Much"

**Kippi Brannon** — "Slowly"

**Roy Clark** — "The Last Word In Jesus Is Us"

## AREA ACTION

**David Heavener** — "Put in a Quarter" (WAMZ, WYDE, KXLR, WSDS)

**Lee Greenwood** — "It Turns Me Inside Out" (WIRK, WDEN, WSLC, WXCL)

**Pam Hobbs** — "You're the Only Dancer" (KFDI, WDEN, WPNX, KYNN)

## Davies, Sheppard Set for Radio Special

■ DALLAS—Warner Bros. artists Gail Davies and T.G. Sheppard will co-host the 26-hour "Country Tour U.S.A.," a TM-syndicated show that will feature interviews with country stars talking about their lives and music.

Produced by Popular Media Products of Los Angeles, the program will include talks with Anne Murray, Kenny Rogers, Emmylou Harris, Barbara Mandrell, Loretta Lynn, and Conway Twitty. The show will use the theme of a musical tour of the U.S., according to TM VP and GM Neil Sargent.

## Ed Bruce To Star In New 'Maverick'

■ NASHVILLE—MCA artist Ed Bruce has signed an agreement with Warner Bros. and James Garner's TV production company to star with Garner in the remake of the "Maverick" series.

Bruce recently traveled to Hollywood to begin work on the series, in which he will portray Sheriff Guthrie. The series will debut with a two-hour show in October.

According to Bruce's agent and wife, Patsy Bruce, Ed's contract runs from Aug. 10 to April 10, 1982, including 15 shows. The original "Maverick" ran from 1957 to 61.

## Nashville Report (Continued from page 56)

Mary Catherine Sneed is the new MD at WSB in Atlanta . . . Terry Flood has joined KNIX in Tempe, Ariz. as MD and midday air personality . . . John David Spangler has been appointed operations manager of WJJD and WJEZ-FM in Chicago. John Charleston has been named MD of WJEZ-FM, and WJJD personality Jaybird has been named MD of that station . . . Tony George is a new air personality at WSAI in Cincinnati . . . Bill Young is now a consultant at KENR in Houston. Mike Elliott has left that station (he was their operations manager) to become executive VP and GM of WLUM/WAWA in Milwaukee. KENR will soon hire a PD.

Atlanta's WPLO had great success with its recent Fan Appreciation Nights (Aug. 24 and 25). Artists such as Brenda Lee, Dottie, Tompall and the Glaser Brothers, Terri Gibbs, Orion, Sylvia, Steve Wariner and others donated their performance time in concerts that drew over 20,000 each night.

Nightstreets have signed with Buddy Lee Attractions here for exclusive booking representation . . . RCA's Leon Everette has concluded his four-week Hurricane Tour, during which he hit over 60 cities, visited about 150 radio stations, covered about 19,000 miles, and logged about 83 hours in air time . . . Epic artist Ronnie McDowell recently taped a video spot in support of his number-one "Older Women" for use on "America's Top 10" and elsewhere . . . Columbia's Bobby Bare is on tour in Germany, Sweden, Switzerland, England, Ireland, and Holland this month. He also played the recent ChicagoFest, which drew over 800,000 people during its 12 days.

The Oak Ridge Boys tape the "Barbara Mandrell and the Mandrell Sisters" show in L.A. Sept. 7 . . . Records of note: Sheb Wooley & Friends, "The Belly Button Song," Sunbird Records; Del Reeves, "Slow Hand," Koala Records; Ronnie Sullivan, "Running Around," Brandwood Records; John T. Douglas, "You Like Champagne, I Like Beer," Meridian Records (NSD); Gabriel, "Ghost of Another Man," Secord Records; Tony McGill, "Back in the Saddle Again," IRS Records; Bobby Spicher, "I Think About It All the Time," Door Knob Records; and Tommy Browder, "What's a Nice Girl Like You (Doing in Love With Me?)."

IN THE STUDIO: Scruggs (Joe Sun, Terry Heart, Wham), Sound Emporium (Sioux Morales, the Joe English Band, Danny Flowers with Don Williams' band), CBS (Johnny Rodriguez, George Jones, Joe Stampley), Creative Workshop (Dottie West), Fireside (Dave Dudley, Larry Hawkins), LSI (Tennessee Ernie Ford, East Street, the Bill Lyrly Band), Music City Music Hall (R.C. Bannon, Loretta Lynn, Jim Stafford, Rex Allen Jr., Sue Powell), Quadraphonic (Johnny Duncan), Marty Robbins (Andy Badale, Buddy Spicher, Gene Kennedy & Karen Jeglum, Jerry Graham), Soundshop (Razzy Bailey), Sound Stage (Wayne Kemp, Troy Seals, the Gaither Trio), Wax Works (Randy Parton), Woodland (Johnny Duncan, Brenda Lee, Wendy Jenkins), Music City Recorders (Rangers), Koala (Jack Grayson), Bennett House (Jimmy Hall).

The Burrito Brothers and Calamity Jane will perform in a show that benefits NEJA (the National Entertainment Journalists' Association) Sept. 16 at the Cannery here. For more details call Bonnie Bucy at (615) 320-1388 . . . Little Giant artist Jerri Kelly is slated to appear with Bobby Bare and Boxcar Willie on the Freddy Quinn show in Berlin, Germany on Sept. 8. That label's De De Upchurch has been on a radio station tour in support of her current single "I'm Leavin' Abilene Tonight."

Soundwaves Records has signed KVOO PD Billy Parker as an artist.

## Elektra Signs Cornelius



Helen Cornelius (center) is congratulated on her recent signing to Elektra Records by, from left, Jimmy Bowen, VP, Elektra/Asylum-Nashville; Martha Sharp, director A&R, E/A-Nashville; James Stroud, Cornelius's producer; and Ewell Roussell, GM, E/A-Nashville.

## Tree Hires Attorney

■ NASHVILLE—Buddy Killen, president and chief executive officer of Tree International, has announced that his firm has hired Gerald A. Margolis, veteran music attorney with Margolis, Burrill & Besser of Los

Angeles, to handle negotiations for writer/artist contracts for Tree Productions.

Tree's production arm includes Roger Miller, T.G. Sheppard, Ronnie McDowell, Joe Tex, Judy Taylor, and the Wright Brothers.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

### GEORGE STRAIT — MCA 51170

**DOWN AND OUT** (prod.: Blake Mevis) (writers: D. Dillon, F. Dycus) (Pi-Gem, BMI/Golden Opportunity, SESAC) (2:23)

Strait broke into RW's Country Singles top 10 with "Unwound," his debut MCA single, and this powerful, all-country tune should make more waves for the much-acclaimed new singer.

### MERLE HAGGARD — Epic 14-02504

**MY FAVORITE MEMORY** (prod.: Lewis Talley & Merle Haggard) (writer: M. Haggard) (Shade Tree, BMI) (3:03)

Haggard changes pace with this quiet, tender ballad about the woman who pushes aside all the other dreams in his head and remains as his favorite memory.

### CALAMITY JANE — Columbia 18-02503

**SEND ME SOMEBODY TO LOVE** (prod.: Billy Sherrill) (writer: T. Krekel) (Combine, BMI) (2:58)

This fresh-sounding group of four talented females debuts with the best version to date of a tune destined for chart success.

### HELEN CORNELIUS — Elektra 47190

**WHERE DID OUR LOVE GO** (prod.: James Stroud) (writers: B. Holland, L. Dozier, E. Holland) (Stone Agate, BMI) (2:45)

Cornelius's Elektra solo debut is a clean, bouncy country cover of a 1960s Supremes hit. Helen's vocal and the irresistible beat should guarantee good exposure for this track.

### DICKEY LEE — Mercury 57056 (PolyGram)

**I WONDER IF I CARE AS MUCH** (prod.: Buzz Cason) (writer: D. Everly) (Acuff-Rose, BMI) (2:45)

Lee is back with a soft, sweet version of a Don Everly composition spiced with warm acoustic guitar and vocal harmony sounds.

### ROY CLARK — MCA/Songbird 51167

**THE LAST WORD IN JESUS IS US** (prod.: Larry Butler) (writers: B. Zerface, J. Zerface, B. Morrison) (Combine, BMI/Music City, ASCAP) (3:00)

Clark's recent "It Takes Two" earned him new radio attention, and this story-song, which should appeal to secular as well as Christian markets, is also a strong release.

### JOHNNY CASH — Columbia 18-02189

**THE HARD WAY** (prod.: Billy Sherrill) (writer: J.L. Lansdowne) (House of Cash, BMI) (2:57)

I learned the hard way, but it taught me right from wrong, Cash sings in this tough-nosed, minor-key tune that follows "The Baron."

### NANCY WOOD — Montage P-A-1202 (Capitol)

**IMAGINE THAT** (prod.: Byron Hill) (writers: B. Hill, J.R. Wilde) (Welbeck, ASCAP) (2:52)

Wood's soft, full vocal is backed by quiet acoustic guitar and electric keyboard effects on this midtempo cut with a positive lyric.

### LEE GREENWOOD — MCA/Panorama 51159

**IT TURNS ME INSIDE OUT** (prod.: Jerry Crutchfield) (writer: J. Crutchfield) (Duchess/Red Angus, BMI) (3:34)

Greenwood's label debut is an easy-paced song with a bittersweet lyric that allows Lee to showcase his husky, rangy vocal.

### LYNDA K. LANCE — Sunbird 7567

**ALL I REALLY NEED IS YOU** (prod.: Nelson Larkin) (writer: S. Silverstein) (Evil Eye, BMI) (2:24)

All I really need is you — but if you've got money I'll take that too, Lance sings in this lively tongue-in-cheek song peppered with hot electric guitar licks.

# Country Album Picks

## HOLLYWOOD, TENNESSEE

**CRYSTAL GAYLE — Columbia FC 37438**

Crystal has carved her own special niche as a country artist with strong pop overtones, and this LP follows the vein of her recent releases. Highlights include "The Woman in Me," "You Never Gave Up on Me," "Love Crazy Love," and "Crying in the Rain."



## LETTIN' YOU IN ON A FEELING

**THE KENDALLS — Mercury SRM 1-6005 (PolyGram)**

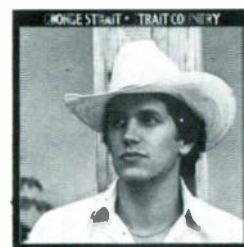
The Kendalls have a new polish and exciting material in their Mercury debut LP. Standouts include their current hit single "Teach Me To Cheat," "There's Not a Mountain We Can't Climb," "Borrowing Lovin'," and "Blue All Over You."



## STRAIT COUNTRY

**GEORGE STRAIT — MCA 5248**

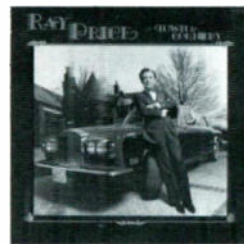
One of the finest new all-country singers on the scene, Strait shines in his MCA debut album. The top cuts here are his recent top-10 country single "Unwound," "Down and Out," and "I Get Along With You."



## TOWN & COUNTRY

**RAY PRICE — Dimension DL 5003**

This legendary country balladeer presents a smooth, solid LP highlighted by his recent singles "Getting Over You Again" and "It Don't Hurt Me Half As Bad," as well as "She's the Right Kind of a Woman," and the tender "I'm Still Not Over You."



## AFTER ALL THESE YEARS

**MICKEY NEWBURY — Mercury SRM 1-4024 (PolyGram)**

This distinctive writer/artist has an intimate, sensitive release for his first LP in some time. Standouts include "Just As Long As That Someone Is You," "I Still Love You (After All These Years)," and "That Was the Way It Was Then."



## Anderson at Work



Warner Bros. artist John Anderson (left) is shown with his producer, WB V<sup>2</sup> Frank Jones, in Columbia Studios at work on his third LP for the label. Anderson's current single is "I Love You a Thousand Ways/Chicken Truck."

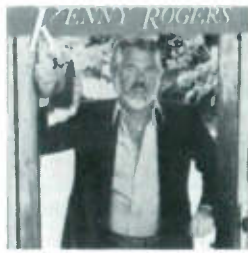
# Record World Country Albums



SEPTEMBER 5, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Sept. 5	Aug. 29				WKS. ON CHART
1	1	SHARE YOUR LOVE	KENNY ROGERS	Liberty LOO 1108	9
					(6th Week)
2	2	FEELS SO RIGHT	ALABAMA	RCA AHL1 3930	25
3	3	FANCY FREE	OAK RIDGE BOYS	MCA 5209	13
4	4	GREATEST HITS	KENNY ROGERS	Liberty LOO 1072	46
5	6	STEP BY STEP	EDDIE RABBITT	Elektra 5E 532	3
6	5	JUICE JUICE	NEWTON	Capitol ST 12136	24
7	7	SOME DAYS ARE DIAMONDS	JOHN DENVER	RCA AFL1 4055	8
8	8	I AM WHAT I AM	GEORGE JONES	Epic JE 36492	61
9	10	SEVEN YEAR ACHE	ROSANNE CASH	Columbia JC 36865	24
10	9	YEARS AGO	STATLER BROTHERS	Mercury SRM 1 6002 (PolyGram)	8
11	13	ESPECIALLY FOR YOU	DON WILLIAMS	MCA 5210	7
12	16	GREATEST HITS	RONNIE MILSAP	RCA AHL1 3772	46
13	54	THE PRESSURE IS ON	HANK WILLIAMS, JR.	Elektra 5E 535	2
14	11	ROWDY	HANK WILLIAMS, JR.	Elektra/Curb 6E 330	20
15	15	RAINBOW STEW LIVE!	MERLE HAGGARD	MCA 5216	6
16	14	MR. T CONWAY TWITTY	MCA 5204		9
17	17	NOW OR NEVER	JOHN SCHNEIDER	Scotti Bros ARZ 37400 (CBS)	8
18	12	URBAN CHIPMUNK	RCA AFL1 4027		11
19	18	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING	RONNIE MILSAP	RCA AHL1 3932	20
20	20	CARRYING ON THE FAMILY NAMES	DAVID FRIZZELL & SHELLY WEST	Warner/Viva BSK 3555	13
21	22	MY HOME'S IN ALABAMA	ALABAMA	RCA AHL1 3644	63
22	21	GREATEST HITS	OAK RIDGE BOYS	MCA 5150	43
23	43	YOU DON'T KNOW ME	MICKEY GILLEY	Epic FE 37916	2
24	26	SURROUND ME WITH LOVE	CHARLY McCLAIN	Epic FE 37108	16
25	19	SOMEWHERE OVER THE RAINBOW	WILLIE NELSON	Columbia FC 36883	25
26	32	THERE'S NO GETTIN' OVER ME	RONNIE MILSAP	RCA AHL1 4060	2
27	27	MINSTREL MAN	WILLIE NELSON	RCA AHL1 4045	5
28	23	LOOKIN' FOR LOVE	JOHNNY LEE	Full Moon/Asylum 6E 309	43
29	24	HORIZON	EDDIE RABBITT	Elektra 6E 276	60
30	25	WHERE DO YOU GO WHEN YOU DREAM	ANNE MURRAY	Capitol SOO 12144	18
31	34	MAKIN' FRIENDS	RAZZY BAILEY	RCA AHL1 4026	15
32	31	GREATEST HITS	ANNE MURRAY	Capitol SOO 12110	48
33	37	WILD WEST	DOTTIE WEST	Liberty LT 1062	27
34	28	GREATEST HITS	WAYLON JENNINGS	RCA AHL1 3378	121
35	30	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY	Columbia S2 36752	58
36	29	URBAN COWBOY (ORIGINAL SOUNDTRACK)	Full Moon/Asylum DP 90002		68



37	40	I BELIEVE IN YOU	DON WILLIAMS	MCA 5133	46
38	33	I LOVE 'EM ALL	T.G. SHEPPARD	Warner/Curb BSK 3528	20
39	41	WITH LOVE	JOHN CONLEE	MCA 5213	6
40	48	LEATHER AND LACE	WAYLON & JESSI	RCA AHL1 3931	25
41	45	THAT'S ALL THAT MATTERS TO ME	MICKEY GILLEY	Epic JE 36492	50
42	51	HEY JOE, HEY MOE MOE	BANDY & JOE STAMPLEY	Columbia FC 37003	24
43	38	STARDUST	WILLIE NELSON	Columbia KC 35305	172
44	53	BEST OF EDDIE RABBITT	Elektra 6E 235		93
45	44	TAKIN' IT EASY	LACY J. DALTON	Columbia FC 37327	5
46	35	LIVE!	HOYT AXTON	Jeremiah JH 5002	14
47	42	GOOD TIME LOVIN'	MAN RONNIE McDOWELL	Epic FE 37399	4
48	57	STRAIGHT AHEAD	LARRY GATLIN & THE GATLIN BROTHERS BAND	Columbia KC 36250	98
49	49	AS IS	BOBBY BARE	Columbia FC 37157	9
50	50	I HAVE A DREAM	CRISTY LANE	Liberty LT 1083	21
51	47	GREATEST HITS	LARRY GATLIN & THE GATLIN BROTHERS BAND	Columbia FC 36488	126
52	46	WILLIE AND FAMILY LIVE	WILLIE NELSON	Columbia KC2 35642	143
53	62	BACK TO THE BARROOMS	MERLE HAGGARD	MCA 5236	49
54	39	DARLIN'	TOM JONES	Mercury SRM 1 4010 (PolyGram)	12
55	52	SHOULD I DO IT	TANYA TUCKER	MCA 5228	6
56	36	DRIFTER SYLVIA	RCA AHL1 3986		19
57	63	EVANGELINE	EMMYLOU HARRIS	Warner Bros. BSK 3508	29
58	60	THE BARON	JOHNNY CASH	Columbia FC 37179	10

## CHARTMAKER OF THE WEEK

59 — BARBARA MANDRELL LIVE  
MCA 5243



60	58	BEST OF DON WILLIAMS, VOL. II	MCA 3096		97
61	59	9 TO 5 AND ODD JOBS	DOLLY PARTON	RCA AAL1 3852	25
62	69	YOU BROUGHT ME BACK	TAMMY WYNETTE	Epic FE 37104	7
63	66	PLEASURE	DAVE ROWLAND & SUGAR	Elektra 6E 525	11
64	61	FULL MOON	CHARLIE DANIELS BAND	Epic FE 36571	56
65	65	JOHN ANDERSON 2	Warner Bros. BSK 3547		17
66	64	ENCORE	MICKEY GILLEY	Epic JE 36586	50
67	74	THESE DAYS	CRYSTAL GAYLE	Columbia JC 36512	50
68	70	TEN YEARS OF GOLD	KENNY ROGERS	Liberty LA 835 H	192
69	55	SOMEBODY'S KNOCKIN'	TERRI GIBBS	MCA 5137	31
70	68	CLASSIC CRYSTAL	CRYSTAL GAYLE	Liberty LOO 982	95
71	72	SAN ANTONIO ROSE	WILLIE NELSON & RAY PRICE	Columbia JC 36746	43
72	73	THE GAMBLER	KENNY ROGERS	Liberty LA 934 H	141
73	56	BEST OF BARBARA MANDRELL	MCA AY 1119		133
74	67	LOVE IS FAIR	BARBARA MANDRELL	MCA 5136	43
75	75	WAITIN' FOR THE SUN TO SHINE	RICKY SKAGGS	Epic FE 37193	13

## Acuff Roast Set

■ NASHVILLE—"Acuff's Golden Celebration," a celebrity roast spotlighting Roy Acuff's 50-year country music career, will be held September 20 at the Hyatt Regency Hotel here. Tickets are \$100 per person. The event will benefit Buddies of Nashville.

Sponsored by the Nashville Area Junior Chamber of Commerce, the roast will feature Governor Lamar Alexander of Tennessee as MC and Minnie Pearl, Archie Campbell, and general chairman Wesley Rose and Dolores Seigenthaler.

## Drake Adds Sanders

■ NASHVILLE—Pete Drake, president of the Drake Music Group, has announced that veteran writer and songplugger Harlan Sanders has joined the company as professional manager of the publishing division.

Sanders has served in a similar capacity for the past two years for the House of Cash publishing operation. He was previously a staff writer for Warner Bros. Music and Jim Reeves Enterprises. He has penned songs recorded by Cash, George Jones, Eddy Arnold, and others.

## Ricky Skaggs On 'Walking' Tour

■ NASHVILLE—Epic artist Ricky Skaggs has embarked on a major tour of key markets ranging from the north and midwest to the west and southwest in support of his current "You May See Me Walking" single from his "Waitin' for the Sun To Shine" label debut LP.

Variety Artists and CBS-Nashville are coordinating all aspects of the

tour, including advance phoners to stations, station visits, special press kits, print ads, and other elements.

CBS's artist development, marketing, and press departments have combined efforts to reinforce dates ranging from Lexington, Kentucky, Chicago, and Cincinnati to Mobile, Alabama, Beaumont, Texas, and Los Angeles.

Skaggs has reportedly drawn sellout crowds in Tulsa, Detroit, Stanton, Nebraska, and near-capacity crowds in Wichita and St. Louis.



# Record World Country Singles

SEPTEMBER 5, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Sept. 5	Aug. 29		WKS. ON CHART
<b>1</b>	<b>2</b>	<b>OLDER WOMEN</b> RONNIE McDOWELL Epic 19 02129	<b>11</b>
<b>2</b>	<b>1</b>	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP/RCA 12264	<b>11</b>
<b>3</b>	<b>3</b>	<b>DON'T WAIT ON ME</b> STATLER BROTHERS/Mercury 57051 (PolyGram)	<b>13</b>
<b>4</b>	<b>5</b>	<b>MIRACLES</b> DON WILLIAMS/MCA 51134	<b>10</b>
<b>5</b>	<b>6</b>	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY/Epic 14 02172	<b>10</b>
<b>6</b>	<b>8</b>	<b>TIGHT FITTIN' JEANS</b> CONWAY TWITTY/MCA 51137	<b>9</b>
<b>7</b>	<b>4</b>	<b>I DON'T NEED YOU</b> KENNY ROGERS/Liberty 1415	<b>12</b>
<b>8</b>	<b>14</b>	<b>PARTY TIME</b> T.G. SHEPPARD/Warner/Curb 49761	<b>9</b>
<b>9</b>	<b>10</b>	<b>I JUST NEED YOU FOR TONIGHT</b> BILLY "CRASH" CRADDOCK/Capitol 5011	<b>12</b>
<b>10</b>	<b>12</b>	<b>YOU'RE THE BEST</b> KIERAN KANE/Elektra 47148	<b>12</b>
<b>11</b>	<b>13</b>	<b>SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)</b> JOHN DENVER/RCA 12246	<b>14</b>
<b>12</b>	<b>17</b>	<b>MIDNIGHT HAULER/SCRATCH MY BACK</b> RAZZY BAILEY/RCA 12268	<b>9</b>
<b>13</b>	<b>19</b>	<b>STEP BY STEP</b> EDDIE RABBITT/Elektra 47174	<b>6</b>
<b>14</b>	<b>15</b>	<b>WE DON'T HAVE TO HOLD OUT</b> ANNE MURRAY/Capitol 5013	<b>11</b>
<b>15</b>	<b>7</b>	<b>RAINBOW STEW</b> MERLE HAGGARD/MCA 51120	<b>14</b>
<b>16</b>	<b>20</b>	<b>TODAY ALL OVER AGAIN</b> REBA McENTIRE/Mercury 57054 (PolyGram)	<b>10</b>
<b>17</b>	<b>22</b>	<b>TAKIN' IT EASY</b> LACY J. DALTON/Columbia/Sherrill 18 02188	<b>8</b>
<b>18</b>	<b>21</b>	<b>(I'M GONNA) PUT YOU BACK ON THE RACK</b> DOTTIE WEST/ Liberty 1419	<b>9</b>
<b>19</b>	<b>23</b>	<b>RIGHT IN THE PALM OF YOUR HAND</b> MEL McDANIEL/Capitol 5022	<b>8</b>
<b>20</b>	<b>24</b>	<b>HURRICANE</b> LEON EVERETTE/RCA 12270	<b>8</b>
<b>21</b>	<b>25</b>	<b>I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY)</b> JANIE FRICKE/Columbia 18 02197	<b>8</b>
<b>22</b>	<b>26</b>	<b>EVERYTHING'S A WALTZ</b> ED BRUCE/MCA 51139	<b>8</b>
<b>23</b>	<b>29</b>	<b>I LOVE YOU A THOUSAND WAYS/CHICKEN TRUCK</b> JOHN ANDERSON/Warner Bros. 49772	<b>6</b>
<b>24</b>	<b>28</b>	<b>IT DON'T HURT ME HALF AS BAD</b> RAY PRICE/Dimension 1021	<b>8</b>
<b>25</b>	<b>27</b>	<b>LOVE AIN'T NEVER HURT NOBODY</b> BOBBY GOLDSBORO/Curb 6 02117 (CBS)	<b>10</b>
<b>26</b>	<b>30</b>	<b>I'M INTO LOVIN' YOU</b> BILLY SWAN/Epic 14 02196	<b>8</b>
<b>27</b>	<b>9</b>	<b>IT'S NOW OR NEVER</b> JOHN SCHNEIDER/Scotti Brothers 6 02105 (CBS)	<b>13</b>
<b>28</b>	<b>31</b>	<b>TEXAS COWBOY NIGHT</b> MEL TILLIS & NANCY SINATRA/ Elektra 47157	<b>9</b>
<b>29</b>	<b>32</b>	<b>HONKY TONK QUEEN</b> MOE BANDY & JOE STAMPLEY/ Columbia 18 02198	<b>6</b>
<b>30</b>	<b>33</b>	<b>I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER</b> WILLIE NELSON/Columbia 18 02187	<b>7</b>
<b>31</b>	<b>35</b>	<b>NEVER BEEN SO LOVED (IN ALL MY LIFE)</b> CHARLEY PRIDE/ RCA 12294	<b>3</b>
<b>32</b>	<b>36</b>	<b>WHAT IN THE WORLD'S COME OVER YOU</b> TOM JONES/ Mercury 76115 (PolyGram)	<b>5</b>
<b>33</b>	<b>37</b>	<b>SHE BELONGS TO EVERYONE BUT ME</b> BURRITO BROTHERS/ Curb 02243	<b>5</b>
<b>34</b>	<b>38</b>	<b>TAKE ME AS I AM</b> BOBBY BARE/Columbia 18 02414	<b>5</b>
<b>35</b>	<b>40</b>	<b>I RECALL A GYPSY WOMAN</b> B.J. THOMAS/MCA 51151	<b>5</b>
<b>36</b>	<b>42</b>	<b>I LOVE MY TRUCK</b> GLEN CAMPBELL/Mirage 3845 (Atl)	<b>5</b>
<b>37</b>	<b>41</b>	<b>TRYING NOT TO LOVE YOU</b> JOHNNY RODRIGUEZ/Epic 14 02411	<b>5</b>
<b>38</b>	<b>46</b>	<b>GRANDMA'S SONG</b> GAIL DAVIES/Warner Bros. 49790	<b>4</b>
<b>39</b>	<b>45</b>	<b>TEACH ME TO CHEAT</b> KENDALLS/Mercury 57055 (PolyGram)	<b>3</b>
<b>40</b>	<b>47</b>	<b>SLEEPING WITH THE RADIO ON</b> CHARLY McCLAIN/Epic 14 02421	<b>3</b>
<b>41</b>	<b>44</b>	<b>SHOT FULL OF LOVE</b> RANDY PARTON/RCA 12271	<b>6</b>
<b>42</b>	<b>48</b>	<b>YOU (MAKE ME WONDER WHY)</b> DEBORAH ALLEN/Capitol 5014	<b>5</b>
<b>43</b>	<b>52</b>	<b>MY BABY THINKS HE'S A TRAIN</b> ROSANNE CASH/Columbia 18 02463	<b>2</b>
<b>44</b>	<b>51</b>	<b>FEEDIN' THE FIRE</b> ZELLA LEHR/Columbia/Sherrill 18 02431	<b>4</b>
<b>45</b>	<b>49</b>	<b>SOMETIMES I CRY WHEN I'M ALONE</b> SAMMI SMITH/Sound Factory 446	<b>6</b>

## CHARTMAKER OF THE WEEK

<b>46</b>	<b>—</b>	<b>FANCY FREE</b> OAK RIDGE BOYS MCA 51169	<b>1</b>
<b>47</b>	<b>53</b>	<b>THE HOUSE OF THE RISING SUN</b> DOLLY PARTON/RCA 12282	<b>2</b>
<b>48</b>	<b>56</b>	<b>MEMPHIS</b> FRED KNOBLOCK/Scotti Brothers 5 02434	<b>3</b>
<b>49</b>	<b>50</b>	<b>HE'S THE FIRE</b> DIANA/Sunbird 7564	<b>6</b>
<b>50</b>	<b>55</b>	<b>MARRIED WOMEN</b> SONNY CURTIS/Elektra 47176	<b>3</b>
<b>51</b>	<b>57</b>	<b>BIG LIKE A RIVER</b> TENNESSEE EXPRESS/RCA 12277	<b>4</b>
<b>52</b>	<b>54</b>	<b>CAN'T HELP FALLING IN LOVE WITH YOU</b> SLIM WHITMAN/ Epic/Cleve. Intl. 14 02402	<b>5</b>
<b>53</b>	<b>59</b>	<b>LIVIN' THE GOOD LIFE</b> CORBIN-HANNER BAND/Alfa 7007	<b>5</b>
<b>54</b>	<b>—</b>	<b>WISH YOU WERE HERE</b> BARBARA MANDRELL/MCA 51171	<b>1</b>
<b>55</b>	<b>61</b>	<b>SNEAKIN' AROUND</b> KIN VASSY/Liberty 1427	<b>3</b>
<b>56</b>	<b>63</b>	<b>JUST ENOUGH LOVE (FOR ONE WOMAN)</b> BOBBY SMITH/ Liberty 1417	<b>4</b>
<b>57</b>	<b>11</b>	<b>A TEXAS STATE OF MIND</b> DAVID FRIZZELL & SHELLY WEST/ Warner/Viva 49745	<b>12</b>
<b>58</b>	<b>60</b>	<b>CATHY'S CLOWN</b> TRICIA JOHNS/Elektra 47172	<b>5</b>
<b>59</b>	<b>66</b>	<b>THE PLEASURE'S ALL MINE</b> DAVE ROWLAND & SUGAR/Elektra 47177	<b>2</b>
<b>60</b>	<b>74</b>	<b>MISS EMILY'S PICTURE</b> JOHN CONLEE/MCA 51164	<b>2</b>
<b>61</b>	<b>16</b>	<b>I STILL BELIEVE IN WALTZES</b> CONWAY TWITTY & LORETTA LYNN/MCA 51114	<b>15</b>
<b>62</b>	<b>85</b>	<b>CRYING IN THE RAIN</b> TAMMY WYNETTE/Epic 14 02439	<b>2</b>
<b>63</b>	<b>—</b>	<b>ONE NIGHT FEVER</b> MEL TILLIS/Elektra 47178	<b>1</b>
<b>64</b>	<b>78</b>	<b>SHE'S STEPPIN' OUT</b> CON HUNLEY/Warner Bros. 49800	<b>2</b>
<b>65</b>	<b>—</b>	<b>ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN)</b> HANK WILLIAMS, JR./Elektra/Curb 47191	<b>1</b>
<b>66</b>	<b>18</b>	<b>PRISONER OF HOPE</b> JOHNNY LEE/Full Moon/Asylum 47138	<b>15</b>
<b>67</b>	<b>75</b>	<b>I'LL DRINK TO THAT/ONE MORE LAST TIME</b> BILLY PARKER/ Soundwaves 4643 (NSD)	<b>2</b>
<b>68</b>	<b>43</b>	<b>THE PARTNER NOBODY CHOSE</b> GUY CLARK/Warner Bros. 49740	<b>9</b>
<b>69</b>	<b>39</b>	<b>QUEEN OF HEARTS</b> JUICE NEWTON/Capitol 4997	<b>14</b>
<b>70</b>	<b>70</b>	<b>ENOUGH FOR YOU</b> BRENDA LEE/MCA 51154	<b>4</b>
<b>71</b>	<b>34</b>	<b>TOO MANY LOVERS</b> CRYSTAL GAYLE/Columbia 11 02078	<b>16</b>
<b>72</b>	<b>58</b>	<b>MY BEGINNING WAS YOU/HANGIN' ON BY A HEARTSTRING</b> JACK GRAYSON/Koala 334	<b>7</b>
<b>73</b>	<b>—</b>	<b>LEFTY</b> DAVID FRIZZELL/Warner/Viva 49778	<b>1</b>
<b>74</b>	<b>62</b>	<b>MAYBE I SHOULD HAVE BEEN LISTENING</b> GENE WATSON/ MCA 51127	<b>12</b>
<b>75</b>	<b>77</b>	<b>LOUISIANA LONELY</b> NARVEL FELTS/GMC 114	<b>4</b>
<b>76</b>	<b>65</b>	<b>IF YOU DON'T KNOW ME BY NOW</b> SUPER GRIT COWBOY BAND/Hoodswamp 8002	<b>6</b>
<b>77</b>	<b>73</b>	<b>HOMEBODY</b> BILL ANDERSON/MCA 51150	<b>5</b>
<b>78</b>	<b>64</b>	<b>JUST GOT BACK FROM NO MAN'S LAND</b> WAYNE KEMP/ Mercury 57053 (PolyGram)	<b>8</b>
<b>79</b>	<b>72</b>	<b>GOOD TIMES</b> WILLIE NELSON/RCA 12254	<b>11</b>
<b>80</b>	<b>91</b>	<b>CINDERELLA</b> TERRY GREGORY/Handshake 902442	<b>2</b>
<b>81</b>	<b>81</b>	<b>WOMEN</b> WYVON ALEXANDER/Gervasi 659	<b>5</b>
<b>82</b>	<b>67</b>	<b>SECRETS</b> MAC DAVIS/Casablanca 2336 (PolyGram)	<b>8</b>
<b>83</b>	<b>68</b>	<b>DIXIE ON MY MIND</b> HANK WILLIAMS, JR./Elektra/Curb 47137	<b>15</b>
<b>84</b>	<b>—</b>	<b>LOVE IS KNOCKIN' AT MY DOOR</b> SUSIE ALLANSON/Liberty/ Curb 1425	<b>1</b>
<b>85</b>	<b>—</b>	<b>DREAMS CAN COME IN HANDY</b> CINDY HURT/Churchill 7777	<b>1</b>
<b>86</b>	<b>—</b>	<b>YOU WERE THERE</b> FREDDIE HART/Sunbird 7565	<b>1</b>
<b>87</b>	<b>—</b>	<b>COWBOY</b> LARRY DALTON/Soundwaves 4645 (NSD)	<b>1</b>
<b>88</b>	<b>—</b>	<b>SLOW HAND</b> DEL REEVES/Koala 336	<b>1</b>
<b>89</b>	<b>92</b>	<b>GET IT WHILE YOU CAN</b> TOM CARLILE/Door Knob 81 162	<b>2</b>
<b>90</b>	<b>—</b>	<b>WON'T YOU BE MY BABY</b> KEITH STEGALL/Capitol 5034	<b>1</b>
<b>91</b>	<b>69</b>	<b>WILD SIDE OF LIFE/IT WASN'T GOD WHO MADE HONKY TONK ANGELS/I'LL BE ALRIGHT</b> WAYLON & JESSI/RCA 12245	<b>14</b>
<b>92</b>	<b>71</b>	<b>HOLD ON</b> RICH LANDERS/Ovation 1173	<b>9</b>
<b>93</b>	<b>96</b>	<b>SHE'S LIVIN' IT UP (AND I'M DRINKIN' 'EM DOWN)</b> ALLEN FRIZZELL/Sound Factory 447	<b>3</b>
<b>94</b>	<b>83</b>	<b>MOBILE BAY</b> JOHNNY CASH/Columbia 18 02189	<b>8</b>
<b>95</b>	<b>95</b>	<b>OLD FANGLED COUNTRY SONGS</b> KENNY O./Rhinstone 1002 (NSD)	<b>2</b>
<b>96</b>	<b>76</b>	<b>UNWOUND</b> GEORGE STRAIT/MCA 51104	<b>17</b>
<b>97</b>	<b>80</b>	<b>LOVE NEVER HURT SO GOOD</b> DONNA HAZARD/Excelsior 1016	<b>9</b>
<b>98</b>	<b>—</b>	<b>GOT LUCKY LAST NIGHT</b> JERRY JEFF WALKER/MCA 51146	<b>1</b>
<b>99</b>	<b>—</b>	<b>ONCE YOU WERE MINE</b> DOTTIE WEST/RCA 12284	<b>1</b>
<b>100</b>	<b>79</b>	<b>HELLO WOMAN</b> DOUG KERSHAW/Scotti Brothers 6 02131 (CBS)	<b>9</b>



*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.

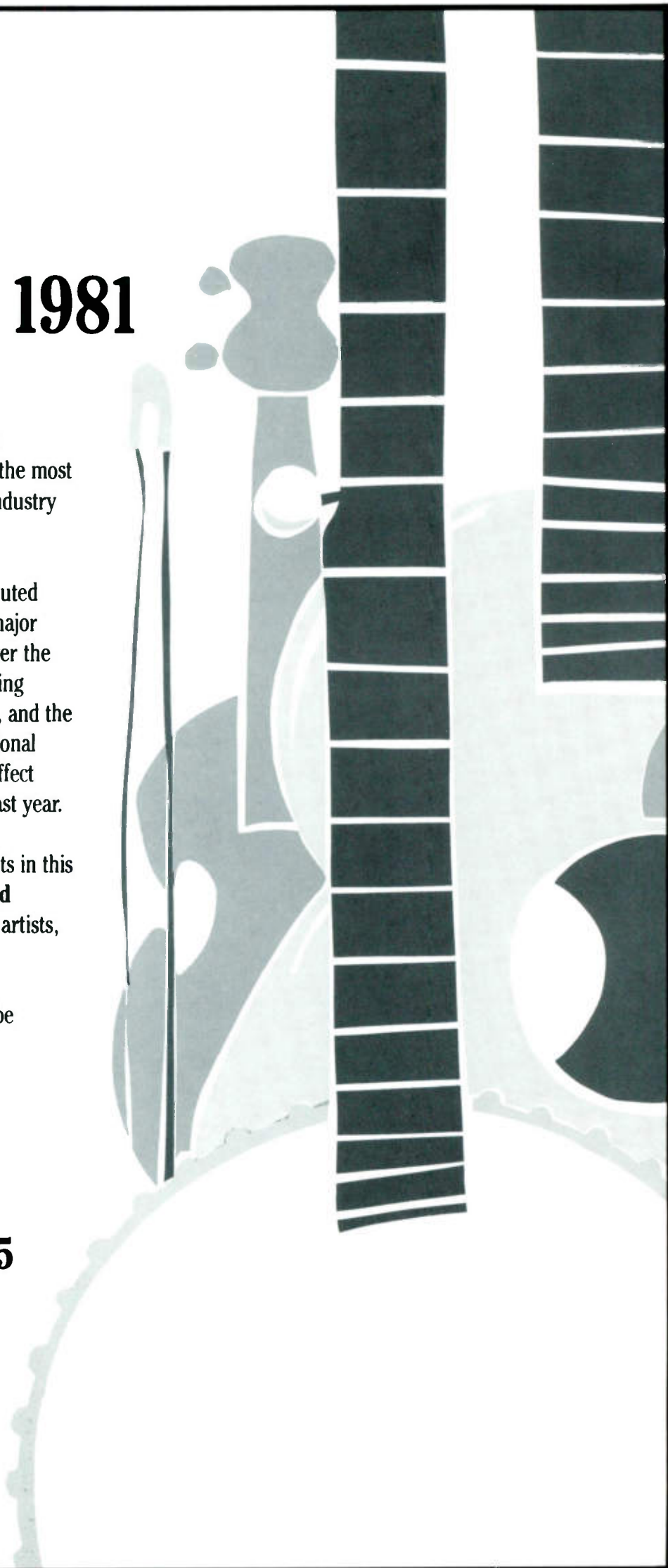
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