

NEWSPAPER

# Record World

SEPTEMBER 19, 1981 \$2.75



## 'Endless Love' Soundtrack

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## Hits of the Week

### SINGLES

**BEE GEES, "HE'S A LIAR"** (prod.: group-Richardson-Galuten) (writers: group) (Gibb Brothers, BMI) (4:00). A loping rhythm, recurring synthesizer bass figure and Don Felder's guitar augment the Bee Gees' trademark harmonies on their first new studio record in two years. RSO 1066 (PolyGram).

**AIR SUPPLY, "HERE I AM."** (prod.: Maslin) (writer: Sallitt) (Al Gallico/Turtle, BMI) (3:38). These Aussie pop magicians are trying for their fifth top five single in a row, the second number one from their latest LP, and this elegantly harmonized ballad has the lyric, melody and production to do it. Arista AS 0626.

**RICKIE LEE JONES, "A LUCKY GUY"** (prod.: Titelman-Waronker) (writer: Jones) (Easy Money, ASCAP) (4:14). On the first single from the "Pirates" LP, Jones weaves her spell in a slow tempo, decorating repeated piano chords with a stylized vocal punctuated by bright harmony bursts. WB 49816.

**STACY LATTISAW, "IT WAS SO EASY"** (prod.: Walden) (writers: Thomas-Reeder-Reeder) (ATV Music, BMI) (3:14). The teenager with the powerful pipes follows up her top 20 "Love on a Two Way Street" with this bright mid-tempo romp that should fit a variety of formats. Cotillion 46024 (Atl).

### SLEEPERS

**BILL WYMAN "(SI SI) JE SUIS UN ROCK STAR"** (prod.: Wyman) (writer: Wyman) (Ripple, ASCAP) (3:22). Wyman uses a synthesized rhythm track to create a machine-age Caribbean flavor. This song has done well in Europe, and it should repeat that strong performance stateside. A & M 2367.

**RODNEY CROWELL, "STARS ON THE WATER"** (prod.: Crowell) (writer: Crowell) (Coolwell/Granite, ASCAP) (3:40). Crowell is accomplished as a composer and producer, and this infectious country-rocker should go a long way toward finally establishing him as a performer. Warner Bros. 49810.

**CHILLIWACK, "MY GIRL (GONE GONE GONE)"** (prod.: Henderson-MacLeod) (writers: Henderson-MacLeod) (ATV Canada/Some Sung/Solid Gold, P.R.O.) (3:56). A chanted refrain, a thrilling sense of anticipation and a surging rhythm section will make this favored AOR cut a pop hit. Millennium JH-11813 (RCA).

**BURTON CUMMINGS, "YOU SAVED MY SOUL"** (prod.: Cummings, Robb) (writer: Cummings) (Shillelagh, BMI) (3:39). Cummings exploits the smooth, sweet side of his versatile voice on this label debut, with an inspired, angelic chorus to bring it home on pop and A/C radio stations. Alfa ALF 7008.

### ALBUMS

**BOB SEGER AND THE SILVER BULLET BAND, "NINE TONIGHT."** Capturing the onstage energy and excitement that launched Seger to stardom, this double live set of hits like "Hollywood Nights," "Night Moves," "Feel Like a Number" and a bulleting new single will be an instant radio and retail winner. Capitol STBK-12182 (12.98).

**DONNIE IRIS, "KING COOL."** The man who enchanted the airwaves with "Ah! Leah" is back with a new girl named "Sweet Merilee" and tales of rock 'n' roll heartbreak that will delight his fans. The Beatlish backing vocals of "My Girl" and catchy tags like the title cut will put Iris and the Cruisers in the fast track. MCA 5237 (8.98).

**THE EMOTIONS, "NEW AFFAIR."** These three powerful voices will appeal to their loyal black radio audience with the production of Billy Meyers, while the possibility of pop crossover is omnipresent. Prime cuts include "All Night, Alright," Maurice White's "Here You Come Again" and their new single, "Now That I Know." ARC/Columbia FC 37456.

**TRIUMPH, "ALLIED FORCES."** The Canadian power trio strikes a perfect balance between hardcore heavy metal and a Styx-ish harmony approach to create an album that AOR is playing several cuts deep. The shifting dynamics of the single, "Magic Power," combined with rock anthems like the title cut can't miss. RCA AFL1-3902 (8.98).



**RSO RECORDS IS PROUD TO ANNOUNCE THE LONG AWAITED  
RELEASE OF THE NEW SINGLE BY THE LEGENDARY**

# BEE GEES



**“ H E ’ S   A   L I A R ”** RS 1066

**THE FIRST SINGLE FROM  
THEIR FORTHCOMING ALBUM**

**“ L I V I N G   E Y E S ”** RX-1 3098

**PRODUCED BY THE BEE GEES,  
KARL RICHARDSON AND ALBHY GALUTEN**  
for Barry Gibb Productions, Yam Inc., Mahy Inc. and Karibby Productions.



Records, Inc.

Manufactured and Marketed by PolyGram Records

# Record World



SEPTEMBER 19, 1981

## NARM Asks 1/2-Cent Label Assessment For 'Gift' Campaign

By ELIOT SEKULER

■ LA COSTA, CALIFORNIA — Addressing some 60 retail and label executives at the first annual NARM retailers advisory meeting here, the industry organization's executive vice president, Joseph Cohen, outlined a plan calling for manufacturers to pay a half-cent per unit assessment to fund an intensive "Give the Gift of Music" advertising campaign. As proposed by Cohen, the campaign would be divided into four target time periods, beginning in 1982 with the months of May and June and keyed to Mother's Day, Graduation Day and Father's Day.

In 1983, the industry will set its sights on Valentine's Day, "a natural holiday for our campaign," according to Cohen. In 1984, the campaign will expand into Christmas, and by 1985 the program should include a fourth flight of advertising to target the back-to-school period in August and September.

Cohen's proposal was one of 12 priorities outlined by the retailers at a previous meeting in Dallas. Those priorities, also broached at the La Costa gathering, included the UPC bar code; standardized business forms; quality of tape; the role of the retailer; tape packaging; looser shrink wrap for albums; the flow of promotional LPs to record stores; counterfeit product; promoting the Grammy Awards; supply of point-of-purchase display material, and such customer/supplier communication problems as devaluation of inventory and price increases.

Citing campaigns instituted by other industries, Cohen stressed that the benefits of the "Give the Gift of Music" program would soon be felt on the recording industry's bottom line. (Continued on page 64)

## RIAA and CBS Petition for Rehearing of Copyright Issue; Publishers Intimate They Will Sue If Labels Don't Pay

By BILL HOLLAND and JEFFREY PEISCH

■ WASHINGTON — As Recording Industry Association of America lawyers moved last Thursday (10) to petition the U.S. Court of Appeals for a rehearing of the controversial mechanical royalty rate decision, which the court upheld in late June, representatives from publishing organizations let it be known that lawsuits will be filed this fall if record companies fail to pay the new four cents per tune royalty retroactive to July 1.

The challenged mechanical royalty rate decision of the Copyright Royalty Tribunal was heard by the U.S. Appeals Court, and on June 23, the Court handed down an expedited unanimous vote upholding the Tribunal's decision to raise the rate from the two and three-fourths cents interim payment to the four-cent rate. Two weeks ago, the Court finally handed down its written opinion on the upheld rule.

Leonard Feist, president of the National Music Publishers Association (NMPA), stopped short of saying publishers would bring lawsuits if the four cent royalty is not paid. But when asked about the possibility he replied: "It seems clear to me that there's no doubt that the rate is now in effect. They (the Court) expedited a unanimous decision well before the July 1 deadline. If that's what the law is, then one should expect that the new rate will be paid."

Al Berman, president of the Harry Fox Agency, which serves as a collection agency for many publishers, was more direct: "Yes, I think the record companies would be laying themselves open to lawsuits. I think you can expect that. The law's the law. I can't even say they (the record companies) are hoping against hope. I don't blame their lawyers for trying to convince the (Continued on page 47)

■ WASHINGTON — A petition for a full-court rehearing of the mechanical royalty rate decision, sent to the U.S. Court of Appeals here last Thursday (10) by the Recording Industry Association of America and CBS, Inc., says the Court fails to understand three important aspects of the case.

The petition states that even the Court "effectively acknowledges" that the original Copyright Royalty Tribunal decision "fails to explain the source or derivation of the new four cents per tune rate," and that the judicial panel "not only has failed to give (Continued on page 47)

## Over 4000 Expected At NRBA Gathering

■ MIAMI — Over 4000 broadcasters and representatives of related industries are expected to attend NRBA '81, the annual conference sponsored by the National Radio Broadcasters Association, which is being held at the Fontainebleau Hilton, from September 13 to 16.

As was the case at the recent programming conference held by the National Association of Broadcasters (NAB), satellite programming is expected to be a major topic of discussion at the NRBA meeting. Suppliers of satellite-fed programming services are treating the gathering as a major opportunity to disseminate information about their products and sell their services. Two of the major broadcasting organizations, ABC and NBC, are expected to reveal details of major satellite programming ventures at the convention.

Mark S. Fowler, President Reagan's appointed chairman of the FCC, will (Continued on page 8)

## Warner Home Video All-Rental Policy Causing Serious Retailer Concern

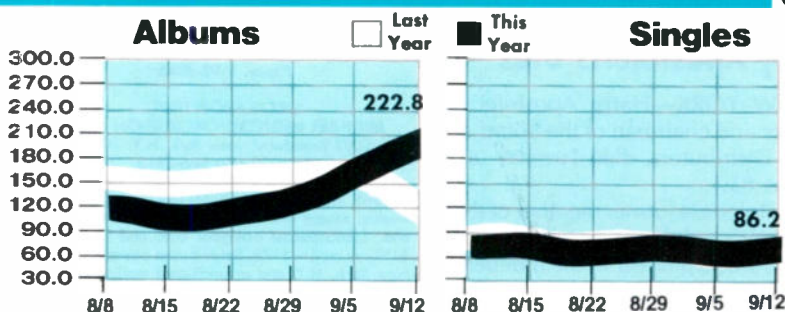
By SOPHIA MIDAS

■ NEW YORK—Video retailers are seriously concerned about the viability of Warner Home Video's newly announced all-rental scheme, according to a nationwide survey conducted by *Record World*. Major criticism focused on "unaffordable" leasing fees, the loss of sale revenues, the fear that an all-rental scheme may fuel the current pirate market, and the problem of enforcement. Some retailers have even threatened to boycott WHV product.

Because the details of the all-rental program were only unveiled at a press conference, and because WHV

spokesmen did not reveal to the press the cost of licensing cassettes, there was much speculation as to what economic repercussions the program would have upon the retail marketplace. Video Land's Risa Solomon, however, was visited by WHV representatives last week, and revealed the program's price structure. "The licensing fees are no longer a secret," said Solomon. "I spoke to the Warner people and they told me the following: from weeks one to six, retailers will be charged \$8.25, \$6.60, \$6.05, \$5.50, \$4.95, and \$4.40, respectively. (Continued on page 14)

## Record World Sales Index



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

## 'Progressive' FM Stations Fight On

By PHIL DIMAURO

■ NEW YORK—Album rock radio's resistance to new and unfamiliar music, combined with the increasing influence of programming consultants and the homogenous chains of stations they create, have caused observers in the music and broadcasting industries to bemoan the loss of the "progressive" philosophy that launched a new breed of radio station on the FM band in the late sixties and early seventies.

In a recent scan of stations in large and medium markets, however, *Record World* found that management and programming people committed

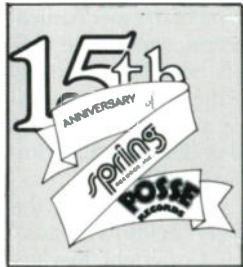
to playing new music and a broad spectrum of music remain undaunted. In many cases their fighting spirit has increased, and while their strong sense of individualism prevents them from exhibiting a united front, many of the individuals surveyed are confident that stations similar to theirs could work in markets of many sizes.

At WKWF (Key Rock 16) in Key West, Florida, program director Rick Maybee insists it's not impossible to face reality while maintaining an open mind toward music. In his two years at the station, Maybee said he's "brought (Continued on page 26)

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**Page 47.** One of the most successful debut albums of the year is from the Go-Go's, an all-girl band (yes, they really sing and play their own instruments) based in California. Although their album is already in the top 40, many AOR stations are still resisting the group's fun, upbeat sound. Record World spoke with the Go-Go's and their label's executives to find the reasons for their strong consumer success.



**Opposite page 26.** Spring Records, founded 15 years ago by Roy Rifkind, his brother Julie, and Bill Spitalsky, has grown to be one of the most respected small labels in the industry. Last year, the principals of the PolyGram-distributed label branched out and established Posse, an independent label that has gotten off to a promising start. This week, Record World presents a special 15th anniversary salute to Spring/Posse Records.

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## RCA Honors John Denver



In a ceremony in the RCA board room in New York, Thornton F. Bradshaw (right), chairman of RCA Corporation, presented the first RCA Records Premier Artist Award to John Denver. The award is in recognition of worldwide sales of 10 million copies of the album, "John Denver's Greatest Hits." It is the first time in the 80-year history of RCA Records that an artist has achieved this sales level on a single album.

## Island's Blackwell Objects To Release Of WEA Marley Album

By JEFFREY PEISCH

■ NEW YORK — Island Records' founder Chris Blackwell released a statement last Thursday (10) objecting to WEA International's upcoming release of a Bob Marley album, and WEA International has responded by denying all of Blackwell's allegations. Blackwell's statement does not imply that WEA International does not have the right to release "Chances Are," and the statement makes no references to legal action.

The Marley album, "Chances Are," is made up of songs recorded by Marley from 1968 to 1972. The record is on the Cotillion label in the U.S. In his statement, Blackwell said that "Chances Are" is made up of demos that were overdubbed recently in New York. The statement says that Marley's widow, Rita Marley, objects to the release of "Chances Are," and that WEA International's release of the LP was done for "cynical exploitation."

Blackwell also claims that WEA is trying to market "Chances Are" as a new Bob Marley album through mis-

(Continued on page 64)

## NARM Rack Meet Set for October

■ NEW YORK—The Second Annual NARM Rack Jobbers Conference is scheduled to be held at the Registry in Scottsdale, Arizona, October 21-23. The conference's theme will be "Our Future Growth . . . Together." At the conference, sponsored by the Rack Jobbers Advisory Committee, business sessions and addresses will stress the interdependence of record and tape rack jobbers, manufacturers and the racked mass merchandised account.

The opening session will feature a keynote speech by Norman Matthews, president of the Gold Circle store chain. Presentations by demographic expert Leo Shapiro on change in the consumer market and Warner Special Products president Mickey Kapp and Dr. Martin Fishbein on mass merchandising will also be made. In the second session, NARM executive vice president Joseph A. Cohen will give a presentation on special events and an update on the "Give the Gift of Music" campaign.

## Harry Apostoleris Dies

■ NEW YORK—Harry Apostoleris, founder and chairman of the board of Alpha Distributors, died Tuesday (8). He was 63.

Apostoleris, a former member of the president's advisory committee of NARM, was a pioneer in the independent distribution system. He founded Alpha in 1947. The family requests that in lieu of flowers, donations be made to either the Greek Orthodox Cathedral of St. John the Theologian in Tenafly, NJ or to the T.J. Martell Memorial Foundation.

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A black and white photograph of Michael Henderson standing in shallow ocean water. He is wearing a dark bikini top and light-colored bikini bottoms. He has a mustache and is looking towards the camera. He is holding a fishing rod with a net full of fish. The background shows the ocean and a bright sky.

# Michael Henderson Scores A Direct Hit.

## Slingshot.

One of the hottest forces in black music today is back, with an album that'll set your soul on fire—*Slingshot*. From the sexy soulfulness of ballad classics like "Make It Easy On Yourself" and "Never Gonna Give You Up" to the crackling street sounds of the title single—already exploding in major markets—Michael Henderson has never been hotter. Featuring his scorching duet with Phyllis Hyman on the Top-10 "Can't We Fall In Love Again," *Slingshot* is loaded with hits that can't miss.

MICHAEL HENDERSON  
SLINGSHOT



BDS 6002

On Buddah Records. Marketed and Distributed by Arista.

  
BUDDAH  
**ARISTA**

## Arista's Air Supply Party



Arista Records recently threw a party for Air Supply at the Crystal Room of the Beverly Hills Hotel. The group, whose album "The One That You Love" has just become their second consecutive million-selling LP for Arista, was in Los Angeles for an SRO engagement at the Greek Theater. Shown in the first photo are, from left, composer Tom Snow, Arista Records president Clive Davis, and Arif Mardin, producer of Aretha Franklin's current Arista album "Love All the Hurt Away." Shown in the second photo are, from left: Tony Muscolo, A.D. Muscolo Promotions; Richard Palmese, senior vice president, promotion, Arista; Russell Hitchcock of Air Supply; Bob Hamilton, program director of KRTH and national music director of RKO Radio; Graham Russell of Air Supply; Davis; and Peter Schwartz, promotion manager, Arista. Shown in the third photo are Davis and Arista recording artist Ray Parker Jr.

## Beatles LPs Seized In Los Angeles Raid

■ LOS ANGELES—A large number of allegedly counterfeit Beatles albums — more than 3000, according to the Recording Industry Association of America — were seized here on September 3 by the Los Angeles Police Department. While no specific charges have yet been filed, a spokesman for the city attorney's office told *Record World* that a complaint application or filing request from the police is expected "in the next couple of weeks," at which point the city attorney will determine "how many counts (of counterfeiting) would be appropriate, assuming that the evidence we have is sufficient to prove a violation."

### Affidavit

Based on an affidavit filed by the RIAA's Anti-Piracy Intelligence Unit, Municipal Court Judge Mary E. Waters issued a search warrant entitling officers of the police department's Bunco-Forgery Division to search the premises occupied by Cadet Records, Inc., a firm currently owned by Jules Bahari and located at 5810 and 5815 Normandie Avenue in Los Angeles. Among the items seized were copies of finished albums entitled "Introducing the Beatles" and "Songs and Pictures of the Beatles," as well as master lacquers, mothers, stampers, graphic plates, album covers, labels and business records.

Legitimate versions of the albums in question were originally manufactured by Vee-Jay Records, Inc., in the early 1960s. "Introducing the Beatles" was among the group's first albums to be released in the United States — with Vee-Jay having chosen to market the product after it was turned down by Capitol Records, the American arm of EMI, to whom the Beatles were signed in England — while "Songs and Pictures of the Beatles" was first entitled "Songs, Pictures and Stories of the Fabulous Beatles." Vee-Jay's license to manufacture these and other Beatle recordings expired on October 15, 1964, with Capitol taking over exclusive manufacturing and selling rights. "Introducing the Beatles" was later issued by Capitol with a new title, "The Early Beatles."

Maureen Siegel, deputy city attorney  
(Continued on page 56)

## Chrysalis Ups Musso

■ LOS ANGELES—Stan Layton, vice president of sales, Chrysalis Records, has announced the promotion of Fran Musso to the position of national advertising director.



Fran Musso

Musso, who previously served as national advertising manager, will be responsible for the initiation, implementation and distribution of national and regional advertising as well as tip sheet and trade advertising. She is also involved with the coordination and placement of television and radio spots.

## Boardwalk Ups Ruben Rodriguez

■ LOS ANGELES—Boardwalk Entertainment Company president Irv Biegel has announced the promotion of Ruben Rodriguez to the post of vice president, national R&B promotion and marketing. Rodriguez joined Boardwalk at its inception last year. He had been east coast VP of promotion.



Ruben Rodriguez

## Regional Breakouts

### Singles

#### East:

Hall & Oates (RCA)  
Mike Post (Elektra)  
Devo (Full Moon/Asylum)

#### South:

Kenny Rogers (Liberty)  
Rick Springfield (RCA)

#### Midwest:

Hall & Oates (RCA)  
Rick Springfield (RCA)

#### West:

Kenny Rogers (Liberty)  
Bob Seger (Capitol)

### Albums

#### East:

Dan Fogelberg (Epic/Full Moon)  
Hall & Oates (RCA)  
Luther Vandross (Epic)  
Grateful Dead (Arista)  
Meat Loaf (Epic/Cleve. Int'l)  
Four Tops (Casablanca)

#### South:

Dan Fogelberg (Epic/Full Moon)  
Hall & Oates (RCA)  
Luther Vandross (Epic)  
Meat Loaf (Epic/Cleve. Int'l)  
Four Tops (Casablanca)  
Little River Band (Capitol)

#### Midwest:

Dan Fogelberg (Epic/Full Moon)  
Hall & Oates (RCA)  
Luther Vandross (Epic)  
Grateful Dead (Arista)  
Meat Loaf (Epic/Cleve. Int'l)  
Willie Nelson (Columbia)

#### West:

Dan Fogelberg (Epic/Full Moon)  
Hall & Oates (RCA)  
Grateful Dead (Arista)  
Meat Loaf (Epic/Cleve. Int'l)  
Little River Band (Capitol)

## Allman Brothers Win Injunction Against T-Shirt Bootleggers

■ NEW YORK — The Allman Brothers Band has secured a nationwide permanent injunction against the bootlegging of merchandise involving the use of the band's name or logo, according to Bert Holman of John Scher Presents Inc. Scher handles personal management for the group.

The order was issued in Federal District Court for the eastern district of Pennsylvania and restrains the unauthorized sale of Allman Brothers Band merchandise — including T-shirts and buttons — in and around all performances by the band. An accompanying order also calls for seizure of any infringing merchandise.

## MGM/CBS Home Video Bows U.K. Operations

■ LONDON—Cy Leslie and Peter W. Kuyper, co-chairmen, MGM/CBS Home Video, have announced the launching of MGM/CBS Home Video in the U.K.

The company is releasing its debut line of videocassettes in the U.K. this month, and will regularly add releases to its catalogue. All product will be distributed by CBS Records U.K. and manufactured by Rank.

MGM/CBS Home Video's London headquarters will serve as the company's flagship European office. In addition to functioning as center of U.K. operations, the office will be the focal point of all company activities throughout the Continent.

## Warners, E.G. Pact

■ LOS ANGELES—Warner Bros. Records has announced the signing of an exclusive North American marketing, manufacturing and distribution pact with E.G. Records. The first release under the Warner Bros./E.G. agreement will be "Discipline," an album of new material from the recently reformed King Crimson.

Other artists on the Warner Bros./E.G. Records roster include Roxy Music, who have a new album due for release early in 1982, and producer/composer/recording artist Brian Eno.

## Feist and Berman Set for N.Y. Forum

■ NEW YORK—National Music Publishers' Association president Leonard Feist and Albert Berman, president of the Harry Fox Agency, will be the featured speakers at the September 24 meeting of the New York chapter of the Music Publishers' Forum. Steering committee chairman Marv Goodman has set the session for 3:30 p.m. in the South Gallery of the Barbizon Plaza Hotel in mid-Manhattan.

Admission to this Music Publishers Forum session is free. All those interested in attending are welcome and are asked to inform Marv Goodman at (212) 977-5683.

# Chilliwack is back!

Wanna Be A  
★STAR★

Chilliwack's Millennium debut album, "Wanna Be A Star" BXL1-7759, 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)" YB-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, Leo 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



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# Highlights of RCA Records Convention



RCA Records and Associated Labels recently hosted its national marketing convention at the Marriott Lincolnshire Resort near Chicago. More than 400 people attended, including label executives, artists and managers. Highlighting the meeting were video presentations of new fall contemporary, black, country, jazz and Red Seal releases, and the unveiling of marketing plans for the remainder of 1981. Pictured at the convention are, from left: (top row) convention chairman Larry Gallagher, division vice president, national sales; keynote speaker and label president Robert D. Summer; Jack Craig, division vice president, RCA Records — U.S.A. and Canada; Neil Portnow, president of 20th Century-Fox Records presenting Summer with a gold record commemorating Stephanie Mills' third consecutive gold album distributed by RCA; Rick Springfield accepting a Canadian gold album award for his "Working Class Dog" LP from Craig and Ed Preston, general manager, RCA Canada. (Middle row) Summer, Jefferson Starship's Paul Kantner and Craig; Dan Loggins, director, contemporary music A&R, east coast with newly-signed Bob

Welch; Craig, RCA recording artist Jack Green, and Summer; merchandising seminar panelists (left to right) Frank O'Donnell, national field merchandising manager; Keith Jackson, division vice president, black music marketing; Jack Chudnoff, division vice president, merchandising; Irwin Katz, director, Red Seal merchandising; Richard Thorward, division vice president, marketing; and Joe Galante, division vice president, marketing, Nashville; violinist Dylana Jenson with Tom Shepard, division vice president, Red Seal. (Bottom row) Ronnie Milsap during his performance on the convention's opening night; Rick Springfield performing the following evening; Ray Harris, division vice president, black music introducing newly-signed Dream Machine; post-concert congratulations to Milsap from (left to right) Jerry Bradley, division vice president, Nashville operations; Gallagher; Galante; producer Tom Collins; Summer; and Craig; and Summer with Triumph's Mike Levine and Kantner.

## NRBA Preview *(Continued from page 3)*

address the gathering at a general luncheon held on Tuesday. At the same function, former FCC chairman Robert E. Lee, who recently retired the Commission after 28 years of service, will be honored with the Gabbert Award. Keynote speaker for the event will be Cecil Hefel, congressman from the state of Hawaii and owner of Hefel Broadcasting. At a Monday luncheon, the NRBA's Golden Radio Award will be presented to broadcasting entrepreneur and announcer Gordon McLendon. RCA recording artist Ronnie Milsap will entertain conference attendees at a special concert held at the Miami Beach Theater of the Performing Arts Tuesday evening.

The schedule of workshops offered by the NRBA this year offers some interesting possibilities for discussion. Certain to be well-attended is the "AOR/Cross Rock" interchange scheduled for Sunday night. It will be led by three of the most influential consultants in album radio: John Sebastian, Lee Abrams and Jeff Pollack. The country discussion will be led by Eric Anderson of WNOE, New Orleans, and Jim Phillips of KHEY, El Paso. Leading the adult contemporary discussion group will be Jerry Rogers of WGSV, Savannah; the urban/black discussion will be conducted by

Brenda Ross of WDZZ, Flint, Michigan. Format discussions will be repeated Tuesday afternoon.

A workshop on satellite programming will include panelists Rick Sklar of ABC Radio Enterprises; Kent Burkhart of Burkhart, Abrams and Associates and Satellite Music Network; and Dwight Case of Sunbelt Broadcasting and the Transtar Network.

## Elektra/Asylum Signs Rupert Holmes



Singer/writer/producer Rupert Holmes has signed an exclusive worldwide recording agreement with Elektra/Asylum Records. Holmes is the first artist to be signed to E/A by Bruce Lundvall, recently appointed an E/A senior vice president. Holmes produced "Full Circle," his debut album for the label, in New York for release in mid-October. Pictured at E/A's New York offices after the agreement was signed are, from left: Lundvall; Norman Kurtz, Holmes' manager; and Holmes.

## Leslie Bricusse Pacts With Arista/Interworld

■ LOS ANGELES—Billy Meshel, president and chief operating officer of Arista/Interworld Music, and composer/lyricist Leslie Bricusse have jointly announced an agreement whereby Careers Music (BMI) of Arista/Interworld will administrate worldwide Bricusse's Stage and Screen Music, Inc. (BMI) catalogue.

Bricusse, who has written such

standards as "What Kind of Fool Am I?," "Who Can I Turn To?," "The Candy Man" and "Talk to the Animals," is currently involved with the musical adaptation of the play, "Harvey," for which he is writing the book, music and lyrics. The musical opened September 7 at the Royal Alexandra Theater in Toronto, with a Broadway debut scheduled for this November.

## Hamilton To Address Copyright Conference

■ LOS ANGELES—Bob Hamilton, national music director for the RKO radio chain and program director at KRTH-FM in Los Angeles, will be the special guest speaker at the California Copyright Conference's September 21 dinner meeting. Hamilton's topic will be "How Radio Views the Music Industry — Present and Future."

The meeting is set for 6:30 p.m. (7:30 dinner) at the Sportsmen's Lodge, 4234 Coldwater Canyon.

## Caribbean Fest Set

■ NEW YORK—Radio City Music Hall is presenting a three-day Caribbean festival, September 25-27, in cooperation with the Caribbean Tourist Association.



*Record World Salutes*

# Country Music 1981

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

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

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

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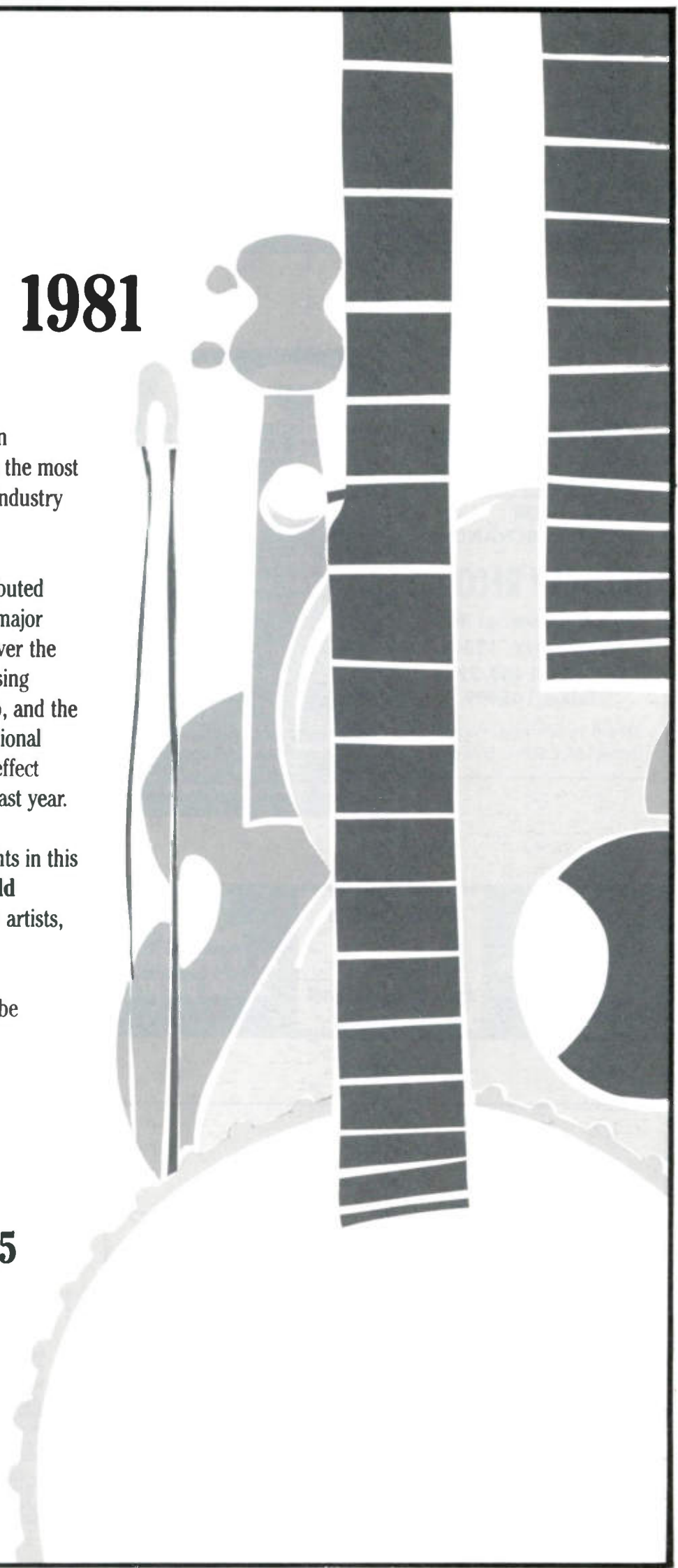
**Issue Date: Oct. 17**

**Ad Deadline: Sept. 30**

**Editorial Deadline: Sept. 25**

For further information contact our marketing specialists:  
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By JEFFREY PEISCH

■ NEW BOOK IN TOWN: "Twisted Kicks," a new novel by rock scribe Tom Carson, will no doubt be compared to such trashy rock music novels as "Death of a Punk" and "Jambeaux." The back cover of "Twisted Kicks," in fact, says that the book is about a "punk rock singer who gets in trouble in New York and goes back home and finds out what happened to everyone else," and this will no doubt help to pigeonhole the book.

This is a shame, for "Twisted Kicks" is a very well-written and moving book, about, above all, growing up. Rock 'n' roll images and lingo ooze from every page of "Twisted Kicks"—as do images of drugs and sex—but what makes it so much better than most throwaway rock books is its depth. Carson has created real, believable characters with real stories to tell. Anyone who has grown up in this country in the last 20 years will be enthralled by the book.

The novel centers on Dan Lang, who, when the book begins, has just returned to the small town of Icarus, Virginia, after a one-year stay in Manhattan. Lang's New York experiences—including the violent episode that drove him suddenly back to Icarus—are told as flashbacks. Carson handles this technique perfectly, giving the reader tantalizingly few details about Lang's New York tragedy. It isn't until the final chapters, in fact, when Lang has resolved the inner conflict that has been bothering him throughout the book, that we learn all the details of that conflict. Basing the book outside New York was a good idea. While the novel has its share of local Manhattan color—there's a CBGB-like bar and several recognizable street scenes—the book isn't bogged down with pages and pages of clichéd New York City descriptions.

Dan Lang's Icarus is an Anytown U.S.A. The circle of friends Lang returns to is made up of kids three or four years out of high school who haven't gone to college. Erica, the one-time girlfriend of just about everybody in town, has killed herself a few days before Lang returns. Richard lives with a 14-year-old girl and fantasizes about staging a rock 'n' roll theater. Carmel is a drug dealer who rats on his competitors so that he can become the number one dealer in the region. Odell is a book worm who philosophizes about the goings-on of his friends. Andrew Hoffentlich is a middle-aged alcoholic and former CIA agent whose house is used as a hangout by Lang's crowd. Andrew's wife Myra is the chief gossip in the town. The Hoffentlichs' daughter is a former acid freak who has moved on to barbiturates.

For the most part, it's a pretty depressing bunch of people. Because Carson portrays the indolence and waste so well, it is doubly depressing for the realization of how accurate a representation Icarus is of so many small towns across the country. And it's not so much the drugs and the rock music that define the world in Carson's Icarus. It's the confusion among the characters, the depression, the existential paranoia.

Lang wanders around Icarus for a few weeks and does a lot of soul searching. He feels drawn into the easy life of the his former friends. Carmel offers him a piece of his drug dealing business, then Lang's friend from New York calls to say there is a possibility of a recording contract if Lang returns to the city. Lang waffles, and decides to go further south to see an old girlfriend. The inner workings of Lang's mind become the core of the book and provide Carson with the opportunity to do his best writing.

Although "Twisted Kicks" is peopled with a wide assortment of basket cases and dispirited characters, one is left feeling optimistic by book's end. While we get the impression that Carson found himself in a "French Lieutenant's Woman"-like situation—he didn't know how to end the story—we sense that Lang makes the right decision.

**GEORGIE AND HOAGY:** Georgia Fame, the 38-year-old British singer who will be forever remembered for his 1965 hit "Yeah Yeah," will soon release his first U.S. LP in over five years, a tribute to Hoagy Carmichael called "In Hoagland." The LP contains versions of such Carmichael standards as "Stardust" and "Georgia on my Mind," and even has a 48-second version of "Rockin' Chair" sung by Carmichael himself. Fame recorded the album for his own production company and is currently shopping for a U.S. label.

According to Fame, the idea for "In Hoagland" grew out of a conversation Fame had with Mose Allison last year. "Mose has been a great hero of mine for over 20 years," Fame told New York, N.Y., "and although I knew of Hoagy, I had never thought about the link between Hoagy, Mose and people like me and Alan Price. Mose made me realize that we were all part of the same thing, so I really became interested in Hoagy."

Fame recorded the LP in London last year and sent a tape of the session to the 81-year-old Carmichael to get a reaction. Carmichael apparently liked what he heard, and decided to add his vocal signature to the project. To Fame, "the fact that Hoagy liked it" makes the whole project worthwhile.

Fame, who recently completed a handful of U.S. and Canadian dates, said that he'd like to do a theatrical production of Carmichael's songs, along the lines of "Ain't Misbehavin'" and "Sophisticated Ladies."

(Continued on page 48)

## At 'Heavy Metal' Premiere



Pictured at the recent premiere of Columbia Pictures' "Heavy Metal" in New York are, from left: Bruce Lundvall, executive vice president/east coast operations, Elektra/Asylum Records; Murray Deutch, president, Buttermilk Sky Associates, Inc., and music consultant to Columbia Pictures; and Irving Azoff and Larry Solters, president and vice president of Full Moon Records and Frontline Management Company. The "Heavy Metal" soundtrack is available on Full Moon/Asylum Records.

## Confusion Ends Over Stones' L.A. Date

By SAMUEL GRAHAM

■ LOS ANGELES—Confusion over the actual date of the Rolling Stones' upcoming concert here, as well as the venue in which the veteran group will appear, was resolved last Wednesday (9) when it was announced that the concert will take place October 9 at the Los Angeles Memorial Coliseum.

The Coliseum date is being promoted by Wolf and Rissmiller Concerts. Until very recently, however, the Rolling Stones were thought to have chosen the Rose Bowl as their venue here, with promotion to have been handled by Richard Flanzer's Atlantic Pacific Productions, in conjunction with Denver's Feyline Presents. Although no specific Rose Bowl date had been announced, Flanzer was said to have been confident as late as the first week in September that the group would play the Pasadena facility at some point in early October.

When contacted by *Record World*, Wolf and Rissmiller principal Jim Rissmiller indicated that he never doubted that his firm would handle the Stones' Los Angeles date (the entire tour is being coordinated by Bill Graham). Said Rissmiller, "I had always believed, because of my relationship with the Stones — and I saw them in France last September — that we would be involved wherever (the concert took place), although if they had chosen to play the Rose Bowl, I would have had to pass. I don't think we could have pulled it off there," since the Rose Bowl, in Rissmiller's opinion, is an inferior facility for a rock show of this magnitude.

Rissmiller added that "as of early May, I felt (the Stones' L.A. date) was in our camp. Originally, the date was going to be around July 15; and then, for certain reasons among the Stones themselves, it kept being delayed. But I was counting on it since May." The October 9 date, he said, was not finalized until less than two weeks ago.

The fact that Atlantic Pacific and Feyline are no longer involved in the

Rolling Stones' concert here would seem to obviate, at least insofar as that event is concerned, a lawsuit that had been filed in Los Angeles Superior Court against Flanzer, his firm and Feyline. Promoter Morton Barke, charging Atlantic Pacific and Feyline with breach of contract, fraud, conspiracy and other improprieties, sued those two parties on August 27, contending that they "failed and refused, and continue to fail and refuse, to permit (Barke) to participate as a joint venturer" in the Stones' October date at the Rose Bowl. According to the suit, Barke, who had joined with Flanzer in promoting "A Day in the Country" at that facility on June 20, had been guaranteed, in writing, the option to participate in subsequent Rose Bowl dates as well, a guarantee that Barke claimed had not been lived up to.

When contacted shortly after Barke's suit had been filed, Flanzer described the action as "frivolous and without merit," adding that "in no way has this suit jeopardized the appearance of the Rolling Stones at the Rose Bowl."

## World's Fair LP Set

■ NASHVILLE—Songwriters Mitch Torok and Ramona Reed have announced the completion of a 10-song album commemorating the 1982 World's Fair, to be held in Knoxville, TN in May of 1982.

Titled "Goin' to the Fair (Tennessee Heroes and Other Tall Tales)," the album will feature Torok as a lead artist, backed by guest artists and the Smokey Mountain Express. Torok also plans to promote the LP with a prerecorded 30-min. one-man multimedia show.

Torok's show will be presented daily at the World's Fair from May through October, 1982. Cedarwood Publishing Co. (BMI) is publishing all songs for the album.

# Video World

'The Pink Panther'

## Video Visions

By SOPHIA MIDAS

■ **RCA LAUNCHES CAMPAIGN:** RCA last week launched a \$20 million advertising campaign for TV and print for its CED SelectaVision discplayer. The new campaign will emphasize the family orientation of the company's product, with TV spots focusing on the disc system as an alternative to television. RCA's first campaign focused on the ease of using the discplayer and emphasized the excitement of viewing movies at home. This campaign has been dropped, but the "Bring the Magic Home" theme will be continued. The TV campaign, which is targeted to reach 98 percent saturation, will be aired on family shows and will run through Thanksgiving.

To further fuel the demand for their discplayer, RCA is also offering \$50,000 in prize money for the best in-store or window displays, according to **Bill Reilly**, national sales director, RCA SelectaVision Video Discs. The contest was launched last week and runs through October 31. To be eligible, in-store and window displays must include RCA disc album covers, the company's latest catalogue and an RCA CED discplayer.

The promotion also includes the \$50 rebate and ten-day trial RCA has been offering for their discplayers.

Meanwhile, *Record World* has learned that RCA is concerned over the major studios' resistance to the disc industry. According to one executive, software manufacturers are too concerned about their own properties and should consider investing in the disc market in order to increase the player population. To date, RCA has put \$200 million into the CED system.

**SPEAKING OF AD CAMPAIGNS:** Granada TV Rental has launched a print campaign which reads: "The only problem with a VCR is owning one." The campaign emphasizes the cost of maintaining a VCR: "... maintaining it can cost almost half the price of a new machine. Which does tend to spoil the fun of owning one."

**LASER UPDATE:** **Lin Oliver**, newly appointed vice president of MCA Video Disc, stopped by our offices, and gave us the latest news on OPA's interactive discs. Retailers can look forward to shipment of "Jazzercise," a dance-exercise laser disc which happens to appear at a time when the country has discovered the pleasure of wiggling off extra pounds with music. Other projects which are close to completion include a disc with 150 children's games and a concert piece with **Ray Charles**. Fifteen other projects are in the works, according to Oliver.

**SONY IS STUNNED:** Sony was amazed with the consumer and industry interest in its newly introduced Mavika, the filmless camera which uses a magnetic videodisc. According to a spokesman from Sony, the introduction of the Mavika sparked more interest than any product which the company has unveiled in the last three years. Sony's PR department said that the company was bombarded by hundreds of calls after the first day of the announcement. Inquiries came from consumers, hospitals, government officials, medical schools and major newspapers. Although the camera is still under development, a number of companies and organizations have requested to test the product, including the New York Times, Time, NASA and the FBI.

(Continued on page 14)

## Video Picks

**LA CAGE AUX FOLLES (1979):** Produced by Productions Artistes Associes & Dama Produce SPA. Directed by Edouard Molinaro. Starring Ugo Tognazzi, and Michel Serrault. (Magnetic Video, color, 91 mins., \$69.95.) This is one of the funniest films to come out in recent years. The superb casting and brilliant performances by Serrault and Tognazzi enhance the film's collectible value.

**CAT ON A HOT TIN ROOF (1958):** Produced by Lawrence Weingarten. Directed by Richard Brooks. Starring Elizabeth Taylor, Paul Newman, and Burl Ives. (MGM/CBS, color, 108 mins., \$59.95.) Taylor and Newman turn in sizzling performances as members of a conflicted southern family in this provocative adaptation of the Tennessee Williams play.

**A PLACE IN THE SUN (1951):** Produced and directed by George Stevens. Starring Montgomery Clift, Elizabeth Taylor and Shelley Winters. (Paramount Home Video, b&w, 120 mins. \$62.95.) Based on Theodore Dreiser's "An American Tragedy," Stevens' treatment of the social-climbing theme is a lushly photographed and melodramatically tinged exercise in romantic storytelling, memorable for Montgomery Clift's excellent performance.

**THE MAN IN THE IRON MASK (1939):** Directed by James Whale. Starring Louis Hayward, Joan Bennett and Joseph Schildkraut. (Nostalgia Merchant, b&w, 119 mins. \$54.95.) The ups and downs of life in the French nobility under the reign of Louis XIV made for a classic novel by Dumas and this exciting film. Just the right elements of swashbuckle and romance made this film an unforgettable period piece.



## Promo Picks

**"DANCING ON THE FLOOR/STANDING IN THE RAIN" — THIRD WORLD (Col).** Produced and directed by Steve Kahn for Videosyncrasies. One of Jamaica's more accessible reggae acts, the colorful sextet is captured in a perfect setting: brilliant sunshine and a sandy, female-invaded beach. The scenes segue into live performances, and the closing album cover shot is well-executed.

**"HEARTS IN NEW YORK/SCISSORS CUT" — ART GARFUNKEL (Col).** Produced by Gowar Frost for Jeannie & Co. Directed by Terry Bedford. Exceptional camera work finds Art in an informal dialogue situation that transforms into a dream-like narrative based on the single from his new LP. The footage of New York City is captivating. The second piece is a metaphorical collage of nature scenes and portrait close-ups of Art and his woman friend.



# Video World



## Warner Rental Policy Causing Retailers Concern *(Continued from page 3)*

These figures are based upon an average price, with the average weekly licensing fee coming out to be \$4.40 in perpetuity. Retailers, however, will be billed monthly, so the costs will be adjusted."

Video Land is one of the biggest video specialty stores in the country and is also one of WHV's largest accounts; however, Solomon said, the company could not afford the program. "We're going to have to pass on this one. How can Warner Home Video expect us to pay \$4.40 in perpetuity? Warner based the program on the notion that the average retailer makes about \$5 per night on a rental; at Video Land, we can only afford to charge \$6 per week. It's simple

mathematics: if it's costing me \$4.40 per week, I'm only making \$2 and some change in gross profits — and that's without figuring in the cost of the extra clerical help I would need to take care of all of the paper work the program requires."

Solomon added that the WHV all-rental plan favors the unestablished and small retailers. "The program is great for the little stores who decided to open a business for \$15,000, who were in video only to the extent that they had two copies of this and one copy of that. Now the little retailer, who has done nothing for the video marketplace, can stand up to the big guys. Anyone can sell video now; anyone can open up their doors be-

cause virtually no investment is needed. As I see it, the company is allowing their product to be rented by the small dealers and they are hurting their big business."

A number of video specialists charged that WHV was "attacking" the established video merchandiser, but when *RW* contacted Mort Fink, president, WHV, he commented, "It is absolute nonsense for video specialty stores to believe that we are trying to hurt them. We simply believe that our product should be conveniently placed — and if that means placing our product in supermarkets, that's where the product will be. Why shouldn't the consumer have access to our product in the most convenient locations? Video specialty stores are attacking us by the insinuation that we are ignoring them. We're just not doing business the way they would like to see it being done. Who are we presenting the program in Texas to? The video specialists. Look, I've heard that there are something like 6000 video retailers in the country. With the expansion of VCR penetration, we think that maybe as many as 25,000 retailers will not be able to satisfy consumer demand. The market will dictate this."

Although many video specialists have alleged that the WHV program most benefits small retailers, a great number of industry spokesmen believe the program is detrimental to all retailers, regardless of size. Video Shack's Arthur Morowitz told *RW*, "There is no altruism in this business. If Warner Home Video thinks they are doing retailers a favor, I totally disagree with them. All of the software manufacturers are making money, and most of the retailers, with few exceptions, are insignificant in terms of their monetary impact. To take money from these retailers is a cruel blow to the industry. Warners should be taken to task."

A large number of retailers surveyed by *RW* questioned whether WHV's plan was worth relinquishing their current inventory. Under the all-rental plan, a participating dealer must return all WHV product so that the company can repackage it as rental-only product. John Dinwoodie, president of the Houston-based Video Specialties operation, said, "The Warner people presented their plan to me yesterday, and all I can say is that I'm in shock. The thing that most shocks me is that I'm going to have to give them back all of my Warner inventory. I don't think the tradeoff is worth it. Their current all-rental catalogue only has about ten good films out of a total of 50. I'm going to have to do a lot of thinking about this, I still do a good sales business with old inventory."

Dennis Thomas of Thomas Video said, "This is insane. There is still a fantastic sales potential with WHV's current product, nowhere better reflected than in the sales figures of my store this week. Consumers are already aware of the all-rental plan. Yesterday one customer walked into my

*(Continued on page 63)*

## Video Visions *(Continued from page 13)*

UP & COMING: MCA has announced the release of the following videodiscs by the end of the month: "Nighthawks," "Mel Torme & Della Reese," "Psycho," and "American Graffiti" . . . Disney has announced the fall release of "Walt Disney Christmas," "Old Yeller," and "Darby O'Gil and the Little People." These cassettes are available for rental or sale. "Alice In Wonderland" will be released for rental only . . . Columbia Pictures Home Entertainment has released "Seems Like Old Times," "Wholly Moses!," "Hot Stuff," "Used Cars," and "The Mountain Men" . . . NFL has released a series of five "Best Ever" videocassettes, focusing on quarterbacks, runners, teams, coaches and professionals . . . VidAmerica has announced the October release of "The Unseen" and "The Inheritance."

YOU SHOULD KNOW: CBS Video Enterprises has videotaped the Broadway play "Piaf" for home video release. The program utilizes the original Broadway sets, and will be released next year with a videodisc to follow. "Piaf" has also been licensed for pay television to RCTV and will be made available for foreign television licensing . . . Robert Blattner II, VP and general manager of Columbia Home Entertainment, has announced that "Tess" has received orders representing more than \$1 million in retail sales . . . Arthur Morowitz of A&H and Noel Gimble of Sound/Video Unlimited have jointly opened up two video wholesale operations in Portland, Oregon and Dallas, Texas . . . Magnetic Video has announced that seven of its films have received RIAA/Video Gold and Platinum Awards. Gold Awards went to: "Butch Cassidy & the Sundance Kid," "9 to 5," "Norma Rae," "The Rose," and "Silver Streak." "M\*A\*S\*H" and "Alien" obtained Platinum Awards . . . Reliable sources have told *Record World* that Cy Leslie, president, CBS Video Enterprises, has decided to postpone his company's introduction of a rental plan. Adverse retail and distributor reaction to Warner Home Video's all-rental plan is said to be the cause of the postponement. . . MCA Distributing was apparently disturbed over the fact that MGM/CBS only offered one MCA Videocassette title to its product mix for the Sears rackjobbing venture. The original plan was to make available only "Coal Miner's Daughter." The product mix has been changed, however, and the racks will now be offering two more MCA videocassettes, "The Deer Hunter" and "Animal House" . . . Sharp Electronics has introduced a new 105-channel "cable-ready" VHS VCR with a suggested retail price of \$959.95 . . . Bib has introduced a VCR dustcover which permits damaging moisture and humidity to safely escape. Suggested retail price is \$16.95.

MOVERS: Columbia Home Entertainment has moved its headquarters from New York to the Burbank studios where Columbia Pictures is based. The company has also announced six new executive appointments. Gary Khammar was named national sales manager and Patrick J. Leone will be assisting Khammar as accounts manager. Robin Montgomery was named director of marketing; E. Fritz Friedman has been appointed marketing manager; Lisa Osborne Harmon was named assistant marketing manager; and Bernard Paul Vanderfin was named director of accounting and operations . . . Vince Larinto has been appointed national credit manager for Magnetic Video . . . Aldon Haglund has been named product development manager of 3M's Home Entertainment Products Department . . . Paul Hall has been named director of video production for The Creative Factor. John P. Ahrens becomes general sales manager for the company.

## On the Cover: 'The Pink Panther'

■ "The Pink Panther" was the first of a series of films which brought Peter Sellers acclaim as one of the most gifted comic actors in film history. The film also brought to life the unique personality of Inspector Clouseau, one of the funniest characters to grace the silver screen. A Magnetic Video release, the film's collectible appeal goes beyond Sellers' fans.

## Nostalgia Merchant Acquires Sci-Fi Films



The Nostalgia Merchant has announced the acquisition of a large package of classic science fiction films from Mossman Williams Productions of Kansas City. The deal gives Nostalgia the exclusive videocassette rights to over 20 films, many on a worldwide basis, including "Invaders From Mars," "Rocketship X-M," "Flight To Mars," "Kronos," "The Crawling Eye" and "Destination: Moon." The package also includes episodes from three television series: "Space Patrol," "Tom Corbett — Space Cadet" and "Tales of Tomorrow." Pictured signing the deal are Wade Williams of Mossman Williams Productions (left) and Nostalgia Merchant president Nick Draklich.

# Record World Videocassettes



Sept. 19 Sept. 5

**1 3 RAGING BULL**  
**Starring Robert De Niro, Cathy Moriarity and Joe Pesci**  
**United Artists**  
**Magnetic Video 4523**  
**Produced by Irwin Winkler & Robert Charloff**  
**Directed by Martin Scorsese**

**RATING**

**R**



		RATING					
2	12	NIGHTHAWKS	R	14	13	9 TO 5	PG
		Universal				20th Century-Fox	
		MCA Distributing 71000				Magnetic Video 1099	
		Produced by Martin Poll				Produced by Bruce Gilbert	
		Directed by Bruce Malmuth				Directed by Colin Higgins	
3	4	TESS	PG	15	17	POPEYE	PG
		Columbia				Paramount	
		Columbia Home Entertainment 10543				Paramount Home Video 1117	
		Produced by Claude Berri & Timothy Burrill				Produced by Robert Evans	
		Directed by Roman Polanski				Directed by Robert Altman	
4	7	ANNIE HALL	PG	16	14	LAST TANGO IN PARIS	X
		United Artists				20th Century-Fox	
		Magnetic Video 4518				Magnetic Video 4507	
		Produced by Jack Rollins & Charles H. Joffe				Produced by Alberto Grimaldi	
		Directed by Woody Allen				Directed by Bernardo Bertolucci	
5	1	AIRPLANE	PG	17	19	INCREDIBLE SHRINKING WOMAN	PG
		Paramount				Universal	
		Paramount Home Video 1305				MCA Distributing 66027	
		Produced by John Davidson				Produced by Hank Moonjeam	
		Directed by Jim Abraham, David Zucker, Jerry Zucker				Directed by Del Schumacher	
6	9	BLACK STALLION	G	18	18	CADDYSHACK	R
		20th Century-Fox				Orion	
		Magnetic Video 4501				Warner Home Video 2005	
		Produced by Francis Ford Coppola				Produced by Douglass Kenney	
		Directed by Carrol Ballard				Directed by Harold Ramis	
7	2	THE GREAT SANTINI	PG	19	22	ALIEN	R
		Orion				20th Century-Fox	
		Warner Home Video CR22010				Magnetic Video CL 9001	
		Produced by Charles A. Pratt				Produced by Gordon Carroll & David Giler	
		Directed by Lewis John Carlino				Directed by Ridley Scott	
8	6	ORDINARY PEOPLE	R	20	16	WEST SIDE STORY	G
		Paramount				20th Century-Fox	
		Paramount Home Video 8964				Magnetic Video 4519	
		Produced by Ronald L. Schwary				Produced by Robert Wise	
		Directed by Robert Redford				Directed by Robert Wise & Jerome Robbins	
9	8	CASABLANCA	G	21	15	LET IT BE	G
		20th Century-Fox				20th Century-Fox	
		Magnetic Video 4514				Magnetic Video 4508	
		Produced by Hal B. Wallis				Produced by Neil Astinall	
		Directed by Michael Curtiz				Directed by Michael Lindsay Nogg	
10	5	ELEPHANT MAN	PG	22	10	YOUNG FRANKENSTEIN	PG
		Paramount				20th Century-Fox	
		Paramount Home Video 1347				Magnetic Video 1103	
		Produced by Jonathan Sanger				Produced by Michael Gruskoff	
		Directed by David Lynch				Directed by Mel Brooks	
11	11	SUPERMAN	G	23	21	MUPPET MOVIE	G
		D.C. Comics				ITC Entertainment	
		Warner Home Video WB 1013				Magnetic Video CL 9001	
		Produced by Alex & Llya Salkind				Produced by Jim Henson	
		Directed by Richard Donner				Directed by James Franley	
12	—	AND JUSTICE FOR ALL	NA	24	—	THE MANY ADVENTURES OF WINNIE THE POOH	G
		Columbia				Disney	
		Columbia Home Entertainment BE 1001 SE				Disney Home Video 25	
		Produced by Norman Jewison & Patrick J. Palmer				Produced by Wolfgang Reitherman	
		Directed by Norman Jewison				Directed by Wolfgang Reitherman & John Longsberry	
13	—	SEEMS LIKE OLD TIMES	PG	25	—	COMING HOME	R
		Columbia				United Artists	
		Columbia Home Entertainment VH 10475-E				Magnetic Video 4516	
		Produced by Ray Stark				Produced by Jerome Hellman	
		Directed by Jim Sandrich				Directed by Hal Ashby	



Record World

# Video Spotlight

## UPSTAIRS RECORDS/ BURLINGTON

SEEMS LIKE OLD TIMES — Col/  
Columbia Home Ent.  
COMING HOME — UA/Mag. Video  
SEMI-TOUGH — UA/Mag. Video  
USED CARS — Col/Columbia Home Ent.  
TESS — Col/Columbia Home Ent.  
KING OF HEARTS — UA/Mag. Video  
REO SPEEDWAGON — MGM/CBS  
CASABLANCA — 20th Century-Fox/  
Mag. Video  
AIRPLANE — Paramount/Paramount  
Home Video  
CADDYSHACK — Orion/Warner Home  
Video

## PRIME VIDEO/BOSTON

USED CARS — Col/Columbia Home Ent.  
HOT STUFF — Col/Columbia Home Ent.  
CAT ON A HOT TIN ROOF — MGM/  
CBS  
RAGING BULL — UA/Mag. Video  
ANNIE HALL — UA/Mag. Video  
BLOB — Video Gems  
BLACK STALLION — 20th Century-Fox/  
Mag. Video  
CASABLANCA — 20th Century-Fox/  
Mag. Video  
LET IT BE — UA/Mag. Video  
BLOOD BROTHERS — WB/Warner  
Home Video

## VIDEO STATION/ CONNECTICUT

TESS — Col/Columbia Home Ent.  
RAGING BULL — 20th Century-Fox/  
Mag. Video  
NIGHTHAWKS — Universal/MCA  
Videocassettes  
MARY POPPINS — Disney/Disney Home  
Video  
HOPSCOTCH — 20th Century-Fox/Mag.  
Video  
ORDINARY PEOPLE — Paramount/  
Paramount Home Video  
INCREDIBLE SHRINKING WOMAN —  
Universal/MCA Videocassettes  
AIRPLANE — Paramount/Paramount  
Home Video  
CADDYSHACK — Orion/Warner Home  
Video  
BLACK STALLION — 20th Century-Fox/  
Mag. Video

## HARMONY HUT/EAST COAST

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

## 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 Video  
CLOSE ENCOUNTERS — Col/Columbia  
Home Video  
AIRPLANE — Paramount/Paramount  
Home Video  
"10" — Orion/Warner Home Video  
GODFATHER II — Paramount/Paramount  
Home Video

## RADIO 437/PHILADELPHIA

NIGHTHAWKS — Universal/MCA  
Videocassettes  
FIDDLER ON THE ROOF — UA/Mag.  
Video  
CAR WASH — Universal/MCA  
Videocassettes  
LA CAGE AUX FOLLES — 20th  
Century-Fox/Mag. Video  
TESS — Col/Columbia Home Ent.  
LAST TANGO IN PARIS — 20th  
Century-Fox/Mag. Video  
MELVIN & HOWARD — Universal/MCA  
Videocassettes  
AND JUSTICE FOR ALL — Col/Columbia  
Home Ent.  
AWAKENING — WB/Warner Home  
Video  
GREAT SANTINI — Orion/Warner Home  
Video

## RECORD RENDEZVOUS/ CLEVELAND

GREAT SANTINI — Orion/Warner Home  
Video  
AWAKENING — Orion/Warner Home  
Video  
MUPPET MOVIE — ITC Ent./Mag. Video  
ALIEN — 20th Century-Fox/Mag. Video  
URBAN COWBOY — Paramount/  
Paramount Home Video  
STAR TREK — Paramount/Paramount  
Home Video  
WOODSTOCK I — WB/Warner Home  
Video  
SUPERMAN — D.C. Comics/Warner  
Home Video  
CHINA SYNDROME — MGM/CBS  
HALLOWEEN — Falcon Int./Media Ent.

## AMERICAN TAPE & VIDEO/ ATLANTA

TESS — Col/Columbia Home Ent.  
ORDINARY PEOPLE — Paramount/  
Paramount Home Video  
SEEMS LIKE OLD TIMES — Col/  
Columbia Home Ent.  
BLACK STALLION — 20th Century-Fox/  
Mag. Video  
EMMANUELLE II — Col/Columbia Home  
Ent.  
RAGING BULL — UA/Mag. Video  
CADDYSHACK — Orion/Warner Home  
Video  
SECRETS — Video Gems  
AIRPLANE — Paramount/Paramount  
Home Video  
9 TO 5 — 20th Century-Fox/Mag. Video

## TELEVIDEO SYSTEMS/ RICHMOND

BRIDGE OVER THE RIVER KWAI — Col/  
Columbia Home Ent.  
GUNS OF NAVARONE — Col/Columbia  
Home Ent.  
PLAY MISTY FOR ME — Universal/MCA  
Videocassettes  
YOUNG FRANKENSTEIN — 20th  
Century-Fox/Mag. Video  
CADDYSHACK — Orion/Warner Home  
Video  
AND JUSTICE FOR ALL — Col/Columbia  
Home Ent.  
PRISONER OF 2ND AVENUE — WB/  
Warner Home Video  
URBAN COWBOY — Paramount/  
Paramount Home Video  
ELEPHANT MAN — Paramount/  
Paramount Home Video  
NIGHTHAWKS — Universal/MCA  
Videocassettes

## EROL'S COLOR TV/ ARLINGTON

BUTCH CASSIDY & THE SUNDANCE  
KID — 20th Century-Fox/Mag. Video  
M\*A\*S\*H — Universal/MCA  
Videocassettes  
MUPPET MOVIE — ITC Ent./Mag. Video  
ADVENTURES OF WINNIE THE  
POOH — Disney/Disney Home Video  
ALIEN — 20th Century Fox/Mag. Video

## BLACK STALLION — 20th Century-Fox/ Mag. Video

AFRICAN QUEEN — 20th Century-Fox/  
Mag. Video  
WEST SIDE STORY — 20th Century-Fox/  
Mag. Video  
FOG — 20th Century Fox/Mag. Video  
SUPERMAN — D.C. Comics/Warner  
Home Video



### SALESMAN

RAGING BULL  
United Artists  
Magnetic Video

### TOP SALES

RAGING BULL — UA/Magnetic Video  
ANNIE HALL — UA/Magnetic Video  
TESS — Col./Columbia Home  
Entertainment  
THE BLACK STALLION / 20th  
Century-Fox/Mag. Video  
NIGHTHAWKS — Universal/MCA  
Videocassettes  
ORDINARY PEOPLE — Paramount/  
Paramount Home Video  
AIRPLANE — Paramount/Paramount  
Home Video

## BARNEY MILLER/LEXINGTON

NIGHTHAWKS — Universal/MCA  
Videocassettes  
ANNIE HALL — UA/Mag. Video  
ORDINARY PEOPLE — Paramount/  
Paramount Home Video  
9 TO 5 — 20th Century-Fox/Mag. Video  
SUPERMAN — D.C. Comics/Warner  
Home Video  
ELEPHANT MAN — Paramount/  
Paramount Home Video  
CASABLANCA — 20th Century-Fox/  
Mag. Video  
AIRPLANE — Paramount/Paramount  
Home Video  
POPEYE — Paramount/Paramount Home  
Video  
LAST TANGO IN PARIS — 20th  
Century-Fox/Mag. Video

## THOMAS VIDEO/DETROIT

COMING HOME — UA/Mag. Video  
FIDDLER ON THE ROOF — UA/Mag.  
Video  
RAGING BULL — UA/Mag. Video  
SEEMS LIKE OLD TIMES — Col/  
Columbia Home Ent.  
USED CARS — Col/Columbia Home Ent.  
CAT ON A HOT TIN ROOF — MGM/  
CBS  
F.I.S.T. — UA/Mag. Video  
GUYS AND DOLLS — MGM/CBS  
SEMI-TOUGH — UA/Mag. Video  
ANNIE HALL — UA/Mag. Video

## RECORD BREAKER/DETROIT

BLACK STALLION — 20th Century-Fox/  
Mag. Video  
RAGING BULL — UA/Mag. Video  
TESS — Col/Columbia Home Ent.  
ANNIE HALL — UA/Mag. Video  
FAME — MGM/CBS  
SUPERMAN — D.C. Comics/Warner  
Home Video  
GREAT SANTINI — Orion/Warner Home  
Video

LET IT BE — UA/Mag. Video  
WHEN A STRANGER CALLS — Col/  
Columbia Home Ent.  
ADVENTURES OF WINNIE THE  
POOH — Disney/Disney Home Video

## VIDEO LAND/DALLAS

CASABLANCA — 20th Century-Fox/  
Mag. Video  
LET IT BE — UA/Mag. Video  
GREAT SANTINI — Orion/Warner Home  
Video  
SEEMS LIKE OLD TIMES — Col/  
Columbia Home Ent.  
BLACK STALLION — 20th Century-Fox/  
Mag. Video  
LA CAGE AUX FOLLES — 20th  
Century-Fox/Mag. Video  
CHANGE OF SEASONS — 20th  
Century-Fox/Mag. Video  
EMMANUELLE — Col/Columbia Home  
Ent.  
ANNIE HALL — UA/Mag. Video  
RAGING BULL — UA/Mag. Video

## VIDEO CASSETTES/LUBBOCK

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

## KALEIDOSCOPE/OKLAHOMA CITY

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

## VIDEO MART/PHOENIX

TESS — Col/Columbia Home Ent.  
ANNIE HALL — UA/Mag. Video  
9 TO 5 — 20th Century-Fox/Mag. Video  
RAGING BULL — UA/Mag. Video  
CAPTAINS COURAGEOUS — MGM/  
CBS  
BLACK HOLE — Disney/Disney Home  
Video  
EARTHQUAKE — Universal/MCA  
Videocassettes  
SILENT RUNNING — Universal/MCA  
Videocassettes  
MY BODYGUARD — 20th Century-Fox/  
Mag. Video  
MARY POPPINS — Disney/Disney Home  
Video

## VIDEO CUBE/DENVER

RAGING BULL — UA/Mag. Video  
TESS — Col/Columbia Home Ent.  
SEEMS LIKE OLD TIMES — Col/  
Columbia Home Ent.  
CADDYSHACK — Orion/Warner Home  
Video  
INSIDE MOVES — 20th Century-Fox/  
Mag. Video  
SOMEWHERE IN TIME — Universal/  
MCA Videocassettes  
NIGHTHAWKS — Universal/MCA  
Videocassettes  
9 TO 5 — 20th Century-Fox/Mag. Video  
WANDERERS — WB/Warner Home  
Video  
ROSE — 20th Century-Fox/Mag. Video

## NICKELODEON/LOS ANGELES

ROYAL WEDDING — Belair Video  
PHILADELPHIA STORY — MGM/CBS  
EARTHQUAKE — Universal/MCA  
Videocassettes  
CAPTAINS COURAGEOUS — MGM/  
CBS  
TESS — Col/Columbia Home Ent.  
CAT ON A HOT TIN ROOF — MGM/  
CBS  
SHENANDOAH — Universal/MCA  
Videocassettes  
ANNIE HALL — UA/Mag. Video  
ADVENTURES OF WINNIE THE  
POOH — Disney/Disney Home Video  
KAGEMUSHA — 20th Century-Fox/Mag.  
Video

## MUSIC PLUS/LOS ANGELES

POPEYE — Paramount/Paramount Home  
Video  
AIRPLANE — Paramount/Paramount  
Home Video  
TESS — Col/Columbia Home Ent.  
TIME AFTER TIME — WB/Warner Home  
Video  
GLORIA — Col/Columbia Home Ent.  
DR. ZHIVAGO — MGM/CBS  
GIMME SHELTER — Col/Columbia Home  
Ent.  
SUPERMAN — D.C. Comics/Warner  
Home Video  
CADDYSHACK — Orion/Warner Home  
Video  
ORDINARY PEOPLE — Paramount/  
Paramount Home Video

## EVERYBODY'S/NORTHWEST

RAGING BULL — UA/Mag. Video  
NIGHTHAWKS — Universal/MCA  
Videocassettes  
HEARTBEAT — WB/Warner Home Video  
BLACK STALLION — 20th Century-Fox/  
Mag. Video  
FLASH GORDON — Universal/MCA  
Videocassettes  
INCREDIBLE SHRINKING WOMAN —  
Universal/MCA Videocassettes  
SHOGUN — Paramount/Paramount  
Home Video  
AWAKENING — Orion/Warner Home  
Video  
SLEUTH — 20th Century Fox/Mag. Video

Also reporting are: Video Place, Wash-  
ington, D.C.; Valas TV, Denver; Video Sta-  
tion of New Hampshire; Video Connection,  
Boise; Video Visions, Ft. Worth; Dog Ear,  
Chicago; Crazy Eddie, N.Y.; Streetside  
Records, St. Louis; and Sheik Video,  
Metairie.





## The Success of 'Endless Love'

■ "Endless Love," the original soundtrack album from the PolyGram movie of the same name, has shot straight to the top of the charts and spawned a major hit single. Sung by Diana Ross and the Commodores' Lionel Richie, the title song is now enjoying its fifth consecutive week in the number one spot — a feat only achieved by one other song so far this year, Kim Carnes' "Bette Davis Eyes."

Richie wrote both the music and lyrics for the theme song and, along with the movie's producers, decided the song would most effectively express the movie's doubled-edged point of view if sung as a duet. Ross was then approached to provide the woman's voice, and she accepted the opportunity to work with Richie.

The soundtrack, released on Mercury Records, features performances

by Kiss ("I Was Made for Lovin' You"), Cliff Richard ("Dreamin'"), another track by Ross and Richie ("Dreaming of You"), and several instrumentals.

"Endless Love" opened in over 600 theatres across the country in July and has grossed over four million dollars. The film stars Brooke Shields and Martin Hewitt and is based on Scott Spencer's best-selling novel.

### Capitol Names Berger

■ LOS ANGELES—Mark Berger has been appointed director, business affairs, Capitol Records, Inc., it was announced by Bob Young, vice president, CRI.

Berger spent the past seven months at 20th Century-Fox as an associate counsel for telecommunications. Prior to that he worked as an attorney in Capitol's legal department. He joined the Capitol staff in 1978.

### Boardwalk Ups Brack

■ LOS ANGELES—Boardwalk Entertainment Company senior vice president Scott Kranzberg has announced the appointment of Steve Brack as the label's national singles promotion director. In his new position, Brack will be responsible for coordinating all singles promotion at both the pop and A/C level to all singles-oriented stations.

Prior to this appointment, Brack served as Boardwalk's national secondary promotion director.

### Jacobson to Emergency

■ NEW YORK—Sergio Cossa, president of Emergency Records, has announced the appointment of Cathy Jacobson to the position of director of sales and distribution for the label.

## Music Week Set for Nashville

■ NASHVILLE—Nashville Mayor Richard Fulton has proclaimed Sept. 15-22 Nashville Music Week, in honor of the Nashville Music Association's first concentrated membership drive.

The drive, which lasts two weeks, kicks off Tuesday (15) with a luncheon for music industry secretaries at the Richland Country Club here, hosted by the Nashville investment firm of Jacques-Miller Inc. Secretaries will be asked to solicit memberships in the NMA, with the person garnering the most memberships receiving a prize.

The NMA will also sponsor a talent showcase Sept. 29 at Spanky's here. With this two-week drive the NMA hopes to increase its membership from the current 500 to 1000.

## Townhouse Inks Tim Bogert



Tim Bogert has signed an exclusive, long-term recording contract with Townhouse Records. Bogert, one of the founding members of Vanilla Fudge, Cactus and Beck, and Bogert and Appice, is currently in the studio recording his first solo album for the label, which is distributed by Accord Records through the Capitol Records branch system. Pictured from left at the signing are: Michael Gusick, president, Townhouse; Walt Maguire, vice president/general manager, Townhouse; Doug King, vice president, national promotion, Townhouse; Ira Blacker, Bogert's manager; and (seated) Bogert.

By SAMUEL GRAHAM and ELIOT SEKULER

■ NAMES IN THE NEWS: We weren't in attendance, but we loved the idea of bizarre songstress **Grace Jones** gigging at nearby Lion Country Safari, an amusement park that offers exactly what its name suggests. We don't know if Grace ended up in a cage herself or anything, but we do know that during a previous gig, an enthusiastic (crazy?) fan in a mask crawled up on stage in the middle of a song and managed to handcuff himself to Jones' leg. Despite the kinkiness for which Jones and her concerts are known, this is one move that apparently wasn't planned, as Grace attempted to kick the bejeesus out of the guy until "the authorities" took him away . . . Those irresistible **Go-Go's** sold out their two shows at the Greek Theater — a total of some 9600 tickets — in a mere hour and 45 minutes, we're told. The October 9 and 10 concerts will mark the all-girl quintet's third big-time appearance in their hometown since June. Sounds like overkill, maybe, but with sales like that and a single like "Our Lips Are Sealed," who's going to complain?

**LIFE IS NOT A BOWL OF CHERRIES:** Now that the **Rolling Stones** have announced an October 9 date at the Coliseum, they obviously will not become the first major rock band to perform at the Rose Bowl, as Coast fearlessly and somewhat prematurely predicted. Undaunted promoter **Richard Flanzer** has nevertheless secured the Bowl for the 1982 season, and will be presenting a "major act" there in early spring. Flanzer will be working in association with **Barry Fey** and Feyline Productions.

**POSITIVE IDENTIFICATION:** Another vaguely Stones-related item last week concerned the appearance on the local music scene of a **Nicky Hopkins** impostor, who has been making the rounds of recording studios, reserving session time and ordering equipment. The charlatan keyboardist reportedly makes his rounds in the company of some recently recruited would-be engineers and speaks in a London accent that occasionally lapses into a midwestern twang. Apparently, he has some trouble finding "C" on a keyboard, so if anyone impersonating the Stones sessioneer and former **Quicksilver Messenger Service**-man comes your way, ask him to reprise a lick from "Edward the Mad Shirt Grinder." That'll get him every time.

**STARDUST:** **Miles Davis** knows a thing or two about crossing over, what with his "Bitches Brew" album having pre-dated the whole jazz-rock fusion juggernaut by a long shot, but even so, we were pretty surprised when a photo of Miles with **Willie Nelson** showed up not long ago. Seems that Davis went to Caesars Palace in Las Vegas to hear Willie, and, according to Columbia, the two repaired to some private place or another to collaborate on a song (Miles' "Directions" album, by the way, includes a track called "Willie Nelson," so the precedent is there). The song is said to be called "Expect Me Around," but we suggest they re-name it "Kind of Red-Headed," so as to combine the classic albums of each performer . . . Talk about an audiophile's delight: the new **Police** album, entitled "Ghost in the Machine" and due from A&M the first week of October, was digitally recorded. That's pretty good in itself, but Nautilus Recordings, an audiophile manufacturer, has already announced plans to release the album as a half-speed master the very next week. Between the digital and half-speed techniques, Nautilus' pressing promises to be one hot item.

**WHERE ARE THEY NOW:** First it was a case of delicious oranges; now it's a carton of orange sherbet. Both were sent out by publicist **Bob Levinson** as far-fetched but clever (not to mention tasty) plugs for the new Irvine Meadows Amphitheater, located in scenic Orange County, also the home of Disneyland. The oranges, we assume, were raised by some citrus grower in those halcyon, pre-Medfly days, but the ice cream is another story entirely. It was concocted by **Don Whittemore**, a former west coast regional promo man for RCA who now owns and operates the Creamery in fabulous Reseda, California. Each evening, we're told, Don makes a batch of the day's special flavor in a glassed-in room that faces the street, so everyone can check it out — Whittemore's an exhibitionist from way back — even going so far as to use real Kahlua and Amaretto to provide a little extra jolt. But his crowning achievement may be a 12-inch, 1 1/2-pound chocolate chip cookie gold record award for **Stephanie Mills**. Mills is a chocolate chip addict, you see — a condition shared by many of us — and this sounds like an item that will strike fear in the heart of **Famous Amos** himself . . . Meanwhile, **Elaine Corlett**, formerly of the ABC and Rocket labels, is also "out of the music business and thrilled," although we can't imagine how one could follow the other. Her new firm, believe it or not, is a personal security service called Burlaine, which she formed with a Los Angeles policeman. They use only off-duty policemen — no security guards or rent-a-cops — and offer bodyguards, house-sitting, live-in guards and much more. You can call Elaine or **Burt Kelsay** at (213) 820-9778 for more information, but please, don't mention our names — we already have **Dick Tracy** attending to our personal needs.

**MOVING AT HIS OWN PACE:** "They used to try to persuade me to write more uptempo material," **Rick Christian**, one of Coast's new neighbors, told us during a recent visit. "I just kept writing ballads, though, and didn't tell anybody about them." That was until **Kenny Rogers** made Christian's "I Don't Need You" his umpteenth top five pop and number one country hit. Lately, people are more

(Continued on page 48)

# Record World Black Oriented Music

## Black Music Report

By NELSON GEORGE

■ In 1978 a thick hard-cover biography of **Jimi Hendrix** titled "Voodoo Child of the Aquarian Age" was published by Doubleday. Its author, **David Henderson**, was a poet, a playwright, and one of the founders of the influential alternative paper of the early '60s, the East Village Other. It was a testament to Henderson's love for Hendrix's music that it was the most detailed, meticulously researched book ever written on any pop music star, with the exception of a couple of books on the **Beatles** and **Elvis Presley**. Unfortunately, Henderson's passion for the subject was also the book's undoing. Facts, interviews and analysis were packed into a huge mound of information that lacked perspective and provided no insight as to what the author's research had told him were the most important aspects of Hendrix's story. Complicating matters was plain old sloppy editing. I recall one anecdote appearing in three different places in the book. Also, there was no index, making it difficult to use the book for reference purposes.

Now Henderson, through Bantam Books, has prepared a condensed paperback version that is far superior in structure to the original. Re-titled "Scuse Me While I Kiss the Sky: The Life of Jimi Hendrix," it still has no index, but at 385 pages it is an easier read and its vision of Hendrix's short, brilliant career is more accessible. Henderson's finest contribution to the discussion of Hendrix's music is his interest in him as not only an innovative instrumentalist, but an adventurous lyricist. As a poet, Henderson is sensitive to the use of words to evoke different levels of meaning.

*Manic depression is touching my soul  
I know what I want but I just don't know  
Feeling sweet feeling  
Drops from my fingers fenders  
Manic depression is a captured my soul*

Pictures are well integrated into the text, including some shots of the young Hendrix in football gear and local Seattle bands I've never seen before. Henderson also includes a selected discography of available Hendrix material, which brings up another of the book's strong points. The author is uncompromising in attacking the vipers who hurt Hendrix during his life (the story behind his "Band of Gypsies" album is loathsome) and exploited his unreleased music after his death.

This book is highly recommended, yet as Henderson himself writes, "His music and words, studio or live, written or sung, are the best way of figuring him out — if that is the goal desired . . . The most important thing in life for Jimi Hendrix was to create. And with pen and guitar, voice and ensemble, he kept his beliefs' bargain with his soul and left a wonderful legacy to us all."

**SHORT STUFF:** **B.B. King**, the **Crusaders**, and the **London Philharmonic Orchestra** performed at London's Royal Festival Hall last week. The concerts were recorded and videotaped for future release . . . **Isaac Hayes** is planning a line of Isaac Hayes clothes (shirts, jeans, sportswear). What's the symbol? A black panther with red eyes and mouth . . . **Curtis Mayfield** is about to tour  
(Continued on page 19)

## For Frankie Beverly and Maze, Mass Exposure Is Hard To Come By

By NELSON GEORGE

■ NEW YORK—Frankie Beverly and Maze have a problem. Though his band has been one of the most consistent sellers in black pop the last five years (their recent "Live in New Orleans" album peaked at number three on the *Record World* Black Album Chart) and a strong concert attraction, the smooth-voiced lead singer-songwriter is unhappy that Maze hasn't expanded its audience.

"In the past we've been very laid-back about promoting ourselves via interviews and other media outlets," said Beverly. "We always thought the band's music would lift us to the heights without using hype. Now I think we have to rethink our position somewhat."

Still, Beverly is reluctant to make the band into "a commercial entity, doing Schlitz beer and Panasonic commercials. It seems if you don't take a posture like that, it becomes difficult to get mass exposure. That doesn't appeal to us. The music must come first.

"It isn't that we've done badly. I mean, every one of our five albums has gone gold, selling about 700,000 units each. Yet we have never had a big pop single and we have never gotten major exposure in New York City from radio. Sometimes I wonder how we can be so consistently successful without those two, but we do well every time out."

The band's success is due to its soothing, ingratiating sound. In an era when most self-contained black bands specialize in hard-driving funk or calculatingly commercial pop tunes, Maze's forte is extended mid-tempo songs with Beverly's soft tenor floating over arrangements with, in his words,

"just a little twist to them." After 14 years together, Maze has evolved a genuine ensemble style that is rare in pop music.

Beverly recalls that the band sounded very different when they started in Philadelphia. "We were called Raw Soul then. Our sound was much harder edged and featured a lot of high-energy music. Then, seven years ago, we moved to California, and it really affected our music. When we met Marvin Gaye he suggested we change our name, 'cause we didn't sound like any raw soul to him," Beverly said, laughing.

Meeting Gaye proved a boon to Maze's career. After Gaye's wife saw the group at a Los Angeles club, she recommended them to the Motown vocalist, who at the time was looking for a backup group. Instead, Maze became the opening act on a mid-'70s Gaye concert tour, giving them exposure that led to their signing with Capitol Records.

Maze's songs have avoided the "get up and boogie" cliches of the last ten years. Beverly explained: "I'm a product of the '60s and 34 years old, so I'm a little old for that stuff. Instead we try to write about the real stuff that happens to people. I don't write slick. I do try to write lyrics that will stretch a listener's mind and I think more performers should put more thought into what they say."

Maze will be ending three months on the road at the end of September, and Beverly will then turn his attention to making Maze "more of a crossover band," in Beverly's words. "I have to do something about not reaching the pop marketplace."

## PICKS OF THE WEEK

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

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

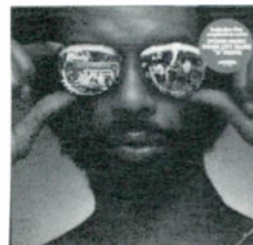


Swamp Dogg (Jerry Williams) is an eccentric musician with a warped wit and lots of talent. "Sexy Sexy Sexy

#3" is a bouncy dance tune and "Wine Women and Rock 'n' Roll" really rocks. Check out "The Love We Got Ain't Worth Two Dead Flies," a funny duet with Esther Phillips.

### REFLECTIONS

**GIL SCOTT-HERON** — Arista AL 9566



Heron turns in another quality LP. One side is dedicated to the political commentary that is his trademark, including his

putdown of President Reagan, "B Movie," and a version of Marvin Gaye's "Inner City Blues." Bill Withers' "Grandma's Hands" and Heron's own "Morning Thoughts" are also recommended.

### I LIKE YOUR STYLE

**JERMAINE JACKSON** — Motown M8-952M1



This is an engaging 10-song set that is Jackson's best overall album. The kinetic single, "I Got To Have You," re-

calls his biggest success, the Stevie Wonder-produced "Let's Get Serious." There is a cover of Wonder's "Signed, Sealed, Delivered I'm Yours" and a tender ballad, "Is It Always Gonna Be Like This," worth hearing.

### LOVE BYRD

**DONALD BYRD AND 125TH STREET, NYC** — Elektra 5E-531



Led by the surging single "Love Has Come Around," Donald Byrd's return to the recording scene is an

auspicious one. Isaac Hayes' typically sensual production is most effective, particularly on "Butterfly" and "I Feel Like Loving You Today."

# Record World Black Oriented Singles



SEPTEMBER 19, 1981

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

Sept. 19	Sept. 12		WKS. ON CHART
1	1	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE Motown 1519 (5th Week)	11
2	2	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON/20th Century Fox 2488 (RCA)	13
3	3	<b>SUPER FREAK (PART 1)</b> RICK JAMES/Gordy 7205 (Motown)	7
4	4	<b>SQUARE BIZ</b> TEENA MARIE/Gordy 7202 (Motown)	13
5	5	<b>JUST BE MY LADY</b> LARRY GRAHAM/Warner Bros. 49744	13
6	6	<b>I'M IN LOVE</b> EVELYN KING/RCA 12243	14
7	15	<b>NEVER TOO MUCH</b> LUTHER VANDROSS/Epic 14 02409	7
8	12	<b>WHEN SHE WAS MY GIRL</b> FOUR TOPS/Cosablanca 2338 (PolyGram)	6
9	11	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU/Warner Bros. 49746	10
10	10	<b>SWEAT (TIL YOU GET WET)</b> BRICK/Bang 02246 3 (CBS)	9
11	7	<b>SLOW HAND</b> POINTER SISTERS/Planet 47929 (E/A)	15
12	13	<b>SILLY DENIECE</b> WILLIAMS/ARC/Columbia 18 02406	8
13	8	<b>I'LL DO ANYTHING FOR YOU</b> DENROY MORGAN/Becket 45 5	12
14	9	<b>LADY (YOU BRING ME UP)</b> COMMODORES/Motown 1514	13
15	17	<b>ON THE BEAT</b> B.B. & Q. BAND/Capitol 4993	8
16	20	<b>LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN & GEORGE BENSON/Arista 0624	5
17	19	<b>DO IT NOW (PART 1)</b> S.O.S. BAND/Tabu 6 02125 (CBS)	10
18	16	<b>CAN'T WE FALL IN LOVE AGAIN</b> PHYLLIS HYMAN AND MICHAEL HENDERSON/Arista 0606	12
19	21	<b>WIKKA WRAP</b> EVASIONS/Sam 81 5020	7
20	14	<b>LOVE ON A TWO WAY STREET</b> STACY LATTISAW/Cotillion 46015 (Atl)	16
21	29	<b>GET IT UP THE TIME</b> /Warner Bros. 49774	4
22	24	<b>A LITTLE BIT OF JAZZ</b> NICK STRAKER BAND/Prelude 8034	8
23	22	<b>I LOVE YOU MORE</b> RENE & ANGELA/Capitol 5010	12
24	23	<b>HERE I AM</b> DYNASTY/Solar 47932 (E/A)	10
25	28	<b>LOVE HAS COME AROUND</b> DONALD BYRD AND 125TH STREET, NYC/Elektra 47168	5
26	35	<b>LET'S DANCE (MAKE YOUR BODY MOVE)</b> WEST STREET MOB/Sugarhill 763	6
27	36	<b>I HEARD IT THROUGH THE GRAPEVINE (PART 1)</b> ROGER/ Warner Bros. 49786	4
28	31	<b>I CAN'T LIVE WITHOUT YOUR LOVE</b> TEDDY PENDERGRASS/ Phila. Intl. 5 02462 (CBS)	4
29	25	<b>DOUBLE DUTCH BUS</b> FRANKIE SMITH/WMOT 8 5356	27
30	30	<b>SHINE YOUR LIGHT</b> GRAINGERS/BC 4009	8
31	34	<b>GENERAL HOSPI-TALE</b> AFTERNOON DELIGHTS/MCA 51148	6
32	41	<b>BEFORE I LET GO MAZE</b> featuring FRANKIE BEVERLY/Capitol 5031	4
33	37	<b>DO YOU LOVE ME</b> PATTI AUSTIN/Qwest 49754 (WB)	7
34	38	<b>STAY AWAKE</b> RONNIE LAWS/Liberty 1424	5
35	18	<b>SHAKE IT UP TONIGHT</b> CHERYL LYNN/Columbia 11 02102	17
36	32	<b>IT'S YOU</b> AFTERBACH/ARC/Columbia 18 02222	8



37	45	<b>I LIKE IT CAMEO</b> /Chocolate City 3227 (PolyGram)	4
38	43	<b>NIGHT GAMES</b> STEPHANIE MILLS/20th Century-Fox 2506 (RCA)	4
39	44	<b>IF THAT'LL MAKE YOU HAPPY</b> GLADYS KNIGHT & THE PIPS/ Columbia 18 02413	6
40	49	<b>AIMING AT YOUR HEART</b> TEMPTATIONS/Gordy 7208 (Motown)	5
41	26	<b>GIVE IT TO ME</b> BABY RICK JAMES/Gordy 7197 (Motown)	25
42	39	<b>FREEWAY PEACHES &amp; HERB</b> /Polydor/MVP 2178 (PolyGram)	7
43	33	<b>MAGIC MAN</b> HERB ALPERT/A&M 2356	7
44	54	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM/A&M 2357	4
45	50	<b>EVERYBODY'S BROKE</b> HERBIE HANCOCK/Columbia 18 02404	5
46	52	<b>SHE GOT THE PAPERS (I GOT THE MAN)</b> BARBARA MASON/ WMOT 02237	3
47	48	<b>MIGHTY FINE</b> TTF/Gold Coast 1109 (Capitol)	5
48	62	<b>TIME TO THINK</b> ROCKIE ROBBINS/A&M 2355	2
49	27	<b>FUNTOWN U.S.A.</b> RAFAEL CAMERON/Salsoul 2144 (RCA)	12
50	53	<b>DON'T STOP THE MUSIC</b> BITS AND PIECES/Mongo 109	4
51	59	<b>SHE DON'T LET NOBODY (BUT ME)</b> CURTIS MAYFIELD/ Boardwalk 7 11122	3
52	60	<b>SATURDAY NIGHT</b> BOBBY BROOM/Arista 2516	3

## CHARTMAKER OF THE WEEK

53		<b>SNAP SHOT</b> SLAVE Cotillion 46022 (Atl)	1
54	55	<b>I JUST WANT TO LOVE YOU</b> STANLEY CLARKE & GEORGE DUKE/Epic 14 02397	4
55	61	<b>WHO'S BEEN KISSING YOU</b> HOT CUISINE/Prelude 8035	2
56	—	<b>THIS KIND OF LOVIN'</b> WHISPERS/Solar 12295 (RCA)	1
57	56	<b>VERY SPECIAL</b> DEBRA LAWS/Elektra 47142	17
58	40	<b>THIS IS FOR THE LOVER IN YOU</b> SHALAMAR/Solar 12250 (RCA)	13
59	—	<b>IT SHOWS IN THE EYES</b> ASHFORD & SIMPSON/Warner Bros. 49805	1
60	66	<b>INCH BY INCH</b> STRIKERS/Prelude 8033	2
61	42	<b>JUST ONE MOMENT AWAY</b> MANHATTANS/Columbia 18 02191	12
62	70	<b>YOU GOT THE PAPERS (BUT I GOT THE MAN)</b> JEAN KNIGHT & PREMIUM/Cotillion 46020 (Atl)	2
63	—	<b>PULL FANCY DANCER/PULL (PART 2)</b> ONE WAY/MCA 51165	1
64	46	<b>FREAKY DANCIN'</b> CAMEO/Chocolate City 3225 (PolyGram)	20
65	65	<b>ANYBODY WANNNA DANCE</b> EBONEE WEBB/Capitol 5008	12
66	47	<b>STAY THE NIGHT</b> LA TOYA JACKSON/Polydor 2177 (PolyGram)	9
67	—	<b>DANCIN'</b> FREE BROTHERS JOHNSON/A&M 2368	1
68	58	<b>THAT OLD SONG</b> RAY PARKER, JR. & RAYDIO/Arista 0616	10
69	51	<b>CLASSY LADY</b> NOEL POINTER/Liberty 1421	8
70	57	<b>SUMMER FUN</b> BILL SUMMERS AND SUMMERS HEAT/MCA 51138	6
71	—	<b>KOOL WHIP</b> FATBACK/Spring 3020 (PolyGram)	1
72	63	<b>GONNA FIND HER</b> TIERRA/Boardwalk 11112	8
73	64	<b>TURN OUT THE NIGHTLIGHT</b> TAVARES/Capitol 5019	9
74	68	<b>TURN IT OUT</b> EMOTIONS/ARC/Columbia 18 02239	8
75	67	<b>KNOCK! KNOCK!</b> DAZZ BAND/Motown 1515	7



## Black Music Report (Continued from page 18)

South Africa... Cameo's leader and drummer **Larry Blackmon** is coming off the road to spend more time in the studio producing acts for Cameo's production company. Along with partner and Cameo member **Charlie Singleton**, Blackmon is making a deal for a female vocal trio and an Atlanta-based band. The word is that Blackmon will definitely *not* be signing a production deal with the folks at PolyGram, who distribute Cameo. Moreover, chances are that Cameo will not be re-signing with PolyGram when contract renewal time rolls around... In an unusual move, several key members of the "Sophisticated Ladies" cast, including **Phyllis Hyman**, **Gregory Hines** and **Judith Jamison**, will be flying down to Brazil from Sept. 24 to 29 to promote the show there. Understudies will take their place in the Broadway production. Down in Brazil the cast members will perform numbers from the musical. Why? Perhaps to see if basing a company in Brazil is a good idea... The cocaine possession charges against **George Clinton** and **Sly Stone** have been dropped due to lack of evidence... There is a major feature in September's Black Enterprise magazine on Best Of Friends, the black owners of New York's Leviticus and four other night spots. From those clubs they grossed \$2.2 million last year.

The **Manhattans** and longtime manager **Hermine Hamlin** are having an angry parting. She is suing them for \$2 million and they anticipate taking action against her. Group leader **Blue Lovett** will have an official statement this week.

## Epic Fetes Luther Vandross



Epic Records has recently released singer Luther Vandross' first LP for the label, "Never Too Much." Pictured at a party for Vandross at New York's Savoy are, from left: Ed Howard, executive vice president, David Franklin Associates; Larkin Arnold, vice president and general manager, A&R, black music, CBS Records; Don Dempsey, senior VP & general manager, E/P/A; Vandross; T.C. Thompkins, director, national promotion, black music and jazz promotion, E/P/A; Paris Eley, vice president, black music & jazz promotion, E/P/A; Scott Folks, product manager, E/P/A; David Franklin, manager/attorney, David Franklin Associates; and Jerome Gasper, director, progressive music A&R E/P/A.

# Black Oriented Albums

SEPTEMBER 19, 1981

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

Sept. 19	Sept. 12		WKS. ON CHART
1	1	<b>STREET SONGS</b> RICK JAMES Gordy G8 1002M1 (Motown) (16th Week)	22
2	2	<b>IT MUST BE MAGIC</b> TEENA MARIE / Gordy G8 1004M1 (Motown)	15
3	8	<b>BREAKIN' AWAY</b> AL JARREAU / Warner Bros. BSK 3576	5
4	4	<b>I'M IN LOVE</b> EVELYN KING / RCA AFL1 3962	10
5	5	<b>ENDLESS LOVE (ORIGINAL SOUNDTRACK)</b> VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram)	8
6	7	<b>CARL CARLTON</b> / 20th Century Fox T 628 (RCA)	10
7	6	<b>IN THE POCKET</b> COMMODORES / Motown M8 955M1	11
8	3	<b>DIMPLES</b> RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232	11
9	9	<b>BLACK &amp; WHITE</b> POINTER SISTERS / Planet P 18 (E/A)	12
10	12	<b>LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN / Arista AL 9552	4
11	11	<b>JUST BE MY LADY</b> LARRY GRAHAM / Warner Bros. BSK 3554	7
12	10	<b>LIVE IN NEW ORLEANS</b> MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	12



CHARTMAKER OF THE WEEK

**13** — **NEVER TOO MUCH**  
LUTHER VANDROSS  
Epic FE 37451



14	17	<b>BROOKLYN BRONX &amp; QUEENS BAND</b> / Capitol ST 12155	7
15	21	<b>SUMMER HEAT</b> BRICK / Bang FZ 37471 (CBS)	3
16	16	<b>MY MELODY</b> DENIECE WILLIAMS / ARC / Columbia FC 37048	26
17	36	<b>SLINGSHOT</b> MICHAEL HENDERSON / Buddah BDS 6002 (Arista)	2
18	20	<b>CAN'T WE FALL IN LOVE AGAIN</b> PHYLLIS HYMAN / Arista AL 9544	10
19	14	<b>WITH YOU</b> STACY LATTISAW / Cotillion SD 16049 (Atl)	10
20	15	<b>CHILDREN OF TOMORROW</b> FRANKIE SMITH / WMOT FW 37391	9
21	34	<b>TONIGHT FOUR TOPS</b> / Casablanca NBLP 7528 (PolyGram)	3
22	22	<b>TOO SOS BAND</b> / Tabu FZ 37449 (CBS)	5

23	13	<b>KNIGHTS OF THE SOUND TABLE</b> CAMEO / Chocolate City CCLP 2019 (PolyGram)	16
24	27	<b>TOUCH</b> GLADYS KNIGHT & THE PIPS / Columbia FC 37086	3
25	28	<b>TIME</b> / Warner Bros. BSK 3598	5
26	19	<b>IN THE NIGHT</b> CHERYL LYNN / Columbia FC 37034	11
27	18	<b>WINNERS BROTHERS</b> JOHNSON / A&M SP 3724	10
28	23	<b>BLACK TIE</b> MANHATTANS / Columbia FC 37156	7
29	29	<b>TEMPTATIONS</b> / Gordy G8 1006M1 (Motown)	4
30	25	<b>THE MAN WITH THE HORN</b> MILES DAVIS / Columbia FC 36790	9
31	26	<b>SWEET AND WONDERFUL</b> JEAN CARN / TSOP FZ 36775 (CBS)	6
32	—	<b>THE MANY FACETS OF ROGER ROGER</b> / Warner Bros. BSK 3594	1
33	24	<b>WALL TO WALL</b> RENÉ & ANGELA / Capitol ST 12161	8
34	33	<b>THE DUDE</b> QUINCY JONES / A&M SP 3721	23
35	35	<b>EBONEE</b> WEBB / Capitol ST 12148	4
36	32	<b>VERY SPECIAL</b> DEBRA LAWS / Elektra 6E 300	23
37	31	<b>STEPHANIE</b> STEPHANIE MILLS / 20th Century Fox T 700 (RCA)	19
38	40	<b>COMPUTER WORLD</b> KRAFTWERK / Warner Bros. HS 3549	6
39	—	<b>THIS KIND OF LOVIN'</b> WHISPERS / Solar BXL1 3976 (RCA)	1
40	—	<b>NEW AFFAIR</b> EMOTIONS / ARC / Columbia FC 37456	1
41	—	<b>THE SECOND ADVENTURE</b> DYNASTY / Solar S 20 (E/A)	1
42	—	<b>LOVE BYRD</b> DONALD BYRD AND 125TH STREET, NYC / Elektra 5E 531	1
43	44	<b>FREETIME</b> SPYRO GYRA / MCA 5238	3
44	—	<b>HAPPY LOVE</b> NATALIE COLE / Capitol ST 12165	1
45	—	<b>THE SPIRIT'S IN IT</b> PATTI LABELLE / Phila. Int'l FZ 37380 (CBS)	1
46	30	<b>RADIANT ATLANTIC</b> STARR / A&M 4833	28
47	38	<b>A WOMAN NEEDS LOVE</b> RAY PARKER, JR. & RAYDIO / Arista AL 9543	23
48	51	<b>TRY ME, I'M REAL</b> BOBBY BLAND / MCA 5223	2
49	39	<b>THE CLARKE / DUKE PROJECT</b> STANLEY CLARKE / GEORGE DUKE / Epic FE 36918	21
50	55	<b>SIGN OF THE TIMES</b> BOB JAMES / Columbia / Tappan Zee FC 37495	2
51	52	<b>MY SPECIAL LOVE</b> LaTOYA JACKSON / Polydor PD 1 6308 (PolyGram)	2
52	53	<b>MAGIC MAN</b> HERB ALPERT / A&M SP 3728	3
53	54	<b>SAYIN' SOMETHING</b> PEACHES & HERB / Polydor / MVP PD 1 6332 (PolyGram)	2
54	37	<b>CAMERON'S IN LOVE</b> RAFAEL CAMERON / Salsoul SA 8542 (RCA)	12
55	42	<b>THE STRIKERS</b> / Prelude PRL 14100	7
56	57	<b>CLOSER THAN CLOSE</b> STYLISTICS / TSOP FZ 37458 (CBS)	2
57	58	<b>MY ROAD OUR ROAD</b> LEE OSKAR / Elektra 5E 526	2
58	43	<b>ALICIA ALICIA</b> MYERS / MCA 8181	6
59	45	<b>SECRET COMBINATION</b> RANDY CRAWFORD / Warner Bros. BSK 3541	18
60	41	<b>THE ELECTRIC SPANKING OF WAR BABIES</b> FUNKADELIC / Warner Bros. BSK 3482	5

## E/P/A Promotes Three

NEW YORK—Paris Eley, vice president, black music and jazz promotion, Epic/Portrait/CBS Associated Labels, has announced three appointments to the black music promotion staff.

Jimi Starks has been appointed regional promotion manager for the southeast/southwest region, black music and jazz promotion, E/P/A. Starks joined CBS Records in 1976 as local promotion manager for the Cincinnati market. In 1979, he was named regional promotion manager for New York.

Michael English has been appointed regional promotion manager for the midwest/mid-central region, black music and jazz promotion, E/P/A. English joined CBS in 1977 as a field merchandiser and was named local promotion manager, for the Chicago market in 1978.

Maurice Warfield has been appointed director, west coast promotion, black music and jazz promotion, E/P/A. Warfield joined CBS Records in 1977 as local promotion manager and was named regional promotion marketing manager in 1979.

## Becket Records Signs Colors



Becket Records has announced the signing of Colors, a New York-based group which has two male lead singers and one female lead singer, Vaneese Thomas, the daughter of Rufus Thomas. Pictured from left are (standing): Fred Wells, Melvin Speller, Vaneese Thomas, Burt Hickson, Donny Donable, Nate Fitzgerald, Norman Hedman, Frank Abel and Skip McPhee of Colors; (sitting): Chuck Walz and Ira Pittleman of Becket Records.

# WHAT'S HAPPENING!

## PRETTY BABIES



## MEADOW LARKS



## NOT GORDON



## A DOCTOR IN THE HOUSE



## SLAVE RAVE



## BABY BROTHER

Listen to Baby Brother's single, "You Make My Warm Spot Hot," and discover why they are one of the tightest, most promising funk ensembles around! 46021

## THE MEADOWS

Harmony, soul and R&B describe the Meadows' exceptional new album which showcases their talents with songs like "She's Gone," "Don't Take It Away," and "I Can't Understand."

## GWEN McCRAE

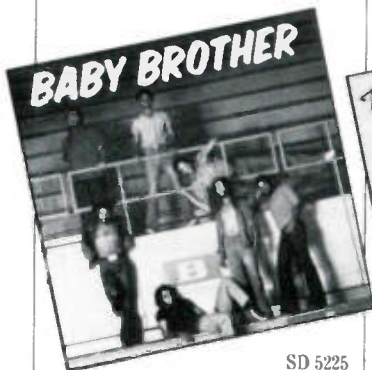
This album is the superb showcase for the considerable talents of songstress Gwen McCrae. The songs range from the sultry single, "Funky Sensation," to sensuous ballads. 3853

## THE M-ZEE BAND

The album that asks the musical question: "Who's Funkin' You," has got to have music to soothe your ills! Listen to the single, "Doctor Rhythm" and feel better! 3850

## SLAVE

Slave's new album is really a show-stopper! Listen to the greatest funk off earth, with the first single, "Snap Shot." 46022



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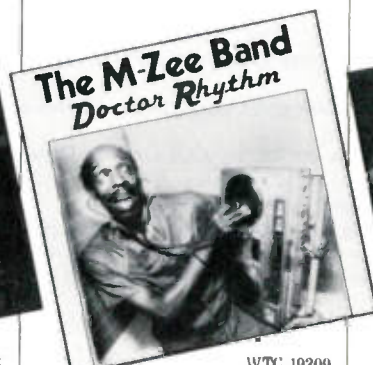
ON RADIO RECORDS AND TAPES.

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SD 19308

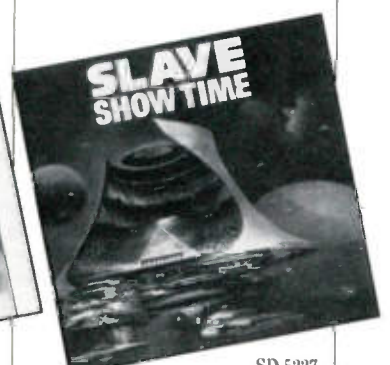
ON ATLANTIC RECORDS AND TAPES.



WTG 19309

ON MIRAGE RECORDS AND TAPES.

Distributed by Atlantic Records



SD 5227

ON COTILLION RECORDS AND TAPES.

GOOD THINGS HAPPEN ON ATLANTIC, COTILLION, MIRAGE, AND RADIO RECORDS.

# Record World Singles 101-150

SEPTEMBER 19, 1981

Sept. 19	Sept. 12	
101	109	LET'S PUT THE FUN BACK IN ROCK 'N' ROLL FREDDIE CANNON & THE BELMONT'S / Miasound 1002 (Greyhound)
102	118	STEAL THE NIGHT STEVE WOODS / Cotillion 46016 (Atl) (Sunrise, BMI)
103	112	DANCIN' THE NIGHT AWAY VOGGUE / Atlantic / Red Rock 3847 (Caducees / Mingle / Celsius, CAPAC)
104	102	HERE I AM DYNASTY / Solar 47932 (E/A) (Spectrum VII / Silver Sounds, ASCAP)
105	105	LIVE NOW, PAY LATER FOGHAT / Bearsville 49792 (WB) (Perwrite, ASCAP)
106	106	CANT WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON / Arista 0606 (ATV / Ivers, BMI)
107	115	NEW ROMEO TIM GOODMAN / Columbia 18 02495 (New Daddy, BMI)
108	110	WHO'S BEEN KISSING YOU HOT CUISINE / Prelude 8035 (Subiddu, B.V. / April / Chappell / Roker / ATV)
109	—	YOU'VE GOT A GOOD LOVE COMING VAN STEVENSON / Handshake 8 02140 (House of Gold, BMI / Bobby Goldsboro, ASCAP)
110	107	THIS IS FOR THE LOVER IN YOU SHALAMAR / Solar 12250 (RCA) (Spectrum VII / Silver Sounds, ASCAP)
111	113	A LITTLE BIT OF JAZZ NICK STRAKER BAND / Prelude 8034 (Lynton Muir / Tycho, no license)
112	121	GET IT UP TIME / Warner Bros. 49774 (All Jams / Tionna / no licensee listed)
113	—	EASY TO LOVE AGAIN CAROLE BAYER SAGER / Boardwalk 7 11 118 (Unichappell / Begonia Melodies, BMI / Hidden Valley, ASCAP)
114	116	WIKKA WRAP EVASIONS / Sam 81 5020 (Screen Gems / EMI, ASCAP)
115	111	YOU WANT IT, YOU GOT IT ALICE COOPER / Warner Bros. 49780 (Ezra / Hened / Phosphene / Billym, BMI / Glasco / United Artists, ASCAP)
116	—	I HEARD IT THROUGH THE GRAPEVINE ROGER / Warner Bros. 49786 (Stone Agate, BMI)
117	117	MEDLEY U.S.A. CREEDENCE CLEARWATER REVIVAL / Fantasy 917 (Jondora, BMI)
118	126	LOVE DON'T RUN DILLMAN BAND / RCA 12278 (House of Gold, BMI)
119	114	BUT IT'S ALRIGHT JO JO ZEP & THE FALCONS / Columbia 18 02341 (Pamelrosa, ASCAP)
120	120	SAFE IN THE HARBOR (WITH YOU) DAVID GUTHRIE / Arista 0628 (Blackwood / Dorein, BMI)
121	—	IT'S OVER TEDDY BAKER / Casablanca 2340 (PolyGram) (Kat Family / Unichappell, BMI)
122	125	BLUE MOON MECO / Casablanca 2339 (PolyGram) (Robbins, ASCAP)
123	119	HEADING OUT TO THE HIGHWAY JUDAS PRIEST / Columbia 11 02083 (Amokota / April, ASCAP)
124	108	YOU'RE MINE TONIGHT PURE PRAIRIE LEAGUE / Casablanca 2337 (Unichappell / Van Hoy, BMI)
125	122	PETER THE METER READER MARY WILSON / WMOT 9 02405 (BNA / Pet Sounds, ASCAP)
126	123	LA-DI-DA SAD CAFE / Swan Song 72002 (Atl) (Man-Ken, BMI)
127	129	FRIENDS OF MISTER CAIRO JON & VANGELIS / Polydor 2181 (PolyGram) (Warner / Thinknot / Sphric)
128	—	HOOKED ON CLASSICS ROYAL PHILHARMONIC ORCHESTRA / RCA 12304 (Chappell, ASCAP / MCPS, copy controlled)
129	124	DEDICATED TO THE ONE I LOVE BERNADETTE PETERS / MCA 51152 (Duchess / MCA, BMI)
130	135	LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB / Sugarhill 763 (Funky P.O. / At Home, ASCAP)
131	101	NOT FADE AWAY ERIC HINE / Montage 1200 (Wren, BMI)
132	128	SUMMER'S HERE JAMES TAYLOR / Columbia 11 02093 (Country Road, BMI)
133	—	BEFORE I LET GO MAZE FEATURING FRANKIE BEVERLY / Capitol 5031 (Amazement, BMI)
134	134	IT'S YOU AFTERBACH / ARC / Columbia 18 02222 (Modern American / Mike / Rob, ASCAP)
135	—	YOU WEREN'T IN LOVE MICK FLEETWOOD / RCA 12308 (Chappell, ASCAP)
136	—	DO YOU LOVE ME PATTI AUSTIN / Qwest / WB 49754 (Rodsongs / Rondor, PRS / Almo, ASCAP)
137	133	WHAT IN THE WORLD'S COME OVER YOU TOM JONES / Mercury 76115 (PolyGram) (Unart, BMI)
138	140	THE CLOSER YOU GET RITA COOLIDGE / A&M 2361 (Chinnichap / Down 'n' Dixie / Irving, BMI)
139	141	SHINE YOUR LIGHT GRAINGERS / BC 4009 (Doghill, BMI)
140	127	FUNTOWN U.S.A. RAFAEL CAMERON / Salsoul 2144 (RCA) (One To One, ASCAP)
141	130	SO THIS IS LOVE? VAN HALEN / Warner Bros. 49751 (Van Halen, ASCAP)
142	138	TOO MANY LOVERS CRYSTAL GAYLE / Columbia 11 02078 (Mother Tongue, ASCAP)
143	139	ALL GIRLS WANT IT JODY MOERING / Boardwalk 7 11 113 (Hanky Panky / All Girls, ASCAP)
144	132	JUST ONE MOMENT AWAY MANHATTANS / Columbia 18 02191 (Content, BMI)
145	143	JUST LIKE PARADISE LARRY JOHN McNALLY / Columbia 18 02200 (McNally / Modern, ASCAP)
146	—	PREP RAP RUSS MASON / Nemperor 5 02447 (CBS) (Electric Songs, BMI)
147	131	GONNA GET OVER YOU FRANCE JOLI / Prelude 8030 (Trumar / Crown Heights, BMI)
148	—	SHE GOT THE PAPERS (I GOT THE MAN) BARBARA MASON / WMOT 02237 (Framingreg / Marc James, BMI)
149	136	USE ME GRACE JONES / Island 49776 (WB) (Interior / Irving, BMI)
150	137	KEEP OUR LOVE ALIVE JOHNNY VAN ZANT / Polydor 2171 (PolyGram) (Ready or Not / Rocknocker, ASCAP)

# Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

A HEART IN NEW YORK Halee-Garfunkel (Headquarters Mgt. / Irving, BMI) . . . . . 71	PRIVATE EYES Hall-Oates (Fust Buzzo / Hat-Cha / Six Continents, BMI) . . . . . 27
AIMING AT YOUR HEART Bell (Assorted / Mighty Three, BMI) . . . . . 81	QUEEN OF HEARTS Landis (Drunk Monkey, ASCAP) . . . . . 2
ALIEN Buie (Lousal, BMI) . . . . . 60	REALLY WANT TO KNOW YOU Wright-Parks (Rondor / Almo / High Wave, ASCAP) . . . . . 23
ALL I HAVE TO DO IS DREAM Gibb-Barbiera (House of Bryant, BMI) . . . . . 68	ROCK 'N' ROLL DREAMS COME THROUGH Iovine-Steinman-Jansen (Neverland / Last Bays, BMI) . . . . . 92
ARTHUR'S THEME (BEST THAT YOU CAN DO) Paley (Irving / Woolnough / Unichappell / Begonia Melodies, BMI / Hidden Valley / Pop 'n' Roll / WB, ASCAP) . . . . . 14	SAUSALITO SUMMERNIGHT Koopman (Southern, ASCAP) . . . . . 75
ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) Hug (Mercury Shoes / Great Pyramid, BMI) . . . . . 69	SAY GOODBYE TO HOLLYWOOD Ramone-Ruggles (Blackwood, BMI) . . . . . 48
BACKFIRED Rodgers-Edwards (Chic, BMI) . . . . . 46	SEARCHIN' Olson (Publight / Urmilo, ASCAP) . . . . . 88
BEACH BOYS MEDLEY Wilson (Irving / Gold / Cousins / Adam R. Levy & Father's Ent / Arc, BMI) . . . . . 7	SHAKE IT UP TONIGHT Parker, Jr. (April, ASCAP) . . . . . 58
BETTE DAVIS EYES Garay (Plain and Simple / Donna Weiss, ASCAP / BMI) . . . . . 66	SHARE YOUR LOVE WITH ME Richie, Jr. (Duchess / MCA, BMI) . . . . . 40
BOY FROM NEW YORK CITY Graydon (Trio, BMI) . . . . . 17	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) Haywood (Jim-Edd, BMI) . . . . . 38
BREAKING AWAY Group (Daksel, BMI) . . . . . 32	SILLY Bell-Williams (Rosebud, BMI) . . . . . 52
BURNIN' FOR YOU Birch (B.O'Cult, ASCAP) . . . . . 49	SLOW HAND Perry (Warner-Tamerlane / Flying Dutchman, BMI / Sweet Harmony, ASCAP) . . . . . 4
CHLOE John-Franks (Intersong, ASCAP / Newton House, BMI) . . . . . 36	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) Butler (Tree, BMI) . . . . . 55
COOL LOVE Dowd (Irving / Pablo Cruise, BMI / Almo, ASCAP) . . . . . 22	SQUARE BIZ Marie (Jobete, ASCAP) . . . . . 57
DON'T GIVE IT UP McVie-Cailla-Patton (British Rocket / Adel, ASCAP) . . . . . 77	STARS ON 45 Eggermont (publisher not listed) . . . . . 96
DOUBLE DUTCH BUS (Wimot / Frashan / Supermarket, BMI) . . . . . 50	START ME UP Glimmer Twins (Calgems-EMI, ASCAP) . . . . . 19
DRAW OF THE CARDS Garay (Appion / Almo / Pants Down / Black Road, ASCAP, BMI) . . . . . 28	STAY AWAKE Laws (Sweetbeat, ASCAP) . . . . . 83
ELVIRA Chaney (Acuff Rose, BMI) . . . . . 21	STEP BY STEP Mallay (Briarpatch / Deb Dave, BMI) . . . . . 8
ENDLESS LOVE Richie (PGP Music / Brackman / Intersong, ASCAP administered) . . . . . 1	STOP DRAGGIN' MY HEART AROUND Iovine-Petty (Gone Gator / Wild Gator, ASCAP) . . . . . 6
EVERLASTING LOVE Chertoff (Rising Sons, BMI) . . . . . 87	STRAIGHT FROM THE HEART Ryan (Pangala / Careers / Malene, BMI) . . . . . 42
FALLING IN LOVE AGAIN Kramer-Group (Bema / Michael Stanley, ASCAP) . . . . . 62	STRANGER Nevison (Allied, BMI) . . . . . 99
FEELS SO RIGHT Group-McBade-Shedd (Maypop, BMI) . . . . . 33	SUPER FREAK (Part 1) Miller-James (Jobete / Stone City, ASCAP) . . . . . 30
FIRE AND ICE Olsen-Geraldo (Rare Blue / Big Tooth / Discatt / Denise Barry, ASCAP) . . . . . 16	SWEAT (TILL YOU GET WET) Parker, Jr-Group (WB / Good High, ASCAP) . . . . . 85
FOR YOUR EYES ONLY Neil (UA, ASCAP) . . . . . 12	TEMPTED Behirian-Costella (Illegal Songs, BMI) . . . . . 84
GEMINI DREAM Williams (WB / MCA, ASCAP) . . . . . 100	THAT OLD SONG Parker, Jr. (Raydiala, ASCAP) . . . . . 53
GENERAL HOSPI-TALE King (Solid Smash) . . . . . 31	THE BREAK UP SONG (THEY DON'T WRITE 'EM) Kaufman (Rye-boy, ASCAP) . . . . . 24
HARD TO SAY Fogelberg-Lewis (Hickory Grove / April, ASCAP) . . . . . 39	THE NIGHT OWLS Martin (Calgems-EMI, ASCAP) . . . . . 26
HEARTS Hug (Mercury Shoes / Great Pyramid, BMI) . . . . . 94	THE ONE THAT YOU LOVE Maslin (Careers / Bestall Reynolds, BMI / Riva, PRS) . . . . . 51
HEAVY METAL (TAKIN' A RIDE) Felder (Fingers, ASCAP) . . . . . 79	THE SENSITIVE KIND Carlas-Graham (Audigram, BMI) . . . . . 95
HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) Maslin (Al Gallico / Turtle, BMI) . . . . . 70	THE STROKE Squier-Mack (Songs of the Knight, BMI) . . . . . 20
HOLD ON TIGHT Lynne (Blackwood / Jet, BMI) . . . . . 11	THE SUN AIN'T GONNA SHINE ANYMORE Landis (Saturday / Seasons Four, BMI) . . . . . 86
I COULD NEVER MISS YOU (MORE THAN I DO) Landon-Lubin (Abesongs, BMI) . . . . . 25	THE VOICE Williams (WB, ASCAP) . . . . . 18
I DON'T NEED YOU Richie (Boothchute, BMI) . . . . . 43	THEME FROM HILL STREET BLUES Past (MTM, ASCAP) . . . . . 61
I'LL DO ANYTHING FOR YOU Reid (Big Seven / Bert Reid, BMI / Becket / Ran Miller, ASCAP) . . . . . 73	THEME FROM THE GREATEST AMERICAN HERO Past (April / Darla / SJC, ASCAP / Blackwood / Dar-Jen / Cannell, BMI) . . . . . 13
I'M IN LOVE Brown (Duchess / MCA, BMI) . . . . . 47	(THERE'S) NO GETTIN' OVER ME Milsap-Collins (Rick Hall, ASCAP) . . . . . 9
IN THE AIR TONIGHT Collins (Effectsound / Pun, ASCAP) . . . . . 63	TIME Parsons (Woolfsongs / Career / Irving, BMI) . . . . . 91
IN THE DARK Mack-Billy (Songs of Knight, BMI) . . . . . 76	TOUCH ME WHEN WE'RE DANCING Carpenter (Hall-Clement, BMI) . . . . . 56
IN YOUR LETTER Cranin-Richroth-Beamish (Slam Dunk, ASCAP) . . . . . 29	TRYIN' TO LIVE MY LIFE WITHOUT YOU Seger-Punch (Happy Hooker, BMI) . . . . . 45
IT'S NOW OR NEVER Scotti-D'Andrea (Gladys, ASCAP) . . . . . 90	URGENT Lange-Jones (Somerset Songs / Eversongs Ltd., ASCAP) . . . . . 3
I'VE DONE EVERYTHING FOR YOU Olsen (Warner-Tamerlane, BMI) . . . . . 44	WE'RE IN THIS LOVE TOGETHER Graydon (Blackwood / Magic Castle, BMI) . . . . . 34
JESSIE'S GIRL Olsen (Robie Porter, BMI) . . . . . 10	WHEN SHE WAS MY GIRL Walfert (MCA, ASCAP) . . . . . 37
JUST BE MY LADY Graham (PHO, BMI) . . . . . 74	WHO'S CRYING NOW Stane-Elson (Weed High Nightmare, BMI) . . . . . 5
JUST ONCE Jones (ATV / Mann & Weil, BMI) . . . . . 35	WORKING IN THE COAL MINE Group (Morsaint / Warner-Tamerlane, BMI) . . . . . 72
LADY (YOU BRING ME UP) Carmichael-Group (Jobete / Cammodores, ASCAP) . . . . . 15	YOU COULD TAKE MY HEART AWAY Flicker (Grey Hare, ASCAP) . . . . . 54
LOVE ALL THE HURT AWAY Mardin (Irving / Lijestrika, BMI) . . . . . 59	YOU DON'T KNOW ME Norman (Rightsong, BMI) . . . . . 65
LOVE ON A TWO WAY STREET Walden (Gombi, BMI) . . . . . 41	YOU MAKE MY DREAMS Hall-Oates (Hat-Cha / Six Continents, BMI) . . . . . 78
MODERN GIRL Neil (Pendulum, Sea Shanty / Unichappell, BMI) . . . . . 97	YOU SAVED MY SOUL Cummings-Robb (Shillelagh, BMI) . . . . . 80
NEVER TOO MUCH Vandross (Uncle Rannie's, ASCAP) . . . . . 93	YOU'RE MY GIRL Varroca (Big Teeth, BMI / Brightsmile, ASCAP) . . . . . 67
NICOLE Halbrook-Kimmet (Terraferm / Fourth Floor, ASCAP) . . . . . 89	
NO TIME TO LOSE Kershbaum (ATV, BMI) . . . . . 82	
ON THE BEAT Petrus (Little Macha, ASCAP) . . . . . 98	
OUR LIPS ARE SEALED Gottehrer-Freeman (Gotawn / Plangent Visions, ASCAP) . . . . . 64	

# Record World Singles



SEPTEMBER 19, 1981

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

Sept. 19	Sept. 12		WKS. ON CHART
1	1	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE Motown 1519 (5th Week)	12
2	2	<b>QUEEN OF HEARTS</b> JUICE NEWTON / Capitol 4997	17
3	3	<b>URGENT FOREIGNER</b> / Atlantic 3831	12
4	4	<b>SLOW HAND</b> POINTER SISTERS / Planet 47929 (E/A)	17
5	6	<b>WHO'S CRYING NOW</b> JOURNEY / Columbia 18 02241	10
6	9	<b>STOP DRAGGIN' MY HEART AROUND</b> STEVIE NICKS WITH TOM PETTY AND THE HEARTBREAKERS / Modern 7336 (Atl)	9
7	10	<b>MEDLEY</b> BEACH BOYS / Capitol 5030	9
8	11	<b>STEP BY STEP</b> EDDIE RABBITT / Elektra 47174	9
9	8	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP / RCA 12264	13
10	5	<b>JESSIE'S GIRL</b> RICK SPRINGFIELD / RCA 12201	25
11	12	<b>HOLD ON TIGHT</b> ELO / Jet 02408 (CBS)	9
12	14	<b>FOR YOUR EYES ONLY</b> (THEME FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON / Liberty 1418	8
13	13	<b>THEME FROM THE GREATEST AMERICAN HERO</b> JOEY SCARBURY / Elektra 47147	19
14	19	<b>ARTHUR'S THEME (BEST THAT YOU CAN DO)</b> CHRISTOPHER CROSS / Warner Bros. 49787	6
15	7	<b>LADY (YOU BRING ME UP)</b> COMMODORES / Motown 1514	13
16	15	<b>FIRE AND ICE</b> PAT BENATAR / Chrysalis 2529	10
17	17	<b>BOY FROM NEW YORK CITY</b> MANHATTAN TRANSFER / Atlantic 3816	18
18	20	<b>THE VOICE</b> MOODY BLUES / Threshold 602 (PolyGram)	7
19	24	<b>START ME UP</b> ROLLING STONES / Rolling Stones 40243 (Atl)	5
20	16	<b>THE STROKE</b> BILLY SQUIER / Capitol 5005	18
21	18	<b>ELVIRA</b> OAK RIDGE BOYS / MCA 51084	19
22	21	<b>COOL LOVE</b> PABLO CRUISE / A&M 2349	12
23	23	<b>REALLY WANT TO KNOW YOU</b> GARY WRIGHT / Warner Bros. 49769	12
24	22	<b>THE BREAK UP SONG (THEY DON'T WRITE 'EM)</b> GREG KIHN BAND / Beserkley 41949 (E/A)	15
25	28	<b>I COULD NEVER MISS YOU (MORE THAN I DO)</b> LULU / Alfa 7006	8
26	29	<b>THE NIGHT OWLS</b> LITTLE RIVER BAND / Capitol 5033	5
27	32	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES / RCA 12296	4
28	30	<b>DRAW OF THE CARDS</b> KIM CARNES / EMI-America 8087	7
29	31	<b>IN YOUR LETTER</b> REO SPEEDWAGON / Epic 14 02457	7
30	37	<b>SUPER FREAK (PART 1)</b> RICK JAMES / Gordy 7205 (Motown)	7
31	34	<b>GENERAL HOSPI-TALE</b> AFTERNOON DELIGHTS / MCA 13955	9
32	35	<b>BREAKING AWAY</b> BALANCE / Portrait 24 02177 (CBS)	10
33	27	<b>FEELS SO RIGHT</b> ALABAMA / RCA 12336	13
34	38	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU / Warner Bros. 49746	8
35	39	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM / A&M 2357	5
36	36	<b>CHLOE</b> ELTON JOHN / Geffen 49788 (WB)	8
37	40	<b>WHEN SHE WAS MY GIRL</b> FOUR TOPS / Casablanca 2338 (PolyGram)	5
38	43	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON / 20th Century-Fox 2488 (RCA)	8
39	46	<b>HARD TO SAY</b> DAN FOGELBERG / Epic / Full Moon 14 02488	4
40	48	<b>SHARE YOUR LOVE WITH ME</b> KENNY ROGERS / Liberty 1430	3
41	26	<b>LOVE ON A TWO WAY STREET</b> STACY LATTISAW / Cotillion 46105 (Atl)	14
42	42	<b>STRAIGHT FROM THE HEART</b> ALLMAN BROTHERS BAND / Arista 0618	8
43	25	<b>I DON'T NEED YOU</b> KENNY ROGERS / Liberty 1415	15
44	50	<b>I'VE DONE EVERYTHING FOR YOU</b> RICK SPRINGFIELD / RCA 12166	5
45	51	<b>TRYIN' TO LIVE MY LIFE WITHOUT YOU</b> BOB SEGER & THE SILVER BULLET BAND / Capitol 9686	2
46	47	<b>BACKFIRED</b> DEBBIE HARRY / Chrysalis 2526	6
47	33	<b>I'M IN LOVE</b> EVELYN KING / RCA 12243	9



48	59	<b>SAY GOODBYE TO HOLLYWOOD</b> BILLY JOEL / Columbia 18 02518	2
49	54	<b>BURNIN' FOR YOU</b> BLUE OYSTER CULT / Columbia 18 02415	7
50	45	<b>DOUBLE DUTCH BUS</b> FRANKIE SMITH / WMOT 8 5356	19
51	44	<b>THE ONE THAT YOU LOVE</b> AIR SUPPLY / Arista 0604	19
52	55	<b>SILLY DENIECE</b> WILLIAMS / ARC / Columbia 18 02406	6
53	52	<b>THAT OLD SONG</b> RAY PARKER, JR. & RAYDIO / Arista 0616	10
54	41	<b>YOU COULD TAKE MY HEART AWAY</b> SILVER CONDOR / Columbia 18 02268	9
55	49	<b>SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)</b> JOHN DENVER / RCA 12246	9
56	53	<b>TOUCH ME WHEN WE'RE DANCING</b> CARPENTERS / A&M 2344	14
57	56	<b>SQUARE BIZ</b> TEENA MARIE / Gordy 7202 (Motown)	10
58	58	<b>SHAKE IT UP TONIGHT</b> CHERYL LYNN / Columbia 11 02102	11
59	66	<b>LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN & GEORGE BENSON / Arista 0624	4
60	69	<b>ALIEN</b> ATLANTA RHYTHM SECTION / Columbia 18 02471	3
61	68	<b>THE THEME FROM HILL STREET BLUES</b> MIKE POST featuring LARRY CARLTON / Elektra 47186	3
62	62	<b>FALLING IN LOVE AGAIN</b> MICHAEL STANLEY BAND / EMI-America 8090	6
63	57	<b>IN THE AIR TONIGHT</b> PHIL COLLINS / Atlantic 3824	17
64	71	<b>OUR LIPS ARE SEALED</b> GO-GO'S / I.R.S. 9901 (A&M)	4
65	65	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY / Epic 14 02172	8
66	60	<b>BETTE DAVIS EYES</b> KIM CARNES / EMI-America 8077	26
67	63	<b>YOU'RE MY GIRL</b> FRANKE & THE KNOCKOUTS / Millennium 11808 (RCA)	12
68	73	<b>ALL I HAVE DO IS DREAM</b> ANDY GIBB AND VICTORIA PRINCIPAL / RSO 1065 (PolyGram)	5

## CHARTMAKER OF THE WEEK

69	—	<b>ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)</b> MARTY BALIN EMI-America 8093	1
70	—	<b>HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU)</b> AIR SUPPLY / Arista 0626	1
71	72	<b>A HEART IN NEW YORK</b> ART GARFUNKEL / Columbia 18 02307	6
72	81	<b>WORKING IN THE COAL MINE</b> DEVO / Full Moon / Asylum 47204	3
73	74	<b>I'LL DO ANYTHING FOR YOU</b> DENROY MORGAN / Becket 45 5	5
74	70	<b>JUST BE MY LADY</b> LARRY GRAHAM / Warner Bros. 49744	8
75	86	<b>SAUSALITO SUMMERNIGHT</b> DIESEL / Regency 7339 (Atl)	2
76	87	<b>IN THE DARK</b> BILLY SQUIER / Capitol 5040	2
77	64	<b>DON'T GIVE IT UP</b> ROBBIE PATTON / Liberty 1420	11
78	67	<b>YOU MAKE MY DREAMS</b> DARYL HALL & JOHN OATES / RCA 12217	21
79	84	<b>HEAVY METAL (TAKIN' A RIDE)</b> DON FELDER / Full Moon / Asylum 47175	8
80	—	<b>YOU SAVED MY SOUL</b> BURTON CUMMINGS / Alfa 7008	1
81	89	<b>AIMING AT YOUR HEART</b> TEMPTATIONS / Gordy 7208 (Motown)	2
82	90	<b>NO TIME TO LOSE</b> TARNEY / SPENCER BAND / A&M 2366	2
83	88	<b>STAY AWAKE</b> RONNIE LAWS / Liberty 1424	2
84	61	<b>TEMPTED SQUEEZE</b> / A&M 2345	9
85	91	<b>SWEAT (TILL YOU GET WET)</b> BRICK / Bang 02246 3 (CBS)	4
86	75	<b>THE SUN AIN'T GONNA SHINE ANYMORE</b> NIELSEN / PEARSON / Capitol 5032	5
87	77	<b>EVERLASTING LOVE</b> REX SMITH & RACHEL SWEET / Columbia 18 02169	13
88	—	<b>SEARCHIN'</b> SANTANA / Columbia 18 02519	1
89	76	<b>NICOLE</b> POINT BLANK / MCA 51132	13
90	78	<b>IT'S NOW OR NEVER</b> JOHN SCHNEIDER / Scotti Bros. 6 02105 (CBS)	17
91	79	<b>TIME</b> ALAN PARSONS PROJECT / Arista 0598	23
92	80	<b>ROCK 'N' ROLL DREAMS COME THROUGH</b> JIM STEINMAN / Epic / Cleve. Intl. 19 02011	16
93	—	<b>NEVER TOO MUCH</b> LUTHER VANDROSS / Epic 14 02409	1
94	82	<b>HEARTS</b> MARTY BALIN / EMI-America 8084	18
95	85	<b>THE SENSITIVE KIND</b> SANTANA / Columbia 18 02178	8
96	83	<b>STARS ON 45 / STARS ON</b> / Radio 3810 (Atl)	24
97	92	<b>MODERN GIRL</b> SHEENA EASTON / EMI-America 8080	19
98	—	<b>ON THE BEAT</b> B. B. & Q. BAND / Capitol 4993	1
99	93	<b>STRANGER</b> JEFFERSON STARSHIP / Grunt 12275 (RCA)	11
100	94	<b>GEMINI DREAM</b> MOODY BLUES / Threshold 601 (PolyGram)	15

# Record World Album Airplay

SEPTEMBER 19, 1981

## FLASHMAKER

NINE TONIGHT  
BOB SEGER & THE SILVER  
BULLET BAND  
Capitol



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 —  
Columbia  
ALICE COOPER — WB  
ELEKTRICS — Capital  
GRATEFUL DEAD — Arista  
DONNIE IRIS — MCA  
KINGS — Elektra  
KIX — Atlantic  
BOB MARLEY (12") — Catillion  
BOB SEGER — Capital  
MICKEY THOMAS — Elektra  
**HEAVY ACTION:**  
ROLLING STONES — Ralling Stanes  
BOB SEGER — Capitol  
KINKS — Arista  
GRATEFUL DEAD — Arista  
MEAT LOAF — Epic/Cleve. Int'l  
HALL & OATES — RCA  
STEVIE NICKS — Modern  
ELO — Jet  
IAN HUNTER — Chrysalis  
FOREIGNER — Atlantic

### WBCN-FM/BOSTON

**ADDS:**  
ALICE COOPER — WB  
GRATEFUL DEAD — Arista  
BILLY IDOL (12") — Chrysalis  
MOTORHEAD — Mercury  
EBERHARD SCHOENER — Capital  
BOB SEGER — Capital  
SIOUXSIE & THE BANSHEES —  
PVC  
RICK SPRINGFIELD (single) — RCA  
**HEAVY ACTION:**  
ROLLING STONES — Ralling Stanes  
BOB SEGER — Capitol  
GRATEFUL DEAD — Arista  
KINKS — Arista  
PRETENDERS — Sire  
STEVIE NICKS — Modern  
BILLY SQUIER — Capital  
HALL & OATES — RCA  
TOM PETTY AND THE  
HEARTBREAKERS — Backstreet/  
MCA  
LITTLE FEAT — WB

### WCOZ-FM/BOSTON

**ADDS:**  
ATLANTA RHYTHM SECTION —  
Columbia  
DONNIE IRIS — MCA  
MAYDAY — A&M  
RIOT — Elektra  
BOB SEGER — Capital  
**HEAVY ACTION:**  
PAT BENATAR — Chrysalis  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
JOE PERRY PROJECT — Columbia  
ROLLING STONES — Ralling Stanes  
SHOOTING STAR — Virgin/Epic  
RAINBOW (Import single) —  
Palydor  
DANNY JOE BROWN — Epic  
BLUE OYSTER CULT — Columbia  
STEVIE NICKS — Modern

### WLIR-FM/LONG ISLAND

**ADDS:**  
KIX — Atlantic  
NILS LOFGREN — Backstreet/MCA  
BOB SEGER — Capital  
**HEAVY ACTION:**  
ROLLING STONES — Ralling Stanes  
GRATEFUL DEAD — Arista

BILLY SQUIER — Capital  
NOVO COMBO — Palydor  
PAT BENATAR — Chrysalis  
PRETENDERS — Sire  
HEAVY METAL (soundtrack) — Full  
Moon/Asylum  
GO-GO'S — I.R.S.  
KINKS — Arista  
BOB SEGER — Capital

### WPLR-FM/NEW HAVEN

**ADDS:**  
CHILLIWACK — Millennium  
DVC — Alfa  
GRATEFUL DEAD — Arista  
DEBBIE HARRY — Chrysalis  
NILS LOFGREN — Backstreet/MCA  
NOVO COMBO — Palydor  
BOB SEGER — Capital  
**HEAVY ACTION (in  
alphabetical order):**  
ALLMAN BROTHERS BAND —  
Arista  
PAT BENATAR — Chrysalis  
ELO — Jet  
FOREIGNER — Atlantic  
GO-GO'S — I.R.S.  
HEAVY METAL (soundtrack) — Full  
Moon/Asylum  
JOURNEY — Columbia  
KINKS — Arista  
STEVIE NICKS — Modern  
ROLLING STONES — Ralling Stanes

### WCCC-FM/HARTFORD

**ADDS:**  
CAMEL — Passport  
GRATEFUL DEAD — Arista  
BOB SEGER — Capital  
**HEAVY ACTION:**  
JOURNEY — Columbia  
FOREIGNER — Atlantic  
ROLLING STONES — Ralling Stanes  
BOB SEGER — Capital  
PAT BENATAR — Chrysalis  
STEVIE NICKS — Modern  
HEAVY METAL (soundtrack) — Full  
Moon/Asylum  
DIESEL — Regency  
JON & VANGELIS — Palydor  
BLUE OYSTER CULT — Columbia

### WBIM-FM/MAINE

**ADDS:**  
ALLMAN BROTHERS BAND —  
Arista  
LITTLE RIVER BAND — Capital  
MAYDAY — A&M  
BOB SEGER — Capital  
**HEAVY ACTION:**  
FOREIGNER — Atlantic  
PAT BENATAR — Chrysalis  
JOURNEY — Columbia  
BILLY SQUIER — Capital  
ROLLING STONES — Ralling Stanes  
GARY O' — Capital  
LOOK — Plastic  
HEAVY METAL (soundtrack) — Full  
Moon/Asylum  
STEVIE NICKS — Modern  
MICHAEL STANLEY — EMI-America

### WQBK-FM/ALBANY

**ADDS:**  
ALICE COOPER — WB  
PETER HAMMILL — PVC  
HARLEQUIN — Columbia  
HITMEN — Columbia

BILLY IDOL (12") — Chrysalis  
BOB MARLEY (12") — Catillion  
BOB SEGER — Capital  
SIOUXSIE & THE BANSHEES —  
PVC  
TOM VERLAINE — WB  
KIT WATKINS — Azymuth  
**HEAVY ACTION:**  
ROLLING STONES — Ralling Stanes  
KINKS — Arista  
GRATEFUL DEAD — Arista  
RAMONES — Sire  
PRETENDERS — Sire  
STEVIE NICKS — Modern  
GO-GO'S — I.R.S.  
LITTLE FEAT — WB  
NILS LOFGREN — MCA  
HALL & OATES — RCA

### WAQX-FM/SYRACUSE

**ADDS:**  
CHILLIWACK — Millennium  
BOB SEGER — Capital  
SHOOTING STAR — Virgin/Epic  
**HEAVY ACTION:**  
JOURNEY — Columbia  
ROLLING STONES — Ralling Stanes  
STEVIE NICKS — Modern  
PAT BENATAR — Chrysalis  
DAN FOGELBERG — Full Moon/  
Epic  
GRATEFUL DEAD — Arista  
BOB SEGER — Capital  
FOREIGNER — Atlantic  
GENESIS (import single) — Charisma  
HALL & OATES — RCA

### WOUR-FM/UTICA

**ADDS:**  
ATLANTA RHYTHM SECTION —  
Columbia  
HARLEQUIN — Columbia  
BOB SEGER — Capital  
**HEAVY ACTION:**  
ROLLING STONES — Ralling Stanes  
STEVIE NICKS — Modern  
FOREIGNER — Atlantic  
MOODY BLUES — Threshold  
PAT BENATAR — Chrysalis  
ZZ TOP — WB  
BLUE OYSTER CULT — Columbia  
SILVER CONDOR — Columbia  
NILS LOFGREN — Backstreet/MCA  
DONNIE IRIS — MCA

### WHFS-FM/WASHINGTON

**ADDS:**  
BABYLON (soundtrack) — Takama  
BRIAN BEVERLY — Takama  
BLACK SLATE — Alligator  
COMATEENS (single) — Cachalat  
GRATEFUL DEAD — Arista  
BRIAN JOHNSON — MCA  
MEDIUM MEDIUM (single) —  
Cachalat  
IGGY POP — Arista  
BOB SEGER — Capital  
TOM TOM CLUB (single) — Sire  
**HEAVY ACTION:**  
ROLLING STONES — Ralling Stanes  
GO-GO'S — I.R.S.  
RICKIE LEE JONES — WB  
PRETENDERS — Sire  
LITTLE FEAT — WB  
PSYCHEDELIC FURS — Columbia  
SQUEEZE — A&M  
TOM PETTY AND THE  
HEARTBREAKERS — Backstreet/  
MCA

KRAFTWERK — WB  
BOB DYLAN — Columbia

### WRXL-FM/RICHMOND

**ADDS:**  
ATLANTA RHYTHM SECTION —  
Columbia  
DAN FOGELBERG — Full Moon/  
Epic  
IAN HUNTER — Chrysalis  
BILLY JOEL (single) — Columbia  
NILS LOFGREN — Backstreet/MCA  
MEAT LOAF — Epic/Cleve. Int'l  
OZZY OSBOURNE — Jet  
BOB SEGER — Capital  
SURVIVOR — Scatti Bras.  
TRIUMPH — RCA  
**HEAVY ACTION:**  
BILLY JOEL (single) — Columbia  
JON & VANGELIS — Palydor  
ALLMAN BROTHERS BAND —  
Arista  
RICK SPRINGFIELD — RCA  
LITTLE RIVER BAND — Capitol  
ELO — Jet  
RED RIDER — Capitol  
KINKS — Arista  
ROLLING STONES — Ralling Stanes  
FOREIGNER — Atlantic

### WKLS-FM/ATLANTA

**ADDS:**  
BOB SEGER — Capital  
**HEAVY ACTION:**  
STEVIE NICKS — Modern  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
ROLLING STONES — Ralling Stanes  
HEAVY METAL (soundtrack) — Full  
Moon/Asylum  
MOODY BLUES — Threshold  
PAT BENATAR — Chrysalis  
ELO — Jet  
RICK SPRINGFIELD — RCA  
ZZ TOP — WB

### WYMX-FM/AUGUSTA

**ADDS:**  
DONNIE IRIS — MCA  
BILLY JOEL (single) — Columbia  
BOB SEGER — Capital  
TYCOON — Arista  
**HEAVY ACTION:**  
STEVIE NICKS — Modern  
ROLLING STONES — Ralling Stanes  
JOURNEY — Columbia  
ALLMAN BROTHERS BAND —  
Arista  
DAN FOGELBERG — Full Moon/  
Epic  
ATLANTA RHYTHM SECTION —  
Columbia  
FOREIGNER — Atlantic  
HEAVY METAL (soundtrack) — Full  
Moon/Asylum  
ZZ TOP — WB  
BOB SEGER — Capital

### WMMS-FM/CLEVELAND

**ADDS:**  
BOB SEGER — Capital  
**HEAVY ACTION:**  
MICHAEL STANLEY — EMI-America  
ROLLING STONES — Ralling Stanes  
PAT BENATAR — Chrysalis  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
ELO — Jet



## MOST ADDED

**NINE TONIGHT** — Bob Seger & the Silver Bullet Band — Capitol (27)  
**DEAD SET** — Grateful Dead — Arista (8)  
**KING COOL** — Donnie Iris and the Cruisers — MCA (7)  
**QUINELLA** — Atlanta Rhythm Section — Columbia (6)  
**MAYDAY** — A&M (5)

## TOP AIRPLAY

**TATTOO YOU**  
ROLLING STONES  
Rolling Stones

ROLLING STONES — TATTOO YOU



## MOST AIRPLAY

**TATTOO YOU** — Rolling Stones — Rolling Stones (31)  
4 — **FOREIGNER** — Atlantic (24)  
**BELLA DONNA** — Stevie Nicks — Modern (21)  
**ESCAPE** — Journey — Columbia (20)  
**PRECIOUS TIME** — Pat Benatar — Chrysalis (17)  
**HEAVY METAL** — Full Moon / Asylum (16)  
**GIVE THE PEOPLE WHAT THEY WANT** — Kinks — Arista (12)  
**DON'T SAY NO** — Billy Squier — Capitol (10)  
**EL LOCO** — ZZ Top — WB (9)  
**NINE TONIGHT** — Bob Seger & the Silver Bullet Band — Capitol (9)  
**TIME** — ELO — Jet (9)

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

**STEVIE NICKS** — Modern  
**PRETENDERS** — Sire  
**ZZ TOP** — WB  
**DONNIE IRIS** — MCA

### Y95-FM/ROCKFORD

**ADDS:**  
**BOB SEGER** — Capitol  
**HEAVY ACTION:**  
**JOURNEY** — Columbia  
**ROLLING STONES** — Rolling Stones  
**PAT BENATAR** — Chrysalis  
**FOREIGNER** — Atlantic  
**STEVIE NICKS** — Modern  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**DEF LEPPARD** — Mercury  
**ELO** — Jet  
**BLUE OYSTER CULT** — Columbia  
**ICEHOUSE** — Chrysalis

### WQFM-FM/MILWAUKEE

**ADDS:**  
**BRYAN ADAMS** — A&M  
**LITTLE RIVER BAND** — Capitol  
**BOB SEGER** — Capitol  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**JOURNEY** — Columbia  
**SHOOTING STAR** — Virgin / Epic  
**BILLY SQUIER** — Capitol  
**STEVIE NICKS** — Modern  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**GENESIS** (import single) — Charisma  
**FOREIGNER** — Atlantic  
**DEF LEPPARD** — Mercury  
**TRIUMPH** — RCA

### WLPX-FM/MILWAUKEE

**ADDS:**  
**GENESIS** (import single) — Charisma  
**BOB SEGER** — Capitol  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**JOURNEY** — Columbia  
**STEVIE NICKS** — Modern  
**KINKS** — Arista  
**LOVERBOY** — Columbia  
**BOB SEGER** — Capitol  
**ZZ TOP** — WB  
**BILLY SQUIER** — Capitol  
**MOODY BLUES** — Threshold  
**FOREIGNER** — Atlantic

### KQRS-FM/MINNEAPOLIS

**ADDS:**  
**DAN FOGELBERG** — Full Moon / Epic  
**JON & VANGELIS** — Polydor  
**HEAVY ACTION:**  
**STEVIE NICKS** — Modern  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**FOREIGNER** — Atlantic  
**JOURNEY** — Columbia  
**ROLLING STONES** — Rolling Stones  
**BOB SEGER** — Capitol  
**ZZ TOP** — WB  
**PAT BENATAR** — Chrysalis  
**KINKS** — Arista  
**TRIUMPH** — RCA

### WLUP-FM/CHICAGO

**ADDS:**  
**CHILLIWACK** — Millennium  
**MAYDAY** — A&M  
**RAINBOW** (import single) — Polydor

**HEAVY ACTION:**  
**BILLY SQUIER** — Capitol  
**DON FELDER** (single) — Full Moon / Asylum  
**TRIUMPH** — RCA  
**SHOOTING STAR** — Virgin / Epic  
**RED RIDER** — Capitol  
**FOREIGNER** — Atlantic  
**SURVIVOR** — Scotti Bros.  
**ROLLING STONES** — Rolling Stones  
**RIOT** — Elektra  
**DEF LEPPARD** — Mercury

### WXRT-FM/CHICAGO

**ADDS:**  
**GENESIS** (import single) — Charisma  
**GRATEFUL DEAD** — Arista  
**BOB SEGER** — Capitol  
**YELLOWJACKETS** — WB  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**BOB SEGER** — Capitol  
**KINKS** — Arista  
**PRETENDERS** — Sire  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**HALL & OATES** — RCA  
**DAN FOGELBERG** — Full Moon / Epic  
**GRATEFUL DEAD** — Arista  
**RICKIE LEE JONES** — WB  
**GENESIS** (import single) — Charisma

### KSHE-FM/ST. LOUIS

**ADDS:**  
**DONNIE IRIS** — MCA  
**BOB SEGER** — Capitol  
**RICK SPRINGFIELD** (single) — RCA  
**HEAVY ACTION:**  
**JOURNEY** — Columbia  
**FOREIGNER** — Atlantic  
**ROLLING STONES** — Rolling Stones  
**MICHAEL STANLEY** — EMI-America  
**PAT BENATAR** — Chrysalis  
**ZZ TOP** — WB  
**ELO** — Jet  
**PETER FRAMPTON** — A&M  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**TRIUMPH** — RCA

### KDWB-FM/MINNEAPOLIS

**ADDS:**  
**RIOT** — Elektra  
**SURVIVOR** — Scotti Bros.  
**HEAVY ACTION:**  
**BLUE OYSTER CULT** — Columbia  
**GREG KIHN** — Beserkley  
**JOURNEY** — Columbia  
**JOE VITALE** — Asylum  
**SHOOTING STAR** — Virgin / Epic  
**ROLLING STONES** — Rolling Stones  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**GARY WRIGHT** — WB  
**TRIUMPH** — RCA  
**BILLY SQUIER** — Capitol

### KTXQ-FM/DALLAS

**ADDS:**  
**ATLANTA RHYTHM SECTION** — Columbia  
**DAN FOGELBERG** — Full Moon / Epic  
**HARLEQUIN** — Columbia  
**PRETENDERS** — Sire  
**RIOT** — Elektra  
**BOB SEGER** — Capitol  
**HEAVY ACTION:**  
**JOURNEY** — Columbia  
**FOREIGNER** — Atlantic

**GREG KIHN** — Beserkley  
**STEVIE NICKS** — Modern  
**ZZ TOP** — WB  
**ROLLING STONES** — Rolling Stones  
**DON FELDER** (single) — Full Moon / Asylum  
**MOODY BLUES** — Threshold  
**SILVER CONDOR** — Columbia  
**BILLY SQUIER** — Capitol

### KLBJ-FM/AUSTIN

**ADDS:**  
**CHILLIWACK** — Millennium  
**GRATEFUL DEAD** — Arista  
**BILLY JOEL** (single) — Columbia  
**KINGS** — Elektra  
**LITTLE RIVER BAND** — Capitol  
**NILS LOFGREN** — Backstreet / MCA  
**BOB SEGER** — Capitol  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**RICKIE LEE JONES** — WB  
**PAT BENATAR** — Chrysalis  
**FOREIGNER** — Atlantic  
**ZZ TOP** — WB  
**JOURNEY** — Columbia  
**STEVIE NICKS** — Modern  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**ALLMAN BROTHERS BAND** — Arista  
**KINKS** — Arista

### KFML-AM/DENVER

**ADDS:**  
**CLAUDE BOLLING** — CBS Masterworks  
**DONNIE IRIS** — MCA  
**OSAMU KITAJIMA** — Arista  
**MIKE MAINIERI** — WB  
**BOB MARLEY** (12") — Cotillion  
**GIL SCOTT-HERON** — Arista  
**BOB SEGER** — Capitol  
**SADAO WATANABE** — Columbia  
**HEAVY ACTION:**  
**DAN FOGELBERG** — Full Moon / Epic  
**RICKIE LEE JONES** — WB  
**ROLLING STONES** — Rolling Stones  
**ELO** — Jet  
**GRATEFUL DEAD** — Arista  
**MOODY BLUES** — Threshold  
**STEVIE NICKS** — Modern  
**SMIFF 'N' THE TEARS** — MCA  
**CAMEL** — Passport  
**TIM CURRY** — A&M

### KOME-FM/SAN JOSE

**ADDS:**  
**DAN FOGELBERG** — Full Moon / Epic  
**GRATEFUL DEAD** — Arista  
**HALL & OATES** — RCA  
**DONNIE IRIS** — MCA  
**BOB SEGER** — Capitol  
**MICKEY THOMAS** — Elektra  
**HEAVY ACTION (in alphabetical order):**  
**PAT BENATAR** — Chrysalis  
**ELO** — Jet  
**FOREIGNER** — Atlantic  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**JEFFERSON STARSHIP** — Grunt  
**JOURNEY** — Columbia  
**STEVIE NICKS** — Modern  
**REO SPEEDWAGON** — Epic  
**ROLLING STONES** — Rolling Stones  
**STYX** — A&M

### KSJO-FM/SAN JOSE

**ADDS:**  
**ATLANTA RHYTHM SECTION** — Columbia

**DONNIE IRIS** — MCA  
**MAYDAY** — A&M  
**RIOT** — Elektra  
**BOB SEGER** — Capitol  
**HEAVY ACTION:**  
**FOREIGNER** — Atlantic  
**BILLY SQUIER** — Capitol  
**GARY O'** — Capitol  
**PAT BENATAR** — Chrysalis  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**JEFFERSON STARSHIP** — Grunt  
**LOOK** — Plastic  
**ROLLING STONES** — Rolling Stones  
**SHOOTING STAR** — Virgin / Epic  
**JOURNEY** — Columbia

### KROQ-FM/LOS ANGELES

**ADDS:**  
**DURAN DURAN** — Harvest  
**BOB DYLAN** — Columbia  
**SHOXSIE & THE BANSHEES** — PVC  
**ULTRAVOX** — Chrysalis  
**WALL OF VOODOO** — I.R.S.  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**PRETENDERS** — Sire  
**GO-GO'S** — I.R.S.  
**TOM PETTY AND THE HEARTBREAKERS** — Backstreet / MCA  
**OINGO BOINGO** — A&M  
**FOREIGNER** — Atlantic  
**KINKS** — Arista  
**SPECIALS** (12") — 2 Tone  
**IGGY POP** — Arista  
**KILLING JOKE** — EG

### KZOK-FM/SEATTLE

**ADDS:**  
**FOGHAT** — Bearsville  
**MAYDAY** — A&M  
**BOB SEGER** — Capitol  
**TARNEY/SPENCER BAND** (single) — A&M  
**HEAVY ACTION:**  
**FOREIGNER** — Atlantic  
**BILLY SQUIER** — Capitol  
**JOURNEY** — Columbia  
**PAT BENATAR** — Chrysalis  
**TOM PETTY AND THE HEARTBREAKERS** — Backstreet / MCA  
**ROLLING STONES** — Rolling Stones  
**SHOOTING STAR** — Virgin / Epic  
**POINT BLANK** — MCA  
**MOODY BLUES** — Threshold  
**BLUE OYSTER CULT** — Columbia

### KZEL-FM/EUGENE

**ADDS:**  
**KINKS** — Arista  
**MEAT LOAF** (single) — Epic / Cleve. Int'l  
**NOVO COMBO** — Polydor  
**BOB SEGER** — Capitol  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**KINKS** — Arista  
**TOM PETTY AND THE HEARTBREAKERS** — Backstreet / MCA  
**STEVIE NICKS** — Modern  
**JOURNEY** — Columbia  
**BLUE OYSTER CULT** — Columbia  
**PAT BENATAR** — Chrysalis  
**PRETENDERS** — Sire  
**HEAVY METAL** (soundtrack) — Full Moon / Asylum  
**FOREIGNER** — Atlantic

31 stations reporting this week.

## Radio Replay

By PHIL DIMAURO

■ **QUAKE ME WHEN IT'S OVER:** Or, "You only get out of an earthquake what you put into it." That's about all we can say about the five point whatever earth tremor that hit the Los Angeles area at nine minutes to nine a.m. last Friday (4). Checking radio stations around the neighborhood, reactions to the rumble varied widely. At KIIS-FM, **Rick Dees** (of "Disco Duck" fame) claimed that the quake caused the needle to jump from Linda Ronstadt's "Poor, Poor Pitiful Me," in addition to rattling the windows and nearly knocking two window washers from their perch. Sounds suspiciously like a well-staged Laurel and Hardy movie to us, but the L.A. public did hear Dees threaten, "Now, if you don't get out of bed, I'll do it again."

That report is hard to believe when you talk to the folks at KLOS, where newsman **Michael Benner** said, "Most of us weren't even sure it happened." Their building is having a new air conditioning system installed, so there was lots of mechanical clanking to obscure the effect of whatever was going on underground. Benner says he wasn't sure there had been an earthquake until he checked the newswire, and he insists the shock wasn't nearly strong enough to make a phonograph needle jump.

A spokesperson for KFI remembers "a jolt," but she doesn't recall it lasting very long. Through a freak coincidence, KFI's zany morning team, **Lohman and Barkley**, were away on holiday and broadcasting on tape that morning. A few people called inquiring why they didn't mention anything about the quake. At KLAC, **Gene Price** stopped a record at the moment the shaking started, uttered something to the effect of, "I guess that was more than just another passing truck," and got back to the music. Country cool.

The most emphatic reaction we encountered came from **Jeff Gonzer**, morning personality at KMET, who reported swaying speakers and a copy book falling from its rack. "I don't know if you're feeling what I'm feeling," Gonzer remembers saying, "but I don't know whether to stay here and help you through it or get the hell out of this building." Gonzer and newsman **Ace Young** got people in San Diego and Santa Barbara on the phone to determine the quake's extent, then Gonzer, who was on the air during a more serious earthquake in 1971, calmed down and played an hour set including "Shakin' All Over" by the **Who**, **AC/DC's** "You Shook Me All Night Long," "Shake Your Hips" by the **Rolling Stones** and "Landslide" by **Stevie Nicks**.

Gonzer says an earthquake is easy to joke about, as long as no one gets hurt. "It's a fact of life," he mused. "Natural disasters can occur anywhere on earth."

Waxing philosophical, he suggested that these little tremors are reminders to humans of their true place in the universe: "A speck of dandruff on the shoulder of life." And even though he's waiting for the big one, he doesn't contemplate moving. "If everyone from L.A. moved back to New York, think how expensive the rents would be then," he remarked generously.

Nobody tried to convince us they were playing a certain **Carole King** cut at the time it happened, and we're thankful, at least, for that.

**MOVES:** **Gene Lothery**, VP/GM of WEEI, Boston, has been named vice president of the CBS-owned AM stations. He replaces **Gail Trell Barker**, who recently assumed other duties within CBS Radio . . . **Don Davis** will leave WOW, Omaha, to become vice president of WWDC and WWDC-FM (DC 101), Washington, replacing **Denise Oliver**, who recently left Capitol Broadcasting to program ABC's Rock Network . . . **Brian Moors** has been appointed vice president and general manager of WHN, New York. Moors was promoted at the Mutual Radio station following the departure of **Nick Verbitsky**, who recently left the station with PD **Ed Salamon** and other partners to form a new satellite broadcast company, United Stations. No replacement has been named for Salamon . . . **John McGhan**, director of programming for NBC's young adult network, The Source, has left to direct Rolling Stone Magazine Productions, a new division for syndicated radio, television, and video projects. **George Taylor Morris** is now director of programming administration for the Source. He will concentrate in the area of long-form programming, while **Dan Formento** will concentrate on short-form features. The Source recently signed contracts to produce a **Jefferson Starship** special . . . **Jack Hobbs** is the new VP/GM of WIRE and WXTZ in Minneapolis. He comes from WNEW, New York, where he was general sales manager . . . PD **Jerry Ostertag** has left KGON, Portland, for KZAM-FM, Seattle, where he will also direct programming. He is succeeded by **Dave Van Dyke**, who comes from the PD position at KAZY, Denver . . . **Nicholas Kiernan** has been appointed eastern manager, affiliate relations, for the new CBS Radio network, RADIORADIO .

## Progressive FM Stations Fight

(Continued from page 3)

it around a little more mainstream." He's established a music rotation and a music clock for his 62-song current playlist, while leaving the air personalities free to choose oldies and recurrenents from a full library that he monitors closely. Within this structure, the station covers a breadth of music that might shock listeners used to hard-core rock radio. According to **Maybee**, top 40 acts like the Eagles and the Bee Gees, artists who might be classified "new wave," reggae, blues and some contemporary black music all find a home at the station. Artists like **Def Leppard** and **Ozzy Osbourne** are avoided because "they might tend to scare away the upper demos" which are an important part of his audience.

**Maybee** determines whether a new record merits airplay on the basis of "whether it has anything to offer that hasn't been done before, or a fresh approach to what has been done before." While skeptics might claim that his subjectivity is a luxury that comes with being in an unrated market (he argues that he'd make a great showing if Arbitron moved in), even in a large city like Chicago, there's room for a

similar attitude. "In order for a record to get on the air at WXRT," states **Bob Gelms**, music director, who cringes at the possibility of being accused of snobbism or elitism, "it has to be a good record." Gelms views the station, which plays blues and electric jazz in addition to a wide range of rock, as "tailored for a real music lover, who'll occasionally sit through a song he's never heard before and not become anxious."

Gelms feels that a programming philosophy which rules that blues, jazz and rock don't mix is "crazy . . . I'm not suggesting that people play **Sun Ra** and **Robert Johnson** 'til the grooves wear out . . . but rock 'n' roll is blues music. They share a similar structure, chord progressions and fierce emotion. Rock 'n' roll in its early stages came from blues." You'll hear **Sun Ra** only occasionally on WXRT, but you'll frequently hear **Pat Metheny**, **Jean-Luc Ponty** and **Weather Report**, which Gelms calls "a monster band that shouldn't have any trouble being played at AOR. Not a half hour's worth in afternoon drive, but in the right perspective."

(Continued on page 64)



"Heart."

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the

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POSSE  
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September 19, 1981

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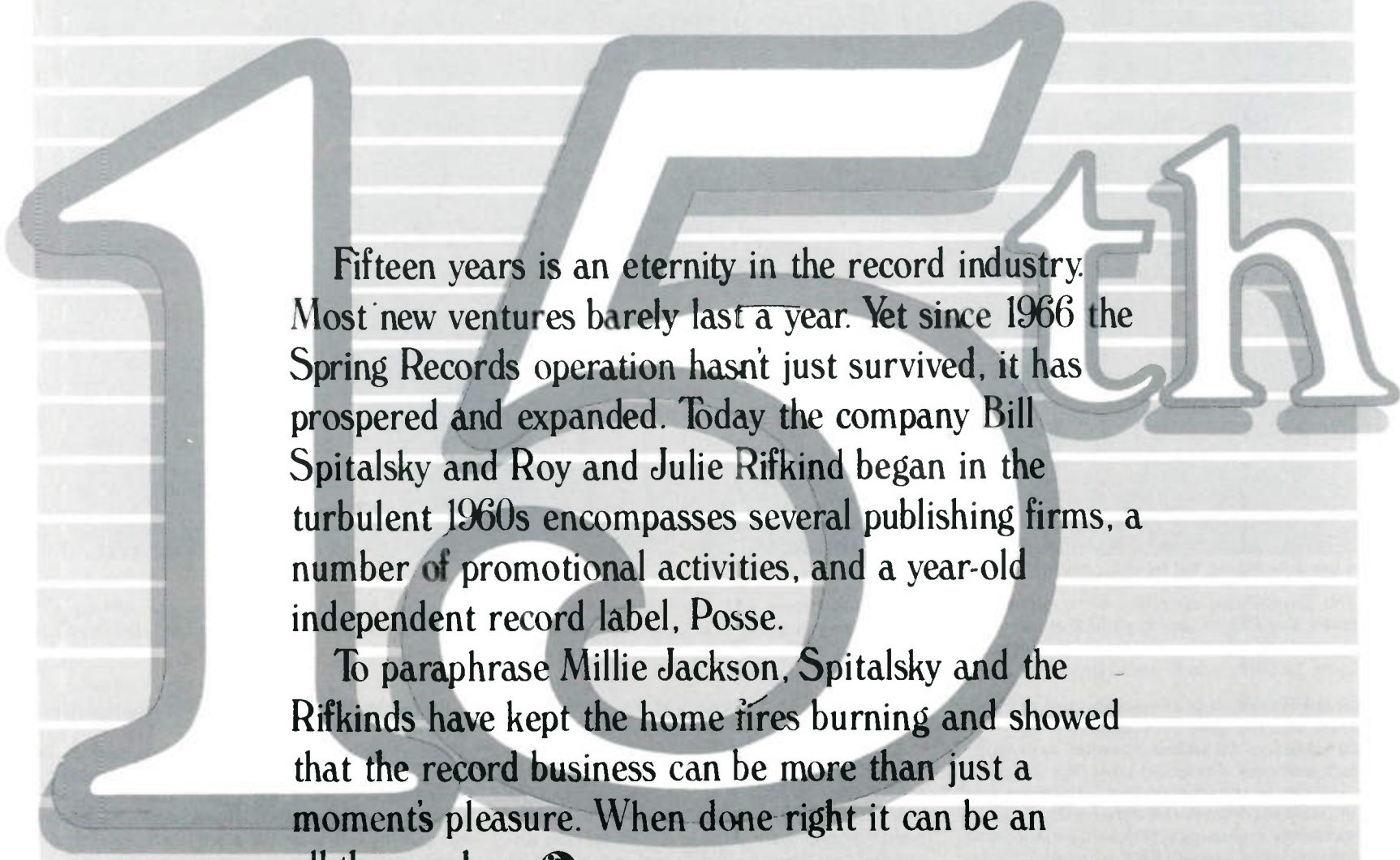


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**Independent Distribution Division**



Fifteen years is an eternity in the record industry. Most new ventures barely last a year. Yet since 1966 the Spring Records operation hasn't just survived, it has prospered and expanded. Today the company Bill Spitalsky and Roy and Julie Rifkind began in the turbulent 1960s encompasses several publishing firms, a number of promotional activities, and a year-old independent record label, Posse.

To paraphrase Millie Jackson, Spitalsky and the Rifkinds have kept the home fires burning and showed that the record business can be more than just a moment's pleasure. When done right it can be an all-the-way love. 🎵

# Record World **Dialogue**: The Viewpoints of the Industry



From left: Julie Rifkind, Bill Spitalsky, Roy Rifkind

■ *The Spring-Posse operation is the ever-growing child of three men: Bill Spitalsky, Roy Rifkind, and Roy's brother Julie. Together they have merged their experience and talent to form one of the finest small-sized record labels in the industry. Spitalsky's roots are in promotion. Roy Rifkind started in television*

*working with J. Walter Thompson. Julie Rifkind began as a manager. All have a deep love for black music, something that has manifested itself over the last 15 years in sales and artistic success.*

**Record World:** Your title is president of Posse Records. Was the label your idea?

**Bill Spitalsky:** We all had it in mind to produce an independently distributed label. We felt there was viability in the independent distributors and did not want to constantly be at the mercy of a large conglomerate's releasing schedule. If we wanted to get a record out in a week's time, we wouldn't have to go through sales or promotion; we'd just do it.

**RW:** Have you done a record that quickly?

**Spitalsky:** We moved on the "Stir Crazy" album very, very fast. Conglomerates set up their release schedules months in advance, and we don't have that problem. Because we're compact, we're able to wheel and deal faster.

**RW:** Who are some of the people recording for Posse?

**Spitalsky:** Our main artist on Posse is Joe Simon, and we had a nice-sized hit on his album with "Glad You Came My Way." We're looking to return Joe to the status he once held as one of the top black record sellers in the country. We had four gold records with him on Spring. Clare Bathe, who's currently appearing in Lena Horne's Broadway show, released a record about three months ago. We had success at the radio level. They seemed to like her. We're planning another single with her plus a duet with Joe. We have two groups on the label, Glory and Ritz. Both have released two twelve-inchers. They have nice followings at the disco and radio level. We're hoping to develop them also. We're constantly on the lookout for new talent and producers.

**RW:** What made it seem more possible to re-establish Joe Simon with Posse than with Spring?  
(Continued on page 16)

**Record World:** I understand you entered the record industry on the management side.

**Roy Rifkind:** Before Spring came into existence I was managing acts like the Shirelles, Chuck Jackson, Tommy Hunt, and Flip Wilson. At that time they all recorded for Scepter, except Flip, who wasn't recording for anyone. Chuck Jackson discovered him down in Florida and at that time he needed some money to come up to New York, so I said I'd do it. We brought him up to New York and I started to manage him.

**RW:** Was he doing Geraldine back then?

**Rifkind:** Yeah, he had the same basic routines he would do later. We worked together for about ten years. I brought him to a point where he was an established black performer, but it was hard crossing him over to the white audience at that time. The first black one that really broke out was Bill Cosby, and Bill was the one who helped me establish Flip in the white market. He liked Flip and greatly helped his career.

From that I got into the record end. My brother was running Bang Records with Bert Berns. He and I joined forces and started a label called Boom that was distributed through ABC Records in New York. Larry Newton was ABC's president. We hoped Boom records would be like Bang records; white contemporary new acts like the McCoys, of "Hang on Sloopy" fame.

But the funny thing is that we were always attracted to the black artists. We never could really get into white music, because our background was always basically in the black area. So when we tried to go after acts that appealed to the teeny-  
(Continued on page 14)

**Record World:** How do business partners stay together for 15 years?

**Julie Rifkind:** We have our fights and disagreements, but like in all marriages, we eventually make peace. Actually, the arguments we have are always over what is good for the company, without ego coming into play, but there really aren't that many arguments. We all have different jobs to do. Roy is more in charge of administration and management. I'm in sales and Bill in promotion . . . but our duties are always overlapping. If Bill needs help, he'll come to me. Same thing if I need help in my end.

**RW:** What is the average day like for you in the sales area?

**Rifkind:** Now that we have the Posse label going, we have to deal with the independent distributors, so I'm on the phone with distributors, checking inventories and different marketing campaigns. We are not out to make the truckers rich. If there's a legitimate reason to ship, such as getting airplay in an area, then I'll call a distributor and tell him we're on a particular station in his area . . . just to keep him informed about what's going on.

**RW:** Do you get involved in any other areas?

**Rifkind:** As I said earlier, all of us get involved in the record end and decisions about product and signings and things like that. Because of my background, I probably get more involved in what the others handle than they do with me. I head up the merchandising wing for the company. We're also in management, so I assist Roy in that end of things . . . also in the packaging of acts and product. We're working on some Broadway shows and doing some programs for television.

(Continued on page 6)

**FOR THE  
BETTER PART  
OF 15 YEARS...**



## Julie Rifkind (Continued from page 4)

**RW:** I understand you guys intend to get involved in concert promotion on Broadway.

**Rifkind:** We're trying to form a company that will provide Broadway with something we feel is lacking. Most of the promotions they have there now are one-night affairs. We're interested in bringing in people the caliber of Diana Ross, Barbra Streisand or Barry Manilow for extended theatrical engagements. These acts can carry a 20 or 25 dollar ticket or more. Basically, we're talking about limited run situations, but, as you can see, Lena Horne has extended her show on into 1982, so that a longer run under the right circumstances is possible.

**RW:** I noticed that Lena Horne's dates have been videotaped and the entire show recorded by Quincy Jones. Do you envision a similar multi-media mix?

**Rifkind:** Each deal would be different. As I said, we're still in the formative stages with the idea, so those kind of details would be worked out later.

**RW:** Is Spring getting involved in video?

**Rifkind:** Oh, yeah, we're interested. You know, we were the first company to put Sammy Davis, Jr. on television in his own vehicle, so we're very tuned into that field. On individual projects, however, it always depends on the package. Then you can consider your options. Right now, we're looking at the whole gamut from cable to videocassette. By the way, in connection with the Broadway promotions, I wanted to mention that one of the artists we feel should definitely be presented on Broadway is Millie Jackson. That was the reason we were thinking about Broadway in the first place. I think Millie Jackson with the right package, by that I mean teamed up with another complementary artist, would do good business there. We think that this would open up a whole new area of exposure for her.

**RW:** I saw her at the Apollo Theater a couple of years ago in a revue with the Moments that consisted of several little vignettes.

**Rifkind:** That's right. I think at that time we were all a little premature, but now I think the time would be right to bring Millie Jackson to Broadway with that kind of show.

**RW:** You mentioned introducing Sammy Davis to TV. How did that come about?

**Rifkind:** That's kind of an interesting story. At the time, we were booking the International Hotel in Las Vegas and putting some packages together for WABC-TV here in New York. Sammy was appearing on Broadway and we suggested him to the TV people. They bought the idea. The only problem was that we hadn't talked to Sammy . . . in fact, we hadn't even met him. Through mutual friends, we wangled an introduction and talked to him. Sammy jumped at the chance. Strangely enough, he told us that no one had ever even asked him before. Anyway, the show was a tremendous ratings success and led to his TV series.

**RW:** Let's talk about Posse again. Have you guys had any problems with independent distributors?

**Rifkind:** I grew up with the independents in this business so I know they can be relied on. We've been fortunate that they have been very loyal to us. We haven't had the big, big record yet on Posse, but they've stuck by us with the marginal hits we have had. We've had several smaller successes, but not that big blockbuster you're always looking for. They're out hustling for us and have been totally supportive of our label. And most important of all, they're paying us, and that's the bottom line on that.



The Spring-Posse Records family. From left, front row: Clare Bathe, Bill Spitalsky, Millie Jackson, Joe Simon, Julie Rifkind. Second row: Johnny King, Gerry Thomas, Roy Rifkind, Bill Curtis, Joe Medlin. Third row: George Williams, George Victory, Johnny Flippin, Michael Walker, Fred Demery.



Clare Bathe is pictured as she officially joins the Posse Records roster. From left: Bill Spitalsky, president, Posse Records; Bathe (seated); David Wilkes, vice president, Daksel Music; Julie Rifkind, Posse vice president; Jamie Roberts, attorney; and Roy Rifkind, label treasurer.

**RW:** Why start Posse at this particular time?

**Rifkind:** We wanted more control of our product. Even though we have a strong and good relationship with PolyGram, I think there came a time when we all felt we needed a little more independence.

**RW:** I notice that Posse has become very involved in the 12-inch market.

**Rifkind:** Yes, definitely. Whereas a big company like PolyGram, for whatever reasons, feels it can't get involved in that market, we found the 12-inch business to be a big one, one that we should be in.

**RW:** Does the additional artist roster from Posse strain your staff?

**Rifkind:** Oh, no, because no matter what, we're not going to overload Posse or ourselves. We're still very selective in who we sign. We had some success with the "Stir Crazy" soundtrack, and the Joe Simon album did well for us. We're looking to have a very tight, strong label, not to load up distributors with product and make the truckers rich. We want the distributors to make money for us and to make money for themselves.

**RW:** How many people do you have working for Spring/Posse?

**Rifkind:** Aside from ourselves, we have Joe Medlin, who is in charge of national promotion, Chuck Mimms in the south and Roy Simon on the west coast. We also have a guy by the name of Joe Simon who does promotion for us. He is probably the most persuasive guy in the business calling on stations for us. We have six full-time promotion people plus a lot of independents. We think the indie guys are very important in certain areas because they have a strong rapport with a station in the market. On the crossover from black radio to white, they are particularly important.

**RW:** There has been a lot of talk about the record industry going so badly in recent years. Do you still feel that's true?

**Rifkind:** We haven't had that problem. When they say the record industry as a whole, maybe they're right. I could see the majors having problems. But for a small company that watches what they're spending and where they're spending it, I don't see the problem. We don't get bogged down in unnecessary things. We don't have to impress anybody but ourselves.

**RW:** If you look at the new wave scene and the urban 12-inch market, it does seem that small labels are showing themselves to be very viable.

**Rifkind:** We can respond so much faster to things. We don't get bogged down in meetings on are we gonna do this or do that. We are able to have a marketing campaign together in an hour. We also know where we stand, and we always go out attacking the market with our product.

**RW:** How do you coordinate your sales strategy with PolyGram?

**Rifkind:** We usually have two or three meetings and tell them what to expect from the record and what the artist's feedback is to us. They tell us how they feel. That's basically it and it has been pretty successful for us.

**RW:** You guys have shown remarkable loyalty to your artists.

**Rifkind:** That's a two-way street. We believe in these acts and their unique sounds. On the other hand, all of our major acts have had offers to go elsewhere for more money and stayed with us. They like our approach. It's all based on mutual respect.

**RW:** Do you have any favorite records out of the many your company has released?

**Rifkind:** To tell you the truth, every record that's a hit is my favorite. But if I really had to choose one particular record, it would be Millie Jackson's first one, "A Child of God." We knew it would make a strong impact and that anybody who heard that record would know that Millie was an artist to be reckoned with. It said something and was way ahead of its time.



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## Millie Jackson: 'I Owe It All to Spring'

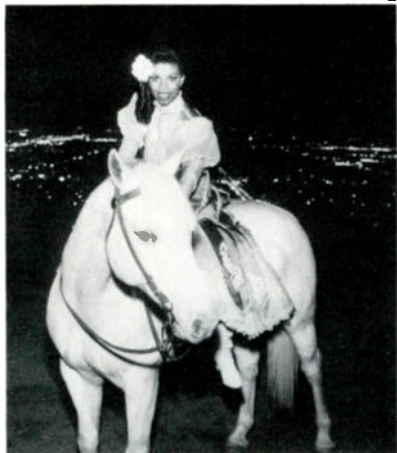
■ "I've been with them since almost the beginning of my career. Without them no one would know who Millie Jackson was. They gave me a shot, so I really owe it all to them," said the loquacious Ms. Jackson about her long and lucrative relationship with Spring Records.

Millie describes herself as "like Panasonic, just slightly ahead of my time," and who could argue with her? Her songs, rap, and stage show have brought a refreshing honesty to pop music. Her concept albums such as the classic "Caught Up" extended the format of "soap opera soul" to epic dimensions and spawned a host of imitators.

"A Lil' Bit Country," her latest album, represents a departure for one of the true first ladies of soul. She tackles country music, yielding wonderful results, as with her suitably raunchy version of Kris Kristofferson's classic, "Anybody That Don't Like Hank Williams . . ." substituting, of course, her own name. Millie also covers such country music standards as "Rose Colored Glasses," "Pick Me Up on Your Way Down" and "Till I Get It Right," as well as Neil Diamond's "Love on the Rocks." Co-produced by Millie and her long-time collaborator, Brad Shapiro, the album's centerpiece and first single is a riotously funky version of Ray Charles' standard, "I Can't Stop Loving You." There are also a pair of scorching torch-song ballads, "I Laughed A Lot" and "Loving You," co-written by Millie and partner Al Brevard.

Millie Jackson has been no stranger to controversy, ever since her first release for Spring Records, the single "A Child of God," which dealt head-on with sexual and social hypocrisy and was to appear on her debut, self-titled LP. Based on her work on that album, Millie was named Most Promising Female Vocalist of 1972 by the NATRA (National Association of Television and Radio Artists). In 1973, her single, "It Hurts So Good," was featured in the motion picture "Cleopatra Jones."

Her next two albums, "Millie" and "Caught Up," showed her to be not only a great vocalist, but an artist capable of picking and writing material in tune with the philosophical and emotional trends of the time. "Caught Up" launched Millie into major stardom with its conceptual themes exploring the emotions of a love triangle. On one side of the record, Millie takes the character of a wife whose husband is involved with another woman, while, on the flip side, she assumes the role of the mistress with total believability and compassion. Millie sings a lot of strength into both women, even though she realizes that they are each at the mercy of the man they love. This



Millie Jackson

was not the first time Millie had dealt with the issue of personal morality, and it would certainly not be the last.

With the tremendous success of "Caught Up," Millie had to release a sequel to the gold LP which would bring the story to its logical conclusion. "Still Caught Up" followed, garnering the same R & B and pop reaction as its predecessor. With "Caught Up" and "Still Caught Up" Millie

launched what she called the "musical soap opera." On "Free and in Love," her next album, Millie remarked simply, "I'm not caught up anymore." The new Millie Jackson, a self-confident and happy person, was reflected in the abundance of positive, upbeat material on the LP, a distinct move away from the heavy emotions of her previous work. "Get It Out Cha' System" and "Feelin' Bitchy," both gold albums, were two more steps in the dynamic career of a liberated and liberating artist.

Her last four albums, "A Moment's Pleasure," "Live and Uncensored," "For Men Only" and "I Had To Say It," are strong additions to her repertoire and have been the subjects of widespread praise from critics and fans alike. In addition, Millie collaborated with PolyGram stablemate Isaac Hayes on a historic album of silky, sensuous love songs, "Royal Rappin's," released two years ago. This momentous pairing represented a first for Millie, teaming up with the hot buttered soul man himself for some delightful raps and exchanges.

## Joe Simon: Posse's First Artist

■ The fact that Joe Simon is Posse Records' first artist is a significant one. Simon says that it's meant to show the distributors and radio stations that Posse is not "just an ordinary label; that we'll be around for a while." Certainly, this veteran artist is the appropriate figure to represent longevity and versatility.

Simon has been hailed as the stylistic heir to the late Otis Redding and Sam Cooke. He was born in the sleepy southern town of Simmesport, Louisiana, not far from New Orleans. As a youngster he was exposed to the area's rich musical traditions based in gospel, dixieland and R & B. When Joe was fifteen years old, his family moved to Oakland, California. Though he continued singing gospel in local churches, Simon's musical horizons began to broaden.

Simon began singing in local clubs and began recording in San Francisco, with a band that he paid \$10 apiece. One of the records released through a national label, called "My Adorable One," made the Simon name so popular that he could keep performing throughout the country, from the west coast to Nashville. There he met a radio man, John Richbourg, who became his producer, and the two came up with Simon's first major hit, "The Chokin' Kind," an international success that won Simon the Grammy for best R&B male vocal performance.

The several years Simon spent performing on the chitlin circuit before "The Chokin' Kind" made his name



Joe Simon

internationally were by no means easy: "My records were selling; not that many, but I was able to keep working. I wasn't concerned with how quickly I reached the top, just how well I could get by doing what I wanted to do." With "The Chokin' Kind"'s success, Joe Simon became a bankable name.

Simon's country/blues delivery made for intensely expressive performances, as on the earthy, broken-hearted "Your Time To Cry," Simon's first Spring hit, which he co-wrote and co-produced. At that point, Simon crashed into the pop charts with a series of hits teamed with Philadelphia producers Kenny Gamble and Leon Huff. The highly-regarded "Drowning in the Sea of Love" and "Power of

## Braun Praises Spring



David Braun

■ Although PolyGram Records' president and chief executive officer David A. Braun has only been associated with Spring Records for the nine months he has helmed PolyGram, that fact in no way diminishes the immense enthusiasm Braun feels for the Polydor/PolyGram marketed and distributed label.

"Spring Records' artists like Millie Jackson and Fatback are not only consistent best sellers, they are also industry innovators and leaders," said (Continued on page 18)

Love" are elegant, perfectly realized examples of early '70s Philly Sound classics.

Simon credits Roy and Julie Rifkind and Bill Spitalsky with providing the support he needed to become visible and successful. "When I joined Spring Records, my career began to move up. We have a good relationship. We've always been able to talk things out, work out what's best for all of us. It has lasted and I'm sure it will continue."

By the mid-'70s, the pace of black music had moved up, and "Get Down, Get Down (Get Down on the Floor)" was a heavy club favorite and an even bigger pop crossover record. "Music in My Bones" was an equally successful followup, and in 1976, one of Simon's club breakouts, "I Need You, You Need Me," won Simon another Grammy nomination.

Simon's career took a surprising turn at the close of the decade, when, following his success with "Love Vibration" (one of the outstanding R&B-disco productions of the disco boom), he began dressing himself in a set of wigs, capes and earrings to bring his image in line with the glitter of disco. Simon smiles at the strangeness of it, and still insists: "I didn't feel I made a mistake. We all want to feel that we helped bring disco in, but after it became a big business, it bypassed Joe Simon. I was holding back because I had a feeling my fans didn't want me to be a 100 percent disco singer. But I had to get back into the (Continued on page 12)

*To: Julie, Roy and Bill*

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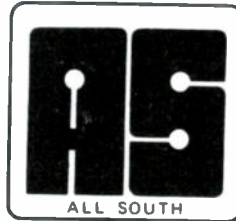
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# We're proud to show our age.

Our first fifteen years in the record business have been filled with excitement, satisfaction and great music. We've formed enduring relationships and have had the opportunity to work with some of the best people in the music industry.

And we'd like to thank everyone—artists, producers, managers, radio personnel, independent distributors, promotion people and the rest of our industry friends—for their help and support.

And a special salute to those who have made our years such a fantastic success:

## SPRING RECORDS

Facts of Life

Fatback

Millie Jackson

Busta Jones

## POSSE RECORDS

Clare Bathé

Glory

Ritz

Joe Simon

and, of course, Polygram Records.



## Fatback's Music Makes You Move



■ Since the release of Fatback's first album back in 1971, the group has become synonymous with the kind of good-time party music that makes it impossible to stand still. With their twelfth album for Spring Records, "Tasty Jam," the Fatback Band shows it is at the top of the funk class, as leader Bill Curtis puts America's earliest purveyors of unadorned R & B through its paces with another set of bouncy dance tunes.

After starting the rap craze with their seminal single, "King Tim III (Personality Jock)," Fatback garnered gold with "Hotbox" in 1980 and did very well with last year's "14 Karat." "Tasty Jam" is another collection of sizzling dance numbers and funky R & B rappers like "Any Way You Want It," "Wanna Dance (Keep Up the Dance)," "Kool Whip," "Keep Your Finger Out the Jam" and "High Steppin' Lady." When it comes to creating danceable rhythms, producers Bill Curtis and Gerry Thomas, along with long-time cohorts bassist Johnny Flip-pin, saxophonist Fred Demery, trumpeter George Williams and guitarists Johnny King and George Victory, can't be topped. With a strong international following in England, Germany, France and Africa, Fatback appears ready to assume its rightful place among the leaders in the dance music field.

Fatback co-producer and keyboardist Gerry Thomas recently praised Spring records for "sticking with the band while we were building our audience." Thomas added, "In a small label situation, where they have a few artists, Spring was able to commit time to nurture the group until we became relatively consistent hitmakers."

Fatback began recording in the early '70s, with a trio of LPs on the now-defunct Perception label —

"Let's Do It Again," "People's Music" and "Feel My Soul." Eleven more albums followed, all on Spring. Their single releases have included some of the great dance numbers of the '70s and '80s, including "(Are You Ready) Do the Bus Stop," "Party Time," "The Booty," "Double Dutch," "Master Booty," "Mile High," "I Like Girls," "I'm Fired Up," "Freak the Freak the Funk (Rock)" and "King Tim III (Personality Jock)."

"Our way of recording is fresh and unique," says Curtis. "The music we play is not something that has been thought out for a long period of time or rehearsed over and over. We just get everybody together and play. Everything we record is based on the way we feel that day and on the way the studio audience reacts. It's all live. We go into the studio, start the tape, and begin to play."

For their last few albums, this system has been modified slightly. By adding some talented young players to his production company, Curtis has been able to improve the Fatback sound.

Bill Curtis started out playing piano in the late '40s, but soon switched to drums, pounding his way through a stint with the U.S. Army Band. On arriving in New York in the mid-'50s, he studied tympani and mallet instruments; he is now a certified percussion instructor. He played behind such artists as Arthur Prysock, Bill Doggett and Clyde McPhatter before he began to drum with his own Fatback Band in the mid-'60s.

Fatback actually began as a recording company, with Curtis himself scouting out the groups, writing their material and producing them. The nucleus of Fatback existed as a band on Curtis' label when he decided to use the group to record his own material.

"People kept asking me why I didn't

record the material I had written myself, so I finally did," recalls Fatback's mentor. "The basis of this band is rhythm. The name Fatback was given to me in the early '60s because of the way I played the drums. People thought it was something special. Today, I guess you'd call it funky, but in those days, down in New Orleans, they called it 'Fatback.'"

"The first premise of this band is to make good records that people can have fun with," said Thomas. "We want people to put the record on and party. Our music is more or less a culmination of everything that's happening today. What was once thought of as traditional R&B and funk is making a comeback, and the best elements of disco are still around as well. People are looking for good, quality music. The bands that survive are the ones that can give it to the public. The Fatback Band are survivors."

## Haywood Hails Spring

■ "Over the years Spring has supplied PolyGram with two of the steadiest artists in the black music field: Millie Jackson and the Fatback Band," says Bill Haywood, vice-president, black music marketing at PolyGram Records. "With young artist Busta Jones they have a strong talent with a great reputation in the rock field and his upcoming album will give him an identity in the black market."

"Anytime they make a request it is based on solid information. They have their own resources in the field and have the respect of all that work with them. Their vast amounts of experience in black music has given them a strong understanding of the area and what is needed to be successful in it."

"Because they have their own promotion people and a good rapport with small retailers and radio they can build a story for a record. They give us something to run with and our promotion people appreciate that."



Bill Haywood

## Words of Praise From PolyGram's Sherwood

■ "The principals of Spring Records have several qualities that make them excellent businessmen," says Bob Sherwood, executive vice president and general manager of PolyGram Records, Inc. "They are extremely streetwise and in touch with two key areas, radio and the artist community. They are sensitive to positive reaction on a record. When a record has a buzz they are on it."



Bob Sherwood

"They are also professionals, and unlike many entrepreneurs in the industry, they are aware of today's economic realities. When they come in with requests, their ideas are always well-thought-out. The tendency in the industry is to grow too fast and overextend yourself. Spring hasn't. They have been through good and bad times with our company, but they have always continued making good records, quality records. When they argue and scream they do it out of knowledge."

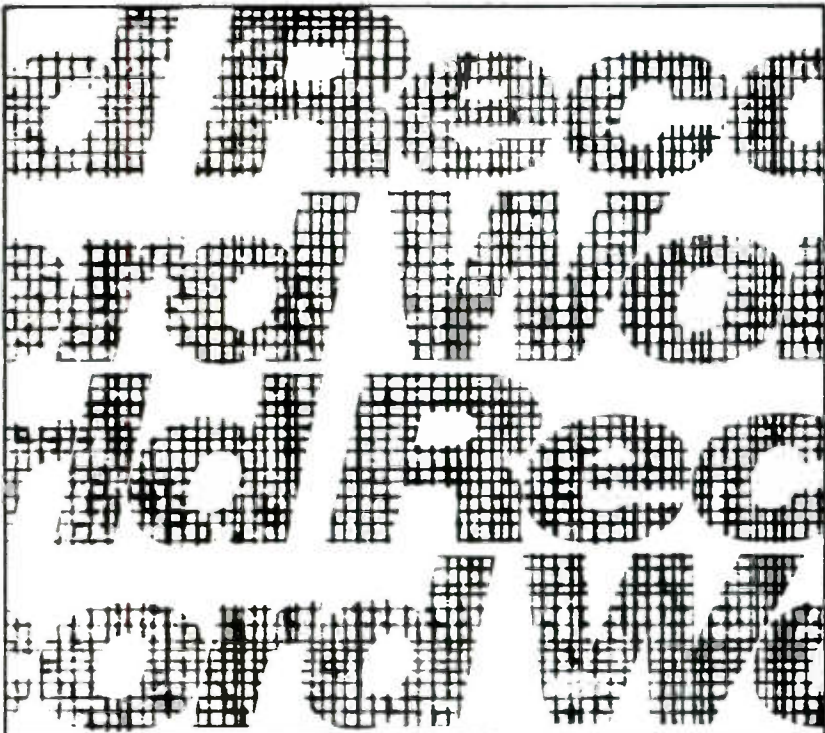
"They have been with us through many changes. But the transition has been made smoothly and easily, due in large part to their experience and understanding. I congratulate them on their anniversary and look forward to many more years of cooperation and success."

## Joe Simon

(Continued from page 8)

minds of the people. I wanted people to write about me and read about me. It served me well and now I'm back in the business of just being Joe Simon and making another hit."

Simon's latest album, "Glad You Came My Way," the first release on the independent Posse label, is indicative of Simon's close touch with his roots and his awareness of today's music. Famed Nashville producer/artist Porter Waggoner produced it, and Simon calls it his best album ever. "Waggoner took me back to the roots of Joe Simon, but he modified the production and arrangement. I could tell the DJs liked it. They like to be hip but not so hip that the fans get lost."



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# SPRING IS BUSTIN' OUT ALL OVER THE WORLD.

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## Roy Rifkind *(Continued from page 4)*

bopper audience we found we couldn't spot the acts that they would like. We had Boom for about a year and a half, but it just didn't happen.

I was managing a guy by the name of Prince Harold. Harold had a partner called Leroy Mason, and they came into my office one day and played me a song called "Beef Stew." Bill Spitalsky, who was doing independent promotion, was in my office at that time. We all took a liking to the tune. So Bill suggested we form a production company. That was how Guardian Productions came into being. Julie ran it for us. He knew most of the executives at MGM and he made an appointment with Creed Taylor, who was then running Verve Records for MGM. He heard the tune, loved it, and gave us our first production deal. Then we had Little Eva under management and she was looking for a deal. We got her on Verve.

Not only were we involved in production and management, but in producing shows for Vegas. Kirk Kerkorian, who at that time had just bought the Flamingo and the International Hotels, hired us as talent buyers for the International.

We booked Barbra Streisand to open the hotel. In between this we were hustling for management, hustling for production deals, and trying to be as active as possible. This was in the mid-'60s.

**RW:** When was Event Records formed?

**Rifkind:** That was way before Spring . . . We started Event when three producers, Cashman, Pastilli, and West, came up with this song called "Medicine Man" by the Buchanans. On the strength of that record we decided to go into business and start Event. It was a teenybopper record.

**RW:** The kind of record you didn't get for Boom.

**Rifkind:** Right, right . . . Fortunately for us the record was a smash, but unfortunately we didn't have the money to sustain ourselves. Because this record was such a monster we were pressing records to keep the interest going, but the distributors weren't paying us. As a result, we owed the pressing plants so much money, they didn't want to give us any more credit. So having a successful record right off the bat, we still went bust.

But from that, however, our reputation as record men who could pick hits was built.

At that time Kirk Kerkorian had just bought the MGM film and record divisions. He had Jim Aubrey running MGM and Jim hired a young guy named Mike Curb to be president of the record company. We were very close with that situation, since we had the same mutual boss, Kirk Kerkorian. So we planned to start Spring Records with Mike Curb on MGM. Then we met Jerry Schoenbaum of Polydor who was interested in starting a black music wing at the company. He said, "I'll give you the same deal, even a better deal, come to Polydor." So that's how we got on Polydor.

**RW:** You've seen a lot of changes at Polydor, now PolyGram.

**Rifkind:** We've seen them all. In fact, we have the longest continuous relationship with them. There has been nobody involved with that company for as long as we have.

**RW:** Is it a better company now?

**Rifkind:** Change is always helpful, and I think it improves the situation in some fashion. I think what they are doing now is a tremendous change from the past. They cut their roster down. They're heavily into promotion. At this point, I think that it's going to turn out very well for them. As far as we're concerned we keep on doing what we've been doing for the past 15 years.

**RW:** What is it that Spring does?

**Rifkind:** We promote our own product. We find our own talent and we live with that talent. Our relationship with that talent is completely different from what it would be at a large company. We have an open-door policy. Whenever they have a concern or problem we sit down and discuss it. This relates not only to the record end of things, but to their personal lives as well. So the relationship with our acts is more family-oriented.

**RW:** In the record industry, for a company to have a 15-year relationship with any three acts, as you have with Millie Jackson, the Fatback Band, and Joe Simon, is highly unusual.

**Rifkind:** When we started Spring, Little Eva was already under contract to us. We were managing Joe but he was recording elsewhere. When his contract ran out, we signed him. He had already had some hits prior to joining us — "Nine Pound Steel," "The Choking Kind," which won him a Grammy, and some other hits. Joe is a very consistent type of performer and has been with us ever since.

Millie Jackson was next. She came up here with a producer named Don French, who was looking for a production deal. She had had one record before on MGM. Soon as we heard her product, we made a deal with Don French, and that is how our relationship started.

**RW:** Were you ever alarmed by the direction she went in over the years?

**Rifkind:** Well, when we signed her she wasn't as she is now. The concept

evolved as we went along over the years. When she came to us with her first concept album we all flipped over the idea. Polydor at the time was a little skeptical, but we knew it could be done and we proved it. We brought home a record that, because of the type of language, had little or no radio play, and it has been very successful for us.

**RW:** How much does she average in sales per album?

**Rifkind:** Anytime out, she goes anywhere from 300,000 to 350,000, and with a particularly strong album she'll go gold.

Sometimes we just beep out the bad language, but that is part of her intrigue, and what makes people love her as much as they do.

**RW:** Have you thought about putting out a Millie J. album with just her rapping?

**Rifkind:** Well, for a long time we toyed with the idea of her doing a comedy album. She is a very funny lady. But to have a successful comedy album you really have to have material. Anyway, what she does in the context of her singing is really comedy, so we felt it wasn't necessary.

**RW:** What about Fatback?

**Rifkind:** Fatback came to us shortly after Millie. They had a deal with the Perception label. The label went bankrupt and they came to us. We loved the product that they had done previously and we made a deal with them. They have been with us ever since.

**RW:** What happened to your disco musical, "Got Tu Go Disco"?

**Rifkind:** At the time of "Got Tu Go Disco," disco was happening. We were toying with the idea of doing a disco musical. Then we met Jerry Brandt, who now owns the Ritz. He had the same idea. So we joined forces. We had some great material. What we didn't have was a book, and on Broadway it has been traditional to go with a book. We felt if we had good music and good dancing that was enough to please an audience. The critics, however, were looking for a book. They dissected the show and it didn't go over. That was our first project on Broadway, and now we're working on a couple of new ideas.

**RW:** Why did you gentlemen feel forming an indie label like Posse was necessary?

**Rifkind:** Well, Posse, which is now about a year old, gave us flexibility. Our deal for Spring limited the amount of product we could put out. We wanted to expand and develop some new acts. So Posse is being used as a developmental label. What we did was take Joe Simon off Spring and put him on Posse, because we needed an established name to let the distributors know that we had something that was saleable, which Joe certainly is. His first album, done with country producer Porter Waggoner, was a fairly successful record for us.

We then signed a group called the Ritz that has also made some fairly successful product for us. We made a deal with Columbia Pictures to distribute the soundtrack of "Stir Crazy," the Gene Wilder and Richard Pryor film, and the soundtrack did well for us.

**RW:** Has Spring gotten as big as it's going to get?

**Rifkind:** Well, no . . . in the last year we added Busta Jones to the roster. He's been involved with the Talking Heads. We have a lot of faith in his ability and think he's an important addition to the label.

**RW:** Busta's rock-funk background is very different from the type of music usually associated with Spring.

**Rifkind:** Yes, it is completely different, but that's the changing times. We feel Busta could become a very important personality in the industry. We're very excited about the release of his new album, and so is PolyGram.

**RW:** How are the indie distributors treating Posse?

**Rifkind:** I have no complaints. They are paying us for what we sell, and that's all you can ask for.



The principals of Posse Records celebrate the signing of Joe Simon to the label. From left: Roy Rifkind, Bill Spitalsky, Joe Simon and Julie Rifkind.



# Getting To Know the Spring Principals

By MORT WAX

■ If I could have figured out a way to wake up earlier than Bill Spitalsky to get a record played on WMCA, I wouldn't be in the public relations business. Bill's domination of independent record promotion in the '60s, working with artists like Bobby Darin and Sam Cooke and labels like Atlantic and Motown, drove me into public relations.

I met Julie Rifkind one day outside Hy Weiss' office. We were both in our early twenties, and Julie was already managing Tommy Smalls, one of the top disc-jockeys in the country at the time. Julie went on to launch careers for Connie Francis, Conway Twitty, the Impalas, Neil Diamond and Van Morrison before forming Spring Records with his brother Roy and with Bill. Boy, was I glad I chose P.R.

When I met Roy Rifkind, he was a pioneer in television production. Starting as assistant director of TV production at J. Walter Thompson, Roy went on to co-produce (with Julie) "The Wonderful World of Sammy Davis," which was the highest-rated TV special of its time. Five minutes with Roy and I knew that it was a good thing I didn't try to get into television production. Public relations was definitely for me.

So I stayed in public relations. And for the past nine years I've been han-

(Morton Wax heads his own 24-year-old New York public relations firm, specializing in servicing the communication arts.)

dling public relations for Spring Records. It's been an education to work with these three independent and adventurous thinkers. Throughout its fifteen year history, Spring Records has retained the pioneering spirit that the record business was founded on, from releasing the first rap record (by Fatback Band's King Tim III) to the first "Concept Album" (Millie Jackson).

The recent work of Millie Jackson

performing country songs ("Just A Lil' Bit Country") and pairing Joe Simon with Nashville producer Porter Wagoner continue this free-thinking spirit at Spring.

With Julie, Roy and Bill's recent ventures into Broadway shows, television, movies and satellite concert promotions, I know that as exciting as the first fifteen years were, the next fifteen will be even more so.

To Julie, Roy & Bill  
Happy 15th  
Birthday



To  
Julie,  
Roy  
&  
Bill

**Congratulations  
on your 15th.**

**Thanks for  
not forgetting.**

**Buzz Willis**

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BILL,  
JULIE,  
ROY  
CONGRATULATIONS

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## Bill Spitalsky *(Continued from page 4)*

**Spitalsky:** Polydor has many black acts on the label, and we felt Joe wasn't getting the type of attention that he needed. I think they felt he was more of a traditional blues singer, and we didn't share that opinion. We know where his head is at and what he can do . . . plus we needed a name act to start the Posse label. Actually, that was the main reason. We wanted to start the label off with a name that meant something to the independent distributor. They all made a lot of money with him, initially through Sound Stage 7 and then through Spring, when we were distributed through independents. Joe Simon's a very viable name to these distributors.

**RW:** Are you involved creatively with his records?

**Spitalsky:** I'd say so. He picks the material and asks for our input as to what we think of the songs. I don't actually sit in the studio when he's recording, but after the basic tracks are down, we talk about whether it should be remixed or about certain changes that might be made in the sweetening.

**RW:** Is your predominant orientation still toward promotion?

**Spitalsky:** Yes, but there's a lot of overlapping in this office. I'm involved from the beginning of the record to its end, which means handling input on product, record production, promotion and, in some cases, sales, but there is overlapping. We're not that big that we all have set duties. In negotiating with artists, we're all involved . . . there's input on all our parts.

**RW:** Could you describe your typical day?

**Spitalsky:** This day started with getting a new single, "Magnolia," ready from Joe Simon's album, which meant calling up the recording studio to cut the parts to be shipped to our pressing plants. I just made a call to a new pressing plant we're thinking of using. I'll be on the phone to many local shops around the country to find out how our records are doing. Don't forget, we're all working on Spring at the same time so I'll check to see how Millie Jackson's album and single are doing as well as seeing how Glory and Ritz are doing around the country. I'll be calling the Spring promotion people and the PolyGram promotion people to find out if they've received the new Fatback single ("Kool Whip"). I'll be calling a producer in Baltimore whose record is beginning to sell locally on his own label and find out whether he's interested in having it distributed nationally. I'll be calling the promotion people on the Posse staff to find out if there are any new adds on Glory and Ritz. I'll be calling for charts today to find out how Millie Jackson's single looks. I'll be calling reviewers around the country to find out if they've received the new single on Fatback and see about chances of getting a pick. There's a lot I haven't even hit upon.

**RW:** Did you have to take care of all this as a PolyGram distributed label?

**Spitalsky:** Before Posse, I didn't have the problem of dealing with pressing plants, but I did deal with the staff at PolyGram and still do. I deal with the advertising department, production department and, of course, with the promotion and publicity departments. I also speak to customer service to see if the single has been shipped. I'm in contact with most of the staff to find out what's happening with the Spring product. There's always direction and input. We're always in contact to determine how strong the record looks. If the record doesn't look like it's going to make it, we decide if we should get another record ready. When you're running a smaller company, you're in contact with everything that takes place. I happen to like dealing with PolyGram because they're very helpful and they give answers fast. I also like dealing with the independents.

**RW:** Was there anything that surprised you when you re-entered the independent business?

**Spitalsky:** We were nervous because we had heard so many stories about the independents not paying their bills, but we're getting paid because we're doing it intelligently. We don't ship records needlessly. If a distributor orders 5,000 records and we feel there's no reason, we may only ship them 1,000 and see what the record has. It's no big deal to get records pressed. If a record is breaking in a particular area like Chicago, and they want 5,000, we'll send them because there's a reason for it. The reason we call one-stops and stores around the country daily or weekly is to get a feel of the way a record is doing. If the record has peaked and is going downhill, I'm already looking to transfer stock out of that distributor to another distributor who needs them. I'm not looking to press more records. If I feel Chicago is laying around with 3,000 records, I'm looking to keep them clean. I want to send the 3,000 or 1,000 to New Orleans, 1,000 to Cleveland and Detroit, and keep everyone clean, so that at the end I'm down to a minimal amount of returns. As a result of keeping them clean, they don't mind paying us. They pay us because they're not sitting with thousands of records they can't do anything with. When we have a hit, we ship. When we don't have something, we're realistic about it. We watch our dollars very carefully.

**RW:** Is that —

**Spitalsky:** Unique? In all honesty, I think people who started working in small record companies years ago had a very well-rounded education. Unfortunately,

most of the people who came to the record business in the late '60s and early '70s became specialists. They were in sales or promotion or production or in advertising or in customer service and they never got a true rounded background in what a small record company is all about. The small record company is dealing with details: the production, discussing product with artists, promotion, sales, etc. It's easy to start a label and be distributed by a conglomerate or to be a producer and have a label where everybody does the promotion for you. It's another thing to be a record man. We're record people here. We know the record business. We find it just as easy to be with independents as with conglomerates because we're well-rounded. It's a shame, but there's no training ground for people like that. If someone started with us (at Posse), he would get experience similar to the experience I got starting when Atlantic Records was very small. Nothing, including shipping records, is beneath us. Getting records downstairs and bringing them up in the elevator in a hand truck is not beneath our dignity. The atmosphere elsewhere is not conducive to knowing the total record business. If you're a promotion man, you know about radio — period. You know about charts and stores only to the extent of getting them to hype a record. I'm generalizing, but they don't ask the store owner if the record is selling. They ask him for listings so that when the radio stations call, their product is well-represented in the station's listings and there'll be a reason to play the record. It's great, but at the same time you yourself have to know if you have a record. You can't blame the promotion people entirely because they're under a great deal of pressure for results. The record industry is turning out a great number of promotion robots. I always think of the record industry as being at war with radio. Radio is really against any change. I have a lot of friends in the radio business but they're all afraid to innovate. In war, when the opening shot is fired, you throw away the book. You improvise. Some armies can't vary. They stay under a framework. The promotion man today has to be able to adapt. Everybody has to adapt. The minute a record is released, you throw away the book. You have to be able to change.

**RW:** Has this been important to your records recently?

**Spitalsky:** I'll give you an example: years ago, a promo record was put out with an A and B side. The A side was the one you worked. Motown was one of the first companies to change this procedure. Their innovation was to press the same A side on both sides of the record. In that way, the radio stations could only play what the company wanted. In those days, radio wanted to be the one to decide what the A side was. They resented the fact that the companies would make them play one side. If I recall correctly, trade papers resented the fact that they only got one side. They wanted to know what the other side was. Now, a company has to know what the A side is. If we were to release a promotional record with an A and B side, like the commercial record, it would probably cause a lot of confusion in the industry at the radio, promotion and distribution levels. They're all looking for leadership from the record company, which shows that their minds are not open to change. Years ago, trade papers and radio stations wanted to be the ones picking the hits; now they don't want to. We had a record by Fatback on Spring. I forget what the A side was, but the B side was "King Tim III." It was released, and the next day, I was getting calls from certain one-stops in the city that Fatback had a "smash." I said, "Fantastic." Somehow, they happened to mention the "King Tim" side. I said, "Are you sure that's the side? Do me a favor. Give me the phone numbers of the accounts you're getting the calls from." Sure enough, that was the side. I took this information to Polydor, but they weren't able to react as quickly as I would have liked. Years ago, had there been any indication whatsoever from the local distributor, he would have grabbed the record out of stock and run to the radio stations with it. At Posse Records it's still possible to do that. Whether it's PolyGram, Warners or Columbia, every move has to take time because they have a million other records to work on. This is our livelihood. The big companies take a wait-and-see attitude to make sure the B side is really a hit. We don't have to. We discuss it and then we go.

**RW:** Why have the Spring and Posse rosters been kept small?

**Spitalsky:** We've gone through some very heavy periods, and I mean going into negotiations for new acts with lawyers, accountants and managers. We kept it small because we didn't want to spend hundreds of thousands of dollars to support new groups and records we didn't believe were worth the kind of money they were asking. Our thinking leans toward the old-time mold — with a new act, let's break a single record and then make an album. A lot of money has been blown in this industry, and it's hurt everybody. To keep up with the Joneses, companies had to sign many rock acts, paying them an awful lot of money. I don't go along with that. If you have an act under contract and you see the money they're generating and they're worth the money, fine. But on a new act, we go slow. Lawyers always think big dollars because they get their commissions from big dollars. They take the acts to large companies. They pass us by, but we seem to be doing well. Our acts are working and we're happy.

*(Continued on page 18)*

## Busta Jones Is 'Bustin' Out

■ Busta Cherry Jones is one of the most in-demand bassists in pop music today. His self-titled debut album on Spring served notice that he was a force to reckon with as a solo performer, and tapes of his next album, "Bustin' Out," have generated excitement in the PolyGram offices. The album is due in the fall.

Jones was born Mack L. Jones, Jr., on September 26, 1951, in Memphis, which has long been known as a southern melting pot for musicians of all kinds. Since then, Busta has been endlessly sampling the musical ingredients cooking in that proverbial pot.

Busta first picked up the guitar when he was 12 years old and proceeded to draw from his favorite influences — Jimi Hendrix, British rock and southern R&B. By effortlessly imitating, Busta eventually taught himself to play his first licks.

In the late '60s, Stax Records was the hub of musical activity in Memphis, boasting such legends as Booker T. & the MG's, Rufus Thomas, Otis Redding, and Sam & Dave. Young Busta soon joined up and was backing up the likes of Isaac Hayes, Albert King and Eddie Floyd, pretty impressive company for a teenager.

In 1968, Busta formed his own rock group, Molock, which recorded one album for Stax, produced by Don Nix. A single from the album, "Going Down," cracked the regional charts. Molock began touring, opening for bands like the Allman Brothers and ZZ Top.

At 20, Busta moved to London and helped form the Sharks, with guitarist Chris Spedding. Produced by Peter Dinklage, the Sharks recorded two well-received albums for Island Records, "First Water" and "Jab It in Yore Eyes." Until their demise in 1974, the Sharks toured with Traffic, Gentle Giant, and others. During this time, Busta did some recording with guitarist Alvin Lee as well.

In 1975, Busta toured the U.S. with a group called White Lightning, which recorded an album for Island produced by Felix Pappalardi. Moving to New York in 1977, Jones played for the next 18 months alongside Mick Jones (now of Foreigner) in the Leslie West Band. The next year, Busta continued his musical odyssey by moving to Montreal and turning his attention to the burgeoning disco movement. His first project was producing the single "Disco Darling," by Canadian singer Michelle Paglerio, for London Records.

In 1978, Busta collaborated with Canadian disco producer Gino Soccio, playing bass on his "Dancer" LP, which was released by Ray Caviano's RFC label through Warner Bros. Jones also laid down tracks with the group Foxy for TK Records in Miami. He



Busta Jones

joined the Spring Records stable in spring 1979, and his first release was the single "(Everybody's) Dancing All Over the World" b/w "You Keep On Makin' Me Hot," which went top 15 on the disco charts. Jones penned both songs and co-produced them with Soccio.

During the latter part of 1979, Busta once again expanded his musical horizons, recording with avant-gardist Brian Eno for Island, guitarist Robert Fripp for Polydor and the Talking Heads for Sire. One of his most recent projects has been producing a new group called Rhythm Method, featuring Talking Heads keyboardist Jerry Harrison. Busta also produced the Escalators, a new wave outfit which records for Island and CBS. And he recently sat in with the critically acclaimed English band Gang of Four, adding new life to their brand of socio-political funk.

## Buzz Willis Recalls Early Days

■ Buzz Willis, manager of Kool & the Gang, Jimmy Castor, and many other acts, says he owes "a great deal to Julie Rifkind."

"Back when he worked at MGM Julie gave me my first real job in the record industry. I had been a singer and he gave me a chance to be a promotion man. This was back in the days when the only black act on MGM was Billy Eckstine so I was working people like Connie Francis and Tommy Edwards. He hired a black man to go to white stations and promote his artists, this back in the 1950s. I'll never forget him for that."

About the entire Spring/Posse operation Willis says, "Throughout all the years this trio has never lost its sense of humanity. They are straight ahead, honest men and it is reflected in the way they do business. If you're their friend they never forget you."

## Vice President Joe Medlin Does a Little of Everything

■ Record industry veteran Joe Medlin describes himself as "vice president of promotion and you name it," meaning he gets involved in every aspect of the company's operation. "In our house everybody gets into everything," he says. "We all listen to new product. I talk to distributors. I talk to one-stops. I talk to rack robbers. You might come in here one day and find us cleaning the office."

"These people at Spring have become like family to me in that they have had confidence in me. There is a warmth here you don't feel at a corporation."

Medlin's entry into the record industry came as a singer in his native Norfolk, Virginia. While Medlin was singing with a local band in the late 1940s, bandleader Buddy Johnson spotted him and hired him to front his large band. After five years with Johnson (he was succeeded by Arthur Prysock), Medlin went solo and recorded for Decca Records. He had two hits, "I Never Loved Anybody But You" and "I Kneel at Your Throne," the latter a million-seller produced by Clyde Otis.

Medlin quit the performing side of entertainment at the start of the rock 'n' roll era. "I was a ballad singer who relied on good songs and my delivery, like a Cole or a Como. I couldn't see myself competing against this new music." He also found himself intrigued by the business side of music, "where a manager could have an apartment on Park Avenue and a house in Westchester, while the singer

would be living in a \$20-a-day room in Harlem."

Medlin started at United Artists Records, then moved to Atlantic, where he teamed with Henry Allen as the cornerstone of that label's promotional effort. "It was Atlantic that really got me in the record business. I had a great time working there. That's when we had the Drifters, Solomon Burke, Joe Tex, Ben. E. King, and were really smoking."

From there Medlin moved to Decca for five years, to the then-new Philadelphia International label for a year and a half, and then for five years was national director of promotion for Polydor Records. "James Brown was our first big black artist there, and to this day J.B. will tell you I got him his first gold record," Medlin said.

Medlin's philosophy of promotion is simple and straightforward: "The black consumer of records in America is not the black doctor or lawyer, and it's unfortunate that too many black executives, who hang with that bourgeois crowd, forget that. When you go out on the road and into the neighborhoods you see that the mama and papa store owners are the ones who know the customers and the business. They only order 10 or 15 copies, but you know those 10 or 15 will be purchased and that they'll be back ordering more. As a promotion man you can't be so bogged down in paper work that you can't see the street. When you're aware, you become more of an asset to your company."



King Tim III

## Clare Bathe: A Future Star

■ Lovely Clare Bathe is a future star for Posse Records. Her first single, "Forever," produced by the Alessi Brothers, was well-received. She has a duet with Joe Simon upcoming, and later in the fall she will go into the studio to record her debut solo album on Posse. Bathe is also due to work on an album with jazz great Lionel Hampton, and she can currently be seen singing and dancing in Lena Horne's Broadway show.

Her performing career began in St. Louis, where she sang at local social functions. She recalls, "I used to go to the movies and fantasize about living the glamorous life of a performer. But all the images were white, and I never thought a little black girl from St. Louis could have the same things." The success of Nancy Wilson showed her that black women could project a similar aura and inspired her to seek a career in show business.

Upon arriving in New York she found herself studying the vocal techniques of Aretha Franklin and Gladys Knight to develop "an earthier soul sound to go along with my jazz background."

Her gutsy delivery was apparent on Machine's "There But for the Grace of God Go I," a major disco-pop success produced by August (Savannah Band, Kid Creole) Darnell. She was with the group from 1978 to 1980, leaving the band on tour in Argentina to pursue a solo career. She did well in South America, at one point opening several concerts for the Latin ballad singer Julio Iglesias. Back in the U.S., Bathe sang on the first Chic album, including their first single, "Dance, Dance, Dance," arranged the background vocals on Fantasy's number-one disco hit, "You're Too Late," and appeared in seven regional theater presentations.

Bathe credits manager Doug Yeager with landing her the part in Lena Horne's show and her Posse recording contract.



Clare Bathe

## Chuck Mims Covers All Bases

■ Working out of Nashville for Spring/Posse, Chuck Mims calls himself "the man without a title." "From North and South Carolina over to Arkansas, down to New Orleans," says Mims, "I represent the company when it comes to promotion, artist development, and merchandising. I do the whole cotton picking thing. So we never have come up with one title to explain my duties. I'm just one of the boys."



Chuck Mims

Mims has been with Spring for 10 years. He was brought over to the company by Joe Simon after the demise of Monument Records. Simon recorded for Monument prior to joining Spring and Mims had his first record industry job at Monument. Mims says, "I really consider Spring/Posse my home. From Bill Spitalsky, the Rifkinds, and Joe Simon, I've learned a lot about the record business and people."

It's been a great 15 years for us too!

Stacy & Ellie

## Teresa Laurino Runs the Office

■ Teresa Laurino has been office manager at Spring/Posse Records for seven months and is pleased "with the responsibility I've been given. Here I have an opportunity to do a little bit of everything." Her duties include mailings to radio and clubs, taking shipping orders, and general office operations. She previously worked for PolyGram Records, assisting the director of inventory and the vice president of operations. She says she loves "the relaxed atmosphere and the room you have to grow" under the guidance of the Rifkinds and Bill Spitalsky.

## David Braun (Continued from page 8)

Braun. "The fact that the Spring people — Julie and Roy Rifkind and Bill Spitalsky — recognized these artists' genius speaks highly for the three as record men.

"Equally laudable, however, is the dedication with which they support their artists. Operating with a sophisticated understanding of the business,

## Mary Mercorella Handles the Money

■ Controller Mary Mercorella's career in the record industry began with All Record Distribution of Long Island two years ago. When the opportunity to join Spring/Posse appeared five months ago, she jumped at it. She handles royalty payments for all six Spring/Posse-related music publishing companies as well as payments for all business expenditures.

"It's challenging having to deal with all the artists, the companies, producers, and studios," she says. "You get to meet everybody at one time or another, because they all want their money."

they manage to elicit a team effort with our company that promises to insure success for all concerned for many years to come."

This section was written and coordinated by Nelson George.

## Bill Spitalsky (Continued from page 16)

RW: Do you think others in the business are getting wise?

Spitalsky: Very slowly. Ultimately, all the promotion, all the merchandising, all the marketing, all the work, sweat and labor is useless if it's not hit product to begin with. There's an expression I learned when I was very new to the business: "It's got to be in the grooves." Somewhere along the way, that expression went by the wayside. But believe me, nothing has changed from the fifties. You can have the main record-selling stations in the country playing a record over and over without commercial interruption and nothing will happen, but one play on the most insignificant station in the area with a record that has it in the grooves and it can pop wide open. People don't want to believe it, but it's true. The public is not stupid. They know what they want. Until the companies realize it, there's going to be a lot more money blown in this business.

RW: How have you stayed together with the Rifkinds so long?

Spitalsky: Basically, because we were friends before we went into business together. We had a history of doing business, not necessarily as partners. I was doing independent record promotion for Julie at MGM and Bang Records, and I managed an artist when Roy and Julie had Boom Records, distributed by ABC. There was always contact. What I saw, I liked. I was in a bind. I was in the indie promotion business, making a lot of money, but I always looked upon the independent promotion business as something to do until I decided what to do when I grew up. This isn't derogatory; it has to do with the era in which I broke into the business. Today, indies make incredible amounts of money because they deliver important stations. When I was doing it, the most important radio station in the country was WMCA. When WMCA went on a record, the entire country — top 40 stations in major markets — would go on it the next week. If instead of charging a local fee I had been paid a bonus for every station that was delivered because WMCA went on a record, I could have retired in the first year. Today promoters charge a fee and get a bonus for delivering a key station. It's humorous to me — now you give the independents a fee just for the honor of their carrying your line . . . and then, when they deliver a station, they get a bonus. God bless 'em. I respect independents, because having been one, I know what they can do. At the same time it goes back to basic knowledge. If you don't have a hit record, the fact that you have independents all over the country and they're delivering stations right and left, the bottom line is that you still don't have a hit record. You are paying them to do the job, but ultimately throwing good money after bad. If you have one or two of the stations in four or five markets and your record is getting the proper kind of play and it's still not selling, you should be realistic. If you're not realistic, you'll say, "It needs more play; why isn't it breaking? Maybe it'll break in Chicago or Detroit." If there's something happening, we go all out. If there's nothing, we go on to the next project. That's the only way to be successful in today's record business.

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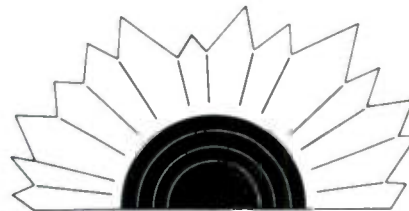
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## Publishers' Stance On Copyright Issue

(Continued from page 3)

Court to rehear the case, but they haven't got a prayer. If November (the time period in which royalties for July are paid) rolls around and they don't pay the new rate, it's almost a foregone conclusion that some publisher or some songwriter is going to sue."

Susan McCusker, president of Sumac Music and Louise-Jack Publishing, said that she was a "little baffled as to what we're going to do (if labels resist paying the new rate) but if we have to, we'll definitely file suits." McCusker said that she had discussed the possibility of a class action suit with other publishers and that the issue would be talked about at an upcoming NMPA meeting. The NMPA cannot, by law, make policy judgments for its members, but can act as a forum for discussion.

The Hudson Bay Music Company's VP Johnny Bienstock said that he didn't foresee any problems with payment from labels, but that if there were problems, he would not hesitate to file suit. Bienstock said that he was under the impression that several labels have been putting large sums of money aside in preparation for the increased payments.

Although the Court upheld the Tribunal's decision, the case was remanded back to the Tribunal "for the limited purpose" of allowing the CRT to "consider whether it wishes to adopt an alternative scheme for interim adjustments that is within the limits ordained by Congress," according to the language of the opinion. The Tribunal this week has in fact placed a notice in the Federal Register asking for comments on when a proceeding could be held for determining the interim royalty adjustments. (Interim meetings could take place yearly until the Tribunal meets again to determine the royalty rate in 1987.)

The publishers and the songwriters feel that the new rate is in effect, that it is law. They are letting the word out, on and off the record, that they will press this. However, the RIAA is proceeding on the assumption that while the appeal process is still in motion, the new rate is not yet law.

## Unicorn Names Schultz

■ LOS ANGELES—Daphna Edwards, president of the Unicorn Group of companies, has appointed Larry Schultz to the post of executive vice president and general manager of the group.

Schultz comes to Unicorn with extensive experience in the production, marketing and development of projects for film, music, cable TV and videodisc. His duties at the Unicorn Group, which encompasses Unicorn Jingles, the Unicorn Studios and the MCA-distributed Unicorn Records, include the administration of production, promotion, marketing, distribution, accounting and contract negotiations.

## All-Girl Bands Can Make It, the Go-Go's Prove

By GREG BRODSKY

■ NEW YORK — In the early sixties, a plethora of all-girl bands emerged on the pop music scene, intent on capturing some of the attention and praise that their successful male counterparts were receiving. Remember the appearance by the Ladybugs, a group of female Beatles imitators, on the Ed Sullivan Show? Most of these groups disappeared without a trace. Until recently, the only active all-female groups that have had an impact on the pop charts are the Pointer Sisters and Sister Sledge. The Go-Go's, a five-member all-girl band based in Los Angeles, are now an important addition to that select list.

On June 15, the A&M-distributed I.R.S. label released the first domestic Go-Go's single, "Our Lips Are Sealed." More than two months later, the song entered the *Record World* Singles Chart at #89 bullet. Three weeks later, the song has jumped 25 places to its present spot, #64 bullet. More importantly, the group's debut album, "Beauty & the Beat," released several weeks after the single, stands at #33 bullet on the Album Chart — having reportedly sold 130,000 copies to date.

## Audiofidelity Signs Carmen & Horton



Singing duo Kip Carmen and Danny Horton have signed an exclusive recording contract with Audiofidelity Records. Their first single, "I Wouldn't Steal You From Him," is set for immediate release. Pictured from left are: publicist Richard Gersh; producer Ogden Fell; Carmen; Sam Goff (seated), president of Audiofidelity Records; Horton; attorney Bob Casper, who represents Fell's O.M.F. Productions, Inc.; and Carmen La Rosa, Audiofidelity's general manager.

## RIAA Files Petition on Copyright Issue

(Continued from page 3)

effect to the statutory command" that the Tribunal state specific reasons for its determination . . . but it has also "departed from established case law requiring administrative bodies to supply reasoned explanations for their actions."

The petition further states that even the judges found that the Tribunal would have violated the Copyright Act had it based its new rate on the Consumer Price Index rather than by statutory criteria, but the Court has nevertheless affirmed the decision, "in spite of ample persuasive evidence that this is precisely what the Tribunal did."

The petition calls the Court's action "excusing the Tribunal" and "dismissing the evidence that the Tribunal relied on an improper factor to reach the

What is ironic about the success of "Beauty & the Beat" is that until April the Go-Go's didn't have a recording contract because, as Ginger Canzoneri, the group's manager, recalled, "The one constant rejection line that we got was: 'They're an all-girl band. Girl bands don't make it.'"

Despite sold-out performances during the group's current whirlwind national tour, there are still a significant number of AOR stations that are not playing the Go-Go's. "We've got about 50 percent of the AORs in the country," said Michael Plen, national promotion director for I.R.S., "but there's that other 50 percent who don't think the Go-Go's will appeal to their audience. The programmers feel their audience is more into Def Leopard and Riot and groups like that. When the single finally becomes a top 40 hit, AOR radio will come back and say, 'Yeah, it is viable.'"

A&M Records president Gil Friesen noted: "A lot of radio people have allowed research to interfere with hit records. They make assumptions about certain records and who the station's audience is. A lot of it is well founded, but oftentimes something

comes along that doesn't fall into any particular category and a really good program director has to spot it. He has to be open to the exception."

The Go-Go's (whose ages range from 21 to 27) don't consider themselves to be an overnight success, because the band was formed over three years ago. Nor are they surprised at their strong album and ticket sales. They are, however, very eager to help I.R.S. and A&M promote their career. In fact, each Wednesday, they phone Canzoneri to find out their new chart positions. "I hoped that the album would do this well because I've always had a lot of confidence in the material," said Kathy Valentine, the group's bass player and primary back-up vocalist. "What has surprised me is that every place that we've played has been packed — places like Charlotte, North Carolina where I wouldn't have thought that anybody would have known who we were."

Rhythm guitarist Jane Wiedlin was asked to describe the group's sound. "A fun image — not too pop but not too punk. Just rock 'n' roll. Fun without sacrificing intelligence," she replied. "Their music isn't a heavy social commentary. It's a good time," added Jay Boberg, vice president of operations for I.R.S.

According to Boberg, the I.R.S./A&M structure calls for I.R.S. to get a record to a certain level of airplay and exposure. When it appears that the record is going to have mass appeal, A&M provides its significant advertising and promotional support. Apparently, the Go-Go's LP has become one of the label's top priorities for the fall. Friesen emphasized that "this is a hit record and it's going to get the same kind of marketing and advertising support that a hit record deserves."

The Go-Go's have clearly become I.R.S.' biggest commercial success to date. "They will give us a much higher profile among the mainstream of the industry — the people who previously did not take I.R.S. seriously," Boberg admitted. "The Fleshtones will now have a much better chance because of the Go-Go's."

The national tour started for the band in late July and will continue throughout the United States until mid-October. The group will then tour England for several weeks and then return to America for additional domestic dates. According to Ian Copeland of Frontier Booking International, the band's booking agents, the Go-Go's may do a brief South American tour — still a virtually untapped market for U.S. acts — in January. Until then, the band (including lead guitarist Charlotte Caffey, lead vocalist Belinda Carlisle, and drummer Gina Schock) will continue to do the five shows a week that they have become accustomed to. When asked if she would like the Go-Go's to become the first platinum act in I.R.S.' history, Kathy Valentine replied, "Oh, yeah! We'd like to be one of the major American groups."

# A/C Chart

SEPTEMBER 19, 1981

Sept. 19 Sept. 12

1	1	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE Motown 1519 (5th Week)	10
2	4	<b>ARTHUR'S THEME (BEST THAT YOU CAN DO)</b> CHRISTOPHER CROSS/Warner Bras. 49787	6
3	3	<b>STEP BY STEP</b> EDDIE RABBITT/Elektra 47174	8
4	5	<b>FOR YOUR EYES ONLY</b> SHEENA EASTON/Liberty 1418	8
5	8	<b>I COULD NEVER MISS YOU (AS MUCH AS I DO)</b> LULU/ Alfa 7006	9
6	2	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP/RCA 12264	12
7	7	<b>WHO'S CRYING NOW</b> JOURNEY/Columbia 18 02241	9
8	12	<b>HARD TO SAY</b> DAN FOGELBERG/Epic/Full Moon 1402488	4
9	10	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU/Warner Bras. 49746	10
10	13	<b>SHARE YOUR LOVE WITH ME</b> KENNY ROGERS/Liberty 1430	3
11	11	<b>THE VOICE</b> MOODY BLUES/Threshold 602 (PolyGram)	6
12	6	<b>THAT OLD SONG</b> RAY PARKER, JR. & RAYDIO/Arista 0616	10
13	9	<b>FEELS SO RIGHT</b> ALABAMA/RCA 12236	12
14	14	<b>A HEART IN NEW YORK</b> ART GARFUNKEL/Columbia 1802307	7
15	20	<b>JUST ONCE</b> QUINCY JONES/A&M 2357	4
16	16	<b>CHLOE</b> ELTON JOHN/Geffen 49788 (WB)	8
17	15	<b>SLOW HAND</b> POINTER SISTERS/Planet 47929 (E/A)	15
18	21	<b>WHEN SHE WAS MY GIRL</b> FOUR TOPS/Casablanca 2338	5
19	17	<b>MEDLEY BEACH BOYS</b> /Capital 5030	7
20	19	<b>REALLY WANT TO KNOW YOU</b> GARY WRIGHT/Warner Bras. 49769	9
21	25	<b>THEME FROM HILL STREET BLUES</b> MIKE POST featuring LARRY CARLTON/Elektra 47186	3
22	24	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY/Epic 14 02172	8
23	18	<b>LADY (YOU BRING ME UP)</b> COMMODORES/Motown 1514	11
24	29	<b>IN YOUR LETTER</b> REO SPEEDWAGON/Epic 14 02457	4
25	22	<b>COOL LOVE</b> PABLO CRUISE/A&M 2349	10
26	23	<b>QUEEN OF HEARTS</b> JUICE NEWTON/Capital 4997	14
27	26	<b>SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)</b> JOHN DENVER/RCA 12246	13
28	28	<b>ALL I HAVE TO DO IS DREAM</b> ANDY GIBB AND VICTORIA PRINCIPAL/RSO 1065 (PolyGram)	5
29	27	<b>HOLD ON TIGHT</b> ELO/Jet 02408 (CBS)	6
30	34	<b>THE NIGHT OWLS</b> LITTLE RIVER BAND/Capital 5033	2
31	39	<b>(WANT YOU) BACK IN MY LIFE AGAIN</b> CARPENTERS/ A&M 2370	2
32	30	<b>TOUCH ME WHEN WE'RE DANCING</b> CARPENTERS/A&M 2344	13
33	31	<b>IT'S JUST THE SUN</b> DON McLEAN/Millennium 11809 (RCA)	7
34	41	<b>TAKE ME NOW</b> DAVID GATES/Arista 0615	2
35	35	<b>MAGIC MAN</b> HERB ALPERT/A&M 2356	7
36	33	<b>THEME FROM THE GREATEST AMERICAN HERO</b> JOEY SCARBURY/Elektra 47147	17
37	38	<b>THE SUN AIN'T GONNA SHINE ANYMORE</b> NIELSEN/ PEARSON/Capital 5032	3

CHARTMAKER OF THE WEEK

38	—	<b>HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU)</b> AIR SUPPLY Arista 0626	1
39	—	<b>IT'S ALL I CAN DO</b> ANNE MURRAY/Capital 5023	1
40	—	<b>ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)</b> MARTY BALIN/EMI-America 8093	1
41	32	<b>I DON'T NEED YOU</b> KENNY ROGERS/Liberty 1415	14
42	40	<b>YOU COULD TAKE MY HEART AWAY</b> SILVER CONDOR/ Columbia 18 02268	3
43	46	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES/RCA 12296	2
44	—	<b>YOU'RE NOT EASY TO FORGET</b> MICHAEL JOHNSON/ EMI-America 8086	1
45	36	<b>SUMMER'S HERE</b> JAMES TAYLOR/Columbia 11 02093	9
46	37	<b>HEARTS</b> MARTY BALIN/EMI-America 8084	15
47	42	<b>DON'T GIVE IT UP</b> ROBBIE PATTON/Liberty 1420	9
48	43	<b>BOY FROM NEW YORK CITY</b> MANHATTAN TRANSFER/ Atlantic 3816	17
49	44	<b>TIME</b> ALAN PARSONS PROJECT/Arista 0598	15
50	45	<b>LOVE ON A TWO WAY STREET</b> STACY LATTISAW/Catillion 46015 (Atl)	11



## The Coast (Continued from page 17)

apt to allow Christian to write in any tempo that pleases him.

Christian moved to L.A. from Macon, Georgia just a few weeks ago and is currently searching out publishing and recording deals. "I've been writing songs all along, but I couldn't get into the studio to do anything. So the first thing I want to do is to find a place to record and then dump all these songs," he said. He's also looking around for a co-writer, but with his having relocated to L.A., that shouldn't prove too much of a problem. One of the most striking attributes of L.A., as Christian sees it, is that "every grocery clerk has a couple of tunes they want you to hear."

**STILL MORE NAMES IN THE NEWS:** Richard "Clamballs" Kimball has been named concert programming director for Westwood One, and will be supervising such features as the "Budweiser Concert of the Month," the weekly "Live from Gilley's" and the monthly "In Concert Series" for the radio syndication service, along with various special programs. Most recently involved in independent promotion, Kimball is fondly remembered as one of the most popular radio personalities on the west coast, having been part of the on-air line-ups of stations KMET, KWST, KSAN and KSJO . . . It was songwriters galore when April/Blackwood's west coast staff recently hosted a party for some staff writers. Among the, how do you say, tunesmiths in attendance were **Albert Hammond**, **Stephan Geyer**, **Peter McCann**, **Mike Batt**, **Patrick Henderson**, **Steve Kipner**, **Michel Colombier**, **Brian Short**, **Paul Bliss** and **Keith Stegall** . . . Montage Records, a new label distributed by Capitol, recently signed a group called **Visitors**. Nothing too unusual about that, but then they found about a San Francisco band called **The Visitor**, and that indeed presented a problem. It's covered now, however: Montage's Visitors have changed their name to **The Rok** (you explain it — we can't), and just so they don't have to make thousands of new LP covers, they'll be calling their already-released album "Visitors '81." The Rok, as they're now called, hail from France, with a sound described to us as a cross between **Devo** and the **B-52's**. In the meantime, we kind of like the idea of a band called **Visitor**. It could be the latest entry in the revolutionary new genre we'll call **Anonymous Rock**, joining such established talent as **X**, the **Residents**, **Group 87** and, of course, the **Who**.

## Press Office Ups Steven Mandel

■ NEW YORK—Carol Ross, president of The Press Office Ltd., has announced the promotion of Steven Mandel to the position of director of tour publicity.

## Correction

■ In the Sept. 12 *Record World* cover story, the name of Mike Stone, who co-produced Journey's album "Escape" with Kevin Elson, was inadvertently omitted.

## New York, N.Y.

(Continued from page 12)

**WHAT'S GOIN' ON:** Reachout International, the company that releases cassette-only versions of album-length material, has put out two more tapes, one by the **Dictators**, and one by **Suicide**. The **Suicide** tape contains songs recorded as early as 1974, and has some songs recorded live at CBGB during 1978. The **Dictators** tape is from a live concert recorded in February of this year. Reachout president **Neil Cooper** says that his first two releases — by **James Chance** and **Eight Eyed Spy** — have sold over 3500 copies each, and that he's made money on both already . . . Sire Records has signed the **Unknowns**, a San Diego-based quartet. The signing is Sire's first in over a year . . . Ralph Records artist **Snakefinger** will soon start a U.S. tour, and he will be joined on stage by former **Captain Beefheart** keyboardist **Eric Feldman** . . . **Ellen Foley**, **Daryl Hall** and **John Oates**, **Southside Johnny**, and **Todd Rundgren** are among those who appeared at a benefit concert for **Rick Derringer** last Sunday at the Palladium. Derringer had over \$60,000 worth of equipment stolen from a van after a gig at the Lone Star . . . To celebrate the release of their new single, "Rikers Island," the Puerto Rican trio **El Futuro** played a benefit concert for inmates at the prison of the same name last week . . . The **Stranglers'** latest LP, set for November release, was produced by **Tony Visconti** . . . The Roxy Roller Rink has new owners and was reopened last week. The new owners, **Steve Haenel** and **Michael Butler**, claim that their door policy will be much looser than it was before. Under its previous management, the Roxy maintained a Studio 54-like door policy . . . **Debbi Johnson**, formerly of Inner City Records, has been named sales representative for Cardinal Record Distributors.

**CABLE NEWS:** We forgot to mention Warner Amex's 60 television sets in last week's column. That's right, Warner Amex's all-music cable network, MTV, was officially presented to the press two weeks ago, and at the party, they had twelve rows of five TVs piled on top of each other. For those who've never seen 60 TVs in one room, it's an impressive sight. Even though MTV has been on the air since August 1, people that live in New York City haven't been able to see the show, since the city's cable operators don't have room for the new network on their systems. MTV says this situation will soon be solved, but in the meantime, they plan to lease an apartment in New Jersey — where MTV is broadcast — and shuttle reporters out to the apartment to watch the show at their leisure.



# Record World® Retail Report

SEPTEMBER 19, 1981

## SALESMAKER

PRIVATE EYES  
DARYL HALL & JOHN  
OATES — RCA

## TOP SALES

PRIVATE EYES — Daryl Hall & John  
Oates — RCA  
THE INNOCENT AGE — Dan  
Fogelberg — Full Moon/Epic  
TATTOO YOU — Rolling Stones —  
Rolling Stones  
NINE TONIGHT — Bob Seger & the  
Silver Bullet Band — Capitol



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

### MUSICLAND/NATIONAL

ARTHUR — WB (Soundtrack)  
DAN FOGELBERG — Full Moon/Epic  
ARETHA FRANKUN — Arista  
GRATEFUL DEAD — Arista  
HALL & OATES — RCA  
BOB JAMES — Col/Tappan Zee  
MEAT LOAF — Epic/Cleve. Int'l  
RONNIE MILSAP — RCA  
WILLIE NELSON — Col  
ROLLING STONES — Rolling Stones

### RECORD BAR/NATIONAL

BRICK — Bang  
MICK CROSS — Sugarhill  
BOB DYLAN — Col  
DAN FOGELBERG — Full Moon/Epic  
LITTLE RIVER BAND — Capitol  
ROCKIE ROBBINS — A&M  
ROLLING STONES — Rolling Stones  
TIME — WB  
TRIUMPH — RCA  
HANK WILUAMS, JR. — Elektra

### STRAWBERRIES/NEW ENGLAND

TIM CURRY — A&M  
DEF LEPPARD — Mercury  
DYNASTY — Solar  
FOUR TOPS — Casablanca  
HALL & OATES — RCA  
LULU — Alfa  
CURTIS MAYFIELD — Boardwalk  
ROBBIE PATTON — Liberty  
RED RIDER — Capitol  
TRIUMPH — RCA

### RECORD WORLD-TSS/NORTHEAST

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

### CUTLER'S/NEW HAVEN

DAN FOGELBERG — Full Moon/Epic  
FOREIGNER — Arista  
GO-GO'S — I.R.S.  
GRATEFUL DEAD — Arista  
DEBBIE HARRY — Chrysalis  
RICKIE LEE JONES — WB  
JOURNEY — Col  
KINKS — Arista  
SQUEEZE — A&M  
ROLLING STONES — Rolling Stones

### CRAZY EDDIE/NEW YORK

DONALD BYRD — Elektra  
DAN FOGELBERG — Full Moon/Epic  
GO-GO'S — I.R.S.  
GRATEFUL DEAD — Arista  
HALL & OATES — RCA  
LENA HORNE — Qwest/WB  
MEAT LOAF — Epic/Cleve. Int'l  
ERIC MERCURY — Capitol  
PEACHES & HERB — Polydor/MVP  
LUTHER VANDROSS — Epic

### KING KAROL/NEW YORK

ENDLESS LOVE — Mercury (Soundtrack)  
DAN FOGELBERG — Full Moon/Epic  
GO-GO'S — I.R.S.  
GRATEFUL DEAD — Arista  
HALL & OATES — RCA  
LENA HORNE — Qwest/WB  
KINKS — Arista  
MEAT LOAF — Epic/Cleve. Int'l  
BOB SEGER — Capitol  
TRIUMPH — RCA

### DISC-O-MAT/NEW YORK

HERB ALPERT — A&M  
DAN FOGELBERG — Full Moon/Epic  
FOUR TOPS — Casablanca  
HALL & OATES — RCA  
LENA HORNE — Qwest/WB  
MEAT LOAF — Epic/Cleve. Int'l

NOVO COMBO — Polydor  
BOB SEGER — Capitol  
ROLLING STONES — Rolling Stones  
LUTHER VANDROSS — Epic

### RADIO 437/PHILADELPHIA

AUCE COOPER — WB  
EMOTIONS — ARC/Col  
FOUR TOPS — Casablanca  
HALL & OATES — RCA  
LENA HORNE — Qwest/WB  
KINKS — Arista  
PATTI LABELLE — Phila. Int'l  
LITTLE RIVER BAND — Capitol  
PIECES OF A DREAM — Elektra  
WHISPERS — Solar

### WEBB/PHILADELPHIA

BRICK — Bang  
KIM CARNES — EMI-America  
NATALIE COLE — Capitol  
DYNASTY — Solar  
TOM GRANT — WMOT  
JERMAINE JACKSON — Motown  
PATTI LABELLE — Phila. Int'l  
RONNIE MILSAP — RCA  
JEAN WELLS — Sunshine  
WHISPERS — Solar

### RECORD & TAPE COLLECTOR/BALTIMORE

NATAUE COLE — Capitol  
DAN FOGELBERG — Full Moon/Epic  
GRATEFUL DEAD — Arista  
HALL & OATES — RCA  
KIX — Atlantic  
PATTI LABELLE — Phila. Int'l  
GIL SCOTT-HERON — Arista  
BOB SEGER — Capitol  
TRIUMPH — RCA  
LUTHER VANDROSS — Epic

### RECORD THEATRE/BALTIMORE

ROY AYERS — Polydor  
JEAN CARN — TSOP  
EMOTIONS — ARC/Col  
DAN FOGELBERG — Full Moon/Epic  
ROLLING STONES — Rolling Stones  
LUTHER VANDROSS — Epic

### PENGUIN FEATHER/NO. VIRGINIA

DAN FOGELBERG — Full Moon/Epic  
GRATEFUL DEAD — Arista  
HALL & OATES — RCA  
KINKS — Arista  
PATTI LABELLE — Phila. Int'l  
MEAT LOAF — Epic/Cleve. Int'l  
MOTORHEAD — Mercury  
BOB SEGER — Capitol  
ROLLING STONES — Rolling Stones  
TRIUMPH — RCA

### GARY'S/RICHMOND

ALMAN BROTHERS — Arista  
DEF LEPPARD — Mercury  
ELO — Jet  
DAN FOGELBERG — Full Moon/Epic  
ARETHA FRANKUN — Arista  
CRYSTAL GAYLE — Col  
GO-GO'S — I.R.S.  
HALL & OATES — RCA  
AL JARREAU — WB  
ROLLING STONES — Rolling Stones

### WAXIE MAXIE/WASHINGTON, D.C.

FOUR TOPS — Casablanca  
GO-GO'S — I.R.S.  
HALL & OATES — RCA  
MICHAEL HENDERSON — Buddha  
KIX — Atlantic  
PATTI LABELLE — Phila. Int'l  
CURTIS MAYFIELD — Boardwalk  
PEACHES & HERB — Polydor/MVP  
BOB SEGER — Capitol

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

DONALD BYRD — Elektra  
DYNASTY — Solar

DAN FOGELBERG — Full Moon/Epic  
FOUR TOPS — Casablanca  
HALL & OATES — RCA  
MICHAEL HENDERSON — Buddha  
PATTI LABELLE — Phila. Int'l  
ROGER TROUTMAN — WB  
LUTHER VANDROSS — Epic  
WHISPERS — Solar

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

DONALD BYRD — Elektra  
DYNASTY — Solar  
EMOTIONS — ARC/Col  
FOUR TOPS — Casablanca  
MICHAEL HENDERSON — Buddha  
GIL SCOTT-HERON — Arista  
PATTI LABELLE — Phila. Int'l  
ROGER TROUTMAN — WB  
LUTHER VANDROSS — Epic  
WHISPERS — Solar

### NATIONAL RECORD MART/MIDWEST

DAN FOGELBERG — Full Moon/Epic  
ARETHA FRANKUN — Arista  
HALL & OATES — RCA  
DEBBIE HARRY — Chrysalis  
DONNIE IRIS — MCA  
LITTLE RIVER BAND — Capitol  
MICHAEL STANLEY BAND — EMI-America  
NORM NARDINI — Sutra  
ROCKIE ROBBINS — A&M  
TRIUMPH — RCA

### RECORD REVOLUTION/CLEVELAND

DAN FOGELBERG — Full Moon/Epic  
GRATEFUL DEAD — Arista  
HALL & OATES — RCA  
BOB JAMES — Col/Tappan Zee  
KINKS — Arista  
PEACHES & HERB — Polydor/MVP  
BOB SEGER — Capitol  
SIOUXSIE & THE BANSHEES — PVC  
RONNIE WOOD — Col  
URGH! — A&M

### RADIO CITY/CHICAGO

ATLANTA RHYTHM SECTION — Col  
HALL & OATES — RCA  
LENA HORNE — Qwest/WB  
AL JARREAU — WB  
JERMAINE JACKSON — Motown  
NATHAN COATES — Taxi  
RIOT — Capitol  
ROGER TROUTMAN — WB  
BOB SEGER — Capitol  
TRIUMPH — RCA

### ROSE RECORDS/CHICAGO

DAN FOGELBERG — Full Moon/Epic  
GRATEFUL DEAD — Arista  
LENA HORNE — Qwest/WB  
KINKS — Arista  
GLADYS KNIGHT & THE PIPS — Col  
LITTLE FEAT — WB  
WILLIE NELSON — Col  
ROLLING STONES — Rolling Stones  
ROGER TROUTMAN — WB  
LUTHER VANDROSS — Epic

### RADIO DOCTORS/MILWAUKEE

GRATEFUL DEAD — Arista  
DAN FOGELBERG — Full Moon/Epic  
HALL & OATES — RCA  
DONNIE IRIS — MCA  
JERMAINE JACKSON — Motown  
KINKS — Elektra  
MEAT LOAF — Epic/Cleve. Int'l  
BOB SEGER — Capitol  
ROGER TROUTMAN — WB  
WHISPERS — Solar

### GREAT AMERICAN/MINNEAPOLIS

CHAMELEON — Platinum  
DEF LEPPARD — Mercury

DVC — Alfa  
FOR YOUR EYES ONLY — Liberty (Soundtrack)  
AL JARREAU — WB  
KINKS — Arista  
LITTLE FEAT — WB  
LITTLE RIVER BAND — Capitol  
RONNIE MILSAP — RCA  
ROLLING STONES — Rolling Stones

### MUSICLAND/ST. LOUIS

NATAUE COLE — Capitol  
DAN FOGELBERG — Full Moon/Epic  
FOUR TOPS — Casablanca  
HALL & OATES — RCA  
MEAT LOAF — Epic/Cleve. Int'l  
ROLLING STONES — Rolling Stones  
RIOT — Elektra  
JOEY SCARBURY — Elektra  
BOB SEGER — Capitol  
HANK WILLIAMS, JR. — Elektra

### STREETSIDE/ST. LOUIS

DAN FOGELBERG — Full Moon/Epic  
JERMAINE JACKSON — Motown  
KINGS — Elektra  
NILS LOFGREN — Backstreet/MCA  
MEAT LOAF — Epic/Cleve. Int'l  
RIOT — Elektra  
TRIUMPH — RCA  
ROGER TROUTMAN — WB  
LUTHER VANDROSS — Epic  
RONNIE WOOD — Col

### TURTLES/ATLANTA

ATLANTA RHYTHM SECTION — Col  
DONALD BYRD — Elektra  
HALL & OATES — RCA  
KINKS — Arista  
MEAT LOAF — Epic/Cleve. Int'l  
WILLIE NELSON — Col  
BOB SEGER — Capitol  
ROGER TROUTMAN — WB  
LUTHER VANDROSS — Epic  
RONNIE WOOD — Col

### SPEC'S/FLORIDA

ALMAN BROTHERS — Arista  
PHIL COLLINS — Atlantic  
BOB DYLAN — Col  
DAN FOGELBERG — Full Moon/Epic  
GO-GO'S — I.R.S.  
BOB JAMES — Col/Tappan Zee  
KINKS — Arista  
LITTLE RIVER BAND — Capitol  
ROLLING STONES — Rolling Stones

### EAST/WEST/CENTRAL FLORIDA

JOHN ANDERSON — WB  
ATLANTA RHYTHM SECTION — Col  
NATAUE COLE — Capitol  
DAN FOGELBERG — Full Moon/Epic  
FOUR TOPS — Casablanca  
HALL & OATES — RCA  
KINKS — RCA  
MEAT LOAF — Epic/Cleve. Int'l  
BOB SEGER — Capitol  
LUTHER VANDROSS — Epic

### RECORD CITY/ORLANDO

AMERICAN WEREWOLF IN LONDON —  
Casablanca (Soundtrack)  
FOUR TOPS — Casablanca  
GRATEFUL DEAD — Arista  
HALL & OATES — RCA  
IAN HUNTER — Chrysalis  
DONNIE IRIS — MCA  
BRIAN JOHNSON — MCA  
NILS LOFGREN — Backstreet/MCA  
ROLLING STONES — Rolling Stones  
BOB SEGER — Capitol

### TAPE CITY/NEW ORLEANS

DAN FOGELBERG — Full Moon/Epic  
FOUR TOPS — Casablanca  
ARETHA FRANKUN — Arista  
HALL & OATES — RCA  
KINKS — Arista  
LITTLE RIVER BAND — Capitol  
MEAT LOAF — Epic/Cleve. Int'l

RONNIE MILSAP — RCA  
WILLIE NELSON — Col  
ROLLING STONES — Rolling Stones

### SOUND WAREHOUSE/HOUSTON

ATLANTA RHYTHM SECTION — Col  
DOORS — Elektra  
ELO — Jet  
DAN FOGELBERG — Full Moon/Epic  
FOREIGNER — Atlantic  
HALL & OATES — RCA  
JOURNEY — Col  
ROLLING STONES — Rolling Stones  
LUTHER VANDROSS — Epic  
ZZ TOP — WB

### TOWER/PHOENIX

BALANCE — Portrait  
BLUE OYSTER CULT — Col  
DAN FOGELBERG — Full Moon/Epic  
HALL & OATES — RCA  
PRETENDERS — Sire

### CIRCLES/ARIZONA

DYNASTY — Solar  
DAN FOGELBERG — Full Moon/Epic  
GRATEFUL DEAD — Arista  
DONNIE IRIS — MCA  
JERMAINE JACKSON — Motown  
KINKS — Arista  
CURTIS MAYFIELD — Boardwalk  
ONE WAY — MCA  
ROGER TROUTMAN — WB  
SHADOW — Elektra

### INDEPENDENT/COLORADO

B.B.&Q. BAND — Capitol  
TIM CURRY — A&M  
EMOTIONS — ARC/Col  
MICK FLEETWOOD — RCA  
HALL & OATES — RCA  
DONNIE IRIS — MCA  
JERMAINE JACKSON — Motown  
MEAT LOAF — Epic/Cleve. Int'l  
ROSE ROYCE — WB  
WHISPERS — Solar

### SOUND WAREHOUSE/COLORADO

ATLANTA RHYTHM SECTION — Col  
DAN FOGELBERG — Full Moon/Epic  
ART GARFUNKEL — Col  
CRYSTAL GAYLE — Col  
HALL & OATES — RCA  
LITTLE RIVER BAND — Capitol  
MEAT LOAF — Epic/Cleve. Int'l  
WILLIE NELSON — Col  
ONE WAY — MCA  
WHISPERS — Solar

### EVERYBODY'S/NORTHWEST

ARTHUR — WB (Soundtrack)  
DAN FOGELBERG — Full Moon/Epic  
GO-GO'S — I.R.S.  
TOM GRANT — WMOT  
GRATEFUL DEAD — Arista  
HALL & OATES — RCA  
KINKS — Arista  
LITTLE RIVER BAND — Capitol  
BOB SEGER — Capitol  
TRIUMPH — RCA

### MUSIC PLUS/LOS ANGELES

ATLANTA RHYTHM SECTION — Col  
AUCE COOPER — WB  
DYNASTY — Solar  
GRATEFUL DEAD — Arista  
HALL & OATES — RCA  
RIOT — Elektra  
BOB SEGER — Capitol  
TIME — WB  
LUTHER VANDROSS — Epic  
RONNIE WOOD — Col



# Record World Albums

PRICE CODE: G — 7.98  
 H — 8.98  
 I — 9.98  
 J — 11.98  
 K — 12.98  
 L — 13.98  
 O — No List Price

SEPTEMBER 19, 1981

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

Sept. 19 Sept. 12

**1** **1** **ESCAPE**  
 JOURNEY  
 Columbia TC 37408  
 (3rd Week)



WKS. ON CHART

**7** **O**

2	2	4 FOREIGNER/Atlantic SD 16999	9	H
3	3	BELLA DONNA STEVIE NICKS/Madern MR 38 139 (Atl)	6	H
4	5	TATTOO YOU ROLLING STONES/Rolling Stones COC 16052 (Atl)	2	H
5	4	PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346	9	H
6	8	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	16	H
7	6	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Mercury SRM 1 2001 (PolyGram)	9	H
8	7	HI INFIDELITY REO SPEEDWAGON/Epic FE 36884	39	O
9	9	DON'T SAY NO BILLY SQUIER/Capitol ST 12146	20	H
10	10	PIRATES RICKIE LEE JONES/Warner Bros. BSK 3432	7	H
11	12	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	22	H
12	11	TIME ELO/Jet FZ 37371 (CBS)	5	O
13	13	PRETENDERS II/Sire SRK 3572 (WB)	5	H
14	16	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90004	7	O
15	18	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	5	H
16	14	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	26	H
17	15	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	15	H
18	19	IN THE POCKET COMMODORES/Motown M8 955M1	11	H
19	17	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	11	H
20	23	JUICE JUICE NEWTON/Capitol ST 12136	25	H
21	22	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS)	23	O

### CHARTMAKER OF THE WEEK

**22** — **INNOCENT AGE**  
 DAN FOGELBERG  
 Full Moon/Epic KE2 37393



**1** **O**

23	24	IT MUST BE MAGIC TEENA MARIE/Gordy G8 1004M1 (Motown)	15	H
24	21	PARADISE THEATER STYX/A&M SP 3719	34	H
25	29	EL LOCO ZZ TOP/Warner Bros. BSK 3593	7	H
26	28	STEP BY STEP EDDIE RABBITT/Elektra 5E 532	5	H
27	30	BLACK & WHITE POINTER SISTERS/Planet P 18 (E/A)	12	H
28	26	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052	21	H
29	25	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	28	G
30	33	KOOKOO DEBBIE HARRY/Chrysalis CHR 1347	4	H
31	31	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	47	H
32	27	I'M IN LOVE EVELYN KING/RCA AFL1 3962	10	H
33	36	BEAUTY & THE BEAT GO-GO'S/IRS SP 70021 (A&M)	8	G
34	38	CARL CARLTON/20th Century-Fox T 628 (RCA)	8	H
35	20	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA BSR 5160	18	H
36	41	SHOT OF LOVE BOB DYLAN/Columbia TC 37496	3	O
37	40	MECCA FOR MODERNS MANHATTAN TRANSFER/Atlantic SD 16036	15	H
38	35	FANCY FREE OAK RIDGE BOYS/MCA 5029	16	H
39	39	HIGH 'N' DRY DEF LEPPARD/Mercury SRM 1 4021 (PolyGram)	6	H
40	32	DIRTY DEEDS DONE DIRTY CHEAP AC/DC/Atlantic SD 16033	23	H
41	34	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	27	H
42	42	CHRISTOPHER CROSS/Warner Bros. BSK 3383	78	H
43	45	DIMPLES RICHARD "DIMPLES" FIELDS/Baordwalk NB 1 33232	11	H
44	44	JUST BE MY LADY LARRY GRAHAM/Warner Bros. BSK 3554	7	H
45	46	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT/Columbia FC 36389	11	O

46	47	NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. ARZ 37400 (CBS)	13	O
47	49	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	55	H
48	43	LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY/Capitol SKBK 12156	12	I
49	50	ZEBOP! SANTANA/Columbia FC 37158	23	O
50	48	FACE VALUE PHIL COLLINS/Atlantic SD 16029	29	H
51	56	LOVE ALL THE HURT AWAY ARETHA FRANKLIN/Arista AL 9552	4	H
52	—	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028	1	H
53	59	FREETIME SPYRO GYRA/MCA 5238	4	H
54	66	GIVE THE PEOPLE WHAT THEY WANT KINKS/Arista AL 9567	2	H
55	—	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	1	O
56	—	DEAD SET GRATEFUL DEAD/Arista A26 8606	1	L
57	—	DEAD RINGER MEAT LOAF/Epic/Cleve. Intl. FE 36007	1	O
58	58	AEROBIC DANCING /Gateway GSLP 7610	16	G
59	53	LOVERBOY/Columbia JC 36762	35	O
60	54	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	17	H
61	52	BACK IN BLACK AC/DC/Atlantic SD 16018	56	H
62	55	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	12	H
63	57	CHILDREN OF TOMORROW FRANKIE SMITH/WMOT FW 37391	9	H
64	64	ROCKINROLL GREG KIHN/Beserkley B2 10069 (E/A)	27	H
65	71	B.B.&Q. BAND/Capitol ST 12155	8	H
66	72	SUMMER HEAT BRICK/Bong FZ 37471 (CBS)	4	O
67	68	EAST SIDE STORY SQUEEZE/A&M SP 3854	17	G
68	74	SHORT BACK 'N' SIDES IAN HUNTER/Chrysalis CHR 1326	4	H
69	69	HOY-HOY! LITTLE FEAT/Warner Bros. 2 BSK 3538	5	O
70	37	MODERN TIMES JEFFERSON STARSHIP/Grunt BZL1 3848 (RCA)	23	H
71	79	SIGN OF THE TIMES BOB JAMES/Columbia/Tappan Zee FC 37495	2	O
72	73	BROTHERS OF THE ROAD ALLMAN BROTHERS BAND/Arista AL 9564	5	H
73	51	WITH YOU STACY LATTISAW/Cotillion SD 16049 (Atl)	10	H
74	75	TOO SOS BAND/Tabu FZ 37449 (CBS)	5	O
75	62	FAIR WARNING VAN HALEN/Warner Bros. HS 3540	17	H
76	65	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518	43	H
77	60	THE MAN WITH THE HORN MILES DAVIS/Columbia FC 36790	10	H
78	67	REFLECTOR PABLO CRUISE/A&M SP 3726	8	H
79	61	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	46	H
80	70	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	41	I
81	86	MAGIC MAN HERB ALPERT/A&M SP 3728	6	H
82	84	CAN WE FALL IN LOVE AGAIN PHYLLIS HYMAN/Arista AL 9544	10	H
83	81	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO/Arista AL 9543	23	H
84	78	DANCERSIZE CAROL HENSEL/Mirus/Vintage VNJ 7701	31	H
85	93	NORTH COAST MICHAEL STANLEY BAND/EMI-America SW 17056	8	H
86	63	STARS ON LONG PLAY STARS ON/Radio RR 16044 (Atl)	19	H
87	87	GUILTY BARBRA STREISAND/Columbia FC 36750	48	O
88	80	JOE JACKSON'S JUMPIN' JIVE JOE JACKSON/A&M SP 4871	8	G
89	85	ICE HOUSE/Chrysalis CHR 1350	9	H
90	—	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)/Columbia KC2 37542	1	O
91	118	TONIGHT! FOUR TOPS/Casablanca NBLP 7258 (PolyGram)	3	H
92	88	SHEENA EASTON/EMI-America ST 17049	29	H
93	113	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	3	O
94	99	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048	23	O
95	96	WALL TO WALL RENE AND ANGELA/Capitol ST 12161	8	H
96	97	BLACK TIE MANHATTANS/Columbia FC 37156	7	O
97	—	TIME EXPOSURE LITTLE RIVER BAND/Capitol ST 12163	1	H
98	125	SLINGSHOT MICHAEL HENDERSON/Buddah BDS 6002 (Arista)	2	H
99	108	TIME/Warner Bros. BSK 3598	5	H
100	82	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835	32	G

# Albums 101-200



SEPTEMBER 19, 1981

Sept. 19	Sept. 12		WKS. ON CHART						
<b>101</b>	110	TEMPTATIONS / Gordy G8 1006M1 (Matown)	3	H	151	131	KILLERS IRON MAIDEN / Harvest ST 12141 (Capitol)	17	H
102	77	WINNERS BROTHERS JOHNSON / A&M SP 3724	10	H	152	162	APPLE JUICE TOM SCOTT / Columbia FC 37419	11	O
103	76	COMPUTER WORLD KRAFTWERK / Warner Bros. HS 3549	16	H	153	158	THE VISITOR MICK FLEETWOOD / RCA AFL1 4080	10	H
<b>104</b>	116	THERE'S NO GETTING OVER ME RONNIE MILSAP / RCA AHL1 4060	4	H	154	167	ENDLESS SUMMER BEACH BOYS / Capitol SVBB 11308	3	X
<b>105</b>	115	EBONEE WEBB / Capitol ST 12148	4	G	155	168	ZENYATTA MONDATTA THE POLICE / A&M 4831	46	H
106	106	IN THE NIGHT CHERYL LYNN / Columbia FC 37034	11	O	156	145	ANNE MURRAY'S GREATEST HITS / Capitol SOO 12110	49	H
107	98	SWEET AND WONDERFUL JEAN CARN / TSOP FZ 36775 (CBS)	7	O	157	127	ELECTRIC SPANKING OF WAR BABIES FUNKADELIC / Warner Bros. BSK 3482	4	H
108	111	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK) / Liberty LEO 1109	11	H	158	171	SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER / Boardwalk BN 1 33237	17	H
109	89	THE DUDE QUINCY JONES / A&M SP 3721	25	H	159	126	THE NATURE OF THE BEAST APRIL WINE / Capitol SOO 12125	34	H
<b>110</b>	119	I BELIEVE IN LOVE ROCKIE ROBBINS / A&M SP 4869	4	H	160	137	RIT LEE RITENOUR / Elektra 6E 331	22	H
111	104	MARAUDER BLACKFOOT / Atco SD 32 107	10	H	161	170	WANTED DREAD & ALIVE PETER TOSH / Rolling Stones / EMI-America SO 17055	11	H
112	105	RAIDERS OF THE LOST ARK (ORIGINAL SOUNDTRACK) / Columbia JS 37373	13	O	162	102	WINELIGHT GROVER WASHINGTON, JR. / Elektra 6E 305	35	H
113	94	THE COMPLETION BACKWARD PRINCIPLE TUBES / Capitol SOO 12151	16	H	163	107	THE CLARKE / DUKE PROJECT STANLEY CLARKE / GEORGE DUKE / Epic FE 36918	21	O
<b>114</b>	124	ARTHUR-THE ALBUM (ORIGINAL SOUNDTRACK) / VARIOUS ARTISTS / Warner Bros BSK 3582	3	H	164	112	AND THEN HE KISSED ME RACHEL SWEET / Columbia ARC 37077	5	O
115	109	GREATEST HITS DOORS / Elektra 5E 5151	42	H	165	134	CAMERON'S IN LOVE RAFAEL CAMERON / Salsoul SA 8542 (RCA)	12	H
116	117	THE PRESSURE IS ON HANK WILLIAMS, JR. / Elektra 5E 535	4	H	166	143	VOYEUR DAVID SANBORN / Warner Bros. BSK 3546	25	H
117	90	KNIGHTS OF THE SOUND TABLE CAMEO / Chocolate City CCLP 2019 (PalyGram)	16	H	167	177	AMERICAN EXCESS POINT BLANK / MCA 5189	13	H
<b>118</b>	128	FRIENDS OF MR. CAIRO JON & VANGELIS / Palydar PD 1 6326 (PolyGram)	6	H	168	130	ARC OF A DIVER STEVE WINWOOD / Island ILPS 9576 (WB)	36	H
119	91	LOST IN LOVE AIR SUPPLY / Arista AL 4268	21	H	169	155	BALANCE / Portrait NFR 37337 (CBS)	8	O
120	92	PARTY MIX B-52'S / Warner Bros. Mini 3596	7	O	170	152	HUSH JOHN KLEMMER / Elektra 5E 527	16	H
121	95	SIMPLICITY TIM CURRY / A&M SP 4830	6	H	171	164	EXPOSED / A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK VARIOUS ARTISTS / CBS X2 37124	14	O
<b>122</b>	132	HANG ON FOR YOUR LIFE SHOOTING STAR / Virgin NFE 37407 (Epic)	5	O	172	163	FRANKE & THE KNOCKOUTS / Millennium BXL1 7755 (RCA)	27	H
123	114	THE RIGHT PLACE GARY WRIGHT / Warner Bros. BSK 3511	12	H	173	165	MADE IN AMERICA CARPENTERS / A&M SP 3723	11	H
124	122	FAME (ORIGINAL SOUNDTRACK) / RSO RX 1 3080	69	H	174	147	NEW TOY LENE LOVICH / Stiff / Epic SE 37452	7	O
<b>125</b>	135	SCISSORS CUT ART GARFUNKEL / Columbia FC 37392	2	O	175	186	THREE FOR LOVE SHALAMAR / Solar BZL1 3577 (RCA)	37	H
126	120	CAPTURED JOURNEY / Columbia KC2 37616	6	O	176	169	TRY ME, I'M REAL BOBBY BLAND / MCA 5233	4	H
127	83	PLEASANT DREAMS RAMONES / Sire SRK 3571 (WB)	7	H	177	133	NIGHTCLUBBING GRACE JONES / Island ILPS 9624 (WB)	20	H
128	123	STEPHANIE STEPHANIE MILLS / 20th Century-Fox T 700 (RCA)	19	H	178	185	NOVO COMBO / Palydor PD 1 6331 (PolyGram)	3	H
129	129	URGH! VARIOUS ARTISTS / A&M SP 6019	4	O	179	144	THE GREAT MUPPET CAPER (ORIGINAL SOUNDTRACK) / Atlantic SD 16047	11	H
<b>130</b>	140	CLEAN SWEEP BOBBY BROOM / Arista / GRP 5504	4	H	180	178	KINGS OF THE WILD FRONTIER ADAM AND THE ANTS / Epic NJE 37033	31	O
131	139	AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS / ECM 1 1190 (WB)	14	I	181	146	SUPER TROUPER ABBA / Atlantic SD 16023	39	H
132	100	RADIANT ATLANTIC STARR / A&M SP 4833	29	G	182	182	WANNA BE A STAR CHILLIWACK / Millennium BXL1 7759 (RCA)	3	H
133	136	BALIN MARTY BALIN / EMI-America SO 17054	17	H	183	150	O.M.D. ORCHESTRAL MANOEUVRES IN THE DARK / Virgin / Epic FE 37411	4	O
134	138	YEARS AGO STATLER BROTHERS / Mercury SRM 1 6002 (PalyGram)	10	H	184	184	HAVE BAND WILL TRAVEL GRINDERSWITCH / Robox RBX 8101	5	H
<b>135</b>	—	THE SPIRIT'S IN IT PATTI LABELLE / Phila. Intl. FZ 37380 (CBS)	1	O	185	166	THE FOX ELTON JOHN / Geffen GHS 2002 (WB)	15	H
136	121	DOUBLE FANTASY JOHN LENNON / YOKO ONO / Geffen GHS 2001 (WB)	40	H	186	187	LOVE ACTION SNIFF 'N' THE TEARS / MCA 5242	3	H
137	101	SECRET COMBINATION RANDY CRAWFORD / Warner Bros. BSK 3541	17	H	187	188	WATTS IN A TANK DIESEL / Regency RY 19315 (Atlantic)	8	G
<b>138</b>	148	HAPPY LOVE NATALIE COLE / Capitol ST 12165	2	H	188	189	EVERLASTING LOVE REX SMITH / Columbia FC 37494	2	O
<b>139</b>	149	STIMULATION BILLY THORPE / Pasha ARZ 34799 (CBS)	2	O	189	179	PIED PIPER DAVE VALENTIN / Arista / GRP 5505	8	H
<b>140</b>	—	ALLIED FORCES TRIUMPH / RCA AFL1 3902	1	H	190	176	GIRLS TO CHAT & BOYS TO BOUNCE FOGHAT / Bearsville BRK 3578 (WB)	9	H
<b>141</b>	—	QUINELLA ATLANTA RHYTHM SECTION / Columbia FC 37550	1	O	191	141	JUST A LIL' BIT COUNTRY MILLIE JACKSON / Spring SP 1 6730 (PalyGram)	8	H
<b>142</b>	—	THE LADY AND HER MUSIC — LIVE ON BROADWAY LENA HORNE / Qwest / WB 2QW 3597	1	X	192	197	BLUE TATTOO PASSPORT / Atlantic SD 19304	6	H
<b>143</b>	142	ESPECIALLY FOR YOU DON WILLIAMS / MCA 5210	9	H	193	173	FRIDAY NIGHT IN SAN FRANCISCO AL DiMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA / Columbia FC 37152	17	O
<b>144</b>	154	IN THE HEAT OF THE NIGHT PAT BENATAR / Chrysalis CHR 1236	6	G	194	195	WHITFORD / ST. HOLMES / Columbia FC 37365	2	O
145	103	VERY SPECIAL DEBRA LAWS / Elektra 6E 300	28	H	195	159	MY SPECIAL LOVE LaTOYA JACKSON / Polydor PD 1 6308 (PolyGram)	3	H
146	151	SAYIN' SOMETHING PEACHES & HERB / Polydor / MVP PD 1 6322 (PolyGram)	2	H	196	183	GALAXIAN JEFF LORBER FUSION / Arista AL 9545	20	H
147	153	FIRE DOWN UNDER RIOT / Elektra 5E 546	4	H	197	—	YELLOW JACKETS / Warner Bros. BSK 3573	1	H
<b>148</b>	—	LOVE BYRD DONALD BYRD & 125TH STREET, NYC / Elektra 5E 531	1	H	198	174	I AM WHAT I AM GEORGE JONES / Epic 37178	10	O
<b>149</b>	161	MY ROAD OUR ROAD LEE OSKAR / Elektra 5E 526	7	H	199	180	WORD OF MOUTH JACO PASTORIUS / Warner Bros. BSK 3535	9	H
<b>150</b>	160	JEALOUSY DIRT BAND / Liberty LW 1106	2	H	200	157	LIVE IN JAPAN DAVE GRUSIN AND THE GRP ALL-STARS / Arista / GRP 5506	7	H

## A Commendable 'Rheingold'

By SPEIGHT JENKINS

■ NEW YORK—The launching of a new complete recording of Wagner's *Ring of the Nibelung* in times as parlous as these for the record business is news indeed. But Eurodisc has done just that, and via its American distributor, TIOCH Productions, is this week issuing the first step of the cycle, *Das Rheingold*.

Anything so momentous deserves commendation, though every aspect, of course, is not ideal. The digital sound is wonderful. Resonant, rich and full, it gives this prologue to *The Ring* the kind of sonic investiture it deserves. And the surfaces of my copy are silent and without jumps, scratches or ticks, a rare and impressive feat today.

Certainly the appearance of the set harkens back to the rich pre-1979 days when record companies had lots of money to spend. The booklets for operas have become increasingly smaller and less impressive, but the new *Rheingold* book is one of the most notable ever. Illustrations of *The Ring* abound, the articles are suitably abstruse for even the most dedicated Wagnerite, and the paper is heavy and shiny. Indeed, the gold on the cover seems almost real.

### Janowski Effective

Most crucial in any *Ring* cycle is the conductor. The two stereo cycles on the market have Herbert von Karajan (DG) and Sir Georg Solti (London). Marek Janowski has no international claims to compare with either man, nor is the Dresden Staatskapelle equivalent of the Berlin or the Vienna Philharmonic (the orchestras Karajan and Solti conduct in their cycles). Still, Janowski leads a very interesting *Rheingold*—one that is taut and filled with energy. This energy carries through some passages even when the tempos get a bit slow. His best moments in the set are the lyrical first scene under the Rhine and the narrative scene with Loge and the gods. He is also very effective in the big statements, such as the curse, both when Alberich sings it and when it makes its appearance after Fasolt is slain. Where Janowski could be more musically sensitive is in his reading of the final pages of the score. They are good without being transcendental.

Of the singers the best by far is Ortrun Wenkel, the Erda. She levels her competition on all the other sets. This is a great Erda, a true contralto Mother Earth who inspires terror and commands with authority. Strong, too, are the Rhinemaidens—Lucia Popp, Hanna Schwarz and Uta Priew. Perfectly in tune and in unison, they sing sweetly and with just the right sound.

Though Peter Schreier might have brought more humor and cunning to his reading of Loge, it is still a good one and is sung, not mannered offensively. His voice, often too white for many of the roles he has recorded, has just the right sound for the god of fire.

The two other crucial roles in this first step in the cycle, Wotan and Alberich, are not ideal. Theo Adam has been a superb Wotan for a number of years, and his reading of the role has great thoughtfulness and impressive authority. At this stage in his career the young god does not sound easy enough in his voice. If this performance is any indication, the later operas will work better with his impressive bass-baritone. He is at his best, incidentally, in the crucial final pages when he names Valhalla and moves the gods toward their fortress in the sky. Siegmund Nimsgern as Alberich sings well enough and certainly points up the big moments—his treatment of the Curse scene is exemplary—but the lack of tonal lushness in his bass-baritone becomes a bit tiresome after a while. For whatever reason, the slight sympathy one should feel for the Nibelung, who gives up love and ends with nothing, does not occur. Matti Salminen makes a powerful, impressive Fafner and Roland Bracht a strong, mellow Fasolt. Christian Vogel turns in a particularly good Mime. The other gods and goddesses, including Karl-Heinz Stryczek's Donner, are vocally led by Marita Napier's good lyric Freia. And it must be noted John Culshaw's treatment of the clearing of the mists in the 1958 *Rheingold* for London has still not been surpassed. Donner's anvil or rock or whatever on Eurodisc sounds very realistic, but not quite godlike.

### New Angel Recording

If Eurodisc's *Rheingold* has a little alloy, another *Ring* recording just out is 24 karat. It is orchestral music from *The Ring* with Klaus Tennstedt conducting the Berlin Philharmonic on Angel. Here is the best Wagner excerpts record to have appeared since Bernard Haitink's Wagner Preludes of some years back. It is such a remarkable reading not because it screams the conductor's personal inclinations with the music, but because it seems a very thoughtful, indeed meaningful exploration of the composer's own indications for his music. Tennstedt maintains a remarkable tension despite a somewhat leisurely pace. Most important, he paints aural pictures in his shaping of the familiar music.

A few musical moments tend to jar  
(Continued on page 53)

## Classical Retail Report

SEPTEMBER 19, 1981

### CLASSIC OF THE WEEK



SUTHERLAND, HORNE, PAVAROTTI, BONYNGE  
LIVE IN LONDON CONCERT HALL

### TRIO

SUTHERLAND, HORNE,  
PAVAROTTI, BONYNGE

London Digital

### BEST SELLERS OF THE WEEK

TRIO: SUTHERLAND, HORNE, PAVAROTTI,  
BONYNGE—London Digital  
DEL TREDICI: FINAL ALICE—Hendricks,  
Solti—London Digital  
VERDI: REQUIEM—Caballe, Berini,  
Domingo, Plishka, Mehta—CBS  
Mastersound

### SAM GOODY / EAST COAST

BEETHOVEN: SONATAS—Gilels—DG  
Digital  
BERG: WOZZECK—Silja, Waechter,  
Dohnanyi—London  
BOLLING: TOOT SUITE—Andre, Bolling—  
CBS  
DEL TREDICI: FINAL ALICE—London Digital  
PLACIDO DOMINGO SINGS ARIAS—Angel  
PLACIDO DOMINGO SINGS ARIAS—CBS  
GRIEG: SYMPHONY—Andersen—London  
RAVEL: DAPHNIS ET CHLOE—Dutait—  
London  
SHOSTAKOVICH: SYMPHONIES NOS. 1,  
9—Haitink—London  
TRIO—London Digital

### KING KAROL / NEW YORK

BEETHOVEN: SYMPHONY NO. 5—  
Ozawa—Telarc  
BERG: WOZZECK—Silja, Waechter,  
Dohnanyi—London Digital  
FRANCO CORELLI SINGS ARIAS—Angel  
PLACIDO DOMINGO SINGS ARIAS—CBS  
BOSTON POPS PLAYS THAT'S  
ENTERTAINMENT—Philips  
RACHMANINOFF: SUITES FOR TWO  
PIANOS—Gueher and Sueher Pekinel—  
DG  
SAINT-SAENS: SYMPHONY NO. 3—  
Munch—RCA  
TRIO—London Digital  
VERDI: REQUIEM—CBS Mastersound  
WAGNER: MUSIC FROM THE RING OF THE  
NIBELUNG—Tennstedt—Angel Digital

### RECORD WORLD / TSS / NORTHEAST

BEETHOVEN: SYMPHONY NO. 5—  
Ozawa—Telarc

BOLLING: TOOT SUITE—Andre, Bolling,—  
CBS  
MOZART: DIE ZAUBERFLOETE—Catrubas,  
Boesch, Levine—RCA Digital  
MUSSORGSKY: PICTURES AT AN  
EXHIBITION—Solti—London  
PACHELBEL: KANON—Galway—RCA  
Digital  
ITZHAK PERLMAN PLAYS GREAT  
ROMANTIC CONCERTOS—Angel  
TCHAIKOVSKY: TRIO—Ashkenazy, Harrell,  
Perlman—Angel  
VERDI: REQUIEM—CBS Mastersound  
VIVALDI: FOUR SEASONS—Zukerman—  
CBS Mastersound

### RECORD & TAPE, LTD./ WASHINGTON, D.C.

BEETHOVEN: COMPLETE SYMPHONIES—  
Karajan—DG Budget Box  
BOLLING: SUITE FOR FLUTE AND JAZZ  
PIANO—Rampal, Bolling—CBS  
DEL TREDICI: FINAL ALICE—London Digital  
PACHELBEL: KANON—Galway—RCA  
Digital  
PACHELBEL: KANON—Pailard—RCA  
PAVAROTTI'S GREATEST HITS—London  
LA SPAGNA—Early Music from Spain—Bis  
TRIO—London Digital  
ROYAL WEDDING—BBC Records  
BOSTON POPS PLAYS THAT'S  
ENTERTAINMENT—Philips

### ROSE DISCOUNT / CHICAGO

BAROQUE AND ON THE STREET—CBS  
Mastersound  
MONTERRAT CABALLE SINGS OPERA  
ARIAS—Angel  
DEL TREDICI: FINAL ALICE—London Digital  
HUMPERDINCK: KONIGSKINDER—  
Arabesque  
JANACEK: SLAVONIC MASS—Supraphon  
RESPIGHI: PINES AND FOUNTAINS OF  
ROME—Reiner—RCA  
RODRIGO: PIECES FOR GUITAR—  
Romera—Philips  
SAINT-SAENS: SYMPHONY NO. 3—  
Munch—RCA  
SIBELIUS: VIOLIN CONCERTO—Jensen,  
Ormandy—RCA  
SUPPE: BOCCACCIO—Arabesque Records

### DISCOUNT RECORDS / SAN FRANCISCO

MONTERRAT CABALLE SINGS ARIAS—  
Angel  
ORFF: CARMINA BURANA—Mata—RCA  
Digital  
MASSENET: LE CID—Domingo, Queler—  
CBS  
RESPIGHI: PINES AND FOUNTAINS OF  
ROME—Reiner—RCA  
ROSSINI: SEMIRAMIDE—Sutherland,  
Horne, Bonyngé—London  
SHOSTAKOVICH: LADY MACBETH OF  
MTSENSK—Vishnevskaya, Rastrapovich—  
Angel  
SIBELIUS: SYMPHONY NO. 4—  
Ashkenazy—London  
STERN 60TH BIRTHDAY CELEBRATION—  
Perlman, Stern, Zukerman, Mehta—CBS  
TRIO—London Digital  
VERDI: REQUIEM—CBS Mastersound

## 'Das Rheingold' (Continued from page 52)

entrance in *Goetterdaemmerung* and the beginning of the Rhine Journey, and the split in the music from *Rheingold*. These moments, however, seem obvious only because the rest is so smoothly and movingly performed. The Forest Murmurs have never been more idyllic or youthful (with an undercurrent of sadness and woe), while the two scenes from *Die Wal-*

*kuere* — the "Ride" and the "Magic Fire" — demand a performance.

Actually, the whole record calls loudly for some opera company somewhere to engage Tennstedt to conduct *The Ring*. Why not an American company? It is safe to say that in many decades — except for Karajan's leadership of *Das Rheingold* and *Die Walkuere* at the Met in the '60s — no conductor of this magnitude has touched any segment of *The Ring* in any one of the four American opera houses which regularly perform the cycle. How long must we wait?

## ASCAP Sets Coast Symphonic Workshop

■ LOS ANGELES—ASCAP's first west coast symphonic and concert workshop will begin on October 21 at Mount St. Mary's College here. The workshop will be moderated by Bill Kraft, composer in residence for the L.A. Philharmonic Orchestra and director of the Philharmonic New Music Group. Workshop sessions will continue each Wednesday evening through December 9, and begin at 7 p.m.

To apply, send a letter of interest with background information to ASCAP Symphonic & Concert Workshop, Public Relations Dept., 6430 Sunset Blvd #1002, Hollywood, CA 90028. All material submitted will be reviewed by a special ASCAP committee and approximately 40 students will be selected as participants. Deadline for entry is October 9.

## BMI Opens Competition For Student Awards

■ NEW YORK—The 30th annual BMI Awards to Student Composers competition will award \$15,000 to young composers, it was announced by James G. Roy, Jr., BMI assistant vice president, concert music administration. The deadline for entering the 1981-82 competition is February 16, 1982.

Established in 1951 in cooperation with music educators and composers, the awards program is sponsored by Broadcast Music, Inc. The contest is designed to encourage the creation of concert music by young composers and to aid in their musical education

through cash awards. Prizes ranging from \$500 to \$2,500 are awarded at the discretion of the judges. To date, 261 students, ranging in age from 8 to 25, have received BMI Awards.

The competition is open to students who are citizens or permanent residents of the western hemisphere and who are enrolled in accredited secondary schools, colleges or conservatories, or are engaged in private study with recognized and established teachers anywhere in the world. Contestants must be under 26 years of age as of December 31, 1981. There are no limitations as to instrumentation, stylistic consideration or length of work submitted. Students may enter no more than one composition, which need not have been composed during the year of entry. Compositions, which are entered under pseudonyms, are considered by a preliminary panel of judges before going to a final panel.

The 1981-82 competition closes February 16, 1982. Official rules and entry blanks are available from James G. Roy, Jr., director, BMI Awards to Student Composers, Broadcast Music, Inc., 320 West 57th St., New York 10019.

## Capitol-EMI Names Two

■ LOS ANGELES—Ken Northrup, corporate controller, and Bill Robertson, corporate treasurer, have been appointed divisional vice presidents of Capitol Industries-EMI, Inc.

## Bolling and Lagoya in New York



CBS Masterworks recording artists Claude Bolling and Alexandre Lagoya recently completed two nights of sold-out performances at New York's Bottom Line. Bolling and Lagoya have been conducting a U.S. tour with Jean-Pierre Rampal, performing music from their album "Picnic Suite." Pictured backstage are, from left: Bolling; Joseph F. Dash, vice president and general manager, CBS Masterworks; and Lagoya.

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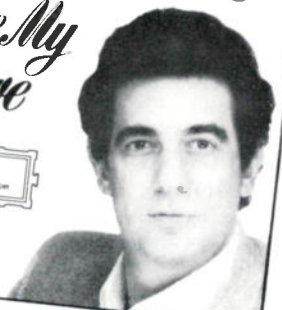
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Brunon

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**WORDY RAPPINGHOOD**  
(prod.: Stanley-Weymouth-Frantz)  
(writers: Tom Tom Club)  
(Metered Music, ASCAP) (3:45)

Talking Heads Tina Weymouth and Chris Frantz are the brains behind this funny, inner-directed rap record (the words are about words) that, with its insistent beat, contagious synthesizer fills and high-pitched nonsense chorus, has already made a considerable splash as an import.

## Pop

**GARY O' — Capitol 5041**

**ALL THE YOUNG HEROES** (prod.: Landis)  
(writer: O'Connor) (Contaminated Tunes, CAPAC/April, ASCAP) (3:40)

Gary O' hopes his success in Canada will spread south of the border with the release of this rocker from his namesake debut LP. Strong vocals and lyrics carry the verses into explosive rock choruses. Aimed at AOR-pop acceptance.

**MPG — A&M 2369**

**BEST THING I NEVER HAD** (prod.: Knox-Carey) (writer: Carey)  
(Rodgers-Miles/Irving, BMI) (3:28)

The Atlanta-based quintet is led by Steve Carey's vocal/keyboard writing talents on this initial single from the debut self-titled LP. Carey's pure pop vocals, a sledge-hammer rhythm track and sweltering guitar break give loads of appeal to young rockers.

**HORIZON — Sutra 110**

**SAME WORDS OF LOVE** (prod.: Silver-Wisch)  
(writers: Bavin-Gauthier) (Planetary/Union Sq., ASCAP) (3:06)

Pretty, soaring harmonies spark this N.Y.-based quartet's debut. The relaxed pace and romantic lyrics bespeak a youthful innocence that's sure to catch with pop and A/C audiences.

**COLD CHISEL — Elektra 47194**

**KHE SANH** (prod.: Opitz-group) (writer: Walker) (Randor/Almo, ASCAP) (4:06)

The combination of a toe-tapping beat, excellent lead vocal phrasing and powerful lyrics (Don Walker deals with Vietnam war vets effectively) make for an interesting and thoroughly enjoyable pop-rocker.

**BOB MARLEY — Cotillion 46023 (Atl)**



**REGGAE ON BROADWAY**  
(prod.: Marley-Fallon)  
(writer: Marley)  
(Cayman, ASCAP) (3:15)

What a rousing way to remember the late reggae superstar! Thumping bass, stinging guitar, punchy background voices and horns, and a relentless beat back up Marley's ecstatic vocal on this irresistible selection from the forthcoming "Chances Are" LP. "Get down on the floor," Marley sings, and listeners will.

**SHOOTING STAR — Epic/Virgin 14-02516**

**FLESH AND BLOOD** (prod.: Dennis Mc Kay)  
(writers: West-McLain) (Mad Ted Music, BMI) (4:38)

This medium-tempo rocker may give Shooting Star the wider acceptance that they deserve. This song is filled with hooks, and its explicit imagery should please the romantically inclined.

**JOE VITALE — Asylum E-47210**

**LADY ON THE ROCK (IT'S AMERICA)** (prod.: Szymczyk) (writers: Vitale-Szymczyk-Stills)  
(Marinara, BMI/Gald Hill, ASCAP) (3:53)

Veteran L.A. session player Vitale gets help from his friends — Stephen Stills and producer/writer Bill Szymczyk — on this patriotic rocker. The tough-on-Russia Reagan gang might look to this song as an anthem.

**EL FUTURO — Polish PRG 203**

**RIKERS ISLAND** (prod.: Raven) (writers: Slick) (Stalen, ASCAP) (3:26)

Genya Ravan has struck gold again with her latest discovery/production. El Futuro is a Puerto Rican trio based in New York who have definitely captured the sound of the city. Comes in English and Spanish versions.

**HENRY BADOWSKI — I.R.S. IR 09902 (A&M)**

**MY FACE** (prod. by Badowski-Brill) (writer: Badowski) (Illegal Songs, BMI) (3:20)

Using an electronic heart-rhythm as his foundation, the ex-Damned member applies myriad keyboard colors, Roxy-ish washes of saxophone and smoothly blended vocal textures in this sonic self-portrait from his "Life Is a Grand . . ." LP.

**ROBERTA FLACK — MCA 51173**



**LOVIN' YOU (IS SUCH AN EASY THING TO DO)**  
(prod.: Flack) (writer: Miller) (MCA, ASCAP) (3:30)

It's easy to tell that star session bassist Marcus Miller is at the "bottom" of this record, so to speak — his prominent riffs will keep listeners holding on from beginning to end. The slinky vocal chorus and pinpoint organ decorations spell a perfect record for BOS/pop, from the "Bustin' Loose" soundtrack.

## B.O.S./Pop

**SPARQUE — West End 1235**

**LET'S GO DANCIN'** (prod.: Joseph) (writer: Joseph) (Sugar Biscuit/Joy Spring, ASCAP) (3:57)

This churning, charging ode to working class relaxation is a major club and retail hit, especially in the northeast. Guitar work, sharp vocals and a bludgeoning drum effect catch the ears.

**LOVE UNLIMITED ORCHESTRA (Presents Webster Lewis)**

— Unlimited Gold 5 02478 (CBS)

**WELCOME ABOARD** (prod.: White) (writers: Rutledge-White-Perry) (Me-Benish, ASCAP/Seven Songs/Ba-Da-Ke, BMI) (3:45)  
With Webster Lewis guesting, the latest from maestro Barry White's orchestra slackens the rhythm a bit, and glides on a luscious billow of strings.

**THE WHISPERS — Solar JH-12295 (RCA)**

**THIS KIND OF LOVIN'** (prod.: Leon Sylvers, III) (writers: Shelby-Spencer-B Beard) (Spectrum VII/Silver Sounds, ASCAP) (4:00)

A funky drum and guitar intro leads the Whispers into a slinky "Solar sound" dance beat. The vocal hook is an instant radio magnet.

**SYNDICATE — Capitol 8524**

**DANCE YOU TO THE GROUND** (prod.: The Mob) (writers: Biddu-Sela) (Subbiddu/April/W.S./Chappell, ASCAP) (3:18)

Much-talked-about as an import, the domestic release of this pop-funk side, masterminded by Biddu (producer of the BOS-charting Hot Cuisine), should excite dance fans and a wide segment of black and urban contemporary programmers.

**DEF LEPPARD — Mercury 76120 (PolyGram)**



**LET IT GO** (prod.: Lange)  
(writers: Willis-Clark-Elliott)  
(Zomba, BMI) (3:49)

With all the youthful aggressiveness they can muster, these new heavy metal stars from the British Isles sound the call to surrender to the power of rock 'n' roll. The twin guitar barrage, Joe Elliott's go-for-broke vocal and the sensory overload of Mutt Lange's production make this a focal point of the "High 'N' Dry" album.

**TAVARES — Capitol 5043**

**LOVELINE** (prod.: Abrahams) (writers: Kashif-Jones) (Duchess/MCA/Mighty M, BMI/ASCAP) (4:05)

Butch Tavares' soulful lead vocal gets plenty of upper range chorus support while co-writer Kashif Saleem's synthesizer keeps things exciting on the bottom. The thick, relentless beat will garner club spins.

**STARGARD — WB 49797**

**BACK TO THE FUNK** (prod.: Whitfield) (writer: Runnells) (Ellehear, BMI) (3:57)

Rochelle Runnells and Janice Williams do exactly what the title says on this cut from their "Back 2 Back" LP. Percussion claps and a busy rhythm section ride along the deep bass drone while the duo sass on top.

**CHERYL LYNN — Col 18-02511**

**IN THE NIGHT** (prod.: Parker, Jr.) (writer: Parker, Jr.) (Raydiala, ASCAP) (3:59)

The title track from her latest LP has Cheryl surrounded by Ray Parker, Jr.'s plush production/writing skills. A bold bass strut and heavenly chorus are the main supporting roles, but the spotlight is on Lynn's dynamic vocal.

**BABY BROTHER — Cotillion 46021**

**YOU MAKE MY WARM SPOT HOT** (prod.: Hall) (writer: Struzick) (Calgems-EMI/Joel M. Wilson, ASCAP) (3:55)

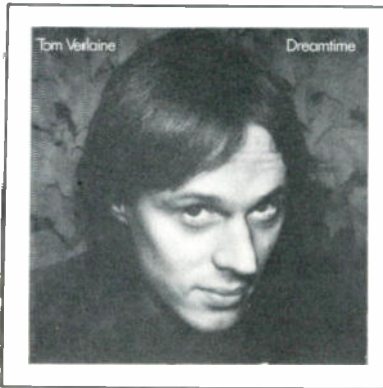
The young and ambitious septet goes for the top with the release of this bright funk piece from the debut, self-titled LP. Stunning vocal interaction and inventive keyboard/guitar solos ride the dance beat. A strong sleeper for heavy rotation on black radio.

**ASHFORD & SIMPSON — WB 49805**

**IT SHOWS IN THE EYES** (prod.: Ashford & Simpson) (writers: Ashford & Simpson) (Nick-O-Val, ASCAP) (3:29)

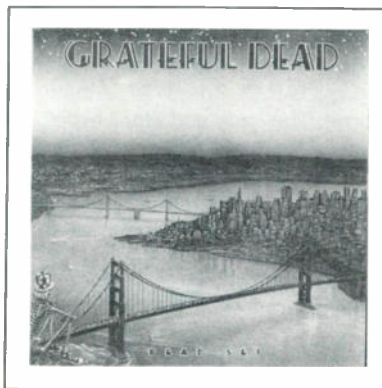
This dynamic New York based songwriting-production team serves up another lively mid-tempo dance track, this one from the upcoming "Performance" album.

# Record World **Album Picks**



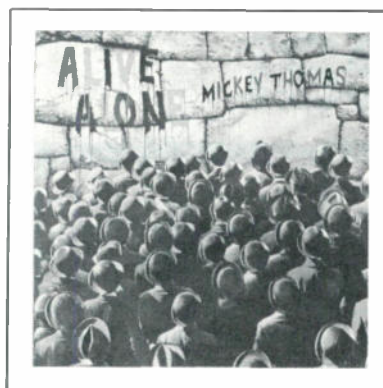
**DREAMTIME**  
TOM VERLAINE — Warner Bros. BSK 3539 (8.98)

The former Television leader's unusual lyrics and individualistic vocals have made him the ultimate press darling — but programmers shouldn't hold that against him. The dynamic guitars of "Always," "Mr. Blur," "A Future in Noise" and other cuts will convert many rock listeners.



**DEAD SET**  
GRATEFUL DEAD — Arista A2L 8606 (13.98)

Following up their acoustic live set taken from performances in New York and San Francisco, here's the promised electric double LP. It offers greater depth and breadth than the usual live "hits" package, including songs like "Friend of the Devil" and Willie Dixon's "Little Red Rooster."



**ALIVE ALONE**  
MICKEY THOMAS — Elektra 5E-530 (8.98)

Jefferson Starship's high-ranged lead vocalist (who sang Elvin Bishop's hit, "Fooled Around and Fell In Love") is in heavy company with the Bill Scymczyk/Allan Blazek production team. "This Time They Told the Truth" (Frederick Knight) and Cindy Bullens' "Survivor" are standouts.



**KIX**  
Atlantic SD 19307 (8.98)

After rocking the Maryland area club circuit, these youthful heavy metallurgists hit the big time with producer Tom Allom (Judas Priest, Pat Travers, Def Leppard). "The Itch," "Heartache" and "Yeah, Yeah, Yeah" (containing rock 'n' roll lifestyle tips) will wow the young set.

**PARTY**  
IGGY POP — Arista AL 9572 (8.98)



Punks may come and punks may go, but Iggy will be himself forever. Lots of funky horns help Ig through cuts like "Pumpin' for Jill" (about a love-struck gas station attendant) and a cover of "Time Won't Let Me."

**RASTA FESTIVAL**  
BLACK SLATE — Alligator 8302 (7.98)



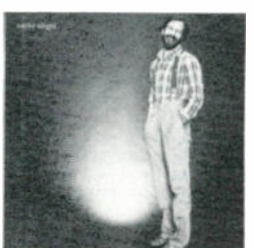
Keith Drummond's vocals, pure as black ivory, have helped Black Slate become a major reggae attraction in Europe. The clean production and rhythmic perfection of cuts like "Boom Boom" will work here.

**DOCTOR RHYTHM**  
THE M-ZEE BAND — Mirage WTG 19309 (A1) (8.98)



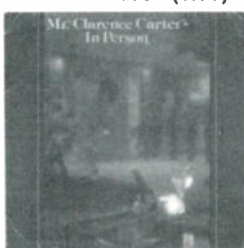
This LP is the brainchild of writer/producer Michael Zager, who's caused many a case of chronic dancing feet with the Spinners and other hit acts. Joylon Skinner is the featured vocalist and co-writer on this album.

**OUT OF THE BLUE**  
CORKY SIEGEL — Stuff SR 81-111 (7.98)



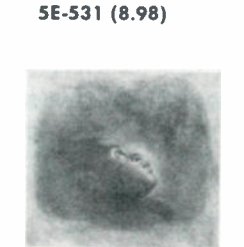
Corky, of Siegel-Schwall Band fame, has a gentle ironic wit and conversational voice, both of which work well in the easy acoustic environment of this LP. Radio should consider "Goodbye California."

**MR. CLARENCE CARTER — IN PERSON**  
Venture VT 1009 (8.98)



Carter and his team of Muscle Shoals experts prove once again that down-home soul is always stylish. His own "Use Me . . ." and the clever "It's a Monster Thing" should appeal to black music and blues fans.

**LOVE BYRD**  
DONALD BYRD AND 125TH STREET, N.Y.C. — Elektra 5E-531 (8.98)



Byrd's role as a discoverer and developer of new talent is emphasized on this LP, a collaboration with writer/producer Isaac Hayes. The band and a hot group of singers add their distinctive touch to "Butterfly."

**DOLMEN MUSIC**  
MEREDITH MONK — ECM-1-1197 (8.98) (WB)



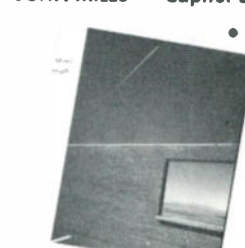
Dolmen, prehistoric stone monuments typified by Stonehenge, are as exotic and mysterious as the solo and ensemble vocal music of this singer/poet. The eerie, intricate and sometimes chilling effects are unique.

**BERLIN**  
UDO LINDENBERG — Antilles AN 808 (Island) (5.98)



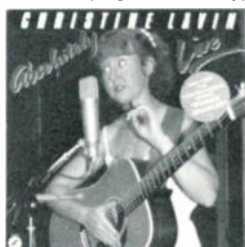
The packaging is serious and the message often intense, but the guitar work and conventional rock melodies make this an EP that AOR programmers should pay special attention to.

**MILES HIGH**  
JOHN MILES — Capitol ST-12172 (8.98)



An agile voice, a strong compositional sense and a knack for rhythmic hooks continue to make Miles a consistent producer of pop/rock suited to singles and album airplay. "Turn Yourself Loose" is a key cut.

**ABSOLUTELY LIVE**  
CHRISTINE LAVIN — Lifesong LS-8134 (8.98)



Lavin's sense of humor ranges from the nonsensical ("Amoeba Dance") to the satirical ("Prince Charles") to the black ("Three Minutes To Live," suggesting that a terminal case is a good risk for a record label).

**LOVE CRIMES**  
HARLEQUIN — Columbia NFC 37536



This quintet's assimilation of diverse pop influences combines with Jack Douglas' production for a selection that's playable on many album radio formats. The Beatlish harmony twists of "Thinking of You" highlight.

**BRIAN JOHNSON AND GEORDIE**  
MCA-5234 (8.98)



Considering the voracious appetite of AC/DC fans, some of them will be intrigued by this reissue of an album by the group that featured AC/DC's current lead vocalist. It's generally bluesy rock with Claptonesque guitar work.

## Jazz Beat

By PETER KEEPNEWS

■ 'TIS THE SEASON: While this column lacks both the resources and the space to offer a complete overview of the plethora of jazz festivals that occur at this time of year, a look at a few of them seems in order.

In Detroit, the second annual Montreux-Detroit International Jazz Festival came to a successful close last Monday (7). It's not entirely clear why the prestigious Montreux event chose Detroit as the site of its first U.S. festival, but from all indications it has turned out to be a wise choice. This year's festival spotlighted a number of local musicians, as well as artists like **Donald Byrd**, **Barry Harris** and **Betty Carter** who got their start in the Motor City and went on to national recognition.

At last month's Concord Jazz Festival in Concord, California, the establishment of a scholarship program was announced by festival founder **Carl Jefferson** (who is also the president of Concord Jazz Records, whose most recent release was detailed in last week's column) and Berklee College of Music president **Lee Berk**. Scholarships ranging from \$1000 to \$5000 are being offered to musicians between the ages of 17 and 24 to study at Berklee, whose alumni include **Quincy Jones**, **Gary Burton**, **Chick Corea** and **Keith Jarrett**. Applicants should write to the Concord Jazz Festival Scholarship Awards Program, c/o Berklee College of Music, 1140 Boylston Street, Boston, Mass. 02215. Deadline is November 1.

Finally, at this writing, Omnisound recording artists **John Coates, Jr.**, **Bill Goodwin & Solar Energy**, and the **Phil Woods Quartet** were set to perform at the fourth Delaware Water Gap Celebration of the Arts in Pennsylvania, on Sept. 12 and 13. Coates, Goodwin and Woods all have impressive new albums out on Omnisound. Pianist Coates' "Pocono Friends" is a two-record set of solo, duo and trio performances featuring such guest artists as Woods and trombonist **Urbie Green**. Drummer Goodwin's "Solar Energy" is particularly noteworthy for guitarist **John Scofield's** contributions, as well as for Goodwin's own always tasteful work. And the title of "Phil Woods/Lew Tabackin" is self-explanatory: the album is basically an old-fashioned cutting contest between two of the more fiery saxophonists of the post-bop generation.

**PUBLIC IMAGINATION UNLIMITED:** What goes on at New York's Public Theater is not a jazz festival per se, but under the watchful eye of impresario **Joseph Papp** and the skillful direction of **Nancy Weiss**, the Public's New Jazz series has offered more than its share of festive moments. The series resumes in grand style on Sept. 18 and 19 with a reunion concert by the **Revolutionary Ensemble**, which was one of the more stimulating units in avant-garde jazz until it broke up in 1977. The following weekend, the Public is offering a percussion freak's delight: a group called **Drums Inter-Actuel**, which consists of drummers **Sunny Murray**, **Ed Blackwell**, **Dennis Charles** and **Steve McCall**, and the **New York Hand Drum Control**, a percussion-oriented Latin jazz quartet.

**WHAT'S NEW:** There are some jazz gems in the latest release from Columbia Special Products' Commodore and Collectors' Series. From the Commodore vaults come "New Orleans Style Old & New," a collaboration between soprano saxophone giant **Sidney Bechet** and his disciple **Bob Wilber**, and **Eddie Heywood's** "The Biggest Little Band of the '40s." And the Collectors' Series is offering the long out-of-print soundtrack album from the movie "Young Man with a Horn" (not to be confused with the Miles Davis album of a similar name), featuring the trumpet of **Harry James** and the original cover art, which must be seen to be believed. . . . The Netherlands-based Timeless label has released the first albums under its new U.S. distribution deal with Rounder: "Earth Beams" by the **George Adams/Don Pullen Quartet**; tenor saxophonist **George Coleman's** "Amsterdam After Dark;" bassist **Clint Houston's** "Inside the Plain of the Elliptic," with a supporting cast that includes the redoubtable **Joanne Brackeen** on piano; "Secret Love," a live set by pianist **Tete Montoliu**, with **Sam Jones** on bass and **Billy Higgins** on drums; "Eastern Rebellion 3," with pianist **Cedar Walton**, saxophonist **Bob Berg**, trombonist **Curtis Fuller**, Jones and Higgins; and two by saxophonist **David Liebman**, "If They Only Knew" and "Doin' It Again" . . . Proof positive that a good saxophonist is never too old to boogie is offered by two new releases. "Orange Express" (Columbia) is the latest from 48-year-old **Sadao Watanabe**, who has enlisted the likes of **Dave Grusin**, **Marcus Miller**, **Buddy Williams** and even (on the title track) **George Benson** to help him give up the funk, Japanese style. And "Flight of the Condor" (RCA) is a surprising effort from 59-year-old **Larry Elgart**, a name on the big-band scene for three decades. Elgart's self-produced LP is heavy on the backbeats and the funky riffs, somewhat reminiscent of the recent work of **Maynard Ferguson**—if you like that sort of thing, you'll like this sort of thing . . . "Trio" is the latest effort from pianist

**George M'Lely** (bassist **Peter Barshay** and drummer **Eddie Moore** complete the trio). It's a swinging affair, not nearly as pretentious as the name of the tiny label its on — Alternatives in American Music — would suggest. (The label's mailing address is P.O. Box 6127, Albany, Cal. 94706) . . . The two-record set "**Lena Horne: The Lady and Her Music**" (Qwest/WB), recorded live at the Broadway show of the same name, may not exactly be a jazz album, but it does feature a band full of seasoned jazz players, some very hip charts, and one of the most skillful song stylists around, although if you're looking for a debate on what a jazz singer is or isn't you'll have to look elsewhere. This columnist doesn't care to discuss it.

### Beatle LPs Seized In Los Angeles Raid

(Continued from page 6)

ney and acting head of special trials, indicated that the RIAA had originally "received information" about the two albums entering the worldwide market; the RIAA then dispatched its investigative unit, which determined the source of the product to be Cadet Records, the alleged counterfeiter. Assistant city attorney **Ward McConnell** then helped prepare a search warrant for execution by the police.

Said Siegel, "Right now, the police are in the process of preparing the documents and evidence we'll need to review in order to determine whether or not a criminal filing is appropriate"; due to the large volume of material recovered, she added, the police's work could take "a matter of weeks." For criminal charges not to be filed, Siegel said, "there would have to be some legal deficiency," perhaps of a procedural or evidentiary nature.

Any counterfeiting charges filed here would be of the misdemeanor variety, Siegel noted. The city attorney's special trials division will handle the case if such charges are filed.

### Atlanta Songwriters To Hold Showcase

■ ATLANTA—The Atlanta Songwriters Association will hold a showcase at Mama's Country Showcase here Sept. 24, highlighted by special appearances by MCA artist **Terri Gibbs**, and Capitol's **Diane Pfeifer**.

Judging songs written by ASA members will be Nashville Songwriters Association executive director **Maggie Cavender**, RCA's **Vito Blando**, BMI's **Joe Moscheo**, ASCAP's **Merlin Littlefield**, **Ed Seay**, and publishing consultant **Terry Smith**.

### PolyGram Corp. Taps Walter Burton

■ NEW YORK—PolyGram Corporation has named **Walter Burton** executive director, Management Information Systems (MIS), it was announced by **Neil Bianco**, executive vice president, PolyGram Corporation. **Burton** will oversee PolyGram Records' computer operations, including systems analysis and planning.

**Burton** had been PolyGram's director, MIS operations. He came to PolyGram earlier this year from RCA Records.

## The Jazz LP Chart

SEPTEMBER 19, 1981

- BREAKIN' AWAY**  
AL JARREAU/Warner Bros BSK 3576
- FREE TIME**  
SPYRO GYRA/MCA 5238
- THE MAN WITH THE HORN**  
MILES DAVIS/Columbia FC 36790
- APPLE JUICE**  
TOM SCOTT/Columbia FC 37419
- AS FALLS WICHITA, SO FALLS WICHITA FALLS**  
PAT METHENY & LYLE MAYS/ECM 11190 (WB)
- SIGN OF THE TIMES**  
BOB JAMES/Tappan Zee/Columbia FC 37495
- RIT**  
LEE RITENOUR/Elektra 6E 331
- THE CLARKE/DUKE PROJECT**  
STANLEY CLARKE/GEORGE DUKE/Epic FE 3691B
- WINELIGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
- CLEAN SWEEP**  
BOBBY BROOM/Arista/GRP 5504
- VOYEUR**  
DAVID SANBORN/Warner Bros. BSK 3546
- MAGIC MAN**  
HERB ALPERT/A&M SP 372B
- LIVE IN JAPAN**  
DAVE GRUSIN AND THE GRP ALL-STARS/Arista/GRP 5506
- THE DUDE**  
QUINCY JONES/A&M SP 3721
- HUSH**  
JOHN KLEMMER/Elektra 5E 527
- FRIDAY NIGHT IN SAN FRANCISCO**  
AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA/Columbia FC 37152
- MY ROAD OUR ROAD**  
LEE OSKAR/Elektra 5E 526
- THREE QUARTETS**  
CHICK COREA/Warner Bros. BSK 3552
- PIED PIPER**  
DAVE VALENTIN/Arista/GRP 5505
- THREE PIECE SUITE**  
RAMSEY LEWIS/Columbia FC 37153
- FUSE ONE**  
CTI 9003
- GALAXIAN**  
JEFF LORBER FUSION/Arista AL 9545
- ORANGE EXPRESS**  
SADAO WATANABE/Columbia FC 37433
- BLUE TATTOO**  
PASSPORT/Atlantic SD 19304
- LOVE BYRD**  
DONALD BYRD AND 125TH ST, NYC / Elektra 5E 531
- INVOCATIONS/THE MOTH AND THE FLAME**  
KEITH JARRETT/ECM D 1201 (WB)
- REFLECTIONS**  
GIL SCOTT-HERON/Arista AL 9566
- WORD OF MOUTH**  
JACO PASTORIUS/Warner Bros. BSK 3535
- LIVE**  
STEPHANE GRAPPELLI/DAVID GRISMAN/Warner Bros. BSK 3550
- MECCA FOR MODERNS**  
MANHATTAN TRANSFER/Atlantic SD 16036



## Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



Oscar D'Leon

■ La labor promocional a favor del Concierto "La Familia TH en Concierto '81" que se celebró en el Stadium Hiram Bithorn de Puerto Rico, fué exhaustiva y brillante. Los comerciales de la Cerveza Corona, patrocinadora del evento y el equipo TH de Puerto Rico, liderado por el agresivo Frank Torres, condujeron el espectáculo a un éxito total, llevando un aproximado de 10,000 fanáticos a las gradas del Stadium, con capacidad para más de 15,000 personas. Con la asistencia de los representantes del sello en Nueva York, Rafael e Hilda Díaz Gutierrez, Edmundo Pérez de California, los promotores Pedro Mares de California, (Gerente) Fernando Vian, promotor y gerente de la sucursal de Chicago, Ricardo Fajardo, Gerente de la operación T.H. en República Dominicana con su Promotor Nacional Choby Capellán, Marcelo Hernández, Gerente Internacional de Fadisa de Ecuador, a cargo de la distribución TH en ese territorio, Francisco Montoya, Presidente de Discos FM, Colombia, con su Gerente General, Humberto Moreno y Javier García, Director Internacional; de T.H. de Venezuela, Enzo Casella, Gerente del sello TH, Oscar Serfatti, Gerente de producción y Rafael Vergel, Gerente de Ventas, Gabriel Muñoz, representante de Indica, Panamá, distribuidor de TH en ese área, los promotores TH en Puerto Rico, Franklin Hernández, Ramón García, Iris Fernández y Luis Ramón Mojica; Rolando Rivera Aponte, Migdalia Rodríguez y Julio César Delgado, Director Musical y Coordinador, y Antonio Moreno Jr., Gerente General del Caribe y U.S.A., Julia López, Secretaria Ejecutiva de la empresa, Antonio Moreno, Relaciones Publicas y Osvaldo R. López, promotor, el sello demostró pujanza, organización y decisión de llevar la operación a niveles de absoluto triunfo. El público asistente aplaudió delirantemente, bajo lluvias ocasionales las actuaciones espectaculares de muy populares orquestas e interpretes, tales como Oscar De León,



Danny Rivera

Andy Montañez, Will Chirino, Orquesta la Solución, Marvin Santiago, Conjunto Canayón, Tommy Olivencia, Willie Rosario, Paquito Muñoz y Danny Rivera. El "cocktail party" al cual asistí la noche antes del evento fué de una concurrencia atronadora y en su gran mayoría muy importante. Por allí repartí abrazos y manos a viejos amigos que no veía desde hacía tiempo. La camaradería imperante y el optimismo me envolvió en una atmósfera, raramente encontrada ultimamente. Mencionar a todos los que me felicitaron por "no ponerme viejo" y a los que felicité por "estar igualitos" es tan numerosa que resulta impracticable mencionarlos a todos. Me encantó formar parte por tres días de una familia muy prometedora en Estados Unidos y Puerto Rico. ¡La agresiva Familia TH! Agradezco las atenciones extendidas por Tony Moreno, Director Internacional de TH, con base en Miami y lamenté la ausencia de su cabeza de familia, Wilhem Ricken, que debe sentirse muy feliz de su muy triunfador paritorio.

Lanzó el sello Prelude de Nueva York, una versión en Español del exito Disco "Gonna get over you" en interpretación de France Joli, titulado "Te olvidaré". El número fué grabado en México, dirigido a los licenciarios del sello en Latinoamerica. La muy exitosa France abrirá en The Commodores de Radio City Music Hall el día 10 de Septiembre. Nuestra felicitación al presidente de Prelude, Marv Schlachter, que estuvo con France durante la grabación y Michael Gomes, Director de Publicidad del sello. Otra etiqueta que se lanza fuertemente al mercado latino en Estados Unidos y Latinoamérica... Celebró la Ciudad de Nueva York un tributo a Machito el día 20 de Agosto, en la City Hall Plaza. El Alcalde de la Ciudad Edward I. Koch presentó un Certificado de Apreciación al legendario Machito por su amplia labor a favor de la música latina en el mundo y por sus grandes contribuciones a favor de la Ciudad. Machito condujo su orquesta de 14 profesores en una "Cavalcade of 50 years of Afro-Cuban music" con artistas invitados de gran talla, tales como Dizzy Gillespie, Tito Puente, Ray Barretto, Candido, Mario Bauza, Yomo Toro, Bobby Capó y los Eddie Torres-George Vascones Dancers, tocando y bailando

(Continued on page 60)

## Record World en Miami

By CARLOS MARRERO

■ Se celebró el pasado mes de Agosto en el teatro Essex de la Ciudad de Hialeah, Fla., las eliminatorias finales del Festival OTI — Miami. Entre un total de 176 canciones recibidas, fueron escogidas treinta canciones, las cuales a su vez fueron expuestas a un jurado local compuesto por diferentes personalidades de prensa y radio. De éstas treinta canciones, quedaron solamente seis que fueron a competir por el primer lugar el pasado 27 de Agosto. Los seis temas conjuntamente con sus compositores e interpretes fueron: "Volverán" de Armando Larrinaga interpretado por Las Diego; "Dale Tiempo al Tiempo" de Pedro Tamayo interpretado por Nattasha Amador; "Te Quiero, Te Quiero" de Nelly María de Ortega interpretado por Tanny Infante; "Cariño Mío" de René Coterá interpretado por Hugo Henríquez; "Deseo" de Vidal Sainz Jr. y Oscar de Fontana e interpretado por el propio Oscar de Fontana y por último "Todo Terminó" Antonio Piedra interpretado por Natalie King. De éstas seis canciones, los tres primeros lugares correspondieron a: Tercer Lugar:

"Deseo" interpretado por Oscar De Fontana; Segundo Lugar: "Cariño Mío" interpretado por Hugo Henríquez y el Primer Lugar correspondió a la canción "Dale Tiempo al Tiempo" en interpretación de Nattasha Amador. Aunque las normas del Festival OTI se basan exclusivamente a los temas de los autores y no a las interpretaciones, es casi seguro que la magnífica interpretación de Nattasha Amador le valió el primer premio; aunque casi todos aseguraban que la canción ganadora sería "Cariño Mío" en la voz de Hugo Henríquez. De todos modos felicitamos al autor Pedro Tamayo y a su interprete Nattasha Amador y de paso les deseamos a ambos suerte para la final OTI de Estados Unidos que se celebrará en la ciudad de Miami Beach en el hotel Fontainebleau Hilton el próximo 10 de Octubre, conjuntamente con las otras afiliadas a la Cadena SIN... Se presentó en esta ciudad por cuatro días consecutivos la cantante cubana Luisa María Guell en el famoso club "Les Violins". Luisa María actuó en Miami después de una extensa gira por Centro y Sur América.

# CORNELIO REYNA

## 15 SENSACIONALES EXITOS

Me Cal De Lo Nube  
Ojitos Negros

El Espejo  
Hay Ojitos

Te Vas Angel Mio  
Ni Por Mill Puñados De Oro

Cobardemente  
Con La Tinta De Mi Sangre

TVO RECORDS

TVL-1500

Como Lo Vio en TV

**AHORA EN NUESTRO NUEVO SELLO**

**TVO RECORDS**

**Caytronics Records Corp.**  
401 Fifth Ave., New York, N.Y. 10016

# Latin American Album Picks

## "SALSA TH" TH AM 2154



Con interpretaciones de Oscar D'Leon, Marvin Santiago, Orquesta La Solución, Conjunto Canayón, Andy Montañez, Paquito Guzman, Danny Rivera, Orquesta Willie Rosario, Willie Chirino y Tomy Olivencia y su Orquesta, participantes en el Concierto presentado en Agosto 28 en Puerto Rico, este álbum está logrando muy buenas cifras de ventas. "Josefina," (L. Sánchez) "La mentira," (P. Vázquez) "Se muere por mí la niña," (M. Alejandro) y "Viajera." (D.R.) Producido por Frank Torres.

■ Top performers and orchestras from TH Records offered a successful concert on August 28 in Puerto Rico. This package contains some of those performances. Good sales potential on the east coast. "Una canita al aire" (J. Ayala), "Te voy a liberar" (Z. Angélica), "Ese hombre" (A. Pérez), others.

## EDDIE PALMIERI

Barbara B 205



Con Cheo Feliciano e Ismael Quintana en las partes vocales y con arreglos de René Hernández y Francisco Zumaque, Eddie Palmieri luce en esta nueva producción sus grandes habilidades como pianista salsero. "El día que me quieras," (Gardel-Lepera) "Páginas de Mujer," (Palmieri-M. González) "Ven ven," (Palmieri-I. Quintana) y "No me hagas sufrir." (Palmieri-Quintana)

■ With Cheo Feliciano and Ismael Quintana on vocals and arrangements by Francisco Zumaque and René Hernández, the popular and talented salsa pianist Eddie Palmieri offers terrific renditions of "El día que me quieras," "Ritmo alegre" (B. Collazo), "Paginas de mujer," more.

(Continued on page 60)

# Record World en Santo Domingo

By PEDRO MARÍA SANTANA

■ La guerra de los canales televisivos continua en el país dominicano. Les tocó el turno ahora a las telenovelas entrar en competencia y los dos canales que dominan la audiencia en masa de República Dominicana se encuentran batallando en los horarios nocturnos. Teleantillas que sigue obteniendo los mejores logros en las encuestas en programación general, se lanza con una telenovela de José Luis Rodríguez, la tercera que proyecta dicho canal desde su inauguración en el 1979 en el apretado horario de las 7:00 de la noche mientras sigue obteniendo los mayores puntos a las 6:00 con la novela "Martha Llorens". Colorvisión el canal de la competencia coloca "Soledad" de Libertad Lamarque en el mismo horario, para sustituir su mejor vendedora, "Colorina" que ya llegó a su fin. En tanto Teleantillas, acaba de rodar media hora su programa artístico del mediodía, "Fiesta" y presenta otra telenovela del ídolo José Luis Rodríguez en el horario de 12:00 a 1:00 y rápidamente ha desplazado del primer puesto en ese horario al "Show del Mediodía" en Colorvisión. "La Hija de Juana Crespo" está haciendo estremecer el espacio de mayor audiencia de Colorvisión mientras los ejecutivos de Teleantillas toman un respiro. Pero no se duermen ya que saben que la guerra continua.

La actividad más importante en el

país en los últimos días ha sido la presentación de Marilyn Pupo actriz de telenovela de Puerto Rico y que goza de gran popularidad por su actuación junto a José Luis Rodríguez en la pasada novela "El Idolo", la presentación del señor del bolero, Leo Marini quien tiene muchos simpatizantes en el país, y los fabulosos tres días de celebraciones del "Caballo" Johnny Ventura con las actuaciones de Celia Cruz, Santiago Cerón, Henry Fiol y otras grandes figuras de la salsa.

En el ambiente discográfico nos llega la noticia del lanzamiento del primer disco de larga duración de la vocalista Vickiana el cual ya se encuentra en el mercado de Miami y Nueva York en producción de Mateo San Martín y el sello Kubaney. Vickiana, quien ha dado valor justo a sus presentaciones, acaba de rechazar un contrato para ir de contra parte durante las presentaciones de Raphael anunciadas dentro de poco para Santo Domingo. Dice la vocalista que la suma que le ofrecieron no vale la pena mencionarla, muy por debajo de su categoría de artista de gran popularidad en los actuales días en Dominicana.

Una nueva voz comienza a tomar caminos definitivos hacia el estrellato y surge de la pantalla televisiva del Canal 2. Se trata de Jacqueline Estevez quien incursiona por primera vez en el

(Continued on page 59)

## LA FAMILIA TH Top Hits

agradece profundamente a las industrias de la Radio, Prensa y Televisión (en especial al Canal 4) de Puerto Rico, todas las gentilezas recibidas en esa hermosa isla, que hicieron de nuestro Primer Concierto de la Familia TH '81 todo un éxito el pasado 28 de Agosto en el Stadium Hiram Bithorn.

TH . . . Dos Letras al Frente de Todos en Música Latina!

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2720 West Pico Blvd., Los Angeles, CA 90006



En No. 1 en la Tabla de Exitos Records World de la costa este es:

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Peerless MS 2216

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Branch Office, San Antonio, Tx. 135 Braniff Drive. 78216 (512)349-1433  
Distributors in New York, Casino Records. 110 West End Ave. New York. 10023 (212)496-6950  
Distributors in Puerto Rico, Mena Enterprises Inc. Ave. Hipodromo 606  
Santurce, P. R. 00909 (809)723-2300

**EAST COAST — COSTA ESTE**

SEPTEMBER 19, 1981

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

**WEST COAST — COSTA OESTE**

SEPTEMBER 19, 1981

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

**Record World**  
**Latin American**  
**(International) Hit Parade**

**SAO PAULO**

- (Popularidad)  
By Radio America FM  
(Ronaldo C. Assumpacao)
- Bette Davis Eyes — Kim Carnes
  - Eternas Ondas — Raimundo Fagner
  - Motel 56 — Tutti Frutti
  - Pensando en Voce — Karla
  - Planeta Sonho — Quatorze Bis
  - Flash Theme — Queen
  - I Saw Her Standing There — Elton John & John Lennon
  - Cancao Brasileira — Raimundo Fagner
  - Bem Te Vi — Renato Terra
  - It's My Turn — Diana Ross
  - Let It Be — Rockestra / Paul McCartney
  - All Those Years Ago — Paul, George & Ringo
  - The Best of Times — Styx
  - Woman — John Lennon
  - Milho Aos Pombos — Ze Geraldo

**SAO PAULO**

- (Popularidad)  
By Radio America AM  
(Ronaldo C. Assumpacao)
- Woman — John Lennon
  - Eu Me Rendo — Fabio Junior
  - A Guerra Dos Meninos — Roberto Carlos
  - O Gosto De Tudo — Roberto Carlos
  - Passatempo — Roberto Carlos
  - Goodnight My Love — Mike Pinera
  - Imagine — John Lennon
  - Carta Sobre A Mesa — Amado Batista
  - Deixa Chover — Guilherme Arantes
  - Nao Se Afaste De Mim — Roberto Carlos
  - Tentativa — Roberto Carlos
  - Procura-Se — Roberto Carlos
  - Amante a Moda Antiga — Roberto Carlos
  - Conga, Conga, Conga — Gretchen
  - Super Trouper — Abba

**SPAIN**

- (Popularidad)  
By Manuel Martínez Henares
- Jugando a Vivir — Miguel Ríos
  - Stars on 45 — Stars on 45
  - De Niña a Mujer — Julio Iglesias
  - Funky Burger — Captain Mustard
  - I Love You Much, Too Much — Santana
  - Enola Gay — Orquestral Maneuvres
  - Caperucita Feroz — Orquesta Mondragón
  - Something About You Baby I Like — Status Quo
  - Noches de Toison — Los Cardiacos
  - Frente a Frente — Jeanette

**SPAIN**

- (Ventas)  
By Manuel Martínez Henares
- De Niña a Mujer — Julio Iglesias
  - Disco de Oro — Epic 4
  - Bocaaadiscoo — Varios
  - Extraños en el Escaparate — Miguel Ríos
  - Equipaje de Exitos — Varios
  - En Tránsito — Joan Manuel Serrat
  - Bon Voyage — Orquesta Mondragón
  - Journeys to Glory — Spandau Ballet
  - Nostálgico — 40 Exitos de los Sesenta
  - Desde Que Tú Te Has Ido — Mocedades

**En Santo Domingo**

(Continued from page 58)  
mundo de los "redondos" con el tema, "Hoy Como Aquella Noche". La actriz y comentarista de farandula, Ana María Arias está haciendo las relaciones públicas de la joven cantante de San Francisco de Macoris.  
Un solo merengue se encuentra en

los últimos días entre los primeros lugares del Hit Parade Dominicano. Se trata del viejo merengue "La Maricutana", ahora remozado por Luis Ovalles y su agrupación. Y esto es todo en Santo Domingo... ¡hasta la próxima amigos!

## Carol Hensel's Gold Exercise



Mirus Music recently presented Carol Hensel with a gold album in recognition of her exercise album having achieved sales of over 500,000 units. Hensel's LP is currently being repackaged and re-released under the new name "Carol Hensel's Exercise & Dance Program," as the result of a legal conflict involving the former name. A follow-up album is set for release this month. Pictured at the presentation are, from left: Ron Schafer, president, Mirus Music Inc.; Hensel; and Ron Laformano, vice president and general manager, Mirus Music Inc.

## Latin American Album Picks

(Continued from page 58)

### ROMÁN Y SU CONJUNTO NABORÍ

Guajiro GLP 4011

Con arreglos de Alfredo A. Valdez y con Angel Acevedo en las partes vocales, el Conjunto Nabori de Harry Roman, interpreta temas de corte muyailable y contagioso, en producción de Roberto Torres. Se lucen en "Ya tú ves campeón," (H. Fuentes) "Perejil Pa' la Cotorra," (A. Gonzalez) "Perro no come perro" (D.R.) y otras. Muy buena mezcla y excelente sonido de Latin Sound, N.Y.C.

■ With arrangements by Alfredo A. Valdez and with Angel Acevedo on vocals, Conjunto Naborí offers a very danceable package of uptempo selections and boleros. "Virgencita ayudame" (D.R.), "Mi fanfarrón" (F. Amaro) and "Perro no come perro."



### CHELO

Musart 1806

Con arreglos de Salomón Jimenez y Gustavo A. Santiago y respaldada por el Mariachi "Oro y Plata" de Pepe Chavez, Chelo interpreta "Si quieres verme llorar," (J. Herrera) "Ahora y siempre," (J. de Jesús Morales) "Si ya te vas" (J. Navarrete) and "Cariño." (Roussell-De la Colina)

■ With arrangements by Salomón Jimenez and Gustavo A. Santiago and backed by Mariachi "Oro y Plata" de Pepe Chavez, the very popular Chelo offers a very saleable package of rancheras. "Ya no te quiero" (Rafael Hernández), "Peleas" (E. Gouveia-Jair Amorim) and "Que bien me olvidas" (J.C. Gil-Juan Carlos).

## EMI Mexico Names Okamura



Enrique Okamura has been appointed director of artists and repertoire, EMI Records, Mexico, it was announced by David Stockley, managing director, EMI Mexico. Pictured at the announcement are, from left: Rupert Perry, vice president, A&R, Capitol Records, and co-chairman of the EMI Latin America Committee; Stockley; Okamura; and Rafael Gil, director, marketing and A&R, EMI Spain, and co-chairman of the EMI Latin American Committee.

## Nuestro Rincon (Continued from page 57)

los exitos de los años 30, 40, 50, 60 y 70. Tito Puente fué Maestro de Ceremonias. Nuestra felicitación al Alcalde y a la Ciudad por rendirle pleitesía a un "grande de nuestra música".

El representante Mervyn M. Dymally (D-Calif.) será "Grand Marshal" del Primer Carnaval Internacional del Caribe que se celebrará en Miami el día 19 de Septiembre, así como el principal orador en la Conferencia de Música Caribeña que comenzará el 22 de Septiembre. Ambos eventos están en conjunción con la "Segunda Entrega de Premio Anual de Música Internacional del Caribe" que se realizará el 26 de Septiembre en el Coconut Grove Exhibition Center. . . . Acaba de ser nombrado Director de Artistas y repertorio de EMI Records de Mexico Enrique Okamura, según anuncio de David Stockley, Gerente Director de EMI Mexico. . . . Discos Quatro de Chile ha mudado sus oficinas a: Catedral 2098, Santiago, Chile, con los teléfono 65764 y 87893. . . . Y ahora. . . ¡Hasta la próxima!

The T.H. Family Concert 81 took place at the Hiram Bithorn Stadium in Puerto Rico last week, and everything about it came off beautifully. Sponsored by Corona Beer and T.H. in Puerto Rico (headed by the dynamic Frank Torres), the event was a total success, attended by more than 10,000 fans. Representatives and licensees of T.H. were also present, including Rafael and Hilda Díaz Gutierrez from New York; Edmundo Perez from California; promoter and manager Pedro Mares from California; promoter and manager Fernando Vian from Chicago; Ricardo Fajardo, T.H. manager in the Dominican Republic, and his promoter Choby Capellán; Marcelo Hernandez, manager of Fadisa in Ecuador; Francisco Montoya, president of FM Discos in Columbia, along with Humberto Moreno, general manager and Javier García, international director; Enzo Casella, manager of T.H. in Venezuela, along with Oscar Serfatti, production manager and Rafael Vergel, sales manager; Gabriel Muñoz from Indica in Panama; T.H. promoters in Puerto Rico; Franklin Hernandez, Ramón Garcia, Iris Fernandez and Luis Ramón Mojica, T.H. staff in Puerto Rico; Rolando Rivera Aponte, Migdalia Rodriguez and Julio Cesar Delgado, musical director and coordinator; Antonio Moreno Jr., general manager of T.H. in the Caribbean and the States; Julia López, executive secretary; Antonio Moreno, public relations, and promoter Osvaldo R. López. The audience enjoyed performances by Oscar D'Leon, Andy Montañez, Willie Chirino, Orquesta La Solución, Marvin Santiago, Conjunto Canayón, Tommy Olivencia, Willie Rosario, Paquito Muñoz and Danny Rivera. At the cocktail party held the day before the concert, I had the opportunity to chat with old friends from the record industry in Puerto Rico. I thank Tony Moreno, T.H. international director based in Miami, for all of his attentions. I regret that Wilhem Ricken was absent from this magnificent occasion.

Prelude Records in New York has released a Spanish version of the tune "Gonna Get Over You," entitled "Te Olvidaré" and performed by France Joli. The tune was recorded in Mexico and is aimed at all Prelude licensees in Latin America. Joli performed with the Commodores at Radio City Music Hall on September 10. Our congratulations to Marv Schlachter, president of Prelude Records and Michael Gomes, publicity director. . . . The City of New York offered a tribute to Machito on Aug. 20 at City Hall Plaza. Edward I. Koch, Mayor of New York City, presented Machito with an Appreciation Certificate for his contributions to the city and his achievements throughout his career. Machito conducted his 14-member orchestra at a "Cavalcade of 50 Years of Afro-Cuban Music" with special guest artists such as Dizzy Gillespie, Tito Puente, Ray Barretto, Candido, Mario Bauza, Yomo Toro, Bobby Capó and the Eddie Torres-George Vascones Dancers. Puente acted as master of ceremonies. Congratulations!

U.S. Rep. Mervyn M. Dymally (D-Calif.) will be Grand Marshal of the First International Caribbean Carnival here in Miami on Sept. 19, as well as keynote speaker at the Caribbean Music Conference which begins Sept. 22. Both events are in conjunction with the second annual International Caribbean Music Awards (ICMA) scheduled for Sept. 26 at the Coconut Grove Exhibition Center. . . . David Stockley, EMI Mexico general director, has just announced the appointment of Enrique Okamura as artists and repertoire director. Congratulations! . . . Discos Quatro in Chile has moved its offices to: Catedral 2098, Santiago, Chile. Tel: 65764, 87893. And now, that's it!

## Radio Action

### Most Added Latin Record

(Tema más programado)

(Internacional)  
"O Me Quieres O Me Dejas" (\*)  
(Luis Gardey)  
JULIO IGLESIAS  
(CBS INT.)

(Salsa)  
"Nostalgia"  
(J.F. Torres)  
MARVIN SANTIAGO  
(T.H.)

(\*) Segunda Vez - Second Time

# Disco File

By BRIAN CHIN

■ **Luther Vandross'** popularity over the past couple of years has to be something of a pop phenomenon. The last record by **Luther**, the group he led, was over four years ago, but his reputation has grown mightily since then. As a back-up singer and occasional lead vocalist for Quincy Jones, Chic, Bionic Boogie, Change and innumerable other acts, his critical and popular cult savored his lead spots — stylish and intelligent on offbeat songs like "Hot Butterfly" and "Searching"; deeply romantic on "The Glow of Love" — as gifts too seldom offered. "Never Too Much" (Epic), Vandross' self-written and produced solo album, makes it clearer than ever: this man is a star. Already having conquered disco and radio with the title single, two additional cuts are early DJ picks — "She's a Super Lady" (5:08), a hard-hitting bass-led funk; and a bright, gutsy "I've Been Working" (6:36), both almost essay-like in their lyrical detail, and sparked with lots of sharp inter-choral play. But in the end, it's That Voice that makes the listeners "scream and holler," and his ballads, "Don't You Know That," "You Stopped Loving Me" and a magnificent revival of "A House Is Not a Home," pack stunning emotive impact. For a generation raised on "events" and successive hypes, Vandross' sheer power and obvious talent for message should be a real mind-opener: his work stands with the classic pop and jazz stylists, and we're lucky to have him.

JUST WHEN YOU THOUGHT IT WAS SAFE: Rap, like disco in general, lives on its penchant for the left-fielder, the slightly bent success that becomes a trend-setter and new jumping-off point. In a small rush, four raps this week emerge with fresh experimental approaches and serious advance buzz. Sugarhill's newest, "Disco Dream," by the **Mean Machine**, might be the most ingenious of their raps yet: borrowing the bass line from "Pull Up to the Bumper," it's very cleanly put together, with the longest individual lines we've ever heard, Spanish rapping and a break to die for. "Disco Dream" is just too much at 4:25 single length — what can the 12-inch hold in store? Three British rap-fusion productions are already being talked up like crazy; two are being released immediately Stateside. **Modern Romance's** "Can You Move" (Atlantic), formerly titled "Salsa Rhapsody," challenges American raps for speed, racing by on a choppy Latin/new wave rhythm track sprinkled with percussion breaks. It beats all the preppy raps hands down for racial irony, and the instrumental flip punches wildly, much like the underground hit, "Love Money" — the kids love it. (The American edition was remixed and edited slightly by DJ **Richie Rivera**.) **Tom Tom Club's** "Wordy Rappinghood" has been selling steadily as an Island import since early summer, playing in rock and disco clubs. As we said previously, the loose electronic beat fits in — or expands — every conceivable format and age, pre-school and up; writer **Tina Weymouth** prattles charmingly in English, French and a sort of Esperanto nonsense chant. Sire will release "Wordy" on a commercial 12-inch. **Funkapolitan's** "As the Time Goes By" (London/U.K.) is currently one of the big buzzed-about imports in the city; it is **August Darnell's** most accessible production by far, with unison chants atop clipped, stuttering bass. Several stops along the way work flawlessly; the rap side is nonsensical rhyming, in more typical Darnell style (compare **Andy Hernandez'** "Que Pasa"). Also included on the disc is "Understandably Flattering," British jazz-funk demonstrated, in exactly that order.

NEW ALBUMS: **Roger Troutman's** "The Many Facets of Roger" (WB) is a real surprise for its variety. Unlike the P-Funk albums that sink under intense monotony, Roger's shows a light touch even in the longest cuts — the almost sprightly "Grapevine," for example. The flip of the disco disc, which is already being played alongside it, "So Ruff, So Tuff" (4:49), is the second cut of choice, followed by "Do It, Roger," 8:11 of spontaneous vamping, with a strong soul flavor. Roger's soul orientation becomes particularly clear on "A Chunk of Sugar," a surprisingly light-hearted instrumental. The **M-Zee Band** is the creation of **Michael Zager**, stripped down and sparer than in its "Let's All Chant" incarnation. "Doctor Rhythm," on *Mirage*, is a spotlight for bassist/vocalist **Jolyon Skinner**, who co-wrote all but one song with Zager. The best cuts, the laid-back New York-style "Sure Shot" (4:41) and "Fun House" (5:40), and an insistently percussive "Street Beat" (5:02), show him to be a fine, gritty-voiced shouter who can also sing it sweet on "Savin' It For My Baby", co-written by Zager and **Sandy Linzer**. **Rose Royce's** "Jump Street" (Whitfield) includes a smoking new version of "Nytro Express," retitled "R.R. Express" (11:58). This rereading is sharper and more hookish than the overlooked original in its first half; although the last minutes do go on, the steam builds right from the start, and a good edit is certainly called for.

DISCO DISCS: **J.R. Funk and the Love Machine's** "Good Lovin'" (Roy B.) is an unashamedly literal take-off on the J.B.s' classic "Doin' It to Death," from the guitar work to the trombone solo, but done with such an authentic soul feel,

you've got to like it. An unpressured break brings the track out to 7:04; it's entirely convincing. Another personal favorite of ours this week is **Roberta Flack's** "Lovin' You (Is Such an Easy Thing To Do)," pressed on MCA disco disc promotionally. This cut from the "Bustin' Loose" soundtrack is a dreamily seductive piece, with Flack in a double-tracked lead. Bass player **Marcus Miller** provided irresistibly catchy lyrics: "You're the cherry on my sundae; you're the diamond in my ring." A couple of regional breakouts: **Omni's** "Out of My Hands" (Fountain) is doing top five business in the midwest area. Written and produced by **Rodney Massey** and **Lawrence Hanks** (the team behind Dee Dee Sharp Gamble's "Breaking and Entering"), the cut is a high-uptempo electro-funk, fronted by a gutsy female lead singer, **Connee Draper**. **Keni Burke's** "You're the Best," newly available in a remixed version on RCA disco disc, has been appearing on lists sporadically this week; it, too, is a percolating, synthesizer-based track, with a cavernous mix — it has the impact of an uptempo "Don't Stop the Music," almost. **Rockie Robbins'** "Time To Think," pressed by A&M on a promotional 12-inch, in its 4:45 album version, also picked up a number of early reports, while debuting on the BOS chart. We're particularly fond of this moody rhythm ballad — there's even a short, dramatic break.

BRIEFLY: **Bob James'** "Sign of the Times" album (Tappan Zee) is a pop-funk collaboration with songwriter **Rod Temperton**, who contributed half the songs and a good number of arrangements. The radio pick here in New York was the title cut; also check "That Steamin' Feelin'" (5:38), a very attractive mix of low key harmonies and solid rhythm, all of it by top-flight sessioneers. Just out: **Jumbo's** flavorful disco/reggae "Take It Light," on Atlantic disco disc, commercially; **Bang Gang's** pop-funk "Street Music," which christens the Sugarscoop label, a sister to *Importe/12*; **Conquest's** "Give It To Me (If You Don't Mind)" (Prelude), a relaxed, jazzy cut that's even better as an instrumental.

NOTES: RCA has signed the British Ensign label to a distribution deal, and will bring out the **David Bendeth Band** record domestically . . . Two of the disco-sized medleys that hit the British top 10 in the wake of "Stars on 45" are being issued here: **Tight Fit's** "Back to the '60s" on an Arista 12-inch, commercially, and the **London Philharmonic's** "Hooked on Classics" on RCA standard single . . . **Central Line's** "Walking Into Sunshine," already charting as an import, will be issued as a commercial 12-inch on Mercury . . . **Nigel Martinez'** "Behind My Back" has been signed by Sam, and they will release it with the tag Underground . . . **Rick Stevens**, formerly of Polydor's old disco department, called to say that he'd be offering the **Phyllis Nelson** record, "Don't Stop the Train," to American labels for a deal; in the interim, he will press up a number of copies to keep the DJ buzz going . . . The **Dolly Dots** import has been signed by Atlantic .

## Disco File Top 40

SEPTEMBER 19, 1981

- A LITTLE BIT OF JAZZ**  
NICK STRAKER BAND / Prelude (12") PRLD 612
- ZULU**  
QUICK / Pavilion (12") 429 02433 (CBS)
- DANCIN' THE NIGHT AWAY**  
VOGGUE / Atlantic (12") DM 4815
- ON THE BEAT**  
B.B. & Q. BAND / Capital (12") ST 12155
- LET'S GO DANCIN'**  
SPARQUE / West End (12") WES 22135
- I'M IN LOVE / IF YOU WANT MY LOVIN'**  
EVELYN KING / RCA (12" • / LP cut) AFL 1 3962
- FIRST TRUE LOVE AFFAIR**  
JIMMY ROSS / Quality / RFC (12") QRFC 002
- GONNA GET OVER YOU**  
FRANCE JOLI / Prelude (12") PRLD 610
- DO YOU LOVE ME**  
PATTI AUSTIN / Qwest (12") 49754 (WB)
- GET ON UP DO IT AGAIN**  
SUZY Q / Atlantic / RFC (12") DM 4813
- BUSTIN' OUT**  
MATERIAL FEATURING NONA HENDRYX / Island / ZE (12") IL 9667
- GIVE IT TO ME BABY / SUPER FREAK**  
RICK JAMES / Gordy (12" / 12") M35001 / G8 1002 M1 (Motown)
- LOVE HAS COME AROUND**  
DONALD BYRD And 125TH STREET, NYC / Elektra (12") 47168
- NEVER TOO MUCH**  
LUTHER VANDROSS / Epic (12") FE 37451
- SHAKE IT UP TONIGHT**  
CHERYL LYNN / Columbia (12") 48 02103
- 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)
- SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)**  
CARL CARLTON / 20th Century-Fox (12") TCD 129 (RCA)
- GET IT UP**  
TIME / Warner Bros. (12") BSK 3598
- WHO'S BEEN KISSING YOU**  
HOT CUISINE / Prelude (12") PRLD 612
- WALK RIGHT NOW**  
JACKSONS / Epic (12") 49 02403
- CHANT NO. 1 / FEEL THE CHANT**  
SPANDAU BALLET / Chrysalis (12") CDS 2528
- YOU'RE MY MAGICIAN / I'LL BE YOURS**  
LIME / Prism (12" / LP cut) PLP 1009
- PRIME CUTS (LP)**  
VARIOUS ARTISTS / Importe / 12 MP 318
- MENERGY**  
PATRICK COWLEY / Fusion (12") FPSF 003
- LET'S DANCE (MAKE YOUR BODY MOVE)**  
WEST STREET MOB / Sugar Hill (12") 763
- INCH BY INCH**  
STRIKERS / Prelude (12") PRL 14100
- NUMBERS**  
KRAFTWERK / Warner Bros. (12") HS 3549
- I'LL DO ANYTHING FOR YOU**  
DENROY MORGAN / Becket (12") BKD 502
- OUT COME THE FREAKS**  
WAS (NOT WAS) / Island / ZE (12") ILPS 9666 (WB)
- YOU'RE THE ONE / DISCO KICKS**  
BOYSTOWN GANG / Moby Dick (12") BTG 242
- LET'S START IT DANCE AGAIN / LET'S START THE DANCE**  
HAMILTON BOHANNON / Phase II (12") 4W902449
- WALKING INTO SUNSHINE**  
CENTRAL LINE / Mercury (12") 78 (Import UK)
- HUPENDI MUZIKI WANGUU? (YOU DON'T LIKE MY MUSIC)**  
K.I.D. / Sam (12") S 12340
- HOT SUMMER NIGHT**  
VICKI SUE ROBINSON / Prelude (12") PRLD 617
- WALL TO WALL (LP)**  
RENE AND ANGELA / Capital ST 12161
- COUNTDOWN (CAPTAIN FINGERS)**  
LEE RITENOUR / Elektra (12") 6E 331
- URGENT**  
FOREIGNER / Atlantic (12") SD 16999
- GOING PLACES**  
KID CREOLE & THE COCONUTS / Sire (12") SRK 3534 (WB)
- CAPITAL TROPICAL**  
TWO MAN SOUND / T5R (12") 826

## England

By VAL FALLOON

■ LONDON—The Performing Rights Society collected a record 39.3 million pounds last year on behalf of music publishers and songwriters, an increase of 19 percent over 1979. Part of the increase is due to inflation, but much of it is because of a tighter system of collection from various locations using background music. The PRS has increased the number of field reps, insuring that more licenses are taken out and fees paid, leading to a 14 percent increase (10,500) in licenses issued and a total revenue of 26.8 million pounds. But the biggest share came from U.K. and Irish broadcasting — 42 percent at \$16.4m; 9.8 million pounds came from overseas, a decline of five percent over 1979. U.S. receipts, for example, were down 18.7 percent to 2.8 million pounds, but this is attributed to the strong pound and change in the payment procedure of one of the main U.S. licensing organizations. The only other territory to drop was the Soviet Union: \$30,008 compared to \$39,945 paid out. And the PRS paid out \$4.9m to the U.S.. After administration costs, the total leaves \$32.5 million for the members and foreign affiliates, compared to 1979's \$27.8. Membership of the PRS increased also to 10,402 songwriters, 1,900 music publishers, and about 1,150 other copyright owners.

RUSSELL RETURNS: Paul Russell will be returning from Australia in February to take over the post of managing director of CBS U.K. from David Betteridge, who leaves on September 25. Russell, a previous business affairs director at CBS here, took over in Australia after a period as vice-president of CBS Records International in N.Y. Chairman Maurice Oberstein will handle the day-to-day affairs. Betteridge's resignation was no surprise to the industry here, despite the fact that CBS under Betteridge and Oberstein has seen Adam and the Ants, Shakin' Stevens, the Nolans and the Clash, emerge as outstanding U.K. artists with chart success internationally. This was over the past two-and-a-half years since Betteridge joined, and prior to that CBS had little success with its U.K. signings. Betteridge, formerly head of Island Records here, is now looking to a more entrepreneurial life, taking control of his various business interests. CBS Records' market share has also improved considerably of late...Some companies have already announced product plans for the coming months. Polydor is pushing the Bee Gees, the Shadows, Ian Dury, Godley and Creme, and some new signings. . . . MCA is spearheading with the Crusaders, Nils Lofgren, the Look debut LP and more. Chrysalis kicks off with the new Ultravox album and Greg Lake's solo effort, while Original Records concentrates on comedy in the form of the Heebeegebees' spoof, "439 Golden Greats" by Babba, David Bowwow, the PeeCees and the Beagles, among others. . . . We are due for yet more medleys. (Continued on page 63)

## Canada

By LARRY LeBLANC

■ TORONTO—Salt artist Sylvia Tyson will star in her own CBLT-TV variety program this fall. She was recently reunited with husband Ian for the taping of a documentary on Canadian music being produced by Insight Productions for the CBC. Insight also recently taped a segment with David Clayton-Thomas and is looking for historical film or video footage on Canadian pop performers of the past 25 years. If anyone out there can help, phone (416) 362-1001. Individual performers, especially from the 1950s, are requested to get in touch. The film company has already taped interviews with Robbie Robertson, Susan Jacks (of the Poppy Family), John Kay (Steppenwolf), Bobby Curtola and others. . . . The three-month-old CBC technicians' strike has apparently been settled, with management winning most of the terms they bargained for. Ratification of the new contract is expected by NABET members next week. The key issue in the strike was the hiring of non-union technicians. . . . Veteran producer/manager Mel Shaw returns to the marketplace after a two-year layoff with the announcement that he has produced two acts, Eighty Four and Qwest, for his MWC label. Eighty Four was produced at the Maxim Studio in Stratford, Ontario. Qwest was recorded at the Smooth Rock Studios in Calgary. The MWC label will be distributed by Rio. . . . The long-awaited Bopcats LP on Attic has been issued. . . . James Cotton has been signed by the local Jackal label, distributed by Trend. First LP is "Foundation," with a tour set nationally for next month. . . . While Rough Trade's platinum-plus LP "Avoid Freud" has just been issued Stateside by Stiff, here in Canada the True North label is gearing up for the release of their second LP, "Think Jung". . . . Stateside beat Canada by two weeks with our own Kings' new Bob Ezrin-produced LP "Amazon Beach" on Extreme, handled by WEA. . . . The Stampeders are no more. Ronnie King is now working with his own band.

## WEA International Holds Annual Meeting

■ NEW YORK—WEA International hosted its tenth annual meeting for its European affiliates in Hamburg, Germany on September 4. In his opening speech, WEA International president Nesuhi Ertegun emphasized the "tremendous responsibility" of all affiliate companies to fully realize the potential of talent.

The three-day meet featured video presentations and previews of new fall releases, including albums by Neil Young, Carly Simon, Prince, Patti Austin, Lena Horne, the Climax Blues Band, Emmylou Harris and Rod Stewart.

Plans for a new jazz label were an-

nounced by Bruce Lundvall, senior vice president of Elektra/Asylum. Among the first releases in January will be albums by Eric Gale and Bobby McPheron. A series of live jazz albums featuring performances by Charlie Parker, Bud Powell, Dizzy Gillespie and Clifford Brown were also discussed. Lundvall announced the signing of Rupert Holmes to Elektra. Holmes' first album, "Full Circle," is set for October release.

A keynote speech, titled "Our World in 1991," was delivered by Stan Cornyn, senior VP of the WCI Record Group.

## Rita Goes Gold in U.K.



During her recent tour of England, Rita Coolidge was presented with a gold record for her album, "The Very Best of Rita Coolidge." Derek Green, A&M senior VP and director of A&R and talent acquisition for Europe, bestowed the honors. Shown from left are: Tony Clark, A&M U.K. commercial director; Coolidge; Green; and John Cocknell, A&M U.K. marketing director.

## Japan

By CARMEN ITOH

■ TOKYO—According to a survey conducted by the Japanese Phonograph Record Association, 563 record rental stores have been certified. It has also been reported that some record rental stores admit their customers to tape records right within the stores.

"Stars On 45," released by Warner Pioneer on June 25, is a great success here; it has already sold over 60,000 copies. "Stars On Long Play," released on July 10, is also a hit, rapidly climbing up the charts, and having sold over 50,000 copies. Making the most of this trend, re-assembled medley records are now appearing everywhere on the market. The Japanese music industry has been quick to pick up the trend, too. One of the new records is "Stars On 23" by a relatively unknown group called the Beat Boys, who sing a medley of 23 songs by Takuro Yoshida. As soon as it was released by Canyon Records, it broke onto the charts. Within two weeks, it was at number 58. Warner Pioneer claims that the similarities in the name and the jacket cover were responsible for the hit. Consequently, "Stars On 23" will change its name to "Shock Takuro 23," and the jacket cover will be altered as well. Another new medley record is Tokumaonko Records' "Yumemiru GS 45" sung by Group Sounds. This song features group sounds of yesteryear, including the Tigers and others. Polydor Records will release the "Sensational Bee Gees" which includes a Bee Gees medley; and a Dave Clark Five medley by the Filipino group Radio Active. "Shocking Medley," by another Filipino group, Flashback, is due on the market this month from Warner Pioneer. It includes songs by ABBA, Neil Sedaka, Cascades, Paul Anka and Gary Lewis.

The Bee Gees are currently enjoying their one-year contract, which started in February, with TDK to appear on their TV commercial. Starting in October their new single, "He's a Liar," will replace "Love You Inside Out" as the background music.

Alice, a Japanese folk-rock group, was invited to perform at the Japan-China Joint Concert on August 23 in Peking. So far Masashi Sada, Godeigo, Yoko Seri and Tokiko Kato have performed in China, but this was the first time Japanese performers have performed together with the popular Chinese singers. Since they are scheduled to disband at the end of this year, Alice seemed to have put their utmost effort into this concert. This was evident from the 16 tons of machinery — audio equipment, lighting and props — they brought to China.

## England *(Continued from page 62)*

too: Deke Rivers on Ace Records has covered six Presley songs; Platinum Pop has segued eight Blondie hits and the Rubettes have six songs squashed onto a 45 titled "Rockin' Rubettes Party"...Chappell Music has signed futurist rock band Classix Nouveaux for the world....As this column goes to press, the sixth Buddy Holly Week is in progress, this year based on rock 'n' roll films with, of course, "The Buddy Holly Story" as the first movie. Fans are expected to turn out in fifties gear and if possible come in old cars...MCA has released a new compilation titled "Love Songs," with 20 of Holly's titles; the Holly Greatest Hits LP has been reduced to 2.99. An EP is also out in a copy of the original picture sleeve.

**VIDEO WORLD:** The video software rental market is expected to leap from 36 million pounds to 305 million by 1985, according to a stock market report just out, and video companies are going public: this week Home Video Holdings is offering shares, 25 percent of which have already been taken up. The company's activities include acquiring and licensing programs and movies, the sub-licensing and leasing of movies, marketing video packages to clubs and centres, and sale and rental of software and hardware. Some of their movies are "Stevie," with Glenda Jackson, "Atlantic City", and the Australian box offices hits "Picnic at Hanging Rock" and "Caddie"...W.H. Smith has formed a rental club with Record Merchandisers to operate in 40 branches. R.M. started the joint club rental scheme six weeks ago, a new concept here that quite a few wholesalers have found appealing in chains of stores....The long-running TV show "Candid Camera" is now available on videocassette for U.K. and Europe through Fletcher Video....World of Video is the latest distributor to introduce a rental scheme....Precision Video has announced a 100,000-pound campaign for its batch of new releases, headed by "The Great Muppet Caper." But Precision's boss Walter Woyda believes that though rental is huge here it is being over-emphasised, and there is a strong potential for sales too.

## Warner Rental Policy *(Continued from page 14)*

store and bought \$500 worth of Warner Home Video product. It doesn't make sense to participate. Why should I give up my product?"

When asked what action WHV would take if a large number of dealers decided to pass on the all-rental program, Fink said, "I don't believe this will be the case. I fully believe that we have a sound program, and that we are a company who is acting on the vision of the long-term future of the marketplace. It won't be long before retailers will run out of product because as we roll the program out in each area, retailers will no longer be able to refill orders. They are going to have to make a decision."

When RW told Fink that some retailers are talking of boycotting WHV product, he replied, "First of all, most of the retailers are expressing their opinions without giving us the opportunity of presenting them all of the details of the program. I think the program will appear far more attractive once all of the information is presented. Further, once we begin our ten-second advertising spots, I don't think anyone in this business is going to want to pass up the opportunity of renting blockbuster titles such as 'Superman II.'"

Fink said that WHV adamantly believes their program can provide "a better life" for video dealers. "Very few dealers are making money in this business, and everyone has complained about the tonnage of product which is plaguing the industry. What's so wrong with eliminating this financial burden off of the retailer? We have done economic modeling that indicates that retailers can make as much as 89 percent in profit margins; that's not so bad considering the fact that most of them are barely making 30 percent right now."

Video Space's Weston Nishimura,

a long-time advocate of rentals, criticized WHV's all-rental plan because it eliminates sales — a source of revenue which Nishimura believes is necessary to carry on a successful video business. "The WHV plan forces the retailer to take a bet that the product is going to move. It's like betting that you'll see a blonde in an MG drive by your store in a week's time. The compressed time frame is not worth the gamble. A retailer needs time to get as many turns as he can get out of a cassette. My business has been successful with the revenues of both sales and rentals; the combined revenues of these two factors has given me a gross profit margin of 50 percent. Video retailing is not the movie business, but Warner Home Video is treating it as though it is."

Regarding the elimination of sales, Fink said, "I love selling. I said it before and I'll say it again: if we could come up with a program that allowed sales and rentals, we would implement it. We agonized over the decision to make the dramatic move to an all-rental program. The unauthorized rental of our product made us come to our decision. We cannot lose the protection of our copyrights. You know, even the dealer who has a very healthy sales business also has a very healthy rental business. If I asked him to share the profits of those rentals with me, he would laugh at me. Retailers are wonderful people, but let's face it, they want the extra edge."

"I would also like to emphasize that boycotting is illegal. We will take every legal means of avoiding this."

In an interview with RW, Mike Weiss of That's Entertainment stated that too many retailers were talking about boycotting, and that he felt such activity would ultimately hurt them. "This talk of boycotting has got to

*(Continued on page 64)*

# England's Top 25

## Albums

- 1 TIME ELO / Jet
- 2 DURAN DURAN DURAN DURAN / EMI
- 3 DEAD RINGER MEAT LOAF / Epic
- 4 SHOT OF LOVE BOB DYLAN / CBS
- 5 SECRET COMBINATION RANDY CRAWFORD / Warner Bros.
- 6 HI INFIDELITY REO SPEEDWAGON / CBS
- 7 PRESENT ARMS UB40 / Dep Int
- 8 TATTOO YOU ROLLING STONES / Rolling Stones
- 9 LOVE SONGS CLIFF RICHARD / EMI
- 10 ALBUM OF THE ROYAL WEDDING Official BBC / BBC
- 11 CURED STEVE HACKETT / Charisma
- 12 BAT OUT OF HELL MEAT LOAF / Epic
- 13 PRETENDERS II PRETENDERS / Real
- 14 TRAVELOGUE HUMAN LEAGUE / Virgin
- 15 BELLA DONNA STEVIE NICKS / WEA
- 16 FACE VALUE PHIL COLLINS / Virgin
- 17 BAD FOR GOOD JIM STEINMAN / Epic
- 18 HOTTER THAN JULY STEVIE WONDER / Motown
- 19 LEVEL 42 LEVEL 42 / Polydor
- 20 KIM WILDE KIM WILDE / RAK
- 21 MAKING MOVIES DIRE STRAITS / Vertigo
- 22 SIGNING OFF UB40 / Graduate
- 23 THIS OLE HOUSE SHAKIN STEVENS / Epic
- 24 JUJU SIOUXSIE & THE BANSHEES / Polydor
- 25 ANTHEM TOYAH / Safari

## Singles

- 1 TAINTED LOVE SOFT CELL / Some Bizarre
- 2 JAPANESE BOY ANEKA / Hansa
- 3 LOVE ACTION (I BELIEVE IN LOVE) HUMAN LEAGUE / Virgin
- 4 HOLD ON TIGHT ELO / Jet
- 5 ONE IN TEN UB40 / Dep Int
- 6 HOOKED ON CLASSICS ROYAL PHILHARMONIC / RCA
- 7 SHE'S GOT CLAWS GARY NUMAN / Beggars Banquet
- 8 WIRED FOR SOUND CLIFF RICHARD / EMI
- 9 START ME UP ROLLING STONES / Rolling Stones
- 10 GIRLS ON FILM DURAN DURAN / EMI
- 11 THE THIN WALL ULTRAVOX / Chrysalis
- 12 PRINCE CHARMING ADAM & THE ANTS / CBS
- 13 ABACAB GENESIS / Charisma
- 14 THE CARIBBEAN DISCO SHOW LOBO / Polydor
- 15 SOUVENIR OMD / Dindisc
- 16 GREEN DOOR SHAKIN STEVENS / Epic
- 17 EVERYBODY SALSA MODERN ROMANCE / WEA
- 18 BACK TO THE '60S TIGHT FIT / Jive
- 19 PASSIONATE FRIEND TEARDROP EXPLODES / Mercury
- 20 RAINY NIGHT IN GEORGIA RANDY CRAWFORD / WB
- 21 CHEMISTRY NOLANS / Epic
- 22 YOU'LL NEVER KNOW HI-GLOSS / Epic
- 23 WATER ON GLASS-BOYS KIM WILDE / RAK
- 24 HAPPY BIRTHDAY STEVIE WONDER / Motown
- 25 WUNDERBAR TENPOLE TUDOR / Stiff

## NARM Retailers Advisory Meeting

(Continued from page 3)

Pointing to the American Dairy Association's most recent campaign, Cohen said that industry had "realized a \$2.20 return on its initial investment," while the Florida Citrus Commission's national orange juice awareness levels have been built too and are holding at a 50 percent increase in consumption.

### May Ask For One Cent

Cohen later conceded that the half cent manufacturer assessment — taken according to units shipped, and applied to albums only — might eventually have to be raised to one cent in order to keep up with the rising cost of electronic media and print advertising. Thus far, the "Give the Gift of Music" campaign has been funded by manufacturer dues, convention revenues and some \$300,000 in voluntary contributions obtained from manufacturers by Cohen. Cohen pointed to the success of the campaign to date, quoting sales statistics released by Warner Communications Industries' Consumer Panel for the first quarter of 1981; according to those statistics, 21 percent of all record and tape sales during that period were gifts. "This is up by 26 percent over last year's gift share of 16.4 percent," he said, "and can be directly linked to the tremendous job our industry did in promoting Valentine's Day. Even more staggering is the substantial gift sales jump in the record and tape retail store, where

first quarter gift sales increased from 64 percent over last year. 10 percent to 17.2 percent, for an in-

"Not only do these impressive statistics indicate rapid growth in the record and tape market," Cohen continued, "they also suggest potential markets that can be seized by a much broader type of campaign. So, the first reason I cite for expanding our 'Gift of Music' campaign is the great success we have realized to date, and the obvious potential for continued growth, if — and only if — we sustain the dazzling momentum achieved during the campaign's formative stages."

### Remarks By Fogelman

Following Cohen's address, Lou Fogelman, chairman of the NARM retailers advisory committee, stressed that commitment would be the watchword of both the meeting and NARM's activities during the following months. "I strongly believe," he said, "that the marketing segment must lead the way, recognizing the gains we already have made and supporting the work our individual companies have done." Fogelman urged the retail and label executives in attendance to "lead, advise and support your company toward these priorities.

"Being here is only slightly important," Fogelman added. "What you decide on and follow through with once you leave here is really the key to achieving our goals."

## Juice's Australian Gold



Peter Jamieson, managing director, EMI Records, Australia, recently presented Capitol recording artist Juice Newton with an Australian gold record for her single, "Angel of the Morning," at Capitol Records headquarters in Hollywood. Gold discs were also presented to Juice's producer/manager Richard Landis (left) and partner Otha Young. At right are Bhaskar Menon, chief executive officer, EMI Music, and Don Zimmermann, president, Capitol Records Group.

## Marley Album (Continued from page 4)

leading artwork. "The (LP) features a sleeve painting of Marley as he was during his latest years, a cover that bears no relationship to the music," reads the statement. A WEA spokesperson said that the album cover features a picture, not a painting, and that a four-year-old picture was used to give the best representation of Marley.

WEA International senior VP Fred Haayen said that he was "shocked" by Blackwell's statement and that the statement was "completely erroneous".

Haayen told *Record World* that there was "definitely no overdubbing" on the new record and that Rita Marley did not object to the release of the album.

According to Haayen, Marley and his manager Danny Sims made an agreement with WEA International last year, giving WEA the rights to several albums' worth of old Marley material. "The first thing I did when I came to WEA," said Haayen, "was negotiate with Bob (Marley) and Danny (Sims) over the rights to the old songs."

Haayen said that WEA has the rights to "Chances Are" and "at least" two more albums, and that WEA would have released "Chances Are" even if Marley hadn't died. Haayen also said that Marley was "unhappy" with Island and that Marley and Sims were considering signing with WEA for future releases.

## Progressive FMers Fight On (Continued from page 26)

reggae and rare records are run regularly. Program director David "T" says that you can even hear Benny Goodman on the station, where air personalities choose from a 100-record current bin and a library of 15,000. "T" observes that the station's area of influence, largely Marin County, is willing to accept the variety; the station does well attracting mainly local advertisers, and sells time in five-second blocks for flexibility. And the audience is a good advertising lure. "I've got stockbrokers listening to the Clash," says "T," who can't understand why artists like the Neville Brothers and Ry Cooder are "ignored" by so many album stations.

The battle for advertising dollars is not always an easy one, but the more open stations have evolved ways to attract them other than ARB figures. At WHFS, Washington, a station where one might here Garland Jeffreys, Basement 5, Funkadelic and Stevie Wonder in addition to a wide range of rock artists, PD David Einstein reports that different types of promotions have been instrumental in establishing the strength of the station's audience, which has a large proportion of college students. "We stimulate our audience to come to various station-

sponsored events," explained Einstein. "When it's a great turnout, we spread it around." WHFS has also used polls and mailings to determine the tastes and demands of its audience.

Stations where a wider range of music is being played have a general advantage in that they appeal to slightly older demographics which many advertisers want. "It's a matter of determining which audience you want to reach, and deciding, 'I want to be number one in that audience,'" states Mel Karmazin, general manager of WNEW-FM, an institution in the New York community that doesn't suffer in the area of billing.

At WNEW-FM's Philadelphia sister station, WMMR, PD Charlie Kendall is confident that "We'll do our damndest to expose the best music we can find, whether it's on a 45, an LP, or on a tape of an unsigned local band that we think is excellent." And at WQBK in Albany, PD John Cooper was optimistic at the prospects of capturing new, slightly older listeners who have "tuned in for the first time after being burned out on tightly formatted AOR. They're tired of not being exposed to new music."

## Warner Rental Policy (Continued from page 63)

stop. Craig Curtwright of Video of Texas and I have been talking, and we have decided that it might be extremely beneficial for a group of organized retailers with bargaining power to meet with WHV. Perhaps we could discuss this program in a civilized manner. Look, the program is here. Right now, it's only in Texas, but it's going to be rolled out nationally, and if we don't get things settled in Texas, we're all going to suffer."

Fink told *RW* that he would be "happy to meet with retailers" but that such a meeting would depend upon the context with which retailers presented their issues. "I want to think about it," he added.

*RW*'s survey also indicated that retailers are questioning whether WHV's all-rental plan is "a backhanded way of phasing out of the video industry." "I hope I'm wrong," said Prime Video's Barry Glovsky, "but I can't help but wonder if Warner Home Video is putting up with retailers until the cable market takes off."

"This is nonsense," Fink said. "Warner Home Video is totally committed to the home video market. If anyone were talking to our chairman, Steve Ross, he would say the same thing. There is no intention by anyone in the corporation, including the studio, to abandon the home video market in favor of cable. We see home video as big business. According to our calculations, there will be between 12-15 million video-equipped homes by 1984-1985. That's a large number, and we feel that we have a long-term vision of the home video market."

Final criticism of the program centered around enforcement, both for the consumer and the pirate. "What is a retailer supposed to do if a consumer gives a phony address, or even just keeps the cassette out longer than he should?" asked Solomon. "I can't send police after my customers. And I also can't afford to keep getting billed for a cassette which I don't have anymore." Solomon also said that she feared her "good and honest" customers would be forced into dishonesty by the all-rental scheme. "If you tell a customer, who would normally buy 'Superman II' that he can only rent it, and if that customer has his heart set on owning it, he will."

In terms of the pirate market, Morowitz added, "Warners is creating a demand that cannot be fulfilled. The pirate will fulfill that demand."

### Plan May Increase Piracy

Addressing the piracy issue, Fink said, "We'll never knock out piracy; it will always exist, but we do have the determination to fight it. We're using a large portion of our budget to have a shopping checking service. We will also be cooperating with the NMPA and the RIAA, and our own people. We have one distinct advantage, however. Since none of our product will be sold, any product which is sold will be highly visible immediately. Also, because we own the copyright of our material, any duplication will be a clear-cut case of copyright violation. We have the benefit of federal prosecution under the copyright law, and we fully intend to use it and prosecute."



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MEKI RECORDS (Austria)  
MENES AND TURTLE LAW OFFICES (USA)  
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# Record World Country

## Backstage with Barbara Mandrell



Greeting MCA artist Barbara Mandrell (second from right) after her two recent sold-out shows at the Carlton Club in Bloomington, MN are, from left, Laurie Bergmon, MCA sales representative; Bill Pierce, MCA-Minneapolis branch manager; and Ken Wolfe, Great American Music advertising director. Mandrell, who has completed her summer tour schedule, is in Los Angeles at work on her NBC-TV series.

## Country Radio Shows Launched by Narwood

■ NEW YORK—Ted LeVan, president of Narwood Productions, Inc., has announced that "Country Closeup," a weekly series of one-hour radio specials featuring the biggest names in country music, is available for syndication and will begin airing in January, 1982.

Loretta Lynn, Mickey Gilley, Tammy Wynette, the Bellamy Brothers, Emmylou Harris, T.G. Sheppard, Alabama, and Glen Campbell are among the artists to be featured on the "Country Closeup" series.

LeVan and Narwood producer Ellen Silver will draw on the company's 25 years of programming experience and its expertise from five years producing the "Country Cookin'" series. Narwood has also produced several specials for NBC Radio Network featuring Kenny Rogers, Anne Murray, Glen Campbell, and Olivia Newton-John.

"Country Closeup," available to country music stations on a barter basis, comes complete with five one-minute slots for local sale.

## Fan Fair Changes Venues

■ NASHVILLE—The 1982 International Country Music Fan Fair will be held at the Tennessee State Fairgrounds here instead of its traditional Municipal Auditorium location, according to the Country Music Association and the Grand Ole Opry, co-sponsors of the week-long event.

Bud Wendell, president of WSM Inc., parent firm of the Grand Ole Opry, announced a second major change in the upcoming Fan Fair, "one day" tickets. In the past, Fan Fair registrants could only purchase tickets to the entire week's activities. The fairgrounds location will allow the use of tickets to a specific day of activities, according to Wendell.

According to Jo Walker Meador, executive director of the CMA, the next Fan Fair, slated for the week of June 7, 1982, will be able to accommodate more attendees and more exhib-

itors. Fan Fair registration has increased 700 percent over the event's 10-year history, to the point where registration to the 1981 Fan Fair was closed for the first time in history.

With registration fast approaching the 20,000-mark, the Nashville Area Chamber of Commerce estimates that the 1982 Fan Fair will bring at least \$4.45 million in business to this area.

## Proud Country Starts Radio Series

■ NASHVILLE—Proud Country Radio, a syndicator based here, has announced the debut of "Proud Country Network," a two-hour weekly top-25 country record countdown show that will also include special features and a country personality news segment.

Nashville radio personality Don Keith will host the show, whose countdown portion is based on national record sales, airplay, and jukebox reports.

"Proud Country Network" is offered free, except for a small handling fee. Stations will be allowed 10 minutes per hour for local ad sales. The network retains two minutes per hour for national sponsorship.

## Nashville Report

By AL CUNIFF

■ Warner Bros. artist Gary Morris gave an impressive show at the Cannery here Tuesday (8) . . . Why weren't Eddie Rabbitt, Hank Williams Jr., Johnny Lee, or any other Elektra/Asylum artists up for any of the 55 CMA nominations this year? . . . Combine Music Group placed a slick 24-page supplement in the 1982 independent producers issue of the Hollywood Reporter.

Music Publishing Consultants has a new schedule of classes starting in its "Writer/Publisher Perspectives" series. The 10-week course, which costs \$175, runs every Monday and Tuesday night, starting Sept. 28 and 29. For more details on this fine course call (615) 269-3322. Richard Perna is the instructor.

David Frizzell and Shelly West guest on "Nashville Alive" here Oct. 10 . . . Moe Bandy and Joe Stampley have teamed for a series of Miller High Life radio spots . . . Mickey Gilley tapes "Nashville Palace" Sept. 29 and 30, and "The Dukes of Hazzard" Oct. 6 and 7. Gilley tours October and November in a package that also includes Johnny Lee and T.G. Sheppard . . . Columbia artist Lacy J. Dalton is not really "Takin' It Easy" this month — she's playing 22 dates, including 13 fair dates.

IN THE STUDIO: Sound Emporium (Ronnie Hopkins, Bill Anderson, Sunday Sharpe), Creative Workshop (Razz), Fireside (Fred Carter Jr.), Koala (Del Reeves, Jack Grayson), Center Row (Little Ginny Brown, John Prine, Phil Donnelly), Young'un (the Goodman Family), Wax Works (Max Barnes, Terri Heart, Johnny Chester), Pete Drake (Pepsi jingle, Geoff Morgan), Music Mill (Alabama), Scruggs (Earl Thomas Conley), Sound Stage (the Gaithers, Sonny Curtis, Gary Gentry, Dennis Clifton, Dickey Lee, Hank Williams Jr. & Merle Kilgore), Music City Music Hall (George Strait, Tennessee Express, Loretta Lynn), LSI (Kim  
(Continued on page 67)

## Charly on the Air



Epic artist Charly McClain recently did a guest DJ spot at Detroit's number one country station, WWWW-FM. The artist is shown with station PD Dene Hallam.

## PICKS OF THE WEEK

**SINGLE** WILLIE NELSON, "MOUNTAIN DEW" (prod.: not listed) (writers: B.L. Lunsford, S. Wiseman) (Tannen, BMI) (2:07). This Nelson cut is short, sweet, and pure country, a sure shot to attract country PDs' attention. RCA again pulls a track from its archives that fills a stone-country void in Nelson's current release schedule. RCA JK-12328.



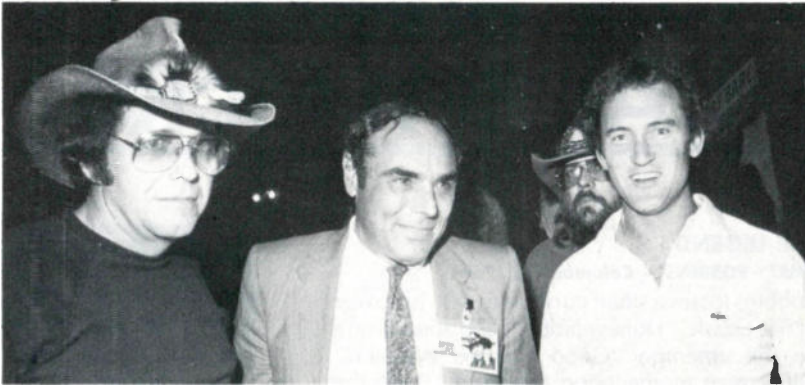
**SLEEPER** JIMMI CANNON, "WHOLE LOT OF CHEATIN' GOIN' ON" (prod.: Larry Rogers) (writers: R. Scaife, D. Singleton, J. Hayes) (Partner/Algee, BMI) (2:20). With strong echoes of the chart-topping Charly McClain single "Who's Cheatin' Wha," this Rogers production (he also produced the McClain hit) is spiced with a country-rock beat and strong percussive effects. Warner Bros. 49806.



**ALBUM** JANIE FRICKE, "SLEEPING WITH YOUR MEMORY." This fine album explores more of Janie's vocal capabilities, with tunes from a variety of formats. Standout cuts include the bright "Do Me With Love," "There's No Future in the Past," "Midnight Words," and the title song, a beautiful album cut. Columbia FC 37535.



## Bobby Bare at the Lone Star



Columbia recording artist Bobby Bare was recently feted at a party given in his honor at the Lone Star in New York just before his performance there, part of his tour in support of his latest album, "As Is." Pictured from left are Bare; Dick Asher, deputy president and chief operating officer, CBS/Records Group; Mitchell Stewart (in background), road manager; and Graig Nettles, New York Yankees third baseman.

## Gilley Stores Fourth Number One in Row

■ NASHVILLE—When Mickey Gilley's "You Don't Know Me" went number one in *Record World's* Sept. 12 Country Singles Chart, it was the fourth consecutive chart topper for the Epic artist.

Gilley's current hit, released in July, was preceded by the number one songs "Stand By Me" (released May 1980), "That's All That Matters to Me" (released October 1980), and "A Headache Tomorrow (Or a Heartache Tonight)" (released February 1981).

Gilley's "True Love Ways," released the same month as "Stand By Me," reached the number three spot on *RW's* country chart.

Gilley will be seen on "American Bandstand's 30th Anniversary," a two-hour NBC-TV special slated to air in November. On the business side, the "Live From Gilley's" radio show, syndicated by Westwood One starting

January of this year, is nearing its 400th station.

## Owens Moves Offices

■ NASHVILLE—Jim Owens Entertainment, Inc. has moved to new offices here. The business, formerly housed at the United Artists Tower, is now located at Colonial Place, P.O. Box 457, Brentwood, TN 37027. Phone is (615) 791-1077.

## Tolbird to Canaan

■ NASHVILLE—Ken Harding, director of A&R east coast, Word, Inc., has announced the appointment of Andy Tolbird to production A&R assistant for Canaan Records. Tolbird will assist Harding in the areas of album production, artist relations, and new talent.

## Nashville Report (Continued from page 66)

Morrison), Quadraphonic (Dobie Gray), Columbia (Zella Lehr, Rosanne Cash), Woodland (Con Hunley, Gail Davies).

Shoe Productions in Memphis reports cutting Debra DeJean for Handshake Records, the Ninglewood Band for RCA-Canada, an LP by ex-Bread member James Griffin and former Hollie Terry Sylvester, the band Kilo, and artist/writer Rob Jungklas.

RADIO NEWS: Con Hunley recently did a guest DJ spot on WHN-New York. That station was also selected to launch a nationwide marketing campaign for "The Elvis Chu-Bops Gold Album Collection," a miniature album cover collection with bubblegum inside each cover. . . . WSAI-Cincinnati now carries Notre Dame football games. . . . WLAC-Los Angeles recently received over 500 entries in its Third Annual Country Music Talent Search.

RCA artist Valentino made his first appearance in support of his single "She Took the Place of You" on the Grapevine Opry, located between Dallas and Fort Worth. . . . Sonny James appears on the Jamboree U.S.A. in Wheeling, W.Va. Saturday (19). Meanwhile, Bobby Mackey has signed to be a regular performer on the WWVA Wheeling Jamboree Show. . . . The Piggys play Cantrell's here Oct. 13-15.

Shetland Sound, a music publishing consultation firm based here, will conduct a music publishing seminar in conjunction with Armstrong State College in Savannah, GA Saturday (19). . . . Remember Bobby Vee? He has a new single on Cognito Records, based in Minneapolis.

Albert Collins plays at Vanderbilt University here Oct. 14. . . . Nashville-based band Afrikan Dreamland played The Farm in Summertown, TN Sunday (13) in a show that was videotaped by Celebration Productions. . . . Soundwaves artists Lincoln County were named "country act of the south" by the Mid-South Hayride Association.

After playing the NEJA benefit here Wednesday (16), CBS-Curb artists the Burrito Brothers play Raleigh (18) and Greenville (19) N.C., before moving on to a series of dates in the northeast. . . . Barney Sudderth, president of Stick-Horse Music (BMI), has announced the opening of offices at 700 18th Ave. S., suite 5 here.

Mike Hyland has resigned his position at the Network Ink PR firm here. The company will continue to operate under Liz Thiels.

# Country Hotline

By MARIE RATLIFF  
MOST ADDED CHART CONTENDERS

Steve Wariner — "All Roads Lead To You"  
Helen Cornelius — "Where Did Our Love Go"

Helen Cornelius has her first single on Elektra Records; "Where Did Our Love Go" is already added at WESC, KTTS, KFDI, KSO, KVOO, WWVA, WLWI, WFAI, KXLR, WDLW, KRMD, KEBC, KSSS, KSOP, & WQIK.

Terri Gibbs has action on "I Wanna Be Around" at KRMD, WDLW, KSSS, WXCL, KEBC, WCMS, WPNX, KMPS, WMZQ, WLWI, WKHK, KEEN, WKKN, WFAI, KXLR, WSLC, KVOO, KFDI, KBUC, KTTS, WSM, WQIK, WAMZ, WDEN, WQQT, WCXI, WITL, WWVA, WYDE, & KHEY.



Steve Wariner

Roger Miller is back on the scene with a good entry in "Everyone Gets Crazy Now and Then," a first week add at KRAK, WSLC, KEBC, KFDI, KSSS, KMPS, KLAC, KUUY. The Andy Gibb/Victoria Principal pairing, "All I Have To Do Is Dream" is playing at WWNC, WPLO, KVOO, WPNX, KEBC, WDEN,

WWVA.

Johnny Cash is moving "The Hard Way" at WFAI, KTTS, WPNX, KNIX, KMPS, KEBC, KSSS, KRMD, WDLW, KVOO, WJQS, KFDI. Judy Bailey has action on "The Best Bedroom in Town" at WBAP, KCKC, KD JW, KBUC, KEBC, KVOO, KRMD, KFDI, KTTS, WGTO.

Nancy Wood has adds reported on "Imagine That" at KRAK, KMPS, KBUC, KVOO, KSOP, WSLC, WDEN, KSSS.

Super Strong: Merle Haggard, Emmylou Harris & Don Williams, Tompall & The Glaser Brothers.



Roger Miller

Larry Gatlin has first week adds on "What Are We Doin' Lonesome" at KSSS, KEBC, WCMS, KMPS, WLWI, KWMT, WIRE, KCUB. Jerry Reed's "Patches" moving at KEBC, KSO, KRMD, KFDI, KSSS, KSOP, WPNX, KGA, WEEP, KUUY, WWNC, WLWI.

Steve Wariner has instant adds on "All Roads Lead To You" at WLWI, WWOL, KCUB, WYDE, WWVA, KMPS, KGA, WCMS, WPNX, WQIK, KKYX, WQYK, KSOP, KTTS, KBUC, KFDI, KRMD, KEBC, WJQS.

### SURE SHOTS

Willie Nelson — "Mountain Dew"

### LEFT FIELDERS

Baxter, Baxter & Baxter — "Lying"  
Jimmie Cannon — "Whole Lot of Cheatin' Goin' On"  
Steve Woods & The Slingshot Band — "Missin' Somebody"

### AREA ACTION

Emmons & Baugh — "We're in This Love Together" (WDLW, WLWI, WCMS)  
Angela Kaye — "Catching Fire" (KWKH, WDEN, KSOP)

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**JOHN SCHNEIDER — Scotti Brothers AE7 1289 (CBS)**  
**THEM GOOD OL' BOYS ARE BAD** (prod.: Tony Scotti & John D'Andrea) (writers: J. Pennig, J. Harrington, K. Espy) (Flowering Stone, ASCAP) (3:30)  
 Hot on the heels of Schneider's recent top 10 single "It's Now or Never," this energetic rhythm-oriented cut is a subtle tie-in to Schneider's "Dukes" TV show, and further proof of his ability as a singer.

**LARRY GATLIN AND THE GATLIN BROTHERS BAND — Columbia 18-02522**  
**WHAT ARE WE DOIN' LONESOME** (prod.: Larry Gatlin, Steve Gatlin & Rudy Gatlin) (writer: L. Gatlin) (Larry Gatlin, BMI) (2:32)  
 This slick, easy-tempo country cut says if we're two people who know what we're doing, what are we doin' lonesome?

**THRASHER BROTHERS — MCA 51175**  
**AS LONG AS WE KEEP BELIEVING** (prod.: Jim Foglesong) (writers: P. Anka, B. Mann, C. Weil) (ATV/Mann & Weil, Paulanne, BMI) (3:40)  
 A piano introduces this slow, pretty cut, which showcases the Thrashers' solid group harmony and features an uplifting lyric.

**STEVE WOODS AND THE SLINGSHOT BAND — Mercury 57057 (PolyGram)**  
**MISSIN' SOMEBODY** (prod.: Larry Butler) (writer: R. Reynolds) (Hot Licks, BMI) (3:33)  
 Woods' label debut is a mid-tempo cut with an easy-flowing lyric and a pleasant lead vocal, a melancholy tune about a woman who's gone.

**DOUG KERSHAW — Scotti Brothers Z55 02508 (CBS)**  
**INSTANT HERO** (prod.: Don Perry & Doug Kershaw) (writer: D. Kershaw) (Doug Kershaw, BMI) (3:58)  
 Play by the rules and the people won't buy it — but rob a bank and you're an instant hero, Kershaw sings in this cut from his self-penned Scotti Brothers LP.

**RODNEY CROWELL — Warner Bros. 49810**  
**STARS IN THE WATER** (prod.: Rodney Crowell) (writer: R. Crowell) (Coolwell/Granite, ASCAP) (3:40)  
 Rockabilly-flavored guitars spice a beat that just won't quit on Crowell's latest offering, which deserves attention from country programmers.

**BAXTER, BAXTER & BAXTER — Sun 1167**  
**LYING** (prod.: Billy Self) (writer: C. Hardy) (Hice Haus, ASCAP) (2:47)  
 This strong tune is highlighted by good group vocal harmony, a slick melody, and nice instrumentation — it's the Baxters' strongest release to date.

**RITA REMINGTON — Plantation 202**  
**DON'T WE BELONG IN LOVE** (prod.: Shelby S. Singleton) (writers: M. Garvin, T. Shapiro) (Blackwood/O'Lyric, BMI) (2:41)  
 Remington's light lead vocal fronts this bright tune that features straight talk from a plain-spoken woman.

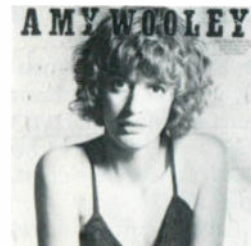
**JADA — Coyote 366**  
**HARDER TO SAY GOODBYE** (prod.: Gary Beck) (writer: M. Lane) (Collbeck, BMI) (2:35)  
 Each time you leave me, it gets harder to say goodbye, this husky-voiced Texas singer says in this medium-paced Merrill Lane composition.

# Country Album Picks

**THE LEGEND**  
**MARTY ROBBINS — Columbia FC 37541**  
 Robbins tosses a smart curve here with his cover of the classic "Honeycombe," and sounds fine on the uptempo "Good Hearted Woman." Other nice moments on this even LP are the Robbins-penned ballad "It's Not Too Hard" and "Teardrops in My Heart."



**AMY WOOLEY**  
**MCA 5240**  
 This writer/artist debuts with an album-full of self-penned tunes, most of which show a strong country-pop leaning. Standouts include her current single, "Have a Heart," "Dreamin' Again," "Lonely Love Lullaby," and "Lover It's Over."



**NOT GUILTY**  
**LARRY GATLIN AND THE GATLIN BROTHERS BAND — Columbia FC 37464**  
 The Gatlins again present their distinctive group harmony on an LP of tunes written by Larry. The best cuts here are the current single "What Are We Doin' Lonesome," the melancholy "My Last Love Song," and "You Wouldn't Know Love."



**LIVE & KICKIN'**  
**Mike Cross — Sugar Hill SH 1005**  
 This modern-day minstrel offers a variety of folk, country, and traditional tunes that display his wit, musical talents on guitar and fiddle, and ability to please a crowd. Highlights include "Kentucky Song" and "Whiskey 'Fore Breakfast."



## On the Road with Frizzell and West



Warner Bros./Viva artists David Frizzell and Shelly West, who recently broke a 60-year attendance record at the Scott-Vanderburg County Fair in Evansville, Ind., celebrate the feat with new Warner Bros. labelmates the Wright Brothers. Shown from left are Tim Wright, Frizzell, the Jim Halsey Company's Jim Pritchard, West, fair manager Ralph Mueller, Carl Hinkle, and Tom Wright.

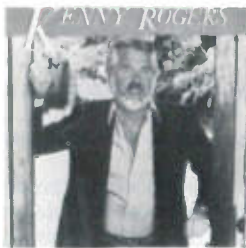
# Record World Country Albums



SEPTEMBER 19, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Sept. 19	Sept. 12		WKS. ON CHART
1	1	<b>SHARE YOUR LOVE</b> KENNY ROGERS Liberty LOO 1108 (8th Week)	11
2	2	<b>FANCY FREE</b> OAK RIDGE BOYS/MCA 5209	15
3	3	<b>FEELS SO RIGHT</b> ALABAMA/RCA AHL1 3930	27
4	4	<b>GREATEST HITS</b> KENNY ROGERS/Liberty LOO 1072	48
5	5	<b>STEP BY STEP</b> EDDIE RABBITT/Elektra 5E 532	5
6	6	<b>JUICE</b> JUICE NEWTON/Capitol ST 12136	26
7	9	<b>YEARS AGO</b> STATLER BROTHERS/Mercury SRM 1 6002 (PolyGram)	10
8	8	<b>ESPECIALLY FOR YOU</b> DON WILLIAMS/MCA 5210	9
9	10	<b>SOME DAYS ARE DIAMONDS</b> JOHN DENVER/RCA AFL1 4055	10
10	13	<b>THE PRESSURE IS ON</b> HANK WILLIAMS, JR./Elektra 5E 535	4
11	11	<b>SEVEN YEAR ACHE</b> ROSANNE CASH/Columbia JC 36865	26
12	14	<b>ROWDY</b> HANK WILLIAMS, JR./Elektra/Curb 6E 330	22
13	7	<b>I AM WHAT I AM</b> GEORGE JONES/Epic JE 36492	63
14	12	<b>GREATEST HITS</b> RONNIE MILSAP/RCA AHL1 3772	48
15	17	<b>RAINBOW STEW LIVE!</b> MERLE HAGGARD/MCA 5216	8
16	19	<b>BARBARA MANDRELL LIVE!</b> MCA 5243	3
17	16	<b>NOW OR NEVER</b> JOHN SCHNEIDER/Scotti Bros ARZ 37400 (CBS)	10
18	15	<b>MR. T</b> CONWAY TWITTY/MCA 5204	11
19	18	<b>CARRYING ON THE FAMILY NAMES</b> DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	15
20	23	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY/Epic FE 37916	4
21	24	<b>URBAN CHIPMUNK</b> RCA AFL1 4027	13
22	22	<b>GREATEST HITS</b> OAK RIDGE BOYS/MCA 5150	45
23	21	<b>OUT WHERE THE BRIGHT LIGHTS ARE GLOWING</b> RONNIE MILSAP/RCA AHL1 3932	22
24	25	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276	62
25	26	<b>THERE'S NO GETTIN' OVER ME</b> RONNIE MILSAP/RCA AHL1 4060	4
26	27	<b>SURROUND ME WITH LOVE</b> CHARLY McCLAIN/Epic FE 37108	18
27	20	<b>MY HOME'S IN ALABAMA</b> ALABAMA/RCA AHL1 3644	65
28	28	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 6E 309	45
29	29	<b>WILD WEST</b> DOTTIE WEST/Liberty LT 1062	29
30	33	<b>MAKIN' FRIENDS</b> RAZZY BAILEY/RCA AHL1 4026	17
31	35	<b>HONEYSUCKLE ROSE</b> (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	60
32	34	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	123
33	36	<b>GREATEST HITS</b> ANNE MURRAY/Capitol SOO 12110	50
34	31	<b>WHERE DO YOU GO WHEN YOU DREAM</b> ANNE MURRAY/Capitol SOO 12144	20
35	32	<b>MINSTREL MAN</b> WILLIE NELSON/RCA AHL1 4045	7
36	30	<b>SOMEWHERE OVER THE RAINBOW</b> WILLIE NELSON/ Columbia FC 36883	27



37	39	<b>URBAN COWBOY</b> (ORIGINAL SOUNDTRACK)/Full Moon/ Asylum DP 90002	70
38	41	<b>WITH LOVE</b> JOHN CONLEE/MCA 5213	8
39	37	<b>THAT'S ALL THAT MATTERS TO ME</b> MICKEY GILLEY/Epic JE 36492	52
40	40	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 5133	48
41	38	<b>I LOVE 'EM ALL</b> T.G. SHEPPARD/Warner/Curb BSK 3528	22
42	42	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	174
43	44	<b>LEATHER AND LACE</b> WAYLON & JESSI/RCA AHL1 3931	27
44	48	<b>GOOD TIME LOVIN' MAN</b> RONNIE McDOWELL/Epic FE 37399	6
45	54	<b>TAKIN' IT EASY</b> LACY J. DALTON/Columbia FC 37327	7
46	47	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235	95
47	46	<b>SHOULD I DO IT</b> TANYA TUCKER/MCA 5228	8

## CHARTMAKER OF THE WEEK

48 — **GREATEST HITS**

WILLIE NELSON

Columbia KC2 37542



49	50	<b>TENNESSEE WHISKEY</b> DAVID ALLAN COE/Columbia FC 37454	2
		— <b>HOLLYWOOD, TENNESSEE</b> CRYSTAL GAYLE/Columbia FC 37438	1
51	52	<b>DRIFTER</b> SYLVIA/RCA AHL1 3986	21
52	49	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 35642	145
53	43	<b>AS IS</b> BOBBY BARE/Columbia FC 37157	11
54	53	<b>LIVE!</b> HOYT AXTON/Jeremiah JH 5002	16
55	59	<b>STRAIGHT AHEAD</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	100
56	60	<b>BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096	99
57	55	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	128
58	51	<b>DARLIN'</b> TOM JONES/Mercury SRM 1 4010 (PolyGram)	14
59	58	<b>ENCORE</b> MICKEY GILLEY/Epic JE 36586	52
60	63	<b>THESE DAYS</b> CRYSTAL GAYLE/Columbia JC 36512	52
61	64	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119	135
62	68	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/Liberty LOO 982	97
63	45	<b>BACK TO THE BARROOMS</b> MERLE HAGGARD/MCA 5236	51
64	61	<b>9 TO 5 AND ODD JOBS</b> DOLLY PARTON/RCA AAL1 3852	27
65	66	<b>FULL MOON</b> CHARLIE DANIELS BAND/Epic FE 36571	68
66	65	<b>JOHN ANDERSON 2</b> /Warner Bros. BSK 3547	19
67	56	<b>THE BARON</b> JOHNNY CASH/Columbia FC 37179	12
68	67	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/Liberty LA 835 H	194
69	70	<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE/ Columbia JC 36476	45
70	71	<b>LOVE IS FAIR</b> BARBARA MANDRELL/MCA 5136	45
71	69	<b>EVANGELINE</b> EMMYLOU HARRIS/Warner Bros. BSK 3508	31
72	72	<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS/MCA 5137	33
73	73	<b>THE GAMBLER</b> KENNY ROGERS/Liberty LA 934 H	143
74	74	<b>THE NIGHT THE LIGHTS WENT OUT IN GEORGIA</b> (ORIGINAL SOUNDTRACK)/Mirage WTC 16051 (Atl)	2
75	62	<b>I HAVE A DREAM</b> CRISTY LANE/Liberty LT 1083	23

# Razzy

## "Midnight Hauler"

PB12268

BB 5\*\*

CB 7\*

RW 6\*

RCA



Includes the #1 hit single:  
"Friends/Anywhere There's  
A Jukebox"

AHL1-4026



# Record World Country Singles

SEPTEMBER 19, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Sept. 19	Sept. 12		WKS. ON CHART
1	1	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY Epic 14 02172 (2nd Week)	12
2	3	TIGHT FITTIN' JEANS CONWAY TWITTY / MCA 51137	11
3	5	PARTY TIME T.G. SHEPPARD / Warner / Curb 49761	11
4	4	MIRACLES DON WILLIAMS / MCA 51134	12
5	7	STEP BY STEP EDDIE RABBITT / Elektra 47174	8
6	8	MIDNIGHT HAULER / SCRATCH MY BACK RAZZY BAILEY / RCA 12268	11
7	2	OLDER WOMEN RONNIE McDOWELL / Epic 19 02129	13
8	6	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP / RCA 12264	13
9	13	TAKIN' IT EASY LACY J. DALTON / Columbia / Sherrill 18 02188	10
10	12	TODAY ALL OVER AGAIN REBA McENTIRE / Mercury 57054 (PolyGram)	12
11	14	HURRICANE LEON EVERETTE / RCA 12270	10
12	15	RIGHT IN THE PALM OF YOUR HAND MEL McDANIEL / Capitol 5022	10
13	16	I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) JANIE FRICKE / Columbia 18 02197	10
14	18	EVERYTHING'S A WALTZ ED BRUCE / MCA 51139	10
15	9	DON'T WAIT ON ME STATLER BROTHERS / Mercury 57051 (PolyGram)	15
16	19	I LOVE YOU A THOUSAND WAYS / CHICKEN TRUCK JOHN ANDERSON / Warner Bros. 49772	8
17	20	IT DON'T HURT ME HALF AS BAD RAY PRICE / Dimension 1021	10
18	10	I JUST NEED YOU FOR TONIGHT BILLY "CRASH" CRADDOCK / Capitol 5011	14
19	22	I'M INTO LOVIN' YOU BILLY SWAN / Epic 14 02196	10
20	26	NEVER BEEN SO LOVED (IN ALL MY LIFE) CHARLEY PRIDE / RCA 12294	5
21	24	HONKY TONK QUEEN MOE BANDY & JOE STAMPLEY / Columbia 18 02198	8
22	27	I LOVE MY TRUCK GLEN CAMPBELL / Miroge 3845 (Atl)	7
23	28	SHE BELONGS TO EVERYONE BUT ME BURRITO BROTHERS / Curb 02243	7
24	29	I RECALL A GYPSY WOMAN B.J. THOMAS / MCA 51151	7
25	25	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER WILLIE NELSON / Columbia 18 02197	9
26	30	SLEEPING WITH THE RADIO ON CHARLY McCLAIN / Epic 14 02421	5
27	34	TEACH ME TO CHEAT KENDALLS / Mercury 57055 (PolyGram)	5
28	33	GRANDMA'S SONG GAIL DAVIES / Warner Bros. 49790	6
29	36	MY BABY THINKS HE'S A TRAIN ROSANNE CASH / Columbia 18 02463	4
30	31	WHAT IN THE WORLD'S COME OVER YOU TOM JONES / Mercury 76115 (PolyGram)	7
31	32	TAKE ME AS I AM BOBBY BARE / Columbia 18 02414	7
32	35	TRYING NOT TO LOVE YOU JOHNNY RODRIGUEZ / Epic 14 02411	7
33	40	FANCY FREE OAK RIDGE BOYS / MCA 51169	3
34	37	YOU (MAKE ME WONDER WHY) DEBORAH ALLEN / Capitol 5014	7
35	42	WISH YOU WERE HERE BARBARA MANDRELL / MCA 51171	3
36	41	THE HOUSE OF THE RISING SUN DOLLY PARTON / RCA 12282	4
37	38	FEEDIN' THE FIRE ZELLA LEHR / Columbia / Sherrill 18 02431	6
38	17	(I'M GONNA) PUT YOU BACK ON THE RACK DOTTIE WEST / Liberty 1419	11
39	49	MISS EMILY'S PICTURE JOHN CONLEE / MCA 51164	4
40	44	MEMPHIS FRED KNOBLOCK / Scotti Brothers 5 02434	5
41	46	MARRIED WOMEN SONNY CURTIS / Elektra 47176	5
42	43	SOMETIMES I CRY WHEN I'M ALONE SAMMI SMITH / Sound Factory 446	8
43	48	JUST ENOUGH LOVE (FOR ONE WOMAN) BOBBY SMITH / Liberty 1417	6
44	45	HE'S THE FIRE DIANA / Sunbird 7564	8
45	54	CRYING IN THE RAIN TAMMY WYNETTE / Epic 14 02439	4
46	47	BIG LIKE A RIVER TENNESSEE EXPRESS / RCA 12277	6



47	51	THE PLEASURE'S ALL MINE DAVE ROWLAND & SUGAR / Elektra 47177	4
48	56	ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) HANK WILLIAMS, JR. / Elektra / Curb 47191	3
49	59	SHARE YOUR LOVE WITH ME KENNY ROGERS / Liberty 1430	2
50	50	SNEAKIN' AROUND KIN VASSY / Liberty 1427	5
51	55	ONE NIGHT FEVER MEL TILLIS / Elektra 47178	3
52	57	SHE'S STEPPIN' OUT CON HUNLEY / Warner Bros. 49800	4
53	11	I DON'T NEED YOU KENNY ROGERS / Liberty 1415	14
54	63	HEART ON THE MEND SYLVIA / RCA 12302	2
55	21	WE DON'T HAVE TO HOLD OUT ANNE MURRAY / Capitol 5013	13
56	71	IT'S ALL I CAN DO ANNE MURRAY / Capitol 5023	2
57	72	DOWN AND OUT GEORGE STRAIT / MCA 51170	2

## CHARTMAKER OF THE WEEK

58	—	MY FAVORITE MEMORY MERLE HAGGARD Epic 14 02504	1
59	66	LEFTY DAVID FRIZZELL / Warner / Viva 49778	3
60	67	YOU MAY SEE ME WALKIN' RICKY SKAGGS / Epic 14 02499	2
61	75	TRY ME RANDY BARLOW / P.A.I.D. 144	2
62	69	LOVE IS KNOCKIN' AT MY DOOR SUSIE ALLANSON / Liberty / Curb 1425	3
63	—	IF I NEEDED YOU EMMYLOU HARRIS & DON WILLIAMS / Warner Bros. 49809	1
64	39	SHOT FULL OF LOVE RANDY PARTON / RCA 12271	8
65	65	I'LL DRINK TO THAT / ONE MORE LAST TIME BILLY PARKER / Soundwaves 4643 (NSD)	4
66	73	DREAMS CAN COME IN HANDY CINDY HURT / Churchill 7777	3
67	74	CINDERELLA TERRY GREGORY / Hondshake 9 02442	4
68	78	SLOW HAND DEL REEVES / Koala 336	3
69	76	YOU WERE THERE FREDDIE HART / Sunbird 7565	3
70	81	THE CLOSER YOU GET DON KING / Epic 14 02468	2
71	—	JUST ONE TIME TOMPALL & THE GLASER BROTHERS / Elektra 47193	1
72	52	LIVIN' THE GOOD LIFE CORBIN-HANNER BAND / Alfa 7007	7
73	23	YOU'RE THE BEST KIERAN KANE / Elektra 47148	14
74	62	IT'S NOW OR NEVER JOHN SCHNEIDER / Scotti Brothers 6 02105 (CBS)	15
75	53	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER / RCA 12246	16
76	60	TEXAS COWBOY NIGHT MEL TILLIS & NANCY SINATRA / Elektra 47157	11
77	82	WON'T YOU BE MY BABY KEITH STEGALL / Capitol 5034	3
78	58	RAINBOW STEW MERLE HAGGARD / MCA 51120	16
79	64	CAN'T HELP FALLING IN LOVE WITH YOU SLIM WHITMAN / Epic / Cleve. Intl. 14 02402	7
80	70	A TEXAS STATE OF MIND DAVID FRIZZELL & SHELLY WEST / Warner / Viva 49745	14
81	87	GET IT WHILE YOU CAN TOM CARLILE / Door Knob 81 162	4
82	61	LOVE AIN'T NEVER HURT NOBODY BOBBY GOLDSBORO / Curb 6 02117 (CBS)	12
83	77	LOUISIANA LONELY NARVEL FELTS / GMC 114	6
84	90	MOCCASIN MAN DAVE KIRBY / Dimension 1022	2
85	99	COMMON MAN SAMMY JOHNS / Elektra 47189	2
86	—	I WANNA BE AROUND TERRI GIBBS / MCA 51180	1
87	89	STIRRIN' UP FEELINGS DIANA TRASK / Kari 123	2
88	68	CATHY'S CLOWN TRICIA JOHNS / Elektro 47172	7
89	85	COWBOY LARRY DALTON / Soundwaves 4645 (NSD)	3
90	79	ENOUGH FOR YOU BRENDA LEE / MCA 51154	6
91	91	ONCE YOU WERE MINE DOTTIE WEST / RCA 12284	3
92	—	LET THE LITTLE BIRD FLY DOTTSY / Tanglewood 1910	1
93	84	HOMEBODY BILL ANDERSON / MCA 51150	7
94	80	I STILL BELIEVE IN WALTZES CONWAY TWITTY & LORETTA LYNN / MCA 51114	17
95	83	THE PARTNER NOBODY CHOSE GUY CLARK / Warner Bros. 49740	11
96	—	THEN YOU CAN TELL ME GOODBYE TAFFY McELROY / MCA 51160	1
97	—	IT TURNS ME INSIDE OUT LEE GREENWOOD / MCA / Panorama 51159	1
98	93	SHE'S LIVIN' IT UP (AND I'M DRINKIN' 'EM DOWN) ALLEN FRIZZELL / Sound Factory 447	5
99	98	GOT LUCKY LAST NIGHT JERRY JEFF WALKER / MCA 51146	3
100	—	WASN'T IT SUPPOSED TO BE ME KENNY EARL / Kari 124	1



# FALL PREVIEW

A Hint of the Hits to come this Fall from RCA.

Country Music's newest sweetheart returns to the charts this fall!



## SYLVIA

"Heart On The Mend/  
Rainbow Rider" PB 12302

BB 54\*\* CB 49\* RW 54\*

Hotter than ever with his newest release.



## JERRY REED

"Patches" PB 12318

Just Shipping!

A smashing new hit this fall from one of country music's leading ladies



## DOTTIE WEST

"Once You Were Mine" PB 12284

BB 83\* CB 82\* RW 91\*



# LIVE SEGER!

**NINE TONIGHT**  
THE NEW DOUBLE ALBUM

STBK 12182

**Bob SEGER**  
and the  
**SILVER BULLET BAND**

FEATURING THE NEW SMASH SINGLE  
"TRYIN' TO LIVE MY LIFE WITHOUT YOU"  
A-5042



PRODUCED BY BOB SEGER & PUNCH

Capitol  
RECORDS