

Go-Go's

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Hits of the Week

SINGLES

DARYL HALL & JOHN OATES, "I CAN'T GO FOR THAT (NO CAN DO)" (prod.: Hall-Oates) (writers: Hall-Oates-Allen) (Fust Buzza/Hot-Cha/Six Continents, BMI) (3:39). The follow-up to their chart-topping "Private Eyes" further demonstrates the duo's versatility as pop craftsmen. There's a hook for every taste. RCA 12361.

QUEEN & DAVID BOWIE, "UNDER PRESSURE" (prod.: Queen-Bowie) (writers: Queen-Bowie) (Queen/Beechwood/Brewlay Bros./Fleur, BMI) (4:05). An infectious bass riff brings the listener into this cataclysmic tale. Bowie and Freddie Mercury combine for a spellbinding musical experience. Elektra 47235.

THE J. GEILS BAND, "CENTERFOLD" (prod.: Justman) (writer: Justman) (Center City, ASCAP) (3:35). Yesterday's high school angel is today's centerfold on this clever rocker from the new "Freeze Frame" LP. The na-na chorus and Peter Wolf's carefree vocals add up to an AOR-pop hit. EMI-America 8102.

BEE GEES, "LIVING EYES" (prod.: group-Richardson-Galuten) (writers: group) (Gibb Bros./Unichappell, BMI) (4:15). The title cut from their long-awaited LP spotlights Barry's emotional lead. It's a simple, poignant ballad that finds its strength in the trio's trademark harmonies. RSO 1067 (PolyGram).

SLEEPERS

RINGO STARR, "WRACK MY BRAIN" (prod.: Harrison) (writer: Harrison) (Ganga/B.V., BMI) (2:20). You can't help but love Ringo here, as he sings of a stifled romance on this initial single from his new LP. George Harrison finesses with a guitar solo and writer/production credits. Boardwalk 7-11-130.

SNEAKER, "MORE THAN JUST THE TWO OF US" (prod.: Baxter) (writers: Schneider-Crane) (ShellSongs/Sneaker/Home Grown, BMI) (3:58). Based in California, this sextet has a formidable line-up of lead and harmony vocal talent that's primed to rule the pop-A/C airwaves. Handshake 9-02557.

DEVO, "BEAUTIFUL WORLD" (prod.: Devo) (writers: Mothersbaugh-Casale-Boy) (Devo/Nympht, BMI) (3:32). The gospel according to Devo spreads with each new release, and this positive pop piece from the "New Traditionalists" LP should take the message ever further. It's a polished, multi-format rocker. WB 49834.

KARLA DeVITO, "MIDNIGHT CONFESSION" (prod.: Jansen) (writer: Josie) (Diagonal, BMI) (3:06). Giving this Grass Roots classic a women's perspective is a great idea that's timely for the '80s. Karla handles the role perfectly with just the right amounts of helplessness and lust. Epic 14-02597.

ALBUMS

THE STEVE MILLER BAND, "CIRCLE OF LOVE." Miller's first LP of new songs in four years is already being propelled by the bulleting single, "Heart Like a Wheel." There seems to be a message in his placing simple love songs like the title cut on one side and the didactic epic, "Macho City," on the other. Capitol ST 12121 (8.98).

THE J. GEILS BAND, "FREEZE-FRAME." Still smelling sweet with the success of "Love Stinks," the bad boys from Boston are getting a warm pop and AOR welcome. The single, "Centerfold," is devilishly clever, and cuts like "Insane, Insane Again" and "Flamethrower" catch the band in some magic moments. EMI-America 17062 (8.98).

LOVERBOY, "GET LUCKY." As their debut LP nears platinum, the Canadian quintet mounts another attack on the airwaves with the single, "Working for the Weekend," on the leading edge. Mike Reno's lead vocals and the production of Bruce Fairbairn and guitarist Paul Dean are ready for AOR and pop radio. Columbia FC 37638.

RINGO STARR, "STOP AND SMELL THE ROSES." Producer/writers Paul McCartney, George Harrison, Harry Nilsson, Ron Wood and Stephen Stills help the star of snare, screen and studio on a (literally) perfumed bouquet of pop blossoms that recalls his hits. "Wrack My Brain" is a well-chosen single. Boardwalk NB1 33246 (8.98).



THE STEVE MILLER BAND



Circle of Love (ST-12121)

The new album features the single
"HEART LIKE A WHEEL" (A5068)

Produced by Steve Miller



Marketing Memo: Extensive national and regional print ads, national radio and television spot buys, multiple point-of-purchase merchandisers. For further information, contact your local Capitol representative.

1961 CAPITOL RECORDS

Record World



NOVEMBER 7, 1981

Mansfield Named To New RCA VP Slot

By PETER KEEPNEWS

■ NEW YORK—RCA Records has named Joe Mansfield to the newly created position of division vice president, contemporary music.



Joe Mansfield

In his new position, which he officially assumes next Monday (9), Mansfield will be the counterpart of Jerry Bradley, division vice president, Nashville; Ray Harris, division vice president, black music; and Thomas Shepard, division vice president, Red Seal. He will be in charge of all A&R and marketing functions for the label in all areas of music not covered by the other three positions.

In joining RCA, Mansfield will be reunited with Jack Craig, the label's division vice president-U.S.A. and Canada, who made the announcement of his appointment and to whom he will report. Before coming to RCA, Craig had been senior vice president

(Continued on page 50)

RCA Singles Prices Up

■ NEW YORK—RCA has raised the list price to \$1.99 on all new seven-inch singles released after Sunday (1). All of the company's associated labels will also be affected by this increase. Product released prior to this date will continue to carry the old list price of \$1.69.

Sherwood Rejoins Columbia Records

■ NEW YORK—After a hiatus of four and a half years, Bob Sherwood has returned to Columbia Records as vice president, marketing. He had been executive vice president and general manager of PolyGram Records.



Bob Sherwood

Sherwood was appointed to his new position by Dick Asher, deputy president and chief operating officer, CBS Records Group. He will report directly to Al Teller, senior vice president and general manager, Columbia Records.

He will oversee the activities of the label's promotion, product manage-

(Continued on page 47)

Guenter Hensler Named President of PolyGram Records

■ NEW YORK—In a series of sweeping changes, the executive suites at PolyGram Records have changed hands for the second time in a year.

Guenter Hensler, formerly executive vice president and general manager of operations, has been named president and chief operating officer. Both David Braun, president and chief executive officer, and Bob Sherwood, executive vice president and general manager, have stepped down.

Braun "will continue to aid the company as a consultant," according to a statement from the company. Sherwood has rejoined his former employer, Columbia Records, as vice president of marketing, replacing Joe Mansfield, who is joining RCA Records (see separate stories).

Braun, a successful entertainment-industry lawyer with no previous experience at a record company, was tapped to head the German-owned conglomerate last November, replacing Irwin Steinberg. He has not announced his future plans, but there is widespread speculation that he will



Guenter Hensler

return to his law practice and perhaps also enter the management field.

Hensler, who had been in charge of finance and distribution for PolyGram, will report directly to Harvey Schein, president of PolyGram Corp., who said in a prepared statement that Hensler's appointment "assures us a very effective, creative and successful division for the future."

Over the past 20 years, Hensler has established himself as one of the more accomplished executives in the business. He entered the record business in 1958 as a trainee for EMI's Electrola label in Germany, and worked both

(Continued on page 30)

Senate Hearing Scheduled On Home Videotaping Ruling

By SOPHIA MIDAS

■ NEW YORK—The Senate Judiciary Committee has scheduled a hearing regarding the recent Appeals Court ruling that home videotaping from television is a form of copyright infringement.

The hearing, scheduled for the week of November 16, was prompted by bills which have recently been introduced in the House and Senate, proposing that existing copyright legislation be amended to exempt home videotaping.

Eric Hultman, general counsel of the Judiciary Committee, told Record

World that the main purpose of the hearing will be "to give Sony (the defendant in the case) the opportunity to express their concern with the Ninth Circuit Court of Appeal's ruling." According to Hultman, representatives from the major manufacturers of videocassette recorders will testify at the hearing, as well as blank tape manufacturers, trade associations such as the Motion Picture Association of America, and possibly consumer groups.

"This issue is extremely complex," said Hultman, "especially when one considers questions which are bound to come up regarding earth stations and cable. Congress is always three to four years behind technological innovations in terms of what it does with its copyright laws. A lot of people will be

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Island Set To Offer 1+1 Cassette in U.S.

By PHIL DIMAURO

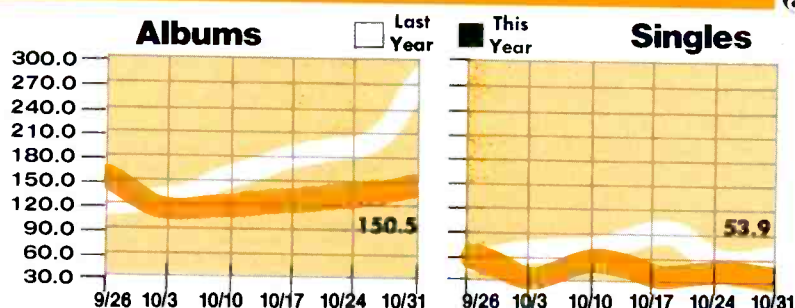
■ NEW YORK—Island Records' founder Chris Blackwell's controversial "1+1" cassette concept, in which the consumer is offered the opportunity to home-tape on one side of a pre-recorded cassette, will be introduced in the U.S. by Island's independently distributed Mango label.

The initial 1+1 release, Black Uhuru's "Red" album, will be on the street during the first week of November.

When Island introduced 1+1 to England with Steve Winwood's "Arc of a Diver" seven months ago (Record World, February 21), the British Phonographic Industry council con-

(Continued on page 50)

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.

Kenny Rogers Sues Liberty

By SAMUEL GRAHAM

■ LOS ANGELES—Charging breach of contract, "tortious breach of the covenant of good faith and fair dealing," and other improprieties, Kenny Rogers has sued Capitol Records, Liberty Records and other defendants in Superior Court here.

Rogers' suit, filed on October 22, seeks compensatory damages totaling \$4 million, and exemplary and

punitive damages in the amount of \$40 million.

The civil suit is the result of what Rogers alleges is Liberty's failure to uphold the specifics of a series of contracts he signed with the label, beginning in October 1975. Cited in the complaint are four such contracts, described as the "old agreement," the

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Page 8. Few music operations have made as much industry news in recent months as MCA Records — some of it good, including the most successful first half in the company's history, and some of it not so good. In a *Record World* Dialogue, MCA Records president Bob Siner candidly addresses both the good and the bad, and makes some telling points about the record industry in general.



Page 10. In what may be an unprecedented collaboration between management firms and record companies, Scotti Brothers Management and Gayle Enterprises, together with Columbia Records and Elektra Records, have combined their marketing and promotion forces in support of a 13-date tour co-headlined by Eddie Rabbitt and Crystal Gayle. *Record World* takes a look at the planning behind this combined effort.

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Player Signs With RCA



RCA Records has announced that Player has been signed to an exclusive recording contract. The group came to prominence in the '70s with such albums as "Baby Come Back" and "This Time I'm in It for Love." Their first album for RCA, "Spies of Life," is scheduled to be released later this month. Pictured at the signing are, from left: Paul Palmer, of Long Run Entertainment, the group's management firm; Marty Olinick, division vice president, business affairs/west coast, RCA Records; Dennis Lambert, producer for Tuneworks Records in association with Long Run Entertainment; Barry Gross, manager, merchandising/west coast, RCA Records; Barry Oslander, division vice president, west coast A&R, RCA Records; and John Freisen and (seated) Peter Beckett, both of Player.

Sheet Music Exports Up in '80, NMPA Says

■ NEW YORK—Final figures for 1980 show a large increase in the export of U.S. music in books and sheets and a sharp drop in print music imports, according to National Music Publishers' Association president Leonard Feist.

Exports of music books were up 12.1 percent to \$7,200,000. In addition, some \$1,600,000 in sheet music was sold abroad — an increase of 44.6 percent over the previous year. Imports of sheet music and music books were down to \$1,750,000 — a decline of 50 percent compared to 1979.

Berman To Address Entertainment Lawyers

■ NEW YORK—Albert Berman, president of the Harry Fox Agency, will address the special committee on communications and entertainment law of the New York County Lawyers Association on November 5.

The meeting is scheduled for 5:30 p.m. at the County Lawyers' Building at 14 Vesey Street.

Bunky Sheppard Honored

■ CHICAGO—Bunky Sheppard, senior vice president, Destiny Records, has been inducted into America's Music & Entertainment Hall of Fame in Chicago.

Sheppard, a 30-year industry veteran who has worked with Gene Chandler, Marvin Gaye, Diana Ross, Thelma Houston, the Commodores and Stephanie Mills, was honored for "sharing untiringly of his talents and selflessly persevering, often against great odds, toward success."

Little Richard, James Brown and Aretha Franklin were also honored during the ceremonies.

Justice Dept. Brief Criticizes Goody Judge

■ NEW YORK—The recent decision to overturn the counterfeit tape convictions of the Sam Goody chain and its vice president Samuel Stolon have come under extreme fire from the U.S. Justice Department.

The brief submitted to the U.S. Court of Appeals by Edward R. Korman, U.S. attorney for the eastern district of New York; Thomas P. Puccio, chief of the government's organized crime strike force for the eastern district of New York; and Justice Department attorney Lawrence H. Sharp, states that the case was dismissed under questionable circumstances by Federal Judge Thomas C. Platt.

The brief attacks Judge Platt's "deliberately vague and inadequate language which was employed to justify ordering a new trial," and alleges that there were several other unclear points surrounding the original trial.

Korman is attempting to reinstate the convictions in the case by pursuing several legal avenues.

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Record World Remembers
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Record World is honored to present, in conjunction with the producers of the Broadway show "Sophisticated Ladies," a tribute to the memory of one of the outstanding musical figures of our age, Duke Ellington.

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FM Stations Explain Recent Switch to Sebastian Format

By GREG BRODSKY

■ NEW YORK—Nine months ago, John Sebastian left his post as program director at WCOZ-FM/Boston to form his own FM radio consulting firm. WCOZ's success under Sebastian's tenure — a dramatic 3.7 leap to a 7.8 Arbitron share in July-August 1980, Sebastian's first book as PD — was evidence that the man knew something about how to win the ratings game. Thanks largely to Sebastian's success in Boston, Sebastian, Casey and Associates, Inc. now boast a station consulting list of 16 FM rockers with "several more to be announced soon" according to one Sebastian staffer.

It is no secret that many record companies fear the increase in the number of stations that have taken on consultants. Label executives have used phrases like "potentially damaging to the record business" when describing the power that radio consultants wield. Meanwhile, stations are joining the consulting fold daily.

The dramatic success that WCOZ has achieved since becoming the first Sebastian-consulted station led many station owners around the country to contact the Phoenix, Arizona-based consulting firm in the hope that Sebastian could work similar wonders elsewhere. (Radio experts claim that WCOZ's current market share of 12.6 is the highest share for an AOR station in a top 25 market in history.) Pretty soon, well-established stations like WLUP-FM/Chicago, KZOK-FM/Seattle and WBLM-FM/Maine "went Sebastian."

Record World recently spoke with the Sebastian-consulted stations that report to the Album Airplay report to find out what they are seeking from a consultant. RW also spoke to David Gariano, a Sebastian associate consultant, to learn more about one of the newest and fastest growing radio consulting firms.

While Gariano and the various station program directors deny that there is such a thing as a "chain add," meaning a record that is added to each

station consulted by Sebastian, Nils Lofgren's "Night Fades Away" LP, which has been lacking in strong airplay nationwide, was added this week to four of the seven Sebastian stations that report to RW. Two of the other three had previously added the record and this week reported it in heavy rotation. Similarly, Shooting Star, Red Rider and Sherbs, all relatively new acts, have received substantial airplay on a majority of the Sebastian stations.

"We operate on a different theory than most everyone in the business," said Gariano. "We add records based on one criterion: Does the song fit the concept of what we're trying to do? It's a sound prerequisite only. To repeat an old adage: we're not in the business to sell records.

"One of our strong selling advantages," Gariano continued, "is that information is shared from one of our stations to another." Each Sebastian station agrees to a complement of heavy local research to their own criteria for adding records. Therefore, a record that has tested well in one market may be tried at several other Sebastian stations. But, Gariano warned, "there are drastic musical differences in every market. There are common thread songs but the songs that are right for one market may not work elsewhere."

On July 1, WBLM in Maine's Lewiston-Portland market began using Sebastian as consultant "to the astonishment of everyone in the record business both locally and nationally," said Mike Bushey, the station's PD. The station had had a spring book of 9.8, making it the fourth highest rated station in the market. "People asked me why (we began using a consultant)," recalled Bushey, "and my answer was simple. John is a consultant. He did not buy WBLM. He is merely another input towards our (programming) decisions. He might have information that we would not normally have.

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SPARS Panel Looks at Reasons For the High Cost of Recording

By BRIAN CHIN

■ NEW YORK—Label executives, studio owners, producers and artists were represented at an often outspoken panel discussion held by the Society of Professional Audio Recording Studios (SPARS) as part of its New York Road Show, held at RCA Recording Studios last Thursday (29).

The discussion, based on the query: "Are Producers, Artists, Studios and Record Labels Kidding Each Other?" turned out to be a plain-speaking consideration of the many interlinked costs of recording and completing a record. Opening points by the panelists emphasized the huge financial risks undertaken by studio owners to equip their facilities with state-of-the-art electronics, and the unpredict-

able requirements of often inexperienced producers and artists.

LP To Be Extinct?

Veteran producer John Hammond and Masterfonics president Mark Evans observed that even though post-production mixing and overdubbing time had spiralled out of control in recent years, the process of completing the master remains a rushed one. Producer James Mtume, of Mtume-Lucas Productions, who was applauded after almost every statement, declared, "The record industry must go on a diet," adding that he foresaw the extinction of the record in 10 to 15 years, in favor of video entertainment. Handshake Records presi-

(Continued on page 22)

Los Angeles Honors Clive Davis



Mayor Tom Bradley of Los Angeles presents Arista Records president Clive Davis with a certificate of appreciation for his work as honorary chairman of entertainment at L.A.'s recent Street Scene Festival. Dionne Warwick acted as the co-host for the opening ceremonies of the weekend-long event, which is held annually in the city. The certificate was awarded to Davis for "his enthusiasm, his support and generous contributions which made it possible for performing artists to come to our city to participate in the Los Angeles Street Scene Festival."

Regional Breakouts

Singles

East:

Rod Stewart (Warner Bros.)
Journey (Columbia)
Quarterflash (Geffen)
Lindsey Buckingham (Asylum)
George Benson (Warner Bros.)

South:

Diana Ross (RCA)
Barry Manilow (Arista)
Journey (Columbia)
Quarterflash (Geffen)
Stevie Nicks (Modern)
Lindsey Buckingham (Asylum)

Midwest:

Journey (Columbia)
Quarterflash (Geffen)
Stevie Nicks (Modern)

West:

Journey (Columbia)
Quarterflash (Geffen)
Stevie Nicks (Modern)
Lindsey Buckingham (Asylum)
George Benson (Warner Bros.)

Albums

East:

Prince (Warner Bros.)
Diana Ross (RCA)
Rufus (MCA)
Knack (Capitol)
Earl Klugh (Liberty)
Sly (Salsoul)

South:

Prince (Warner Bros.)
Diana Ross (RCA)
King Crimson (Warner Bros.)
Lindsey Buckingham (Asylum)
Knack (Capitol)

Midwest:

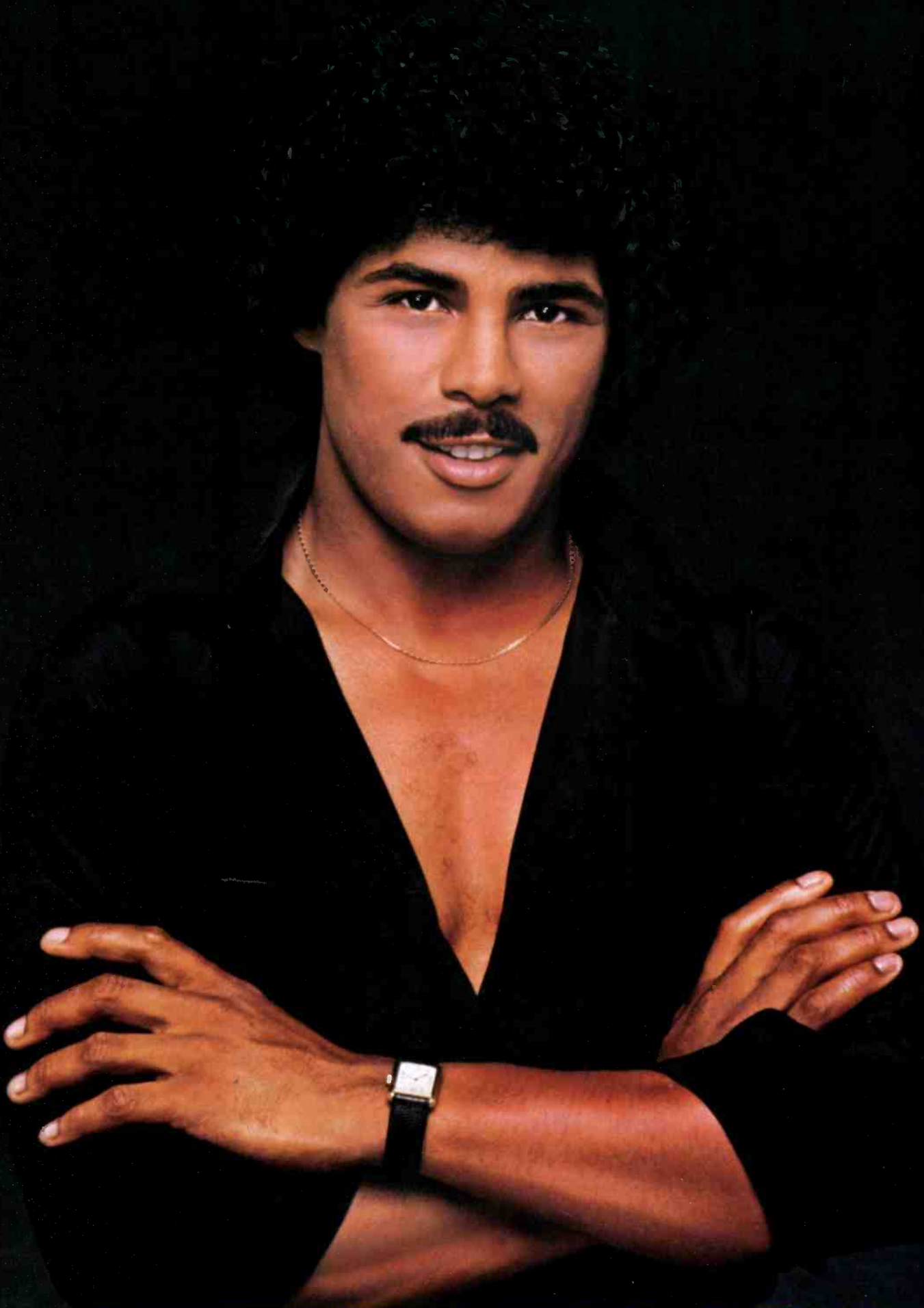
Prince (Warner Bros.)
Diana Ross (RCA)
King Crimson (Warner Bros.)
Lindsey Buckingham (Asylum)
Rufus (MCA)
U-2 (Island)

West:

Prince (Warner Bros.)
Diana Ross (RCA)
Lindsey Buckingham (Asylum)
Greg Lake (Chrysalis)
Sly (Salsoul)

THE SPY WHO CAME IN FROM THE "X"!

see page 21



INTRODUCING

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Backed by a stellar line-up of musicians, Stevie Woods brings you an album that moves from romantic ballads to upbeat grooves with ease and style.

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Bob Siner on MCA and the Industry

By SAMUEL GRAHAM

■ Few music operations have made as much industry news in recent months as MCA Records has. Some of that news has been very good indeed — the first six months of 1981, for example, were MCA's most successful two quarters ever — and some has been bad, including the publicity surrounding problems with artists, retailers and others, problems that are certainly not unique to MCA. In the following Dialogue, MCA Records president Bob Siner candidly addresses both the good and the bad, discussing MCA in general and his own position at the label. He also makes some rather pointed remarks about the video boom and NARM's "Give the Gift of Music" campaign, remarks that are sure to raise a few eyebrows.

Record World: The fourth quarter of 1980 was when some of MCA's moves in the last couple of years started paying real dividends. Then this year, the first two quarters were the most successful in label history. How long did it actually take you to get to the point where you can set records like this?

Bob Siner: I think everybody within the company, and myself, felt real comfortable about a year ago; the (staff) cutbacks had taken place, the acquisitions had come together, the artist roster had become in line, and that gave us the opportunity to start working records, instead of just putting pieces together. That process has been taking place for the last nine months, and it's shown to be very profitable. I feel our success record is really starting to show — when we get behind an artist, we do pop it. The black department is coming along extremely well, the country department has always done very, very well, and with some new releases that we have coming out, AOR and pop are going to explore. We've taken it stage by stage.

I think a lot of people still talk about MCA as it was two years ago — you know, all we did was fire people and that's why we're making money, and all that nonsense. But that took place over a year and a half, two years ago. We didn't bottom-line the company. In fact, we're adding people; where it's necessary, we will add a person in a department, and just approach it step by step.

RW: Well, certainly you're not the only company that laid off staff, and that includes every sector of the industry.

Siner: I just think we were the first, and we took the brunt of the attack.

RW: When you were doing it, or when any label was doing it, it had to have affected staff morale, with people constantly looking over their shoulders and wondering where and when the axe would fall next. Your feeling now, obviously, is that morale is good, and has been for a while.

Siner: Oh, yeah, and the results are showing. The pieces of product that are really getting worked, the enthusiasm behind them and the stability of the staff that remained here are pretty amazing. Everyone's been here for quite some time, and I think they're all pretty pleased with the time, work and energy that they put in during those two very difficult years. I mean, everyone's really up, and that's a very big plus factor — especially in this type of business, because you have to work off feelings and emotions.

RW: When we spoke earlier this year (RW, January 31), one thing you talked about was the need to improve artist relations, the actual dealings with some of the acts, some of which were at a low point after the ABC acquisition. Since then, there have been stories about quarrels with Steely Dan (over singles B-sides), Tom Petty (over pricing) and Olivia Newton-John (over contract). Those happen to be among your best known acts; are these problems getting attention simply because the artists are so prominent?

Siner: Let's address each one. For example, Steely Dan: If you have a (release) schedule to meet, and you wait for B-sides and you wait for B-sides, a business decision has to be made at a certain point where you say, "Look, we need a record out, and this is the B-side; sorry guys, you had your shot." The other factor concerning Steely Dan (was) that when we acquired ABC, they had already been signed to another label (Warner Bros.) and this was their last project (for MCA), even though we were by no means trying to schlock it out there just because it was their last record or anything like that. We treated it just like any other piece of product — promoted it, advertised it, and derived the benefits of sales, obviously.

We have no problems with Olivia. She re-signed with us over a year and a half ago, and there has been no bad press with Olivia; that's a carry-over of about two and a half years ago. All the problems were resolved, and the relations that we have now with her are very positive. Myself, Pat Pipolo (vice president, promotion), Olivia and (manager) Roger Davies just went on the road to pre-promote her album ("Physical"), and she worked really hard — a real trooper out there. She will be here for quite some time.

The Tom Petty is another circumstance, primarily an artist's feelings about over-pricing, which was really dealt with by Backstreet Records (Petty's MCA-distributed label) and the corporation, so I'm really not involved in that at all. By and large, I really think that we have very, very few problems with artists right now. Take, for example, George Greif, the manager of the

Crusaders. We've spent many hours sitting down, talking about the direction of the Crusaders, exchanging ideas and spending a bit more pre-album recording time, and that's where these ideas come up from. They were very susceptible to the idea of (recording with) Joe Cocker — I believe George Greif came up with that — and it's a nice working relationship with almost everybody in that group.

RW: You mention the corporation, and while you are the president of the label, many people have looked at some of the problems that MCA has had — with retail, with the artists — as being the fault not of the record company but of the corporation. Are you comfortable with the position that you have, feeling that the things you decree are things that are going to happen, or are you worried about being overruled?

Siner: Everybody works for somebody. I think we have a pretty free hand in almost anything we do. We do have policies and certain restrictions that are always open for discussion; it's always an open door, and it's (a matter of) going

(Continued on page 46)



“ We made some financial decisions about the superstars leaving ... I don't think we've been proved wrong. ”

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By SAMUEL GRAHAM and ELIOT SEKULER

■ **WALL OF CASH:** We wish we'd been there when I.R.S. act **Wall of Voodoo** recently met up with **Johnny Cash** and his entire family. See, Wall of Voodoo has been touring around the United Kingdom, and when they reached Scotland, it turned out that they were lodged at the same hotel as Cash and Co., who were there to tape a Christmas special. The band has recorded a version of the Cash classic "Ring of Fire," which was co-written by **June Carter Cash**; and not only has June heard their version, we're told, she also has a copy of it. "I love it when young people record my music," she reportedly told the Voodoos. What sounds like a much more logical meeting is the one between the group and **Iggy Pop**, who was ensconced right next door when Wall of Voodoo hit New York City. The two acts are planning to share the bill at a November 19 gig in San Diego.

THE BIG TOP: Here at RW west, we share a floor in an office building with a couple of outfits called the California Hospital Association 3 and the Hospital Council of Southern California. These firms are expanding, apparently, and they want the whole floor, so we'll be moving downstairs in a month or two. Now, we're not taking this personally — if you need more space, you need more space — but we have to wonder what these people think when they see some of the visitors who come around here. We've had **Mickey Mouse**, guys dressed up in gorilla suits, Playboy bunnies and belly dancers, even a real lion once. Why, just last week we were visited by a covey of genuine clowns — including a baby in clown makeup — on leave from Ringling Bros. to deliver a new single by one **Billy Jim Baker** and the Bozo Band. The record, called "Tattooed Tillie" (on the Bozo Row label, of course), is a sort of country-cum-carnival thing, replete with such lines as "She's tattooed one of a kind, 'cause she's got the Pacific Ocean tattooed on her behind." Soon to be an immortal, we figure . . . Billy Jim has Tillie, and **Billy and the Beaters** have Millie. Yes, when **Billy Vera** and band make an appearance on "Fridays" this week (6), they'll be unveiling their new Alfa single, "Millie, Make Some Chili."

PARTY LINE: **Pat Benatar** has been absent from the L.A. concert scene for quite some time, so it was not surprising to hear that her recent Forum show was sold to the rafters. In a departure from usual Forum promoter policy, they even sold out the seats behind the stage, presumably figuring that the artist's fans wouldn't mind shelling out a few bucks to gaze at one of rock's more attractive, um, posteriors.

Chrysalis, understandably pleased with the way their relatively new star's career has been going of late, splurged on what was undoubtedly one of the year's most lavish parties, an affair that was to be so grandiose and so prestigious that the label's artist development department refused to reveal the location to guests until a day or so before the event was held. In a great record business tradition, their efforts at maintaining secrecy around **Bernie Kornfeld's** Beverly Hills mansion (where the party was held) were not completely successful. One security man we caught up with reported "the usual number" of gate-crashers. Good try, folks.

NOVELTY ITEMS: SRS (Songwriters Resources and Services) honcho **Billy James** dashed through the hallways of The Coast's offices last week with news of that organization's "The Great **Dr. Demento** Novelty Song Contest," to which tunesmiths are invited to submit "humorous, bizarre and/or topical" compositions in the great tradition of "The Purple People Eater," "Another One Rides the Bus" and so on. This column sponsored a similar contest not too long ago, with not-too-promising results; but then, we weren't offering a TASCAM Portastudio, JBL speakers and an all-expense-paid trip to L.A., which will include an appearance on Dr. Demento's syndicated radio show. Eleven of the winners will have their entries included on a compilation LP, and will receive rubber chickens autographed by the Doctor; others get T-shirts and albums from E/A, Warner Bros. and PolyGram. January 31 is the deadline, and entries should be sent to the Great Dr. Demento Novelty Song Contest, Box 900, L.A. 90028. . . . If odds were being taken on the outcome of the aforementioned competition, Coast would plunk no small sum down on the ineffable cowboy bard **Dave McEneary**, who lost no time a couple of weeks ago in rushing over his "Ballad of Anwar Sadat." "Red River Dave," as he's known, has offered us similar musical eulogies in recent times for **John Wayne** and **Bing Crosby**, and is also the author of "I'd Rather Die for My Country Than Live With My Wife."

IF YOU GOT THE TIME: In recent years, country/pop entertainers have been finding a warm welcome on the stages of the main Las Vegas showrooms, so it came as no big surprise that **Eddie Rabbitt's** turn as a Vegas headliner finally arrived. Rabbitt, who appeared with the **Pointer Sisters** at the MGM-Grand, may be the prototypical Vegas star of the future, with an appeal that slices neatly across age barriers and sectional preferences. His simple, unchoreographed performance approach is a welcome departure from the over-produced extravaganzas that are most often associated with casino entertainment, and he's accumulated enough major hits by now to be an easily identifiable figure among even the most conservative of crowds.

(Continued on page 23)

CBS, E/A Combine Forces To Promote Rabbitt/Gayle Tour

By AL CUNIFF

■ **NASHVILLE**—In what may be an unprecedented move involving record companies and management firms, Scotti Brothers Management and Gayle Enterprises, together with Columbia Records and Elektra Records, have teamed on promotion and marketing techniques in support of "Together for the First Time," a 13-date tour co-headlined by Elektra's **Eddie Rabbitt** and Columbia's **Crystal Gayle** this month.

Jimmy Bowen, vice president, Elektra/Asylum Records-Nashville, and Roy Wunsch, vice president, marketing, CBS Records-Nashville, noted that the effort backs new product by each artist (Rabbitt's "Step By Step" album and Gayle's "Hol-

lywood, Tennessee" LP), and is enhanced by each artist's strong management and the fact that each artist is booked by the William Morris Agency.

Wunsch said market research also pointed out that each artist was strong in the 25-44 age demographic, with Gayle and Rabbitt enhancing each others' male/female audience balance. He added that the artists had strong bases of support in the south-east and southwest.

The tour begins Thursday (5) at Atlanta's Civic Center, and includes major venues in Biloxi, Baton Rouge, Houston, Odessa, Abilene, San Antonio, Lake Charles, Dallas, and

(Continued on page 52)

Loverboy Platinum



Backstage after their recent performance at Nassau Coliseum, Columbia recording artists **Loverboy** were presented with platinum plaques for their debut, self-titled album. Pictured from left are, standing: **Mickey Eichner**, VP national A&R, Columbia; **Al Teller**, senior VP & general manager, Columbia; **Lou Blair**, manager; **Paul Atkinson**, director contemporary music, east coast A&R, Columbia; **Scott Smith** of **Loverboy**; **Bruce Allen**, manager; **Doug Johnson** of **Loverboy**; **Arma Andon**, VP product development, Columbia; **Ed Hynes**, VP national promotion, Columbia; (kneeling) **Paul Dean**, **Matt Frenette** and **Mike Reno** of **Loverboy**.

Eucalyptus Files Chapter XI Petition

By ELIOT SEKULER

■ **LOS ANGELES**—Eucalyptus Records and Tapes, a retail chain currently operating five locations in Reno and Sparks, Nevada, Spokane, Washington, and Fairfield and Napa, California, has become the latest retailer to file a petition for reorganization under Chapter XI provisions of the U.S. Bankruptcy laws. The petition was filed on October 16 in Northern District of California Court, in San Francisco.

According to Paul Pennington, principal of the Eucalyptus chain, the firm has been operating under informal Chapter XI terms since last March, when a creditors committee representing most manufacturers was formed to consider options for the ailing chain. Direct shipments from manufacturers ceased completely by April, and the

firm closed all but three of its locations due to inventory shortages. Two stores have since reopened, stocked by outside consignors who buy and own the inventory and allow Eucalyptus to operate the retail locations; Pennington likens the plan to a rackjobber-retailer relationship.

Formal Chapter XI proceedings were instigated at the insistence of the IRS, who demanded immediate payment or a formal bankruptcy petition.

According to Pennington, who purchased the then-bankrupt Eucalyptus chain four years ago from Orville and Louis Lambert, the firm's current financial woes are attributable in part to the Mount St. Helens volcano, a disaster that crippled business in the three Spokane locations that Eucalyptus had

(Continued on page 30)

By JOSEPH IANELLO

■ ON THE TOWN: Word-of-mouth on the industry grapevine was lukewarm for last week's (27) **Bob Dylan** concert at the Meadowlands. Excuses and disinterest replaced the usual last-minute pleas, promises, favors and desperate bartering for tickets that usually accompany the arrival of a legend in town. Sure, Dylan's last three albums haven't lived up to his earlier work, but we suspect that even if they were aesthetic or commercial landmarks, his born-again religious convictions have turned most music business believers into skeptics. And what a sad state of affairs that is, because Bob Dylan treated the sold-out house to a great rock 'n' roll show.

Animated, talkative and in fine voice and spirits, Dylan played over two hours of inspired music that included material from his entire career, but totally lacked any preaching or religious references. If the arrangements made his classics at times almost unrecognizable (we must admit that it wasn't until the first chorus of "Mr. Tambourine Man" that the song became identifiable), they also were stunning reminders that Dylan's lyrics retain their power regardless of time or form. Most noticeable, and perhaps a key element in Dylan's reborn rock fervor, is the band he's assembled, unquestionably the finest group of musicians to work with him since the Band.

Drummer **Jim Keltner**, bassist **Tim Drummond** and guitarist **Fred Tackett** have all played with Dylan before. Together they worked as a tightly-knit rhythm section that played as if there was something to prove to the young audience. **Al Kooper**, on organ and other keyboards, dates back to Dylan's "Highway 61 Revisited" LP. Acting as the group historian, he pulled out lines and riffs that even Dylan seemed to forget, bringing the crowd to its feet with chilling melodies on "Ballad of a Thin Man" and "Forever Young." But the real spark behind the whole unit, and the man who seemed to challenge Dylan and push him to greater heights, was lead guitarist **Steve Ripley**. The Oklahoma native joined the band after an audition setup through Keltner (Ripley produced a **Gatemouth Brown-Roy Clark** album, "Makin' Music," on which Keltner played) and obviously impressed Dylan. His guitar firepower — especially on "Hard Rain" and "Masters of War" — added the kind of urgency to Dylan's music that has been sorely missed in recent years.

Keeping in mind that Dylan's moods change with the wind, it's hard to determine what inspired him to put on such a memorable performance. It could have been the poor sales of his "Shot of Love" album (several times during the evening he referred to it as "My latest album that's sold three or four copies and is probably out of print,") or maybe the presence of New York critics (at one point he referred to a cutting review of "Shot of Love" in a recent issue of Rolling Stone by saying "The writers and editors of Rolling Stone are out there checking me out tonight, and after the show they're going to come backstage so I can check them out.") Or just maybe Dylan has finally sorted out his personal convictions and decided to play music again. The two have always been so deeply intertwined, but after listening to him last week, it sounds as though he's come to the point where religion is a stimulus for, rather than a part of, his music.

FOOTNOTE: Whether they were curious or real fans — they acted like the latter — most of the audience was comprised of white, working-class teens, the kind you see at a **Foreigner** or **Journey** concert. We haven't seen so many tie-dyed T-shirts in years. Could they have been kids wearing their parents'?

COUNTRY COMERS: The continued growth of country music reminds us of one of our favorite films, "The Invasion of the Body Snatchers." It seems like every time we turn around, another friend is wearing cowboy boots or listening to the latest **Lacy J. Dalton** record. But much of this isn't as frightening as the movie; in fact, we think a lot of country-oriented music is pretty good. The latest act to infiltrate our minds is the **Corbin-Hanner Band**. Although their debut album on Alfa Records didn't quite break out of the "promising" category, their performance last week at the Lone Star left us anticipating the soon-to-be-released follow-up album, "Sons of America."

Bob Corbin and Dave Hanner are Pittsburgh natives who've already earned a reputation as songwriters for their work with the **Oak Ridge Boys** ("Beautiful You" was a number one country hit), **Mel Tillis**, **Don Williams** and **Hank Williams, Jr.** As a team, they're a perfect balance between sweet melodic pop (Hanner) and gruff, biting, progressive country-rock (Corbin). Backed by a three-piece rhythm section, they provide a likeable yet lyrically-challenging blend of contemporary country-pop. Don't be surprised if Corbin-Hanner makes several trips to the stage at next year's Country Music Awards presentation.

WHAT'S GOING ON: **Garland Jeffreys** will open all three **Rolling Stones** dates at the Meadowlands (Nov. 5, 6, 7). The Stones ran into heavy fog last Monday (26) when trying to land in Atlanta for a date that night at the 4000-seat Fox Theater. They finally arrived at 9:30 and didn't hit the stage until an hour later for the 8 p.m. show. Our sources tell us the wait was worth it. The set included "Let It Bleed," "Just My Imagination" (featuring **Chuck Leavall** on

(Continued on page 30)

Atlantic Starr and Friends



A&M Records executives and friends of the group gather backstage to congratulate Atlantic Starr on their recent sold-out performance at the Roxy in Los Angeles. Pictured from left are, front row: George Lakes, A&M promotion; Barry Korkin, A&M A&R; Jonathan Lewis of Atlantic Starr; Brenda Andrews, VP Irving/Almo Publishing; Stevie Wonder; Sharon Bryant and David Lewis of Atlantic Starr; Jheryl Busby, VP marketing (black product), A&M; Harold Johnson of Almo Music; and Michael Stokes, A&M A&R. Back row, from left: Larry Blackman of Cameo; Clifford Archer and Bill Sudderth of Atlantic Starr; songwriter Sam Dees; Rick James; Joe Phillips of Atlantic Starr; A&M artist Rockie Robbins; and Wayne Lewis, Koran Daniels and Porter Carroll of Atlantic Starr.

Three Counts Are Dropped Against Presley's Physician

By JAMES CHISUM

■ MEMPHIS—Despite his magnetic public personality, Elvis Presley was a sick drug addict during the latter years of his life, witnesses in the ongoing criminal court trial of his personal physician said.

The physician, Dr. George C. Nichopoulos of Memphis, is charged by a state grand jury with indiscriminately prescribing drugs for Presley and almost a dozen others, including entertainer Jerry Lee Lewis.

On Monday (26) three of the 14 counts against Nichopoulos were dismissed as prosecutors rested their case against the physician. Criminal Court Judge Bernie Weinman dismissed a count that Nichopoulos had over-prescribed drugs to himself and two counts that he had over-prescribed to cancer patient Robert Deason. The physician's attorney, Jim Neal, argued that there was no evidence to support the counts.

Presley, witnesses testified, continued to take prescribed stimulants, depressants and narcotic painkillers despite several hospitalizations for detoxification.

He kept a physician's reference book on drugs by his bedside and consulted it frequently, they said, and re-

fused to see a psychiatrist for talk about his drug addiction.

Physicians who reviewed Presley's medical records said many of the physical illnesses he suffered — obesity, insomnia and sluggish digestion — probably resulted from drug use.

Cause of Death

The cause of Presley's death, still listed officially in Memphis records as heart disease, but a matter of controversy since his drug addiction was discovered, is not a major issue in the trial.

However, a Los Angeles biochemist said his tests of samples of tissue and fluids from Presley's body disclosed 14 different drugs ranging from powerful sedatives and painkillers to a decongestant.

Nichopoulos contends that the 19,000 doses of uppers, downers and narcotics he prescribed in Presley's name in 1975, 1976 and 1977 were for the entertainer's entourage of 80 to 100 persons, and not for Presley alone.

He said he continued to prescribe powerful drugs despite Presley's addiction because he hoped to control the supply to the entertainer and eventually cure the addiction.

THE SPY WHO CAME IN FROM THE "X"!
see page 21

Record World Single Picks



RICK JAMES — Gordy 7215



GHETTO LIFE (prod.: James)
(writer: James)
(Jobete/Stone City,
ASCAP) (3:52)

From the platinum-plus "Street Songs" LP comes this vivid chapter on life in the ghetto. James' vocal is especially expressive — his experience comes from Buffalo's east side. The funk is certified street-corner, with haunting choruses giving testimony. Solemn strings sweep away any doubt, while a horn salute provides an appropriate closing. It's moving music that's well-produced for dancers and listeners.

WILLIE NELSON — Col 18-02558



HEARTACHES OF A FOOL
(prod.: Nelson) (writers:
Nelson-Breeland-Buskirk)
(Tree/Pardner, BMI) (2:20)

One of the new cuts included on his "Greatest Hits (And Some That Will Be)" LP, this compact story is another Nelson classic. A moving lament, it stays long after the first listen thanks to Willie's indescribable phrasing and Mickey Raphael's wailing harmonica. Ready for heavy rotation at country outlets and smart pop stations.

Pop

IAN HUNTER — Chrysalis 2558

CENTRAL PARK N' WEST (prod.:
Ronson-Jones) (writer: Hunter) (April/Spiv,
ASCAP) (3:58)

A rousing chorus highlights this anthem-like rocker from Hunter's "Short Back 'N Sides" LP. An arsenal of guitar firepower rings beside Ian's fervent vocals, making this a natural for pop and AOR listeners.

OZZY OSBOURNE — Jet 5-02582
(CBS)

FLYING HIGH AGAIN (prod.:
Norman-Osbourne-Rhoads) (writers:
Osbourne-Rhoads-Daisley-Kerslake)
(Blizzard, ASCAP) (4:32)

Ozzy is as brash and boisterous as ever on this glass-shattering rocker from his "Diary of a Madman" LP. Forget the neutron bomb, the megawatt guitar/bass/drum havoc here is enough to bring any enemy to the conference table.

ALL SPORTS BAND — Radio 3871
(Atl)

I'M YOUR SUPERMAN (prod.: Carbone-Zito)
(writer: Taste) (All Sports/Diode, ASCAP)
(3:40)

This concept quintet debuts with a likeable ballad that boasts pinpoint harmonies and soaring guitars. Lead vocalist Michael Toste has a warm, convincing tenor that should win the hearts and ears of pop and A/C listeners.

ARETHA FRANKLIN — Arista 0640



IT'S MY TURN (prod.:
Mardin) (writers:
Sager-Masser)
(Unichappell,
BMI/Colgems-EMI,
ASCAP) (4:03)

The awesome sound of Aretha's voice on this touching Carole Bayer Sager/Michael Masser-penned ballad will stop whatever you're doing. It's pure joy and inspiration, with "Lady Soul" surrounded by a standout chorus, Greg Phillinganes' keyboards, Steve Lukather's tasteful guitar licks and her own piano lacework. The string arrangement and Arif Mardin's production are fit for a queen.

AFTERNOON DELIGHTS — MCA
51206



DANCING FOR PENNIES
(prod.: King) (writer: King)
(Sky's The Limit, SESAC)
(3:28)

"General Hospi-tale" made this Boston-based quartet's debut an auspicious one with its multi-format success. This follow-up from the new "Afternoon Delights" LP is another likeable melody line strung over easily consummable pop dance music. Rebecca Hall's stylish lead vocal transforms from an upper east side rap into a Broadway song. The big hook and a spotlighted rhythm guitar strum provide a solid foundation for lasting airplay.

MICHAEL LLOYD — Arista 0644

I GO TO PIECES (prod.: Lloyd) (writer:
Shannon) (Mole Hole/Bug/Rightsong, BMI)
(2:58)

Penned by Del Shannon and taken to the top 10 in '65 by Peter & Gordon, this ballad gets a new life via L.A.-producer/vocalist Lloyd. His light, plaintive vocal is dressed in a simple arrangement, highlighted by pretty piano lines. A pop-A/C natural.

DAVID JOHANSEN — Blue Sky
5-02584 (CBS)

SHE LOVES STRANGERS (prod.:
Mraz-Johansen) (writers: Johansen-Chaplin)
(Buster Poindexter, BMI/Tour De Force,
ASCAP) (2:58)

Johansen's wild and woolly vocal is surrounded by harmony chorus swells on the title hook. Slashing guitars jump off the steady rhythm pump, while David tells his story. Nonsense rock 'n' roll for AOR-pop.

MOOD FOOD — Zeb Meat 102

DRUMHEAD (prod.: Broadudd) (writer:
Broadudd) (Zeb Meat) (2:15)

From Athens, Georgia — the same place that gave us the B-52's — comes another oddball quintet that may turn its quirky vocals, tribal rhythms, and bizarre percussive sensibilities into a commercial hit. There's definite possibilities here for clubs and progressive radio.

ROCKIE ROBBINS — A&M 2380



I BELIEVE IN LOVE (prod.:
Scarborough-Peters)
(writer: Johnson) (Almo,
ASCAP/BMI) (3:55)

The overwhelming power of love is the topic, and Rockie's clear, muscular tenor is the right vehicle for this message. He jets to the upper ranges and glides through each verse effortlessly, turning some already beautiful lyrics into a tour de force. The instrumental backing is simple, synthesizers and keyboards provide romantic refinement while judicious drums provide the right amount of drama. A fine choice for several formats.

KIKI DEE — RCA 12347



STAR (prod.: Williams)
(writer: Chanter) (America
Eaton, BMI) (3:14)

Dee makes her label debut with this initial single from her new "Perfect Timing" LP. Much of the magic that took her to the top of the charts with "Don't Go Breaking My Heart" in '76 is on this energetic slice. Her vocal enthusiasm is catchy, and it comes wrapped in an action-packed arrangement complete with "clap-trap" effects and synthesizer colors. A great add for pop radio.

SILVER CONDOR — Col 18-02561

CAROLINA (NOBODY'S RIGHT, NOBODY'S WRONG) (prod.: Flicker) (writers:
Cerisano-Louther) (Jenessa, BMI/Cerisano,
ASCAP) (3:27)

The Condor's flight is marked by recurring tempo changes on this mid-tempo rocker from their namesake debut LP. Joe Cerisano's dramatic lead vocal is backed by triumphant piano chords and a stinging rhythm section.

BILLY THORPE — Pasha 5-02562
(CBS)

YOU TOUCHED ME (prod.: Thrope-Proffer)
(writer: Thorpe) (21st Century Man/The
Grand Pasha, BMI) (3:45)

Thorpe's sexy vocal phrasing roams the upper registers on this interesting ballad from his "Stimulation" LP. Heated guitar interplay backs perfectly, especially when his vocal reaches manic proportions on the chorus.

EXILE — Warner/Curb 49863

WHAT KIND OF LOVE IS THIS (prod.:
Chapman) (writer: Burdick)
(Legendsong/Mark Burdick, BMI) (3:43)

Culled from the "Heart & Soul" LP, this nifty mid-tempo spin hits the bullseye of the pop mainstream. The neat hook is delivered with an attractive keyboard/guitar line that's right for pop-A/C radio.

BALANCE — Portrait 24-02608



FALLING IN LOVE (prod.:
Balance-Bongioli) (writer:
Castro) (Daksel, BMI)
(3:17)

The bouncy "Breaking Away" made this trio's debut a big one; it was a top 35 success that was played on a variety of formats. This successor has Pepe Castro's sweet lead vocal in a pop ballad setting. The greeting-card hook is layered with fluffy harmony choruses, while relaxed string orchestration creates the background melodrama. A likely selection for pop and A/C formats.

CANDI STATON — Sugar Hill 770



COUNT ON ME (prod.:
Crawford) (writer: Staton)
(Staton/Daann/Elipsius,
ASCAP/Sugar Hill, BMI)
(2:52)

Staton makes her label debut with this title track from her forthcoming LP. Even though it's her first effort in some time, Candi shows she hasn't lost a step. Her inspired vocal soul leads a tight, horn-spiced band that reaches gospel fervor on the recurring chorus hook. The production and arrangement are aimed at multi-format airplay.

JOAN ARMATRADING — A&M
2381

THE WEAKNESS IN ME (prod.: Lillywhite)
(writer: Armatrading) (Rondor/Irving, BMI)
(3:32)

One of Joan's strongest lyrical efforts, it deals with temptation and what it means to have a fickle heart. Joan's pointed lyrics and stirring vocal colors are bonuses for any format.

B.O.S./Pop

PHYLLIS HYMAN — Arista 0637

TONIGHT YOU AND ME (prod.: Connors)
(writers: Howes-Scott) (Industrial Strength,
BMI) (3:44)

A smart bass riff opens this contagious dancer from Hyman's "Can't We Fall in Love Again" LP, and from there it's Phyllis' vocal dynamite. Bullying BOS, its kinetic rhythm and Hyman's persuasion on the hook should make this a crossover smash.

L.T.D. — A&M 2382

KICKIN' BACK (prod.: Stokes-group) (writers:
Vickers-Davis) (Almo/McRovscod, ASCAP)
(3:54)

Jeffrey Osborne's gritty lead vocals are well-suited for this explosive, horn-filled dancer from the new "Love Magic" LP. The R&B-rooted horn charts spice a powerhouse rhythm track, while soulful choruses adorn Osborne's lead. Grab a partner and hit the dance floor.

(Continued on page 49)

Record World Album Picks



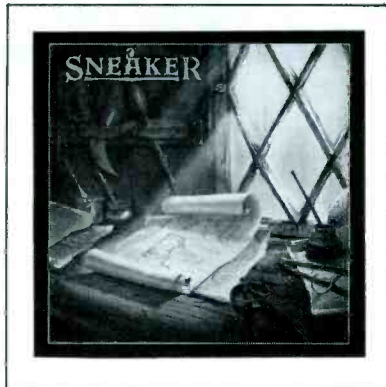
GREATEST HITS

QUEEN—Elektra 5E-564 (8.98)
With the Queen-Bowie single "Under Pressure," this selection of the group's best, including "Another One . . .," "Killer Queen," "You're My Best Friend" and "Keep Yourself Alive" is a gift of music that will turn up in many letters to Santa.



ALMOST BLUE

ELVIS COSTELLO & THE ATTRACTIONS—Columbia FC 37562
The marriage of professed country music freak Costello with legendary country producer Billy Sherrill has been talked about for months. This collection of emotional performances of pure country tunes is highlighted by "A Good Year for the Roses."



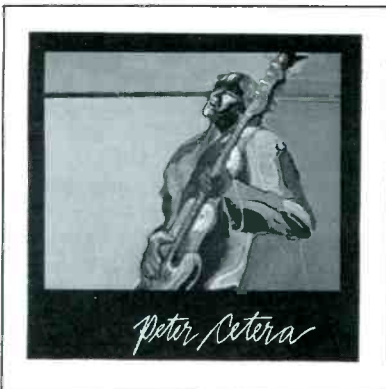
SNEAKER

Handshake FW 37631 (8.98)
A new group, yes, but they demonstrate a multi-format approach that many of their seasoned counterparts will envy. The single, "More Than Just the Two of Us," already has a pop bullet, while cuts like "Don't Let Me In" are making AOR inroads.



OCTOBER

U2—Island ILPS 9680 (Warner Bros.) (8.98)
On their second LP, the Irish quartet expands its textural and dynamic boundaries by emphasizing quiet vocal/piano and traditional Irish instrument passages in addition to reverberant guitars and thunderous drums. Listen to "Gloria."



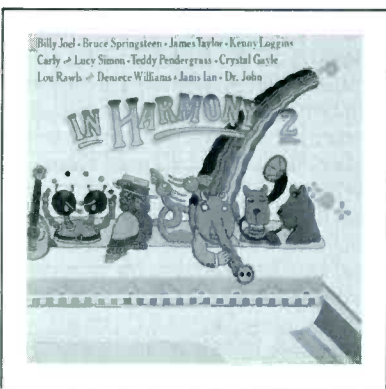
PETER CETERA

Full Moon/Warner Bros. FMH 3624 (8.98)
Writer/singer of a string of hits for Chicago, the creative bassist sticks close to blues and rock roots on this solo LP. Cuts like "Holy Moly" are suitable for AOR/pop radio without overbearingly slick production.



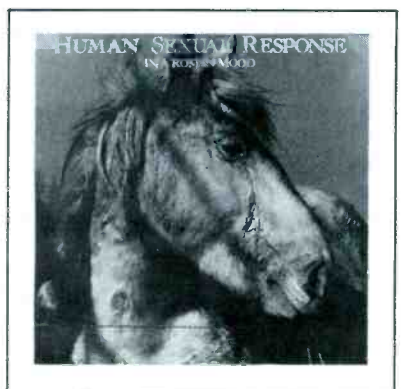
FULL CIRCLE

RUPERT HOLMES—Elektra 5E-560 (8.98)
Holmes remains the incurable romantic on his label debut, a collection of songs which stand on their own yet tell a love story when taken in sequence. The harmonies of "You Remind Me of You" are pop-A/C perfection.



IN HARMONY 2

Columbia BFC 37641
This delightful package for the young and young-at-heart features an impressive lineup of name artists such as Dr. John ("Spish Splash"), Carly and Lucy Simon, Billy Joel, Teddy Pendergrass and Bruce Springsteen doing "Santa Claus Is Coming to Town."

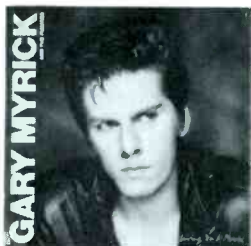


IN A ROMAN MOOD

HUMAN SEXUAL RESPONSE—Passport PB 6012 (JEM) (8.98)
The unusually structured Boston-based group (four lead vocalists and rock three-piece) continues to combine provocative lyrics and a danceable beat on their second LP, produced by Mike Thorne. "Pound" is the club number.

LIVING IN A MOVIE

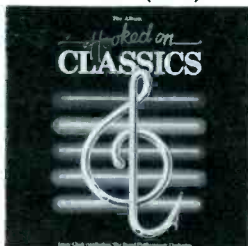
GARY MYRICK AND THE FIGURES — Epic ARE 37429



There's a dark, brooding quality to the group's second LP, which should expand the circle of AORs that picked up on them last time around. "I'm Not a Number" and "Tattooed . . ." are great rockers.

HOOKED ON CLASSICS

THE ROYAL PHILHARMONIC ORCHESTRA — RCA AFL1-4194 (8.98)



You may know it as "Can Can," but did you know it's really "Orpheus" by Offenbach? A big hit in Europe, this medley treatment of the classics should make money for the Philharmonic, while offending purists at the same time!

MONDO MANDO

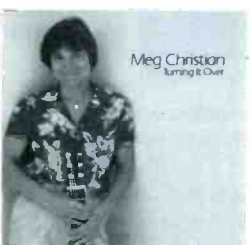
DAVID GRISMAN — Warner Bros. BSK 3618 (8.98)



Grisman's eclectic taste, proficiency and sensitivity as a mandolinist have developed the ultimate medium for the instrument. This is gorgeous acoustic music that could complement any record collection.

TURNING IT OVER

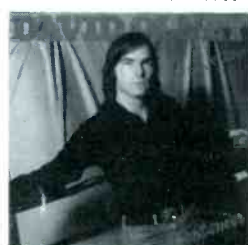
MEG CHRISTIAN — Olivia LF 925 (8.98)



Christian, a very personal songwriter with a vibrant voice, has the support of an all-woman band on her third LP. The title cut and "Restless" have the best shot at airplay, but her cult is sure to grow even without radio.

CONTENDER

DAVID OLNEY AND THE X-RAYS — Rounder 3064 (8.98)



Based in Nashville, rock 'n' roller Olney has been a square peg in a round hole, but there's nothing square about his live-sounding, gutsy music. AOR stations should take notice.

BREAKER MORANT

ORIGINAL MOTION PICTURE SOUNDTRACK — First American FA 7783 (8.98)



Music from the acclaimed Australian film includes marches, bagpipe solos and choral selections with a military aura. The authenticity of production makes this a most interesting record.

Black Oriented Music

Black Music Report

By NELSON GEORGE

■ There was a time, just a few years ago in fact, when one could turn on the progressive rock stations in the New York metropolitan area and not be surprised to hear cuts from **Stevie Wonder's** "Songs in the Key of Life," the **Brothers Johnson's** "Look Out for #1," any number of **Earth Wind & Fire** songs from "Mighty, Mighty" to their inspired version of the **Beatles'** "Got To Get You Into My Life." But as progressive rock radio turned into AOR, its playlists turned whiter than a snowstorm in New Hampshire, ignoring black musicians with the exception of **Jimi Hendrix** and the obligatory **Chuck Berry** and **Little Richard** cuts on their birthdays. **Sly Stone's** music, which is as much a part of rock radio's heritage as the **Grateful Dead**, **Led Zeppelin**, or **Hendrix**, is even being ignored, probably because the funk quotient is too high. Yet white R&B-influenced acts like the **Doobie Brothers** and **Bob Seger** are played so much that some of us want to grind our teeth.

AOR programmers cry out "demographics" and "tune-out factor" and cite fanatical phone calls from listeners to support their policies. But whatever the explanation, the end result is a form of segregation, and a climate in which musical integration can be dismissed as "uncommercial" and economically unsound. This isn't a new problem, but it's a serious one.

SHORT STUFF: The first annual conference of black entertainment lawyers is being held November 12-16 in Nassau, the Bahamas. It will feature workshops on management deals, radio, cable, sports, and related areas. In the words of conference organizer **Kendell Minter**, "The conference is not just open to lawyers, but to anyone interested in the legal aspects of the entertainment industry." For more info call Minter at (212) 586-6130. . . Members of the Small Independent Record Manufacturers Association have several new releases: "Straight Ahead" by **Final Edition** on Vap Records, "Will You Stay With Me" by **Magnetic Touch** on Cheryl Records, "Purified by Love" by **Lenis Guess** on Guess Records, and "Help Is on the Way" by the **Whatnauts** on Harlem International Records. Also, **Karl Duncanson** Records has joined the year-old organization. . . **Cliff Frazier**, executive director of the Institute of New Cinema Artists, was given a community service award by Black Citizens for Fair Media last week in Harlem. . . **Gwen McCrae**, whose "Rockin' Chair" was a big "Miami sound" disco hit in the early 1970s, has returned to the BOS charts with "Funky Sensation," a record produced by **Kenton Nix** of "Heartbeat" fame. Few know that Nix was selected and McCrae signed to the label by Atlantic Records chairman **Ahmet Ertegun**, one of the rare recent examples of Ertegun getting involved in an act's career. . . **Larry Fallon** is producing **Betty Wright's** next album, not **Richard "Dimples" Fields** as previously reported here and elsewhere. . . A biography of the legendary blues singer **Ma Rainey**, "Mother of the Blues: A Study of Ma Rainey" by **Sandra Lieb**, is coming out in November from the University of Massachusetts Press.

MUSIC OF NOTE: One of the funniest records to land on my turntable all year is "Black Super Man" by **Premium** on Sterling Byrd Records, 6565 Sunset Boulevard, Los Angeles 90028. Subtitled "From the South Side of Krypton," the

whole record is down in the same silly spirit, with bad puns and corny jokes abounding, **Muhammad Ali** makes a brief "guest appearance" claiming that "I'm the real black superman," and who could argue with that? . . . "Taste of Magic" by **Godmoma** is **Bootsy Collins'** latest production effort, and considering the source, it's a rather surprising record. It has a very pop feel (at least for Collins), with a clean vocal sound and a well-defined hook, qualities his last solo album, "Ultra Wave," lacked. It's on Elektra. . . "Don't Do Da Do" (Handshake) is a spunky little record with a traditional rhythm & blues groove featuring **Joe Tex's** familiar voice. Its a pleasant record which should find favor with stations down south. . . One of the best songs from **Rick James'** (double, triple?) platinum "Street Songs" album is his new single, "Ghetto Life," notable for its autobiographical lyrics, a smoky sax solo, and the use of finger snaps to give the rhythm track a bright, lively feel that runs throughout the album. . . As part of Arista's continuing commitment to **Gil Scott-Heron's** uncompromising and uncompromised politics, the company has released a promotional 12-inch of "B Movie," Heron's indictment of President Ronald "Ray-Gun" and his policies. The two edited versions of the song are a bit disappointing, however, since both fade just as Heron's hypnotic chant "It ain't really life, it ain't really life, it's nothing but a movie" begins building. Without it, the record sounds a bit incomplete.

Bar-Kays Determined To Put Memphis Back on Musical Map

By AL CUNIFF

■ MEMPHIS—If James Alexander and the legendary Bar-Kays have their way, this city will soon regain some of the musical prominence it held in the days when Stax, Booker T., Isaac Hayes, the original Bar-Kays, and other names consistently made music — and news — here.

The Bar-Kays have slowly become a veritable music factory in themselves. Their recent "As One" Mercury/PolyGram LP was their fourth consecutive gold album, and their new LP, "Night Cruising," is due soon.

The first single from the LP, "Hit and Run," entered RW's Black Oriented Singles chart last week at 52 bullet. But that's just the beginning of the Bar-Kays' influence on that chart. The Bar-Kays, through their Unisound Productions company (which they own with their producer Allen Jones), also produced the current bulleted

singles by Ebonee Webb ("Something About You"), Chocolate Milk ("Blue Jeans"), and Kwick ("Nightlife"). Those efforts are spread among three labels — Capitol, RCA, and EMI-America, respectively.

"We've also got three other production projects on the drawing boards," said Alexander, 30, the only original member of the Bar-Kays. The group started in the mid-1960s as a concert backup group for Stax acts, and made numerous appearances with Otis Redding and other artists.

Most of the group died in the plane crash that also took Redding's life in 1967.

The Bar-Kays had the instrumental hit "Soul Finger" in 1967, and a new group organized by Alexander continued in the old group's quality tradition, backing Isaac Hayes, the Staple

(Continued on page 16)

Black Oriented Picks of the Week

WHY DO FOOLS FALL IN LOVE DIANA ROSS — RCA AFL1-4153



Diana Ross' debut on RCA and as a producer is a success, with several cuts having top 20 pop potential. The title-cut

single is already breaking, but the strutting "Mirror, Mirror" and the sweet pop of "Two Can Make It" are just as qualified. Her solo version of "Endless Love" and her self-penned "dancercise" tune, "Work That Body," are interesting.

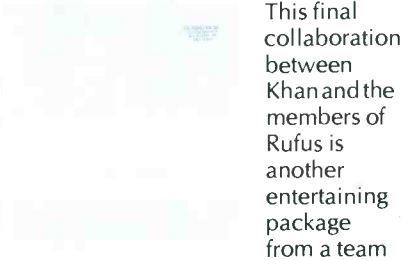
CONTROVERSY PRINCE — Warner Bros. BSK 3601



Prince follows up his "Dirty Mind" album with one that should provoke as much comment as its

predecessor, but with better commercial results. The title cut is strong, and "Let's Work" is Prince's funkiest cut ever. "Sexuality" and "Jack U Off" are danceable, but the lyrics are potentially objectionable.

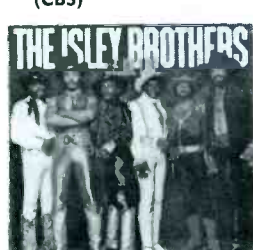
CAMOUFLAGE RUFUS WITH CHAKA KHAN — MCA-5270



This final collaboration between Khan and the members of Rufus is another entertaining package from a team

whose hallmark has been consistency. "Better Together," "Jigsaw," "Music Man (The D.J. Song)" and "Quandary" are the highlights of the LP's ten songs. A fitting finale to a successful musical marriage.

INSIDE YOU THE ISLEY BROTHERS — T-Neck FZ 37533 (CBS)



For the first time in years the Isleys use horns (on "First Love") and strings (on several songs), adding some necessary

variety to their trademark sound. "First Love" is a tasty mid-tempo song, "Your Love" is a lengthy ballad, and all of side two is top-notch Isleys.

Record World Black Oriented Albums



NOVEMBER 7, 1981

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

Nov. 7	Oct. 31				WKS. ON CHART
1	1	NEVER TOO MUCH	LUTHER VANDROSS	Epic FE 37451	8
		(4th Week)			
2	2	THE MANY FACETS OF ROGER	ROGER / Warner Bros.	BSK 3594	8
3	3	SOMETHING SPECIAL	KOOL & THE GANG / De-Lite	DSR 8502 (PolyGram)	4
4	4	IT'S TIME FOR LOVE	TEDDY PENDERGRASS / Phila.	Intl. TZ 37491 (CBS)	6
5	5	BREAKIN' AWAY	AL JARREAU / Warner Bros.	BSK 3576	12
6	6	TONIGHT FOUR TOPS	/ Casablanca NBLP 7528	(PolyGram)	10
7	9	SHOWTIME SLAVE	/ Cotillion SD 5227	(Atl)	5
8	8	TIME	/ Warner Bros.	BSK 3598	12
9	7	STREET SONGS	RICK JAMES / Gordy G8 1002M1	(Motown)	29
10	16	INSIDE YOU	ISLEY BROTHERS / T-Neck FZ 37533	(CBS)	3
11	10	IN THE POCKET	COMMODORES / Motown M8 955M1		18



CHARTMAKER OF THE WEEK

12	—	CONTROVERSY	PRINCE	Warner Bros. BSK 3601	1
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13	13	EVERY HOME SHOULD HAVE ONE	PATTI AUSTIN / Qwest / WB QWS 3591		6
14	14	THIS KIND OF LOVIN'	WHISPERS / Solar BXL1 3976	(RCA)	8
15	11	LIVE IN NEW ORLEANS	MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156		19
16	18	FANCY DANCER	ONE WAY / MCA 5247		7
17	19	SOLID GROUND	RONNIE LAWS / Liberty LO 51087		6
18	12	LOVE ALL THE HURT AWAY	ARETHA FRANKLIN / Arista AL 9552		11
19	17	LOVE BYRD	DONALD BYRD AND 125TH STREET, NYC / Elektra 5E 531		8
20	15	CARL CARLTON	/ 20th Century Fox T 628	(RCA)	17
21	22	GO FOR IT	SHALAMAR / Solar BXL1 3984	(RCA)	4
22	21	SLINGSHOT	MICHAEL HENDERSON / Buddah BDS 6002	(Arista)	9
23	25	MY MELODY	DENIECE WILLIAMS / ARC / Columbia FC 37048		33

24	29	ALL THE GREAT HITS	DIANA ROSS / Motown M13 960C2		3
25	—	WHY DO FOOLS FALL IN LOVE	DIANA ROSS / RCA AFL1 4153		1
26	26	THE DUDE	QUINCY JONES / A&M SP 3721		30
27	27	STANDING TALL	CRUSADERS / MCA 5254		5
28	20	IT MUST BE MAGIC	TEENA MARIE / Gordy G8 1004M1	(Motown)	22
29	30	I LIKE YOUR STYLE	JERMAINE JACKSON / Motown M8 952M1		7
30	24	TOUCH	GLADYS KNIGHT & THE PIPS / Columbia FC 37086		10
31	31	I'M IN LOVE	EVELYN KING / RCA AFL1 3962		17
32	34	LOVE IS THE PLACE	CURTIS MAYFIELD / Boardwalk NB 1 33239		5
33	—	CAMOUFLAGE	RUFUS with CHAKA KHAN / MCA 5270		1
34	32	REFLECTIONS	GIL SCOTT-HERON / Arista AL 9566		7
35	28	THE SPIRIT'S IN IT	PATTI LABELLE / Phila. Intl. FZ 37380	(CBS)	8
36	40	CHANCES ARE	BOB MARLEY / Cotillion SD 5226	(Atl)	2
37	37	THE SECOND ADVENTURE	DYNASTY / Solar S 20	(E/A)	8
38	39	SUMMER HEAT	BRICK / Bang FZ 37471	(CBS)	10
39	41	BEWARE	BARRY WHITE / Unlimited Gold FZ 37176	(CBS)	6
40	45	CRAZY FOR YOU	EARL KLUGH / Liberty LT 51113		2
41	38	PIECES OF A DREAM	/ Elektra 6E 350		7
42	33	PERFORMANCE	ASHFORD & SIMPSON / Warner Bros. 2WB 3524		4
43	35	EBONEE WEBB	/ Capitol ST 12148		11
44	44	COMPUTER WORLD	KRAFTWERK / Warner Bros. HS 3549		13
45	53	GWEN McCRAE	/ Atlantic SD 19308		3
46	23	ENDLESS LOVE	(ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Mercury SRM 1 2001	(PolyGram)	15
47	36	B.B.&Q. BAND	/ Capitol ST 12155		14
48	49	SWEET AND WONDERFUL	JEAN CARN / TSOP FZ 36775	(CBS)	13
49	50	I BELIEVE IN LOVE	ROCKIE ROBBINS / A&M SP 4869		7
50	43	JUST BE MY LADY	LARRY GRAHAM / Warner Bros. BSK 3554		14
51	42	BLACK & WHITE	POINTER SISTERS / Planet P 18	(E/A)	19
52	48	WALL TO WALL	RENÉ & ANGELA / Capitol ST 12161		15
53	54	MAGIC WINDOWS	HERBIE HANCOCK / Columbia FC 37387		6
54	—	WHATEVER TURNS YOU ON	DELLS / 20th Century Fox T 633	(RCA)	1
55	—	STRAIGHT AHEAD	SHEREE BROWN / Capitol ST 12153		1
56	56	SEND IT	OZONE / Motown M8 962		3
57	46	CAN'T WE FALL IN LOVE AGAIN	PHYLLIS HYMAN / Arista AL 9544		17
58	—	THE POST	BOBBY WOMACK / Beverly Glen BG 10000		1
59	59	L.J. REYNOLDS	/ Capitol ST 12127		3
60	—	TO THE POINT	KWICK / EMI-America ST 17048		1

They Wrote His Song Together



Following his recent performance at the Grand Ole Opry House in Nashville, Warner Bros. artist Al Jarreau met the writers of his current hit, "We're in This Love Together." Shown from left are Nashville Music Association executive director Dale Franklin Cornelius, co-writer Roger Murrah, Jarreau, April/Blackwood Music's Charlie Monk, and co-writer and Capitol artist Keith Stegall.

Erect Names Two

■ CHICAGO—Jim Porter, president of Erect Records, has announced the appointment of Greg Dodd as vice president of pop promotion and Alonzo King as vice president of special markets. Dodd is responsible for national airplay, and King's duties include coordinating sales and promotion information between distributors and the label.

Dodd was formerly midwest regional sales manager for Inner City. Prior to that he worked in promotion for Ovation and Motown. King was formerly midwest promotion manager for Motown and Liberty.

Crescent Names Terry

■ LOS ANGELES—Marcus Terry has been named vice president and general manager of Country Moon Music (ASCAP) and Maplesville Music (BMI), the music publishing arms of the Crescent Music Group, James R. Halper, president of the music conglomerate, has announced.

Terry comes to the Crescent Music Group from Morning Productions of Detroit, where he was president. He will be responsible for the selection of material for Crescent Records' artists to record and for the songs the companies will publish, and the dissemination of songs to artists not connected with the organization.



Record World Black Oriented Singles

NOVEMBER 7, 1981

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

Nov. 7	Oct. 31		WKS. ON CHART
1	1	NEVER TOO MUCH LUTHER VANDROSS Epic 14 02409 (4th Week)	14
2	4	TAKE MY HEART KOOL & THE GANG /De-Lite 815 (PolyGram)	6
3	2	WHEN SHE WAS MY GIRL FOUR TOPS/Casablanca 2338 (PolyGram)	13
4	6	LET'S GROOVE EARTH, WIND & FIRE/ARC/Columbia 18 02536	6
5	5	I HEARD IT THROUGH THE GRAPEVINE (PART 1) ROGER/ Warner Bros. 49786	11
6	7	GET IT UP TIME /Warner Bros. 49774	14
7	3	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE/Motown 1519	18
8	12	CONTROVERSY PRINCE/Warner Bros. 49808	6
9	13	SNAP SHOT SLAVE /Cotillion 46022 (Atl)	8
10	8	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON/20th Century-Fox 2488 (RCA)	20
11	14	OH NO COMMODORES/Motown 1527	7
12	9	SUPER FREAK (PART 1) RICK JAMES/Gordy 7205 (Motown)	14
13	10	SILLY DENIECE WILLIAMS/ARC/Columbia 18 02406	15
14	11	I CAN'T LIVE WITHOUT YOUR LOVE TEDDY PENDERGRASS/ Phila. Intl. 5 02462 (CBS)	11
15	15	WE'RE IN THIS LOVE TOGETHER AL JARREAU/Warner Bros. 49746	17
16	23	INSIDE YOU (PART 1) ISLEY BROTHERS/T-Neck 5 02531 (CBS)	6
17	17	LOVE ALL THE HURT AWAY ARETHA FRANKLIN & GEORGE BENSON/Arista 0624	12
18	21	SHE DON'T LET NOBODY (BUT ME) CURTIS MAYFIELD/ Boardwalk 7 11 122	10
19	16	LOVE HAS COME AROUND DONALD BYRD AND 125TH STREET, NYC/Elektra 47168	12
20	20	STAY AWAKE RONNIE LAWS/Liberty 1424	12
21	22	THIS KIND OF LOVIN' WHISPERS/Solar 12295 (RCA)	8
22	19	BEFORE I LET GO MAZE FEATURING FRANKIE BEVERLY/ Capitol 5031	11
23	29	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846	2
24	26	JUST ONCE QUINCY JONES featuring JAMES INGRAM/A&M 2357	11
25	27	PULL FANCY DANCER/PULL (PART 2) ONE WAY/MCA 51165	8
26	28	TAKE MY LOVE MELBA MOORE/EMI-America 8092	7
27	33	WHY DO FOOLS FALL IN LOVE? DIANA ROSS/RCA 12349	3
28	31	SOMETHING ABOUT YOU EBONEE WEBB/Capitol 5044	7
29	32	BLUE JEANS CHOCOLATE MILK/RCA 12335	4
30	34	WALKING INTO SUNSHINE CENTRAL LINE/Mercury 572 (PolyGram)	4
31	36	TONIGHT YOU AND ME PHYLLIS HYMAN/Arista 0637	3
32	35	FUNKY SENSATION GWEN McCRAE/Atlantic 3853	5
33	40	LET THE FEELING FLOW PEABO BRYSON/Capitol 5065	2
34	44	SHARING THE LOVE RUFUS with CHAKA KHAN/MCA 51203	2
35	43	LA LA MEANS I LOVE YOU TIERRA/Boardwalk 7 11 129	3



36	37	MEANT FOR YOU DEBRA LAWS/Elektra 47198	6
37	41	YOU GO YOUR WAY (I'LL GO MINE) SPINNERS/Atlantic 3865	3
38	38	NOTHIN' BUT A FOOL NATALIE COLE/Capitol 5045	5
39	24	LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB/Sugarhill 763	13
40	52	HIT AND RUN BAR-KAYS/Mercury 76123 (PolyGram)	2
41	18	I'LL DO ANYTHING FOR YOU DENROY MORGAN/Becket 45 5	19
42	39	LET'S START II DANCE AGAIN BOHANNON featuring DR. PERRI JOHNSON/Phase II 282	7
43	30	DO YOU LOVE ME PATTI AUSTIN/Qwest 49754 (WB)	14
44	51	STEAL THE NIGHT STEVIE WOODS/Cotillion 46016 (Atl)	4
45	48	FIRST TRUE LOVE AFFAIR JIMMY ROSS/Quality/RFC 7002	4
46	47	WHAT A SURPRISE POINTER SISTERS/Planet 47937 (E/A)	3
47	54	BOOGIE'S GONNA GET YOU RAFAEL CAMERON/Salsoul 7 2157 (RCA)	2
48	55	DON'T HIDE OUR LOVE EVELYN KING/RCA 12322	2
49	50	WALL TO WALL RENE & ANGELA/Capitol 5010	5
50	53	HANG ON IN THERE HAROLD MELVIN & THE BLUE NOTES/ MCA 51190	3
51	42	LOVE DON'T LOVE NOBODY JEAN CARN/TSOP 02501 (CBS)	7
52	65	I'M JUST TOO SHY JERMAINE JACKSON/Motown 1525	2
53	64	I WILL FIGHT GLADYS KNIGHT & THE PIPS/Columbia 18 02549	2
54	61	NUMBERS KRAFTWERK/Warner Bros. 49795	3
55	60	LET'S GET CRACKIN' SHOCK/Fantasy 916	3
56	49	ZULU QUICK /Pavillion 5 02455 (CBS)	6
57	58	FUNKY SOUND (TEAR THE ROOF OFF) SEQUENCE/Sugarhill 767	6
58	66	SWEETER AS THE DAYS GO BY SHALAMAR/Solar 12329 (RCA)	2
59	59	FREEFALL (INTO LOVE) LENNY WILLIAMS/MCA 51179	3
60	68	CALL ME SKYY /Salsoul 7 2152 (RCA)	2
61	67	NIGHTLIFE KWICK/EMI-America 8091	2
62	62	DISCO DREAM MEAN MACHINE/Sugarhill 564	4
63	69	YOU'LL BE DANCING ALL NIGHT SHEREE BROWN/Capitol 5026	2

CHARTMAKER OF THE WEEK

64	—	ALL I WANT TWENNYNINE WITH LENNY WHITE Elektra 47208	1
65	—	I WANT YOU BOOKER T./A&M 2374	1
66	—	KICKIN' BACK L.T.D./A&M 2382	1
67	—	GOODBYE HIM HELLO YOU BETTY WRIGHT/Epic 49 02521	1
68	—	TWINKLE EARL KLUGH/Liberty 1431	1
69	—	BABY NOT TONIGHT MADAGASCAR/Arista 0625	1
70	25	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	22
71	71	HEART HEART GERALDINE HUNT WITH CHARLES MAROTTA/ Prism 327	2
72	46	WARM WEATHER PIECES OF A DREAM/Elektra 47181	7
73	57	SECRETS BOBBY WOMACK-Beverly Glen 2000	5
74	63	JUST MY LUCK TYRONE DAVIS/Columbia 18 02269	4
75	45	IN THE MIDDLE OF A SLOW DANCE KLIQUE/MCA 51158	6



Black Uhuru at the Ritz



Island recording artists Black Uhuru, featuring the rhythm section of Sly Dunbar and Robbie Shakespeare, recently ended their U.S. tour at the Ritz in New York. The tour followed the release of their album "Red." Shown backstage at the Ritz are, from left: Ron Goldstein, president of Island Records; bassist Robbie Shakespeare; Dave Herman, WNEW-FM disc jockey; Michael Rose and Puma of Black Uhuru; Herb Corsack, vice president of Mango/Island Records; and Duckie Simpson of Black Uhuru. Hiding behind Puma is Lister Hewan-Lowe of Mango Records.

Bar-Kays (Continued from page 14)

Singers, and others in the studio. By the early 1970s the group, working out new sounds best described as "black rock," was playing Memphis clubs, having survived the Stax bankruptcy.

By 1977 the Bar-Kays, newly signed to Mercury by label head Charlie Fach (now head of Musiverse in Nashville), were ready to establish a consistent hit image of their own, with such tracks as "Shake Your Rump to the Funk." An 80-city tour with Parliament that year raised their profile considerably.

Today the Bar-Kays, six LPs and numerous single hits behind them, do about 110 concerts a year, often with three other acts on the bill. Their 1980-81 Shower of Stars tour, which supported their "As One" LP and "Boogie Bodyland" hit single, teamed them with Cameo, Switch, and Zapp.

Alexander, the Bar-Kays, Jones, and Unisound operate from offices housed at 2272 Deadrick Street here, with an office staff of four and concert entourage of about 20 to handle their business.

'Consistent Image'

"We aim at having a consistent image, and solidifying our position as a premier live and album act," Alexander explained. "A big part of this means spreading out into other areas, such as production." The Bar-Kays produce all outside projects — as well as their own records — at Ardent Studios here. Alexander stressed he would love to see the Bar-Kays' efforts spur a Memphis musical revival.

"Memphis was once a major center for music. Our ultimate goal is to help it regain that prominence."

Video World

NOVEMBER 7, 1981



'Endless Love'

Video Visions

By SOPHIA MIDAS

■ **MAGNAVOX SPEAKS OUT:** For the past year, hardware manufacturers, including RCA and Sony, have been extolling the capabilities of their products with million-dollar national advertising campaigns. Yet Magnavox, the first company to put out a laser disc player, has been quietly resting on its laurels and, in a sense, sitting back and enjoying the benefits of the advertising of other manufacturers. In fact, a chief executive from MCA Videocassettes told us some time ago, "It was real nice watching RCA launch their disc player on television; it was great advertising for us."

Well, now Magnavox has decided to make a little noise and has announced a "New Horizons" marketing campaign for the fourth quarter. The Magnavox "New Horizons" marketing campaign is geared towards the company's LaserVision disc player. Kicking off the campaign will be a totally new national print theme: "You Already Own Half of the World's Home Entertainment System!" Magnavox has enlisted **Leonard Nimoy** to be the spokesman for their interactive programming ("First National Kidisc," "Jazzercise," etc.). Demonstration/sales training discs, featuring Nimoy, are being sent to all participating dealers on a first come-first served basis.

Magnavox also announced that it is currently shipping its new Magnavision model VB 8005, which includes remote control. It has a suggested list price of \$769. The company is also now making its videodiscs available directly to its dealers. The company expects disc production to reach seven million by 1982.

Some of you might be thinking that this does not all add up to the market impact of a national television campaign, such as RCA's, and to this, **John Messerschmitt**, vice president of North American Phillips Corporation and LaserVision manager for N.A.P. Consumer Electronics Corporation, replies: "We do not consider the CED system from RCA our competition. They have positioned themselves as a mass market medium, another signal source for movies and TV runs. LaserVision is not a mass market product. The LaserVision market is an upscale audience with special needs."

WARNER UPDATE: A reliable source called up RW to tell us that 40 video retailers, with Video Station's **George Atkinson** at the helm, gathered to discuss the Warner Home Video all-rental plan. After learning that the press were invited to this meeting, representatives from WHV allegedly refused to attend. The meeting was held at the Ramada Inn in Rockville, Maryland on Friday (30). Since the meeting took place after press time, we'll have to let you know what happened next week.

UP & COMING: Nostalgia Merchant has announced the release of the following videocassettes: "Destination Moon," "Invaders From Mars," "Rocketship X-M — Special Edition," "Kronos," "Flight to Mars," "Hideous Sun Demon," "The Crawling Eye," "Plan 9 From Outer Space," "Stranger From Venus," "Space Control," "Tom Corbett — Space Cadet," and "Tales of Tomorrow." All cassettes have a suggested list price of \$59.95 . . . A video music project intended exclusively for videodisc is being produced by the Videography Com-

(Continued on page 20)

Video Picks

NIGHTHAWKS (1981): Produced by Martin Poll. Directed by Bruce Malmuth. Starring Sylvester Stallone, Billy Dee Williams, Lindsay Wagner, Persis Khambatta, Nigel Davenport, and Rutger Hauer. (MCA Videocassettes, color, 99 mins., \$75.) An action-packed film about two New York cops whose quest to fight street crime leads them into the middle of international terrorism. A fist-clenching thriller.



LAUREL AND HARDY COMEDY CLASSICS VOLUME 7 (1930-35): Produced by Hal Roach. Starring Stan Laurel and Oliver Hardy. (Nostalgia Merchant, b&w, 80 mins., \$54.95.) The four shorts in this compilation — "Below Zero," "Thicker Than Water," "Me and My Pal" and especially "Midnight Patrol" — represent some of the best-known work of the famed comedy duo and should make this package a collector's favorite.



FRIDAY THE 13TH (PART 2) (1981): Produced and directed by Steve Miner. Starring Adrienne King, Amy Steel and John Furey. (Paramount Home Video, color, 87 mins., \$79.95.) Like its highly successful predecessor, Part 2 of the "Camp Blood" saga is an exercise in cinematic shock therapy that spares nothing in the way of thrills, chills, suspense and gore. Fans of the "maniac on the loose" genre will flock to the stores to pick up this one.



SANCTUARY OF FEAR (1979): Produced by Phillip Barry. Directed by John Llewellyn Moxey. Starring Barnard Hughes, Kay Lenz, and Fred Gwynne. (Magnetic Video, color, 100 mins., \$59.95.) A mystery thriller in the style of Sherlock Holmes, it features Hughes in the role of a crime-solving clergyman who befriends an innocent woman who is knee-deep in trouble.



Promo Picks

"CHIHUAHUA" — BOW WOW WOW (RCA). Directed by David Mallet. The brainchildren of Malcolm McLaren lip-synch through their latest single in a setting that's somewhere between "Lord of the Flies" and "Planet of the Apes." Annabella Lwin shares the lead role with kiddie porn go-go dancers and somewhat hackneyed special effects.



"ICEHOUSE" — ICEHOUSE (Chrysalis). Directed by Russell Mulcahey. Produced by Lexi Godfrey for MGM U.K. An artfully executed exercise in visual melancholia, the nightmare imagery of this clip employs indelible images that often have the look of late-'50s experimental theatre. As always, Mulcahey's use of special effects helps tell the story without seeming gratuitous. A must for club and cable programmers.



Video World



Video Visions (Continued from page 19)

pany, according to **Bob Kiger**, president. The disc will feature the **Chuck McDermott Band** in concert before a live cabaret audience. . . . Wienybuds, a new company formed by **Ian Wiener** and **Cary Budnick**, is making available a non-stop music compilation of 21 songs from various artists on various labels. The 82-minute tape, available in December in England on both Beta and VHS, will be distributed by Thorn-EMI. Recording artists on the tape include **Genesis**, **Phil Collins**, the **Buggles**, **Robert Palmer**, **Leo Sayer**, **Dire Straits**, **Sky**, **Bad Manners**, and **Kiki Dee**. The new company has cable rights on a worldwide basis. . . . Family Home Entertainment has announced the November release of "An Evening With **Quentin Crisp**." The 90-minute cassette has a suggested list price of \$59.95.

YOU SHOULD KNOW: United Artists is expected to conclude a deal with Warner Home Video whereby Warner would acquire worldwide rights to United Artists films. The deal would take place through WEA International. . . . An expanded 1982 "National Video Festival" was announced by **Jean Firstenberg**, director of the American Film Institute and **Koichi Tsunoda**, president of Sony Video Products Company. The festival will take place in both Washington, D.C., and Los Angeles. Scheduled for June 10-13 at the Kennedy Center in Washington, and June 24-27 at the AFI campus in Hollywood, the 1982 National Video Convention will include premiere screenings with large screen exhibition, and seminars on current video issues. . . . National Video Center & Recording Studios has reported the acquisition of a Q-Lock 24-track synchronized mixing system. The system enables the audio engineer to view video images while performing the audio mix-down. . . . Axial Productions and **Jerry Kravat Entertainment Services, Inc.** have pacted together to create a series of one-hour 90-minute television specials from Kravat's St. Regis "Cabaret" series.

MOVERS: **Bob Diamond** has been appointed director of sales for Video Gems. . . . **Colette Eisele** has been named advertising manager for Compact Video Systems, Inc.

Senate Hearing on Videotape

(Continued from page 3)

wondering whether they should wait before they pass legislation which will not be able to cover the broader issues which will be coming up. What I'm trying to say is that it's highly unlikely that Congress will quickly pass a bill to clear up the Betamax situation."

Hultman questioned whether there was any real need for Congress to pass such a bill, noting, "Sony, Magnavox,

On the Cover: 'Endless Love'

■ Brooke Shields' reputation as a highly visible model and box office attraction has influenced the home video consumer, judging by the success of "Endless Love" (MCA Videocassette), which entered the *Record World* Videocassette Chart last week at number five, the highest debut in the chart's history. With the film's performance at the box office and the hit status of its theme song and soundtrack LP, "Endless Love" ranks as one of the multi-media events of 1981.

Based on the novel by Scott Spencer, "Endless Love" is the story of 15-year-old Jade (Shields) and David (Martin Hewitt), whose intimate love affair causes friction between Jade's family and David, leading to a sequence of tragic events. Also starring David Murray, Shirley Knight and Richard Kiley, this highly emotional film has one element of success that will never go out of style — a hopeful, happy ending.

Zenith and RCA are all telling us that this ruling is disastrous, but I don't see any injunctions occurring, and I haven't heard about any FBI agents breaking down the doors of the homes of consumers."

Supporting Hultman's contention that videocassette recorders are not immediately threatened by the court's decision, the Sony Corporation announced at a press conference last week that they will continue to make and sell their Betamax videocassette recorders. Akio Morita, chairman, Sony, stated that Betamax is not going to "cease or desist" because of the ruling. He said that Sony's lawyers are still studying several options the company can take in response to the ruling.

Despite Sony's calm stance regarding the copyright ruling, Virginia Congressman Stan Parris publicly stated that the Ninth Circuit Court of Appeals ruling was "the latest example of idiocy in the federal judiciary." In a speech last week, Parris said that he was introducing legislation in an effort to "halt an unnecessary and unwarranted intrusion by the federal courts into the private homes of three million Americans. All too often lately in federal court decisions all across this country, the judiciary has taken liberties with the private lives of Americans that are clearly excessive. This latest ruling is an example of the problems that can be caused by these unfair, unreasonable intrusions by the courts."

RCA Issues 'Furlough' To Videodisc Plant Workers

By SOPHIA MIDAS

■ NEW YORK—In an attempt to reduce the production of its videodisc players and color televisions for the remaining fourth quarter, RCA last week announced that it has issued a "furlough" to approximately 400 employees at its Bloomington plant in Indiana.

Of the 400 employees who were notified of this furlough, 300 are involved with the manufacturing of RCA's SelectaVision videodisc player, while the remaining 100 are from the color television division. The furlough takes place on November 6 for videodisc player employees. Color television staff will be leaving the plant by the end of the year.

Frank McCann, vice president public affairs, RCA consumer electronics division, told *Record World* that the furlough was issued by RCA for stock balancing purposes only, and was in no way related to the fortunes of the company's discplayer: "Production of videodisc players and color televisions at the Bloomington plant has progressed to the point that distributor and factory pipelines have been filled in line with anticipated fourth quarter retail sales. We see no reason to produce more players and televisions than can be absorbed into the marketplace; the move is simply a matter of sound balancing."

McCann stressed that the Bloomington plant has not "shut down," nor has videodisc player or color television production come to a halt. "You have to remember that the plant has some 4100 employees, and that we have only issued the furlough to 400 staff members. We are still producing discplayers and televisions, and we are further expecting to re-hire the employees who were issued furloughs next year when production of our new

stereo SelectaVision discplayer and new updated monaural players begins."

The phasing out of RCA's current discplayer models, according to McCann, was a chief factor in the company's decision to issue a furlough. "It should be noted that we're very excited about our stereo SelectaVision player which will be introduced in the marketplace in May 1982, so we'll be bringing people back. We'll also need these people to produce an updated version of the player which is now available to the consumer."

McCann said that the company had hired too many people for the initial production of its discplayer, citing inexperience as the chief reason for this error in judgment. "We were the first manufacturer to produce discplayers in mass production, so it's not surprising that we overestimated the amount of people we would need to produce the product; this is a new field and we're all learning. A company always anticipates sales on past production; we had no past to rely upon. As of last week, sales to our distributors reached the 100,000 mark, and that's excellent."

There will be no reduction in disc production at RCA's plant in Indianapolis, McCann said, because consumer demand for this product is stronger than the company had anticipated. "Once again we're learning. "We initially anticipated that the average discplayer owner would purchase somewhere between six and eight discs. We have now found that the average consumer is buying up to 15 discs. So our disc plant is in full production, and obviously there will be no layoffs there. We have now sold 1.4 million discs."

'Double Dutch' Golden Reel



Frankie Smith's gold single, "Double Dutch Bus" on WMOT Records, recently received an Ampex Golden Reel at Alpha International Recording Studio in Philadelphia. Pictured with Smith are, from left: Gene Leone, chief engineer; Russ Brown, Ampex tape sales representative; Smith; and Jason Lyle, assistant engineer. The Philadelphia Children's Hospital was selected by Smith to receive Ampex's \$1000 charitable donation.

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Scene Three Video Active With Nashville Projects

■ NASHVILLE—With video projects recently completed for a CBS-Nashville album series, Larry Gatlin and the Gatlin Brothers Band, Gene Cotton, and others, Scene Three, a full service film and tape production and post-production facility based here, is finding an increasing amount of work with the Nashville music industry.

Scene Three recently finished a 30-second national TV spot for CBS's "Country Crazy Country" fall LP promotion. The project features album releases by Merle Haggard, George Jones, Crystal Gayle, the Gatlin Brothers, Mickey Gilley, and Willie Nelson.

Scene Three's videographer Larry Boothby and art director Wendell Davis based the one-inch videotape project's concept on a western theme established in CBS's point-of-purchase materials.

Scene Three also shot a one-inch music video production for CBS on

Larry Gatlin and the Gatlin Brothers Band's "What Are We Doin' Lonesome." Incorporating stage footage and audience reaction shots at the Tennessee Performing Arts Center here, Marc Ball, senior director/cinematographer, and chief editor Terry Climer used two-channel Squeezezoom and CMX editing.

The company also rendered a video presentation of Gene Cotton's new single, "Bein' Here With You Tonight." The concept for the spot was inspired by the surrealistic art on Cotton's current "Eclipse of the Full Moon" LP. Scene Three used blue 5K lighting diffused with a fog field.

In other Scene Three news, Vicky C. Branton has been promoted to client services manager, according to company president Kitty Moon. Branton will act as liaison between the company's production staff and clients, in addition to handling publicity chores.



From left, Roy Wunsch of CBS Records-Nashville, performer Chris Poppe, and Scene Three's Marc Ball are shown on location at the taping of a national 30-second TV spot for CBS's "Country Crazy Country" promotion.

Wisc. Court Upholds Tape Piracy Judgment

■ NEW YORK—The Wisconsin Court of Appeals upheld the largest judgment ever against a tape pirate last Tuesday (27), affirming the Circuit Court of Milwaukee County in favor of record company plaintiffs against Economic Consultants, doing business as E.C. Tape Service, Inc., and David Heilman, in the amount of \$6,740,728.

In affirming the judgment, which also includes a punitive damage award of \$1 million, the largest such amount in Wisconsin legal history, the Court resolved all the issues raised by Heilman and E.C. Tape on appeal in favor of the record company plaintiffs, in the action that began in 1972.

Among the most important determinations were these: record company plaintiffs were not barred by a prior adjudication in California between A&M Records and Heilman; the Recording Industry Association of America was not the real party in interest, but had paid the legal fees to the plaintiffs' attorneys; non-use of the

recordings did not constitute abandonment of the rights in them, non-use of the recordings did not constitute abandonment of the rights in them, non-use was not an appropriate defense to the claims of unfair competition and misappropriation, and the lower court had computed damages based only upon 96 percent of Heilman's catalogue, which was being manufactured by the legitimate record companies at that time; anti-trust allegations would not have precluded the record companies' action, and all anti-trust allegations had been previously defeated in a prior suit; and there were no material issues of fact when the Circuit Court granted summary judgment in the record companies' favor on the issue of Heilman's and E.C. Tape's liability.

The Appeals Court further found that Heilman had been "permitted . . . great latitude in discovery," but had failed to present evidence to the Court to substantiate many of the grounds claimed as the bases of the appeal.

SPARS Panel (Continued from page 6)

dent, Ron Alexenburg noted that the number of new record labels now establishing themselves was a positive indicator for the industry, calling for close studio-label relations in order to spot talent.

Most of the discussion time, however, focussed on the dilemma of an industry used to overspending and the bad rap studios have been forced to take for frequent budget overruns, Arista A&R vice president Paul Sloman admitted that policing of project budgets usually occurs after the fact, while Mtume reminded the group that six-figure budgets were precedents that labels allowed to be set: "(Labels) created the atmosphere." He branded the "star syndrome" a "smokescreen" that allowed producers to make unreasonable demands for time and money to finish projects, and called the rate of artist signings and album releases "crazy." Some contracts, Alexenburg noted, demanded an allowance for "overage" before recording even began.

Unpreparedness of producers and performers was pointed out by Power Station co-owner Bob Walters as a more important reason for cost overruns than high studio rates. When studio musicians are called to play a date, he said, time and cost can "pretty closely" be estimated, but repeated takes for vocalists and offhand decisions to take a day off or to write a song in the studio could "make budgets go out the window." Alexenburg agreed, calling for increased pre-production work availability of demo time, especially in local studios. Hi-Five Audio Video Studios president Moogy Klingman responded that the artists of the '80s are used to lean times, pointing to the club performers who are paid nothing for appearances and financing their own sessions and releases. "Artists made the industry," independent of financial interest, he said. "They're not looking to stick the record labels in the future."

If the producer is unqualified, the time and expense of "fixing" a record in the mix or master stage can also mount up. Hammond recalled that in the pre-technology period, no "fudging" or editing was possible at all, while Masterfonics' Evans added that returning to the recording studio is often impossible when a project is al-

ready late and over budget. "We need to get (these) amateurs out. Amateurs cost us our position," he said.

Studio owner Bob Curlee (Strawberry Jamm Recording, West Columbia, S.C. raised what became a critical point in noting that "some artists are hot (only) with 42 racks of equipment." Power Station's Walters elaborated, "Technology was foisted on us." With the cost of top-grade 48-track consoles up into hundreds of thousands of dollars, the responsibility of paying for or leasing equipment "puts my life on the line," he said. At the same time, he said, producers demand such equipment, even if they may not quite know what to do with 48 tracks.

From the audience, Sigma Sound Studios' Joe Tarsia and Criteria Studios' Mack Emmerman seized this point to pose the question of industry support for advances in sound technology. "It's time for record companies to tell us if they are ready for digital. There are fierce negotiations (over rates) but then, they want the bells and whistles. You can make a hit in the basement; an \$80,000 console and a \$300,000 console both produce sound. What do you want to pay, and what do you want to get?" Emmerman agreed that executives in control of production must provide more guidance in the face of the producer's "demand for the capability of perfection."

Other points raised included the lack of musical background of many higher-level executives in the music industry, and what some panelists saw as an opportunistic tendency for lawyers to draw out contract negotiations needlessly, cutting into the size of the overall pie. The "lack of skill" in high A&R positions, Mtume said, would be inexcusable in other professions, and is compounded by "an exorbitant lifestyle. Would you pay someone \$300,000 a year for a guess?"

In defense of the entertainment lawyer, an attorney in the audience called the 35-page contract a "boiler plate" that provides protection for the concerned parties. Studios, it was noted by Walters, do not usually require lawyers on a regular basis — "except to collect."

Capitol Launches New Push for Juice

■ LOS ANGELES—Capitol Records Inc. has embarked on a third-stage marketing campaign in support of the new Juice Newton single, "The Sweetest Thing (Is Loving You)," from her "Juice" LP. The single is the third from the album, following the back-to-back gold hits "Angel of the Morning" and "Queen of Hearts."

A new video was shot in the streets of New York and Central Park recently for promotional usage. Portions of the John Goodhue-directed tape will be edited into a 30-second television commercial which will also incorporate video footage shot in support of

the previous singles.

New point-of-purchase materials have also been developed, including a four-color banner and new merchandising elements.

Correction

■ NEW YORK—In last week's *Record World*, it was incorrectly reported that Barry Yearwood, the vice president of A&R for Park Place Records, was affiliated with the Magnet Booking Agency. In fact, Yearwood is affiliated with the Norby Walters Agency.

Arista Ups Sincoff

■ NEW YORK—Aaron W. Levy, senior vice president, finance, Arista Records, has announced the promotion of Milton Sincoff to the newly created position of vice president, manufacturing and purchasing.



Milton Sincoff

Sincoff will continue to be responsible for the overall direction and supervision of the production department, and related manufacturing and purchasing areas. He will work in conjunction with Arista's creative services department on album packaging and merchandising and marketing aids, and will have responsibility for cost control on those materials. Sincoff will supervise all production department suppliers, and will continue to be involved in the scheduling of all product on Arista and Arista-distributed labels.

Sincoff has more than 20 years of experience in the record industry. He joined Arista in 1978 as director, manufacturing and purchasing.

Alfa Music Group Bows; Lorne Saifer To Head

■ LOS ANGELES—The formation of the Alfa Music Group as the music publishing arm of Alfa Records, Inc., and the appointment of Lorne Saifer to head the new operation, has been announced by Alfa Records president Bob Fead.



Lorne Saifer

The Music Group will function on a worldwide basis, except for Japan. Initial operations will include representation of the Alfa-Japan catalogue, Joss Music, Inc. (BMI) and 1980 Music, Inc., (ASCAP).

The first writers represented by the Alfa Music Group are Teresa Straley, DVC and Casiopea. DVC and Casiopea both currently have product out on Alfa.

In addition to heading the new operation, Saifer will continue as vice president of A&R for Alfa Records.

Kenny Rogers Sues Liberty

(Continued from page 3)

"new agreement," the "producer agreement" (related to Liberty's purchase of three Rogers master recordings in 1977) and the "Rogers/West" agreement, which concerns Rogers' recordings with fellow Liberty artist Dottie West.

According to the complaint, Liberty has "substantially and materially breached the agreements by willfully failing and refusing to pay to plaintiffs royalties." Among other claims, Rogers charges that Liberty: refused to release "data which would enable plaintiff's accountants to verify and ascertain the true sales" of Rogers' records; failed to pay additional royalties based on increases of the records' suggested retail price; "misabeled" some Rogers product as "free goods" and promotional records, thus depriving Rogers of the royalties accruing from that product, yet also deducted royalties from Rogers' account based on returns of those "free goods"; unfairly deducted a packaging charge from the retail price of Rogers' recordings; "underrepresented and underpaid" certain foreign royalties; "improperly deducted" certain "foreign taxes" from royalties paid; and failed to pay royalties due Rogers for sales through the Columbia Record Club. Those various unpaid royalties amount to \$4 million, the complaint alleges.

Rogers himself, through the Kragen and Company management firm, issued a statement a few days after the suit was filed. "Over the years," he said, "I've developed a valued artistic and close working relationship with all the people at Liberty and Capitol. We've had great success together, and it would bother me greatly if there was any misunderstanding of the issues.

"I'm a performer," the statement continued, "and this is a dispute between accountants and attorneys. I have left these matters to my advisors, and I regret they could not resolve these issues without the necessity of taking this to court. And I trust this will be resolved shortly to our mutual satisfaction."

In a prepared release from Liberty Records, issued on Thursday (29), the company expressed its feelings concerning the Rogers lawsuit:

"Liberty Records today expressed surprise at the filing of a lawsuit against them by Kenny Rogers based on pending audit plans which had been the subject of recent negotiations with Mr. Rogers' advisors. Liberty Records was confident of a renegotiated settlement because similar audit claims for a prior period had been amiably resolved with the artist's representatives only a short time before.

"Despite differences in the context of the audit claim, Liberty had been negotiating a new recording agreement with Mr. Rogers that would have taken effect at the expiration of the current agreement.

"It was only after Liberty was informed that a third party had entered

into negotiations for his future recording services that legal action was brought by the artist against Liberty.

"Liberty values its successful relationship with Kenny Rogers and looks forward to the release of three new studio albums to which it is entitled, one of which has already been recorded and is scheduled for a November release.

"With the full support of its outside counsel, Liberty asserts its right to Mr. Rogers' exclusive service, and believes the frivolous and unsubstantiated claims contained in the audit and lawsuit are based on interpretations which are flatly contradicted by the terms of the existing agreement.

"Liberty is determined to defend its position with every measure available to it under law, and is confident that it will retain full benefit of its arrangement with Mr. Rogers, including, but not limited to, the three new studio albums."

Rogers has been rumored to be on the verge of signing with CBS Records.

Minger Joins E/A

■ LOS ANGELES—Darryl Minger has joined Elektra/Asylum Records as tour press manager, it was announced by Bryn Bridenthal, vice president/public relations.

Minger was music promotion assistant with the New York Daily News in 1977 and 1978. As a senior account executive with the Howard Bloom Organization from 1978 to 1980, Minger handled press, TV and radio campaigns for such artists as Melba Moore, Seawind, Yellow Magic Orchestra, Al Green, Cameo, Brenda Russell, Grace Jones, and Island Records. Most recently, he was vice president/public relations with the public relations/advertising/marketing firm of Minger, Allen & Patton in New York. He will be based in New York.

Avco Pictures Pacts With Creative Music

■ NEW YORK—Avco Embassy Pictures Corp. has arranged with Creative Music Group for worldwide representation and administration of music owned and/or controlled by Avco for its past, present and future motion pictures, Frank Capra, Avco Embassy president and Jay Warner, Creative Music Group vice president, announced jointly.

Creative Music Group, in addition to supervising global music revenue collection, will act as a creative consultant on a non-exclusive basis.

Matthews to Regency

■ LOS ANGELES—Michael Matthews has been named national marketing director of Regency Records, Inc., it was announced by Lloyd Segal, president.

The Coast (Continued from page 10)

AND CONGRATULATIONS: To **Anita Pointer**, who was married at the end of the Pointer's MGM-Grand engagement (24) to **Richard Gonzales**.

MOVIN' PICTURES: Next film project on **Debbie Harry's** agenda is a starring role in "Videodrome," for Film Plan/Universal Pictures. The film will be directed by **David Cronenberg** ("Scanners"), who also wrote the screenplay — which, he says, concerns "the influence of television . . . and how communication technology alters the nervous system." **James "Onion Field" Woods** has the male lead . . . Movie veteran **David Bowie's** next credit will consist of an appearance in a German film titled "Christiane F," the tale of a 13-year-old prostitute and drug addict who happens also to be a Bowie fan. Concert footage taken from a past Bowie performance in Berlin will be utilized in the movie, to be released by **Roger Corman's** New World Pictures . . . Voltaire Productions, film and TV production arm of Reno/Metz, Inc., will begin filming "The **Bobby Darin** Story" next year, based on the book "Borrowed Time" by **Al DiOrto**. The film is being produced in conjunction with TAT/Tandem, and according to the Reno/Metz principals and their partner, **Stewart Besser**, they're now negotiating with a "major rock star" to portray Darin.

LOCAL NOTES: **Snakepit**, a saxophonist whose work with the **Party Boys** has been noted in this column, will be taking over the local O.N. Klub every Sunday for 3 p.m. performances. "Snakepit Sundays" will feature the horn player's own group, the **Rattlers** . . . A big splash in local record stores has been made by a song once associated with the Go-Go's, the subtly titled "Johnny Are You Queer." It was originally written for the female fivesome by Warner Bros. staff writers **Larson** and **Bobby Paine**, and is currently available as a Bomp Records single sung by one **Josie Cotton**. We weren't surprised to hear that the tune is a big favorite in gay discos et al., and has been getting a measure of airplay on KROQ. Folks responsible for the disc report local sales of 4500 units, but Johnny still isn't talking . . . The recent **Mink DeVille** appearances at the Roxy here stretched into the wee hours. Reportedly, Willy DeVille and crew didn't make it on stage for a second Saturday night set until around 2 a.m., much to the consternation of the Roxy management . . . Local quintet **Wild Kingdom**, who were absent from the scene from a spell until a recent return performance at the Lingerie, are now experimenting with flamenco music. The group performed last week at the new Grandia Room in a "flamenco dance and music show" that also featured **Oscar Nieto** and the group **Mozaico Flamenco**.

Jazz Beat

By SAMUEL GRAHAM

■ ABSOLUTELY THE LAST MILES DAVIS ITEM (FOR NOW): Yes, there has been an awful lot of ink spilled on the subject of Miles Davis since he made his heralded return to active duty this year. And sure, a lot of it has been spilled on these very pages, although not everything that your columnists have had to say about Davis has been complimentary. The fact is that he is one of the few jazz figures of truly legendary stature — Count Basie and Thelonious Monk would be among the others — who are still around. This is no slight on other surviving giants, like Sonny Rollins, Dexter Gordon or Roy Eldridge; it is simply to say that with Ellington, Armstrong, Coltrane, Parker and so many others dead, we focus our attention even more closely on the really charismatic players, the people whose reputations extend far beyond the world of jazz. What they do is perhaps less important than the fact that they're doing it at all, so firm is their hold on our collective psyche.

All of this brings us to another figure of no small note, to put it mildly, and that is drummer Max Roach. Roach is a commanding figure, not to mention one of the key figures of the jazz era; that he is also learned and intellectually articulate makes him even more worth paying attention to. So when Roach issued a reply to veteran jazz writer Leonard Feather's review of Miles Davis' recent gig at the Hollywood Bowl, you better believe that rebuttal was noticed, at least around here.

In his September 28 L.A. Times review, Feather wrote that Miles never approached "the long, sinuous phrases that were once a hallmark of his eloquence" during the Bowl concert. Only a "haunting excerpt" from "My Man's Gone Now," from the "Porgy and Bess" album, suggested "the old lyricism," added Feather. "Most of the other material was thematically jejune."

Feather, he wrote, has "observed with dismay (Davis') physical and artistic retrenchment. He recently told a reporter that the way to stay young is to forget, to have a bad memory. But what is wrong with remembering one's accomplishments and building on them?" After the concert, the critic "went home and played the original 'My Man's Gone Now' . . . Davis then had the purity and beauty of sound, the control and mastery for which he now gropes. The contrast was shattering."

Feather's remarks apparently didn't sit too well with Roach, whose reply carries the heading "Leonard Feather — Unwilling To Nurture the Seeds of Progress." The main problem, Roach writes, is that Feather "has always had difficulty understanding the culture from which this body of American musical thought, called 'Jazz,' derives. Therefore, he supplants other values for those endemic to the form and his analyses are consistently out of context."

Feather fails to understand the difference between "the creative and the re-creative artist," Roach continues; if Davis played "My Man's Gone Now" at every gig, he would fall into the latter category, where he surely does not belong. "Besides, 'My Man's Gone Now' is not a great song and the opera 'Porgy and Bess' is another racist stereotype of black people."

Roach goes on to defend Davis' current band, written off by Feather as "not world-class musicians," as well as their music. Mentioning many of the others with whom Miles has played through the years, Roach says, "Leonard did not recognize the potential in many of these musicians then, so how can we accept his amblyopic evaluations about the musicians currently with the Miles Davis group?" Comparisons between those musicians and their predecessors are invalid, Roach writes.

All in all, Roach concludes, "Leonard is unable to see Miles Davis as he really is — a great American musician . . . The tragedy of this story is that because Leonard Feather is incapable of understanding the creative artist, he resents Miles Davis for being one. Leonard, creative artists are not bound to past triumphs. Conversely, they are committed to breaking new ground and Miles Davis is one of the chosen few."

Ah, such are the tribulations of the critic. Feather, of course, was merely expressing his personal opinion, and his attitudes may indeed be a bit dated. But in a way, it's a tribute to his apparent influence on readers that Roach felt it necessary to respond publicly to Feather's remarks. For us, it'd be flattering to know that Max Roach even reads "Jazz Beat."

OUT OF THE BOX: The first sizable batch of releases from the new Jazz Man line — titles by Stephane Grappelli/Barney Kessel, Luis Bonfa/Don Burrows, Basie, Monk, Charles Mingus and Carmen McRae — has been issued by Seattle's First American label, and they are a classy bunch. The packaging is especially nice, with becoming, purposely grainy shots of the artists; graphics

are similar from album to album, but not identical. This set would make an ideal wall display in any store's jazz department, with the appeal of the packaging backed up by some very strong mainstream sounds on the vinyl itself.

ALSO: Contemporary has released three new "Contemporary Classics," reissues of old label product with original covers, artwork and so on. Included are "Shelly Manne and his Men at the Black Hawk, Vol. 3," "Andre Previn and His Pals" (Manne and Red Mitchell) playing tunes from "Pal Joey," and "The Red Mitchell Quartet." Contemporary is also releasing another Good Time Jazz album, this one by Bunk Johnson and his Superior Jazz Band. As for newer material, there is also Art Pepper's "Saturday Night at the Village Vanguard," (Continued on page 47)

Elektra/Musician Signs Eric Gale



Elektra/Musician Records has signed guitarist Eric Gale to an exclusive recording agreement, it was announced by Bruce Lundvall, Elektra/Asylum senior vice president and Elektra/Musician president. Gale, the label's first announced signing, is producing his first E/M LP, for release in late January. It'll be the sixth solo LP of his career, following one for CTI and four for Columbia. Pictured after the signing are, from left: Mel Fuhrman, E/A east coast general manager; Glen Orsher, executive vice president of Sanford Ross Management, which handles Gale; Gale; Sanford Ross, president of the management firm; and Lundvall.

The Jazz LP Chart

NOVEMBER 7, 1981

- BREAKIN' AWAY**
AL JARREAU/Warner Bros. BSK 3576
- FREE TIME**
SPYRO GYRA/MCA 5238
- STANDING TALL**
CRUSADERS/MCA 5254
- SOLID GROUND**
RONNIE LAWS/Liberty LO 51087
- SIGN OF THE TIMES**
BOB JAMES/Tappan Zee/Columbia FC 37495
- THE MAN WITH THE HORN**
MILES DAVIS/Columbia FC 36790
- LOVE BYRD**
DONALD BYRD AND 125TH ST, NYC / Elektra 5E 531
- REFLECTIONS**
GIL SCOTT-HERON/Arista AL 9566
- MAGIC WINDOWS**
HERBIE HANCOCK/Columbia FC 37387
- TENDER TOGETHER**
STANLEY TURRENTINE/Elektra 5E 534
- THE DUDE**
QUINCY JONES/A&M SP 3721
- ENDLESS FLIGHT**
RODNEY FRANKLIN/Columbia FC 37154
- AS FALLS WICHITA, SO FALLS WICHITA FALLS**
PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)
- EVERY HOME SHOULD HAVE ONE**
PATTI AUSTIN/Qwest/WB QWS 3591
- CRAZY FOR YOU**
EARL KLUGH/Liberty LT 51113
- LA LEYENDA DE LA HORA**
McCOY TYNER/Columbia FC 37375
- PIECES OF A DREAM**
Elektra 6E 350
- BLYTHE SPIRIT**
ARTHUR BLYTHE/Columbia FC 37427
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- CLEAN SWEEP**
BOBBY BROOM/Arista/GRP 5504
- LIVE IN JAPAN**
DAVE GRUSIN AND THE GRP ALL-STARS/Arista/GRP 5506
- THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- MAGIC MAN**
HERB ALPERT/A&M SP 3728
- ORANGE EXPRESS**
SADAO WATANABE/Columbia FC 37433
- FUSE ONE**
CTI 9003
- RIT**
LEE RITENOUR/Elektra 6E 331
- MISTRAL**
FREDDIE HUBBARD/Liberty LT 1110
- YELLOWJACKETS**
Warner Bros. BSK 3573
- APPLE JUICE**
TOM SCOTT/Columbia FC 37419
- MORNING SUN**
ALPHONSE MOUZON WITH GUEST ARTISTS/Pausa 7107
- BLUE TATTOO**
PASSPORT/Atlantic SD 19304
- AFRICA, CENTER OF THE WORLD**
ROY AYERS/Polydor PD1 6327 (PolyGram)
- MONDO-MANDO**
DAVID GRISMAN/Warner Bros. BSK 3618
- INVOCATIONS/THE MOTH AND THE FLAME**
KEITH JARRETT/ECM D 1201 (WB)
- GROVER WASHINGTON, JR. ANTHOLOGY**
Motown M9 961A2
- MECCA FOR MODERNS**
MANHATTAN TRANSFER/Atlantic SD 16036
- WORD OF MOUTH**
JACO PASTORIUS/Warner Bros. BSK 3535
- THE LADY AND HER MUSIC-LIVE ON BROADWAY**
LENA HORNE/Qwest/WB 2 QW 3597
- VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
- HUSH**
JOHN KLEMMER/Elektra 5E 527

Cover Story:

Go-Go's Go Up the Chart

By SAMUEL GRAHAM

■ When one of the requirements for joining a band is incompetence, you've got to figure that the band in question has nowhere to go but up. The all-girl Go-Go's, several of whom were recruited largely by virtue of their inability to play their instruments, have gone up, all right — and they've done it in a hurry, with their first album, "Beauty and the Beat" (I.R.S.), finding a home in the top 20.

Pandemonium reigned when the Go-Go's headlined three nights at the Greek Theater here last month, their third major hometown gig in little more than three months. After emcee Pee Wee Herman traded a few insults with the crowd ("I know you are, but what am I?"), the girls came on, and from then on the beleaguered Greek ushers had their hands full. Kids were falling all over each other — and the ushers, for that matter, not to mention this writer — to get to the stage. They were jumping and dancing in the aisles, screaming along with the lyrics of every Go-Go's song. It was madness, a delirious, joyful scene, and band and audience alike loved it. Rhythm guitarist Jane Wiedlin didn't even realize she'd broken her foot in the course of her stage antics until the show was long over.

A few short years ago, any appearance by the Go-Go's would most likely have been greeted not with screams of approval but with derisive laughter. Neither Wiedlin nor co-founder Belinda Carlisle, the band's lead vocalist, had any musical experience to speak of when they formed the Go-Go's in 1978. When Charlotte Caffey came along a couple of months

later and Belinda and Jane determined that she'd never played guitar before, they figured Charlotte would be the perfect addition — on lead guitar. Wiedlin and Caffey, having never written songs before, soon became the band's principal writers, naturally enough.

Only drummer Gina Schock and bass guitarist Kathy Valentine had any experience when they became Go-Go's. Schock, in fact, had been playing for some nine years, and she joined in time to participate in the band's first recording, a 1979 single for the Stiff label called "We Got the Beat" (now one of the staples of "Beauty and the Beat"). For her part, Valentine had been a member of the Textones, a popular local act. She replaced the regular Go-Go's bass player for a '79-'80 New Year's Eve gig, and thus was the line-up finalized.

By now, constant touring around the country has helped jell the Go-Go's into a more-than-respectable performing unit; they still might not have the chops of, say, the Mahavishnu Orchestra, but their improvement from the early days has been radical. Meanwhile, "Beauty and the Beat" (produced by Richard Gottehrer and Rob Freeman) has proved to be one of the year's most infectious albums, by way of tunes like "Skidmarks on My Heart," "How Much More," "This Town" and the irresistible "Our Lips Are Sealed." Okay, so the Go-Go's aren't deep. Who cares? They're fun, lots of fun, and that's what this thing called rock 'n' roll is supposed to be about.

(The cover photo is by Roger Ressmeyer)



Connie Francis Returns

■ NEW YORK—After a lapse of more than seven years, singer Connie Francis returns to live performing when she plays the Westbury Music Fair, Nov. 12-15.

Francis, who has sold a reported 80 million albums and singles, dropped

away from the recording and performing scene in 1974 after she was raped at a hotel during an engagement at Westbury.

With a total of 16 gold records to her credit, Francis ranks as one of the most popular female vocalists ever.

New York Music Council Addresses Several Issues

By PHIL DIMAURO

■ NEW YORK—The second meeting of the Mayor's Advisory Council on the Music Industry, which took place in the Blue Room of City Hall last Wednesday (28), addressed an extensive agenda of problems and proposals of interest to the diverse group of concerns that make up the music industry in this city.

Representatives present at the meeting, chaired by ASCAP president Hal David, heard a short address by Mayor Edward Koch, whose re-election to another four-year term of office in 1981 is almost assured.

The potential effectiveness of the Council was underscored by the presence of Ron Delsener, promoter of most of New York's popular music concerts at Madison Square Garden, the Palladium and the Savoy, who announced his specific interest in item number eight of the agenda, the availability of outdoor sporting arenas for concerts.

"There's no reason in the world why Yankee Stadium couldn't be used," exclaimed Delsener, when the question of why the opening concert of the Rolling Stones tour at Philadelphia's JFK Stadium, which focused media attention on the city, didn't take place in New York. Delsener claimed that he had researched the possibility of using the stadium during the sum-

mer during the times when the New York Yankees, who lease the recently-renovated facility from New York City, are on the road. He complained that while he feels he could prove that the Stadium could be used without damage to the field, the Yankees' owner, George Steinbrenner, "won't even meet with me, I've met with groundskeepers for years."

"We need the Mayor's office to get to Steinbrenner," said Delsener, claiming that a few concerts a year, with the tax money brought in, could "bring in more money (for the city) than the Yankees" bring in an entire season. Herbert Rickman, special assistant to the Mayor, told Delsener that Koch's office would attempt to answer his request.

Other items on the agenda were:
(Continued on page 30)

Steckler Exits ABKCO

■ NEW YORK—Allan Steckler has left ABKCO Industries, where he served as A&R director. He will continue to serve ABKCO on a consulting basis.

Steckler can now be reached at Chambers Record Corp., 1556 Third Avenue, New York 10028. Phone: (212) 876-0669.

Disco File Top 40

NOVEMBER 7, 1981

- CAN YOU MOVE**
MODERN ROMANCE / Atlantic (12") DM 4819
- CONTROVERSY**
PRINCE / Warner Bros. (12") BSK 3601
- WALKING INTO SUNSHINE**
CENTRAL LINE / Mercury (12") MDS 4013 (PolyGram)
- DO YOU LOVE ME**
PATTI AUSTIN / Qwest (12") QWS 3591 (WB)
- MENERGY**
PATRICK COWLEY / Fusion (12") FPSF 003
- LOVE HAS COME AROUND**
DONALD BYRD And 125TH STREET, NYC / Elektra (12") 5E 531
- LET'S START II DANCE AGAIN / LET'S START THE DANCE**
HAMILTON BOHANNON / Phase II (12") 4W9 2449
- NEVER TOO MUCH**
LUTHER VANDROSS / Epic (12") FE 37451
- HAPPY DAYS**
NORTHEND FEATURING MICHELLE WALLACE / Emergency (12") EMDS 6520
- WORDY RAPPINGHOOD / GENIUS OF LOVE**
TOM TOM CLUB / Sire (12" / LP cut) DSRE 49817 / SRK 3628 (WB)
- TAKE MY LOVE**
MELBA MOORE / EMI-America (12") ST 17060
- ZULU**
QUICK / Pavilion (12") 4Z9 02433 (CBS)
- FUNKY SENSATION**
GWEN McCRAE / Atlantic (12") SD 19308
- ROCK YOUR WORLD**
WEEKS & CO. / Chaz-Ro (12") CHDS 2519
- LET'S GROOVE**
EARTH, WIND AND FIRE / ARC / Columbia (12") 18 02536
- HUPENDI MUZIKI WANGUU? (YOU DON'T LIKE MY MUSIC)**
K.I.D. / Sam (12") S 12340
- MAGIC NUMBER**
HERBIE HANCOCK / Columbia (12") FC 37387
- SNAP SHOT**
SLAVE / Cotillion (12") SD 5227 (Atl)
- YOU'RE THE ONE / DISCO KICKS**
BOYSTOWN GANG / Moby Dick (12") BTG 242
- A LITTLE BIT OF JAZZ**
NICK STRAKER BAND / Prelude (12") PRLD 612
- GIVE IT TO ME (IF YOU DON'T MIND)**
CONQUEST / Prelude (12") PRLD 615
- R. R. EXPRESS**
ROSE ROYCE / Whitfield (12") WHK 3620 (WB)
- GET IT UP / COOL**
TIME / Warner Bros. (12" / LP cut) BSK 3598
- NOBODY ELSE**
KAREN SILVER / Quality / RFC (12") QRFC 004
- MONY, MONY**
BILLY IDOL / Chrysalis (12") CEP 4000
- HEART, HEART**
GERALDINE HUNT / Prism (12") PDS 412
- INCH BY INCH**
STRIKERS / Prelude (12") PRL 14100
- EVERYBODY NEEDS SOMEBODY SOMETIMES**
ANN-MARGRET / Ram (12") 1001
- YOU CAN**
MADLEEN KANE / Chalet (LP cut) CH 0702
- 96 TEARS**
THELMA HOUSTON / RCA (12") JD 12293
- TONIGHT YOU AND ME**
PHYLLIS HYMAN / Arista (12") AL 9544
- DANCIN' THE NIGHT AWAY**
VOGGUE / Atlantic (12") DM 4815
- GIVE IT TO ME BABY / SUPER FREAK**
RICK JAMES / Gordy (12" / 12") M35001 / GB 1002 M1 (Motown)
- THIS KIND OF LOVIN'**
WHISPERS / Solar (12") JD 12299 (RCA)
- OUT OF MY HANDS (LOVE'S TAKEN OVER)**
OMNI / Fountain (12") FRD 81 1
- SOMETHING SPECIAL (LP)**
KOOL & THE GANG / De-Lite DSR 8502 (PolyGram)
- NUMBERS**
KRAFTWERK / Warner Bros. (12") HS 3549
- LOVE FEVER**
GAYLE ADAMS / Prelude (12") PRLD 618
- WE GOT THE BEAT / OUR LIPS ARE SEALED**
GO-GO'S / I.R.S. (12") SP 70021 (A&M)
- DO IT AGAIN**
PAULETTE REAVES / Dash (12") DD 6001

(*12" non-commercial; * 12" discontinued)

Record World Singles 101-150

NOVEMBER 7, 1981

Nov. 7	Oct. 31	
101	107	INSIDE YOU (PART I) ISLEY BROTHERS/T-Neck 5 02531 (CBS) (April/Bovina, ASCAP)
102	106	DESTROYER KINKS/Arista 0619 (Davray, P.R.S.)
103	111	MORE THAN JUST THE TWO OF US SNEAKER/Handshake 59 02557 (Shell Songs/Sneaker/Home Grown, BMI)
104	104	BEFORE I LET GO MAZE FEATURING FRANKIE BEVERLY/Capitol 5031 (Amazement, BMI)
105	116	TOO LATE THE HERO JOHN ENTWISTLE/Atco 7337 (Hot Red, BMI)
106	127	SLIP AWAY PABLO CRUISE/A&M 2373 (Irving/Pablo Cruise, BMI/Almo, ASCAP)
107	102	(WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS/A&M 2370 (Duchess/Home Sweet Home, ASCAP)
108	108	SOMETHING ABOUT YOU EBONEE WEBB/Capitol 5044 (Eboney Webb/Cessess, BMI)
109	105	THE ITCH KIX/Atlantic 3859 (Cookies, BMI)
110	110	PULL FANCY DANCER/PULL (PART 2) ONE WAY/MCA 51165 (Duchess/MCA/Perk's, BMI)
111	—	WALKING INTO SUNSHINE CENTRAL LINE/Mercury 4013 (PolyGram) (Central Line, P.R.S.)
112	112	TAKE MY LOVE MELBA MOORE/EMI-America 8092 (Duchess/MCA, BMI)
113	114	HEARTBEAT GARY WRIGHT/Warner Bros. 49836 (Marto/High Wave, ASCAP)
114	115	I'M SO GLAD I'M STANDING HERE TODAY CRUSADERS/MCA 51177 (Four Knights/Irving/Blue Sky Rider, BMI)
115	103	LOVE HAS COME AROUND DONALD BYRD AND 125TH STREET, NYC/Elektra 47168 (Blackbyrd, BMI)
116	—	LOOKING BACK WITH LOVE MIKE LOVE/Boardwalk 7 11 128 (Endless Summer, BMI)
117	118	FUNKY SENSATION GWEN McCRAE/Atlantic 3853 (Kenix, ASCAP)
118	120	START ALL OVER AGAIN ANDRAE CROUCH/Warner Bros. 49838 (Lexicon/Crouch, BMI)
119	—	KEY LARGO BERTIE HIGGINS/Katz 902524 (Jen Lee/Chappell, ASCAP/Lowrey, BMI)
120	113	DO YOU LOVE ME PATTI AUSTIN/Qwest/WB 49754 (Radsongs/Rondor, PRS/Almo, ASCAP)
121	132	(SI SI) JE SUIS UN ROCK STAR BILL WYMAN/A&M 2367 (Ripple, ASCAP)
122	140	FOOL ME AGAIN NICOLETTE LARSON/Warner Bros. 49820 (Hidden Valley/WB, ASCAP/Unichappell/Begonia Melodies, BMI)
123	124	LET'S START II DANCE AGAIN BOHANNON featuring DR. PERRI JOHNSON/Phase II 282 (April/Bohannon/Intersong, ASCAP)
124	126	YOU GO YOUR WAY (I'LL GO MINE) SPINNERS/Atlantic 3865 (Do Drop In/Frozen Butterfly, BMI)
125	119	IT SHOWS IN THE EYES ASHFORD & SIMPSON/Warner Bros. 49805 (Nick-O-Val, ASCAP)
126	128	MEANT FOR YOU DEBRA LAWS/Elektra 47198 (Almo/Noa-Noa, ASCAP)
127	117	ALL ROADS LEAD TO YOU STEVE WARINER/RCA 12307 (Pi-Gem, BMI)
128	130	UP PERISCOPE NOVO COMBO/Polydor 2184 (PolyGram) (Novo, BMI)
129	125	Y.O.U. GRAND FUNK RAILROAD/Warner Bros. 49823 (Cram Renraff, BMI)
130	101	THIS KIND OF LOVIN' WHISPERS/Solar 12295 (RCA) (Spectrum VII/Silver Sounds, ASCAP)
131	134	SATURDAY, SATURDAY NIGHT ZOOM /Polydor 2186 (PolyGram) (Zoom, BMI)
132	—	I'M YOUR SUPERMAN ALL SPORTS BAND/Radio 19321 (Atl) (All Sports/Diode/ASCAP)
133	136	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523 (O.A.S., ASCAP)
134	137	WORDY RAPPINGHOOD TOM TOM CLUB/Sire 49813 (WB) (Metered, ASCAP)
135	—	LUNATIC FRINGE RED RIDER/Capitol 5062 (Rumphybooban, CAPAC)
136	122	BEIN' HERE WITH YOU TONIGHT GENE COTTON/Knoll 5001 (Knoll, ASCAP)
137	129	IN THE MIDDLE OF A SLOW DANCE KLIQUE/MCA 51158 (For George, BMI)
138	123	BACK TO THE 60'S TIGHT FIT /Arista 0638 (Zomba, ASCAP/BMI)
139	121	IT'S OVER TEDDY BAKER/Casablanca 2340 (PolyGram) (Kat Family/Unichappell, BMI)
140	143	SLIPPING AWAY MARTIN BRILEY/Mercury 7612 (PolyGram) (Rare Blue/Miserable Melodies, ASCAP)
141	131	WHO'S BEEN KISSING YOU HOT CUISINE/Prelude 8035 (Subiddu, B.V./April/Chappell/Roker/ATV)
142	133	THE CLOSER YOU GET RITA COOLIDGE/A&M 2361 (Chinnichap/Down 'n' Dixie/Irving, BMI)
143	135	SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN) MANHATTAN TRANSFER/Atlantic 3855 (Garden Rake/Foster-Frees/Irving, BMI/JSH/Heen/Yellow Dog, ASCAP)
144	138	YOU'VE GOT A GOOD LOVE COMING VAN STEVENSON/Handshake 8 02140 (House of Gold, BMI/Bobby Goldsboro, ASCAP)
145	139	WIKKA WRAP EVASIONS/Sam 81 5020 (Screen Gems/EMI, ASCAP)
146	141	TIME TO THINK ROCKIE ROBBINS/A&M 2355 (Rockie/Almo, ASCAP/Irving/Mercy Kersey, BMI)
147	142	EASY TO LOVE AGAIN CAROLE BAYER SAGER/Boardwalk 7 11 118 (Unichappell/Begonia Melodies, BMI/Hidden Valley, ASCAP)
148	144	PREP RAP RUSS JAZZ/Nemperor 5 02447 (CBS) (Electric Songs, BMI)
149	145	A LITTLE BIT OF JAZZ NICK STRAKER BAND/Prelude 8034 (Lynton Muir/Tycho, no licensee listed)
150	146	LOVE DON'T RUN DILLMAN BAND/RCA 12278 (House of Gold, BMI)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

A LUCKY GUY Titelman/Waronker (Easy Money, ASCAP)	95	OH NO Carmichael-Group (Jobete/Commodores Entertainment, ASCAP)	19
ALIEN Buie (Lausal, BMI)	33	ONE MORE NIGHT Ruppert-Stringer (Publisher pending)	50
ARTHUR'S THEME (BEST THAT YOU CAN DO) Omartian (Irving/Woolnough/Unichappell/Begonia Melodies, BMI/Hidden Valley/Pop 'n' Roll/WB, ASCAP)	2	OUR LIPS ARE SEALED Gottehrer-Freeman (Gotown/Plangent Visions, ASCAP)	38
ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) Hug (Mercury Shoes/ Great Pyramid, BMI)	29	PAY THE DEVIL (OOO, BABY, OOO) Douglas (Small Hill, ASCAP)	87
BEACH BOYS MEDLEY Wilson (Irving/Gold/Cousins/Adam R. Levy & Father's Ent/Arc, BMI)	25	PHYSICAL Farrar (Stephen A. Kipner/April/Terry Shaddick, ASCAP, BMI)	11
BET YOUR HEART ON ME Norman (April/Widmont, ASCAP)	75	POOR MAN'S SON Peterik-Sullivan (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP)	60
BREAKING AWAY Group (Daksel, BMI)	96	PRIVATE EYES Hall-Oates (Fust Buzza/Hot-Cha/Six Continents, BMI)	1
BURNIN' FOR YOU Birch (B. O'cult, ASCAP)	86	PROMISES IN THE DARK Olsen-Geraldo (Rare Blue/Big Tooth/Neil Geraldo, ASCAP)	39
CENTERFOLD Justman (Center City, ASCAP)	69	QUEEN OF HEARTS Landis (Drunk Monkey, ASCAP)	36
CONTRIVERSY Prince (Ecnirp, BMI)	65	RUN TO ME Wise (Smokie/Rak, PRS)	94
COOL NIGHT Seay-Davis (Wed IV, BMI)	88	SAUSALITO SUMMERNIGHT Koopman (Southern, ASCAP)	32
DON'T STOP BELIEVIN' Stone-Elson (Weed High Nightmare, BMI)	34	SAY GOODBYE TO HOLLYWOOD Ramone-Ruggles (Blackwood, BMI)	24
ENDLESS LOVE Richie (PGP Music/Brockman/Intersong, ASCAP administered)	4	SHARE YOUR LOVE WITH ME Richie, Jr. (Duchess/MCA, BMI)	26
EVERY LITTLE THING SHE DOES IS MAGIC Group-Padgham (Virgin/Chappell, ASCAP)	15	SHE DON'T LET NOBODY BUT ME Fekaris (Fekaris, ASCAP/M&M, BMI)	68
FOR YOUR EYES ONLY Neil (UA, ASCAP)	3	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) Haywood (Jim-Edd, BMI)	20
GENERAL HOSPI-TALE King (Solid Smash)	79	SILLY BILL-Williams (Rosebud, BMI)	59
GET IT UP Day-Starr (All Jams, Tionna, no licensee listed)	78	SLOW HAND Perry (Warner-Tamerlane/Flying Dutchman, BMI/Sweet Harmony, ASCAP)	58
HARD TO SAY Fogelberg-Lewis (Hickory Grove/April, ASCAP)	10	SNAKE EYES Parsons (Woolfson/Careers/Irving, BMI)	83
HARDEN MY HEART Boylan (Narrow Dude/Bonnie Bee Good/Geffen-Kaye, ASCAP)	40	SNAP SHOT Douglass (Cotillion/Evening Ladies, BMI)	80
HEART LIKE A WHEEL Miller (Sailor, ASCAP)	53	START ME UP Glimmer Twins (Colgems-EMI, ASCAP)	5
HEAVY METAL (TAKIN' A RIDE) Felder (Fingers, ASCAP)	93	STAY AWAKE Laws (Sweetbeat, ASCAP)	63
HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) Maslin (Al Gallico/Turtle, BMI)	9	STEAL THE NIGHT White (Sunrise/Slapshot/Vinyl/Interworld, BMI)	64
HE'S A LIAR Group-Richardson-Galuten (Gibb Bros., BMI)	57	STEP BY STEP Malloy (Briarpatch/Deb Dave, BMI)	14
HOLD ON TIGHT Lynne (April, BMI)	51	STOP DRAGGIN' MY HEART AROUND Iovine-Petty (Gone Gator/Wild Gator, ASCAP)	67
HOOKED ON CLASSICS Jarract-Reedman (Chappell/MCPS copy controlled)	84	SUPER FREAK (Part 1) Miller-James (Jobete/Stone City, ASCAP)	16
I CAN'T LIVE WITHOUT YOUR LOVE Huff (Mighty Three, BMI)	100	TAKE MY HEART Deodato-Group (Delightful/Second Decade, BMI)	43
I COULD NEVER MISS YOU (MORE THAN I DO) London-Lubin (Abesongs, BMI)	52	THE NIGHT OWLS Martin (Colgems-EMI, ASCAP)	8
I HEARD IT THROUGH THE GRAPEVINE Troutman (Stone Agate, BMI)	62	THE OLD SONGS Manilow (WB/Upward Spiral, ASCAP)	23
I'LL DO ANYTHING FOR YOU Reid (Big Seven/Bert Reid, BMI/Becket/Ron Miller, ASCAP)	70	THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison/Street, ASCAP)	49
I'M JUST TOO SHY Jackson (Black Stallion, ASCAP)	81	THEME FROM HILL STREET BLUES Post (MTM, ASCAP)	22
IN THE DARK Mack-Billy (Songs of Knight, BMI)	55	(THERE'S) NO GETTIN' OVER ME Milsap-Collins (Rick Hall, ASCAP)	85
IN YOUR LETTER Cronin-Richrath-Beamish (Slam Dunk, ASCAP)	99	TROUBLE Buckingham-Dashut (Now Sounds, BMI)	42
I SURRENDER Brown-Proffer (WB/Pasha/Hovana, ASCAP)	92	TRYIN' TO LIVE MY LIFE WITHOUT YOU Seger-Punch (Happy Hooker, BMI)	7
IT'S ALL I CAN DO Norman (United Artists/Chess, ASCAP)	77	TURN YOUR LOVE AROUND Graydon (Garden Rake, BMI/Rentakul Veets/JSH, ASCAP)	56
I'VE DONE EVERYTHING FOR YOU Olsen (Warner-Tamerlane, BMI)	6	TWILIGHT Lynne (April, ASCAP)	54
I WANT YOU, I NEED YOU Gaudio (Marvin Gardens/Home Sweet Home/Bug & Bear/John Charles Crowley, ASCAP)	46	UNDER PRESSURE Group-Bowie (Queen/Beechwood/Bewlay/Fleur, BMI)	82
I WOULDN'T HAVE MISSED IT Milsap-Collins (Pi-Gem, BMI/Chess, ASCAP)	66	URGENT Lange-Jones (Somerset Songs/Eversongs Ltd., ASCAP)	47
JESSIE'S GIRL Olsen (Robie Porter, BMI)	91	WAITING FOR A GIRL LIKE YOU Lange-Jones (Somerset Songs/Evansongs, Ltd, ASCAP)	12
JUST ONCE Jones (ATV/Mann&Weil, BMI)	18	WE'RE IN THIS LOVE TOGETHER Graydon (Blackwood/Magic Castle, BMI)	17
LADY (YOU BRING ME UP) Carmichael-Group (Jobete/Commodores, ASCAP)	71	WHEN SHE DANCES Post (Over the Rainbow, ASCAP)	76
LA LA MEANS I LOVE YOU Salas (Mighty Three/Bellboy, BMI)	74	WHEN SHE WAS MY GIRL Wolfert (MCA, ASCAP)	13
LEATHER AND LACE Iovine (Welch Witch, BMI)	41	WIRED FOR SOUND Tarney (ATV/Bar/Steve Morris, BMI)	90
LET'S DANCE (MAKE YOUR BODY MOVE) Robinson, Jr. (Funky P.O./At Home, ASCAP)	97	WHO'S CRYING NOW Stone-Elson (Weed High Nightmare, BMI)	44
LET'S GROOVE White (Saggifire/Yougoulei, ASCAP)	31	WHY DO FOOLS FALL IN LOVE Ross (Patricia, BMI)	21
LIVING EYES Group-Richardson-Gibb Bros./Unichappell, BMI)	89	WORKING IN THE COAL MINE Group (Marsaint/Warner-Tamerlane, BMI)	27
MAGIC POWER Group (Triumph Songs, CAPAC)	61	WRACK MY BRAIN Harrison (Ganga B.V., BMI)	73
MISTAKEN IDENTITY Garay (Appian/Almo, ASCAP)	72	YESTERDAY'S SONGS Diamond (Stonebridge, ASCAP)	48
MORE STARS Eggermont (Dayglo, ASCAP)	98	YOU SAVED MY SOUL Cummings-Robb (Shillelagh, BMI)	45
MY GIRL (GONE, GONE, GONE) Henderson-Macleod (ATV Canada/Some Sung/Solid Gold, P.R.O.)	35	YOUNG TURKS Stewart (Riva/Nite-Stalk, ASCAP)	30
NEVER TOO MUCH Vandross (Uncle Ronnie's, ASCAP)	28		
NO REPLY AT ALL Group (Hit & Run/Pun, ASCAP)	37		

Record World Singles

NOVEMBER 7, 1981

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

Nov. 7	Oct. 31		WKS. ON CHART
1	2	PRIVATE EYES DARYL HALL & JOHN OATES RCA 12296	11
2	1	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS/Warner Bros. 49787	13
3	3	FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON/Liberty 1418	15
4	4	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE/Motown 1519	20
5	5	START ME UP ROLLING STONES/Rolling Stones 21003 (Atl)	12
6	6	I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD/ RCA 12166	12
7	7	TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER & THE SILVER BULLET BAND/Capitol 5042	9
8	8	THE NIGHT OWLS LITTLE RIVER BAND/Capitol 5033	12
9	12	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY/Arista 0626	8
10	10	HARD TO SAY DAN FOGELBERG/Epic/Full Moon 14 02488	11
11	15	PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182	6
12	16	WAITING FOR A GIRL LIKE YOU FOREIGNER/Atlantic 3868	5
13	13	WHEN SHE WAS MY GIRL FOUR TOPS/Casablanca 2338 (PolyGram)	12
14	9	STEP BY STEP EDDIE RABBITT/Elektra 47174	16
15	18	EVERY LITTLE THING SHE DOES IS MAGIC POLICE/A&M 2371	7
16	14	SUPER FREAK (PART 1) RICK JAMES/Gordy 7205 (Motown)	14
17	17	WE'RE IN THIS LOVE TOGETHER AL JARREAU/Warner Bros. 49746	15
18	19	JUST ONCE QUINCY JONES featuring JAMES INGRAM/ A&M 2357	12
19	21	OH NO COMMODORES/Motown 1527	7
20	20	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON/20th Century-Fox 2488 (RCA)	15
21	29	WHY DO FOOLS FALL IN LOVE? DIANA ROSS/RCA 12349	4
22	24	THE THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON/Elektra 47186	10
23	26	THE OLD SONGS BARRY MANILOW/Arista 0633	5
24	22	SAY GOODBYE TO HOLLYWOOD BILLY JOEL/Columbia 18 02518	9
25	11	MEDLEY BEACH BOYS/Capitol 5030	16
26	25	SHARE YOUR LOVE WITH ME KENNY ROGERS/Liberty 1430	10
27	32	WORKING IN THE COAL MINE DEVO/Full Moon/Asylum 47204	10
28	31	NEVER TOO MUCH LUTHER VANDROSS/Epic 14 02409	8
29	30	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN/EMI-America 8093	8
30	34	YOUNG TURKS ROD STEWART/Warner Bros. 49843	4
31	36	LET'S GROOVE EARTH, WIND & FIRE/ARC/Columbia 18 02536	6
32	35	SAUSALITO SUMMERNIGHT DIESEL/Regency 7339 (Atl)	9
33	33	ALIEN ATLANTA RHYTHM SECTION/Columbia 18 02471	10
34	45	DON'T STOP BELIEVIN' JOURNEY/Columbia 18 02567	2
35	42	MY GIRL (GONE, GONE, GONE) CHILLIWACK/ Millennium 11813 (RCA)	6
36	23	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	24
37	43	NO REPLY AT ALL GENESIS/Atlantic 3858	7
38	41	OUR LIPS ARE SEALED GO-GO'S/I.R.S. 9901 (A&M)	11
39	40	PROMISES IN THE DARK PAT BENATAR/Chrysalis 2555	6
40	47	HARDEN MY HEART QUARTERFLASH/Geffen 49824 (WB)	4
41	49	LEATHER AND LACE STEVIE NICKS with DON HENLEY/ Modern 7341 (Atl)	7
42	48	TROUBLE LINDSEY BUCKINGHAM/Asylum 47223	3
43	50	TAKE MY HEART KOOL & THE GANG/De-Lite 815 (PolyGram)	5
44	27	WHO'S CRYING NOW JOURNEY/Columbia 18 02241	17
45	38	YOU SAVED MY SOUL BURTON CUMMINGS/Alfa 7008	8
46	51	I WANT YOU, I NEED YOU CHRIS CHRISTIAN/Boardwalk 7 11 126	6



47 28 URGENT FOREIGNER/Atlantic 3831 19

CHARTMAKER OF THE WEEK

48 — **YESTERDAY'S SONGS**
NEIL DIAMOND
Columbia 18 02604



49	59	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	3
50	55	ONE MORE NIGHT STREEK/Columbia/Badland 18 02529	5
51	39	HOLD ON TIGHT ELO/Jet 02408 (CBS)	16
52	37	I COULD NEVER MISS YOU (MORE THAN I DO) LULU/ Alfa 7006	15
53	74	HEART LIKE A WHEEL STEVE MILLER BAND/Capitol 5068	2
54	64	TWILIGHT ELO/Jet 5 02559 (CBS)	3
55	46	IN THE DARK BILLY SQUIER/Capitol 5040	9
56	68	TURN YOUR LOVE AROUND GEORGE BENSON/ Warner Bros. 49846	3
57	44	HE'S A LIAR BEE GEES/RSO 1066 (PolyGram)	7
58	52	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	24
59	62	SILLY DENIECE WILLIAMS/ARC/Columbia 18 02406	13
60	66	POOR MAN'S SON SURVIVOR/Scotti Bros. 5 02560 (CBS)	4
61	65	MAGIC POWER TRIUMPH/RCA 12298	4
62	67	I HEARD IT THROUGH THE GRAPEVINE ROGER/Warner Bros. 49786	6
63	54	STAY AWAKE RONNIE LAWS/Liberty 1424	9
64	71	STEAL THE NIGHT STEVIE WOODS/Cotillion 46016 (Atl)	5
65	73	CONTROVERSY PRINCE/Warner Bros. 49808	4
66	76	I WOULDN'T HAVE MISSED IT RONNIE MILSAP/RCA 12342	2
67	53	STOP DRAGGIN' MY HEART AROUND STEVIE NICKS WITH TOM PETTY AND THE HEARTBREAKERS/Modern 7336 (Atl)	16
68	70	SHE DON'T LET NOBODY (BUT ME) CURTIS MAYFIELD/ Boardwalk 7 11 122	7
69	—	CENTERFOLD J. GEILS BAND/EMI-America 8012	1
70	63	I'LL DO ANYTHING FOR YOU DENROY MORGAN/ Becket 45 5	12
71	58	LADY (YOU BRING ME UP) COMMODORES/Motown 1514	20
72	81	MISTAKEN IDENTITY KIM CARNES/EMI-America 8098	2
73	—	WRACK MY BRAIN RINGO STARR/Boardwalk 11 130	1
74	82	LA LA MEANS I LOVE YOU TIERRA/Boardwalk 7 11 129	3
75	83	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/ Asylum 47215	2
76	78	WHEN SHE DANCES JOEY SCARBURY/Elektra 47201	3
77	79	IT'S ALL I CAN DO ANNE MURRAY/Capitol 5023	3
78	80	GET IT UP TIME/Warner Bros. 49774	5
79	56	GENERAL HOSPI-TALE AFTERNOON DELIGHTS/MCA 13955	16
80	88	SNAP SHOT SLAVE/Cotillion 46022 (Atl)	2
81	89	I'M JUST TOO SHY JERMAINE JACKSON/Motown 1525	2
82	—	UNDER PRESSURE QUEEN & DAVID BOWIE/Elektra 47235	1
83	84	SNAKE EYES ALAN PARSONS PROJECT/Arista 0635	3
84	—	HOOED ON CLASSICS ROYAL PHILHARMONIC ORCHESTRA/RCA 12304	1
85	57	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/RCA 12264	20
86	60	BURNIN' FOR YOU BLUE OYSTER CULT/Columbia 18 02415	14
87	90	PAY THE DEVIL (OOO, BABY, OOO) KNACK/Capitol 5054	2
88	—	COOL NIGHT PAUL DAVIS/Arista 0645	1
89	—	LIVING EYES BEE GEES/RSO 1067 (PolyGram)	1
90	77	WIRED FOR SOUND CLIFF RICHARD/EMI-America 8095	4
91	61	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	32
92	94	I SURRENDER ARLAN DAY/Pasha 2480 (CBS)	3
93	69	HEAVY METAL (TAKIN' A RIDE) DON FELDER/Full Moon/Asylum 47175	15
94	95	RUN TO ME SAVOY BROWN/Town House 1055	3
95	72	A LUCKY GUY RICKIE LEE JONES/Warner Bros. 49816	7
96	75	BREAKING AWAY BALANCE/Portrait 24 02177 (CBS)	17
97	85	LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB/Sugarhill 763	5
98	86	MORE STARS STARS ON/Radio 3863 (Atl)	7
99	87	IN YOUR LETTER REO SPEEDWAGON/Epic 14 02457	14
100	91	I CAN'T LIVE WITHOUT YOUR LOVE TEDDY PENDERGRASS/Phila. Intl. 5 02462 (CBS)	4

PRODUCERS AND PUBLISHERS ON PAGE 26.

Record World Album Airplay

NOVEMBER 7, 1981

FLASHMAKER

FREEZE-FRAME
J. GEILS BAND
EMI-America



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

WNEW-FM/NEW YORK

ADDS:
ELVIS COSTELLO — Columbia
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
STEVE MILLER — Capitol
QUEEN — Elektra
RUSH (single) — Mercury
RINGO STARR — Boardwalk
DEL SHANNON — Network
U2 — Island
BOB WEIR — Arista
HEAVY ACTION:
ROLLING STONES — Rolling Stones
KINKS — Arista
POLICE — A&M
BOB SEGER — Capitol
GENESIS — Atlantic
THE WHO — MCA
ROD STEWART (12'') — WB
MINK DeVILLE — Atlantic
J. GEILS BAND — EMI-America
FOREIGNER — Atlantic

WBCN-FM/BOSTON

ADDS:
LINDSEY BUCKINGHAM — Asylum
ELVIS COSTELLO — Columbia
EARTH, WIND & FIRE — ARC/
Columbia
FOOLS (import single) —
EMI
J. GEILS BAND — EMI-America
STEVE MILLER — Capitol
NAZARETH — A&M
RAY PAUL (single) — Permanent
Press
QUEEN — Elektra
U2 — Island
HEAVY ACTION:
J. GEILS BAND — EMI-America
ROLLING STONES — Rolling Stones
POLICE — A&M
GENESIS — Atlantic
KINKS — Arista
PRETENDERS — Sire
BOB SEGER — Capitol
STEVIE NICKS — Modern
GO-GO'S — I.R.S.
FOREIGNER — Atlantic

WCOZ-FM/BOSTON

ADDS:
J. GEILS BAND — EMI-America
RAINBOW (EP) — Polydor
THE WHO — MCA
HEAVY ACTION:
ROLLING STONES — Rolling Stones
TRIUMPH — RCA
BOB SEGER — Capitol
KINKS — Arista
FOREIGNER — Atlantic
RED RIDER — Capitol
ATLANTA RHYTHM SECTION —
Columbia
NILS LOFGREN — Backstreet/MCA
QUARTERFLASH — Geffen
MICHAEL SCHENKER — Chrysalis

WBAB-FM/LONG ISLAND

ADDS:
ELVIS COSTELLO — Columbia
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
STEVE MILLER — Capitol
GARY MYRICK AND THE
FIGURES — Epic
QUEEN & DAVID BOWIE
(single) — Elektra
RUSH (single) — Mercury

AL STEWART — Arista
BOB WEIR — Arista
BOB WELCH — RCA
HEAVY ACTION:
ROLLING STONES — Rolling Stones
KINKS — Arista
POLICE — A&M
PAT BENATAR — Chrysalis
FOREIGNER — Atlantic
JOURNEY — Columbia
GENESIS — Atlantic
BOB SEGER — Capitol
GO-GO'S — I.R.S.
DAN FOGELBERG — Full Moon/
Epic

WPLR-FM/NEW HAVEN

ADDS:
J. GEILS BAND — EMI-America
STEVE MILLER — Capitol
OZZY OSBOURNE (12'') — Jet
QUEEN & DAVID BOWIE
(single) — Elektra
VIC VERGAT — Capitol
HEAVY ACTION:
ROLLING STONES — Rolling Stones
POLICE — A&M
GENESIS — Atlantic
KINKS — Arista
FOREIGNER — Atlantic
TRIUMPH — RCA
ROSSINGTON COLLINS BAND —
MCA
RED RIDER — Capitol
RICK SPRINGFIELD — RCA
FRANK ZAPPA — Barking Pumpkin
Press

WCCC-FM/HARTFORD

ADDS:
GRAND FUNK RAILROAD — Full
Moon/WB
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
STEVE MILLER — Capitol
OZZY OSBOURNE (12'') — Jet
RAINBOW (EP) — Polydor
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
JOURNEY — Columbia
KINKS — Arista
TRIUMPH — RCA
RICK SPRINGFIELD — RCA
POLICE — A&M
GENESIS — Atlantic
BILLY JOEL — Columbia
LITTLE RIVER BAND — Capitol

WBLM-FM/MAINE

ADDS:
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
STEVE MILLER (single) — Capitol
NAZARETH — A&M
MICHAEL SCHENKER — Chrysalis
HEAVY ACTION:
TRIUMPH — RCA
RED RIDER — Capitol
SURVIVOR — Scotti Bros.
NILS LOFGREN — Backstreet/MCA
ROLLING STONES — Rolling Stones
LITTLE RIVER BAND — Capitol
BOB SEGER — Capitol
MAYDAY — A&M
SHOOTING STAR — Virgin/Epic
GENESIS — Atlantic

WQBK-FM/ALBANY

ADDS:
ELVIS COSTELLO — Columbia

EARTH, WIND & FIRE — ARC/
Columbia
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
STEVE MILLER — Capitol
GARY MYRICK AND THE
FIGURES — Epic
PIGBAG — Stiff America
QUEEN — Elektra
AL STEWART — Arista
BOB WEIR — Arista
HEAVY ACTION:
POLICE — A&M
ROLLING STONES — Rolling Stones
GO-GO'S — I.R.S.
JOAN ARMATRADING — A&M
GENESIS — Atlantic
GARLAND JEFFREYS — Epic
NOVO COMBO — Polydor
KING CRIMSON — WB/EG
KINKS — Arista
JOHN ENTWISTLE — Atco

WMJQ-FM/ROCHESTER

ADDS:
J. GEILS BAND — EMI-America
NILS LOFGREN — Backstreet/MCA
LOVERBOY — Columbia
OZZY OSBOURNE (12'') — Jet
MICHAEL SCHENKER — Chrysalis
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
ROSSINGTON COLLINS BAND —
MCA
TRIUMPH — RCA
SHOOTING STAR — Virgin/Epic
GENESIS — Atlantic
RIOT — Elektra
RED RIDER — Capitol
JOURNEY — Columbia
RAINBOW (EP) — Polydor

WCMF-FM/ROCHESTER

ADDS:
J. GEILS BAND — EMI-America
KNACK — Capitol
LOVERBOY — Columbia
QUEEN & DAVID BOWIE
(single) — Elektra
VIC VERGAT — Capitol
BOB WEIR — Arista
HEAVY ACTION:
FOREIGNER — Atlantic
GENESIS — Atlantic
PAT BENATAR — Chrysalis
JOURNEY — Columbia
BILLY SQUIER — Capitol
ROLLING STONES — Rolling Stones
ZZ TOP — WB
TRIUMPH — RCA
DAN FOGELBERG — Full Moon/
Epic
SHOOTING STAR — Virgin/Epic

WAQX-FM/SYRACUSE

ADDS:
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
STEVE MILLER — Capitol
GARY MYRICK AND THE
FIGURES — Epic
QUEEN & DAVID BOWIE
(single) — Elektra
HEAVY ACTION:
STEVIE NICKS — Modern
ROLLING STONES — Rolling Stones
JOURNEY — Columbia

DAN FOGELBERG — Full Moon/
Epic
GENESIS — Atlantic
BOB SEGER — Capitol
BILLY SQUIER — Capitol
POLICE — A&M
CHILLIWACK — Millennium
JOHN ENTWISTLE — Atco

WOUR-FM/UTICA

ADDS:
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
QUEEN — Elektra
RUSH (single) — Mercury
FRANK ZAPPA — Barking Pumpkin
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
MARTIN BRILEY — Mercury
TOMMY TUTONE — Columbia
JOURNEY — Columbia
QUARTERFLASH — Geffen
POLICE — A&M
FOREIGNER — Atlantic
HALL & OATES — RCA
JOHN HALL — EMI-America

WMMR-FM/PHILADELPHIA

ADDS:
ELVIS COSTELLO — Columbia
MINK DeVILLE — Atlantic
J. GEILS BAND — EMI-America
STEVE MILLER — Capitol
QUEEN & DAVID BOWIE
(single) — Elektra
NEAL SCHON & JAN HAMMER —
Columbia
RINGO STARR — Boardwalk
U2 — Island
HEAVY ACTION:
POLICE — A&M
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
FOREIGNER — Atlantic
GENESIS — Atlantic
KINKS — Arista
BILLY SQUIER — Capitol
GO-GO'S — I.R.S.
STEVIE NICKS — Modern
DAN FOGELBERG — Full Moon/
Epic

WYSP-FM/PHILADELPHIA

ADDS:
LINDSEY BUCKINGHAM — Asylum
ELVIS COSTELLO — Columbia
J. GEILS BAND — EMI-America
KNACK — Capitol
STEVE MILLER — Capitol
QUARTERFLASH — Geffen
QUEEN & DAVID BOWIE
(single) — Elektra
DEL SHANNON — Network
HEAVY ACTION:
FOREIGNER — Atlantic
GENESIS — Atlantic
POLICE — A&M
ROLLING STONES — Rolling Stones
KINKS — Arista
BOB SEGER — Capitol
JON & VANGELIS — Polydor
RED RIDER — Capitol
CHILLIWACK — Millennium
DIESEL — Regency

WDVE-FM/PITTSBURGH

ADDS:
J. GEILS BAND — EMI-America
LOVERBOY — Columbia

STEVE MILLER — Capitol
OZZY OSBOURNE (12'') — Jet
QUEEN & DAVID BOWIE
(single) — Elektra
NEAL SCHON & JAN HAMMER —
Columbia

HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
POLICE — A&M
DONNIE IRIS — MCA
TRIUMPH — RCA
IRON CITY HOUSEROCKERS —
MCA
DAN FOGELBERG — Full Moon/
Epic
NOVO COMBO — Polydor
HEAVY METAL (soundtrack) — Full
Moon/Asylum
LINDSEY BUCKINGHAM — Asylum

WRXL-FM/RICHMOND

ADDS:
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
STEVE MILLER — Capitol
OZZY OSBOURNE (12'') — Jet
ALAN PARSONS PROJECT
(single) — Arista
QUEEN & DAVID BOWIE
(single) — Elektra
HEAVY ACTION:
GENESIS — Atlantic
POLICE — A&M
JOURNEY — Columbia
FOREIGNER — Atlantic
CHILLIWACK — Millennium
QUARTERFLASH — Geffen
LINDSEY BUCKINGHAM — Asylum
KINKS — Arista
GREG LAKE — Chrysalis
RED RIDER — Capitol

WYMX-FM/AUGUSTA

ADDS:
LINDSEY BUCKINGHAM — Asylum
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
STEVE MILLER — Capitol
QUEEN & DAVID BOWIE
(single) — Elektra
SNEAKER — Handshake
AL STEWART — Arista
THE WHO — MCA
HEAVY ACTION:
DAN FOGELBERG — Full Moon/
Epic
BOB SEGER — Capitol
STEVIE NICKS — Modern
POLICE — A&M
GENESIS — Atlantic
ROLLING STONES — Rolling Stones
ROSSINGTON COLLINS BAND —
MCA
FOREIGNER — Atlantic
BILLY JOEL — Columbia
JOURNEY — Columbia

WSHE-FM/FT. LAUDERDALE

ADDS:
LINDSEY BUCKINGHAM — Asylum
DEVO — WB
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
STEVE MILLER — Capitol
OZZY OSBOURNE (12'') — Jet
QUEEN & DAVID BOWIE
(single) — Elektra

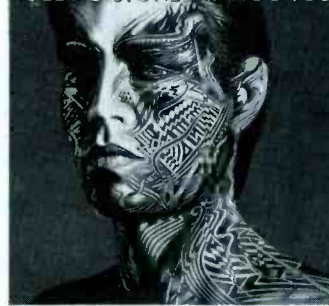
MOST ADDED

FREEZE-FRAME—J. Geils Band — EMI-America (36)
GET LUCKY—Loverboy — Columbia (28)
UNDER PRESSURE (single)—Queen & David Bowie — Elektra (26)
CIRCLE OF LOVE—Steve Miller Band — Capital (24)
FLYING HIGH AGAIN (12")—Ozzy Osbourne — Jet (13)
ALMOST BLUE—Elvis Costello — Columbia (8)
BOBBY AND THE MIDNITES—Bob Weir — Arista (8)
CLOSER TO THE HEART (single)—Rush — Mercury (8)
INDIAN SUMMER—Al Stewart — Arista (8)

TOP AIRPLAY

TATTOO YOU
ROLLING STONES
 Rolling Stones

ROLLING STONES—TATTOO YOU



MOST AIRPLAY

TATTOO YOU—Rolling Stones—Rolling Stones (34)
A: ACAB—Genesis — Atlantic (32)
GHOST IN THE MACHINE—Police — A&M (28)
4—Foreigner — Atlantic (27)
ESCAPE—Journey / Columbia (23)
ALLIED FORCES—Triumph — RCA (17)
GIVE THE PEOPLE WHAT THEY WANT—Kinks — Arista (17)
NINE TONIGHT—Bob Seger — Capitol (16)
THE INNOCENT AGE—Dan Fogelberg — Full Moon/Epic (12)
AS FAR AS SIAM—Red Rider — Capitol (11)
BELLA DONNA—Stevie Nicks — Modern (11)

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

HEAVY ACTION:
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
POLICE — A&M
DIESEL — Regency
JOURNEY — Columbia
GENESIS — Atlantic
FOREIGNER — Atlantic
ELO — Jet
ROSSINGTON COLLINS BAND — MCA
BILLY JOEL — Columbia

WMMS-FM / CLEVELAND

ADDS:
DEVO — WB
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
STEVE MILLER — Capitol
QUEEN & DAVID BOWIE (single) — Elektra
ROMANTICS — Nempcor
DEL SHANNON — Network
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
STEVIE NICKS — Modern
POLICE — A&M
JOURNEY — Columbia
DONNIE IRIS — MCA
BOB SEGER — Capitol
QUARTERFLASH — Geffen
FOREIGNER — Atlantic
CHILLIWACK — Millennium

Y95-FM / ROCKFORD

ADDS:
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
STEVE MILLER — Capitol
GARY MYRICK AND THE FIGURES — Epic
QUEEN — Elektra
AL STEWART — Arista
BOB WEIR — Arista
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
STEVIE NICKS — Modern
JOURNEY — Columbia
POLICE — A&M
GO-GO'S — I.R.S.
BOB SEGER — Capitol
GENESIS — Atlantic
KINKS — Arista
DEF LEPPARD — Mercury

WLUP-FM / CHICAGO

ADDS:
J. GEILS BAND — EMI-America
NILS LOFGREN — Backstreet / MCA
OZZY OSBOURNE (12") — Jet
HEAVY ACTION:
GENESIS — Atlantic
TRIUMPH — RCA
BOB SEGER — Capitol
JOURNEY — Columbia
PAT BENATAR — Chrysalis
MICHAEL SCHENKER — Chrysalis
OZZY OSBOURNE (12") — Jet
QUARTERFLASH — Geffen
RED RIDER — Capitol
NILS LOFGREN — Backstreet / MCA

KSHE-FM / ST. LOUIS

ADDS:
BOHEMIA — VU

J. GEILS BAND — EMI-America
LOVERBOY — Columbia
QUEEN & DAVID BOWIE (single) — Elektra
RUSH (single) — Mercury
AL STEWART — Arista
HEAVY ACTION:
ROLLING STONES — Rolling Stones
ELO — Jet
POLICE — A&M
GENESIS — Atlantic
DAN FOGELBERG — Full Moon / Epic
FOREIGNER — Atlantic
MOODY BLUES — Threshold
BOB SEGER — Capitol
JON & VANGELIS — Polydor
JOURNEY — Columbia

WQFM-FM / MILWAUKEE

ADDS:
GREY-STAR — Local
JOHN HALL — EMI-America
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
HEAVY ACTION:
GENESIS — Atlantic
FOREIGNER — Atlantic
TRIUMPH — RCA
SHOOTING STAR — Virgin / Epic
DEF LEPPARD — Mercury
LITTLE RIVER BAND — Capitol
RED RIDER — Capitol
BRYAN ADAMS — A&M
BOB SEGER — Capitol
ATLANTA RHYTHM SECTION — Columbia

KQRS-FM / MINNEAPOLIS

ADDS:
LOVERBOY — Columbia
HEAVY ACTION:
POLICE — A&M
ROLLING STONES — Rolling Stones
JOURNEY — Columbia
ATLANTA RHYTHM SECTION — Columbia
QUARTERFLASH — Geffen
GENESIS — Atlantic
OZZY OSBOURNE (12") — Jet
ZZ TOP — WB
TRIUMPH — RCA
LITTLE RIVER BAND — Capitol

KTXQ-FM / DALLAS

ADDS:
MINK DeVILLE — Atlantic
GO-GO'S — I.R.S.
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
THE WHO — MCA
HEAVY ACTION:
DIESEL — Regency
FOREIGNER — Atlantic
JOURNEY — Columbia
ROLLING STONES — Rolling Stones
TRIUMPH — RCA
KINKS — Arista
POLICE — A&M
RICK SPRINGFIELD — RCA
STEVIE NICKS — Modern
RED RIDER — Capitol

KZEW-FM / DALLAS

ADDS:
GRAND FUNK RAILROAD — Full Moon / WB
J. GEILS BAND — EMI-America

LOVERBOY — Columbia
STEVE MILLER — Capitol
GARY MYRICK AND THE FIGURES — Epic
OZZY OSBOURNE (12") — Jet
QUEEN — Elektra
DEL SHANNON — Network
BOB WELCH — RCA
HEAVY ACTION:
ROLLING STONES — Rolling Stones
RED RIDER — Capitol
ZZ TOP — WB
GO-GO'S — I.R.S.
JOURNEY — Columbia
FOREIGNER — Atlantic
TRIUMPH — RCA
DAN FOGELBERG — Full Moon / Epic
GENESIS — Atlantic
PAT BENATAR — Chrysalis

KLOL-FM / HOUSTON

ADDS:
J. GEILS BAND — EMI-America
GREG LAKE — Chrysalis
LOVERBOY — Columbia
OZZY OSBOURNE (12") — Jet
QUEEN & DAVID BOWIE (single) — Elektra
THE WHO — MCA
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
JOURNEY — Columbia
TRIUMPH — RCA
SHOOTING STAR — Virgin / Epic
ZZ TOP — WB
KINKS — Arista
GENESIS — Atlantic
RAINBOW (EP) — Polydor
JOHN HALL — EMI-America

KSRR-FM / HOUSTON

ADDS:
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
STEVE MILLER — Capitol
OZZY OSBOURNE (12") — Jet
QUEEN & DAVID BOWIE (single) — Elektra
RUSH (single) — Mercury
THE WHO — MCA
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
JOURNEY — Columbia
STEVIE NICKS — Modern
PAT BENATAR — Chrysalis
ZZ TOP — WB
DAN FOGELBERG — Full Moon / Epic
POLICE — A&M
GENESIS — Atlantic
BILLY JOEL — Columbia

KLBJ-FM / AUSTIN

ADDS:
J. GEILS BAND — EMI-America
KNACK — Capitol
LOVERBOY — Columbia
STEVE MILLER — Capitol
QUEEN — Elektra
RUSH (single) — Mercury
AL STEWART — Arista
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
JOURNEY — Columbia
DAN FOGELBERG — Full Moon / Epic

PAT BENATAR — Chrysalis
STEVIE NICKS — Modern
POLICE — A&M
ATLANTA RHYTHM SECTION — Columbia
SURVIVOR — Scotti Bros.
ROSSINGTON COLLINS BAND — MCA

KFML-AM / DENVER

ADDS:
ELVIS COSTELLO — Columbia
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
STEVE MILLER — Capitol
GARY MYRICK AND THE FIGURES — Epic
QUEEN & DAVID BOWIE (single) — Elektra
SUE SAAD (single) — WB
AL STEWART — Arista
TOMMY TUTONE — Columbia
HEAVY ACTION:
POLICE — A&M
DEVO — WB
BRUCE COCKBURN — Millennium
RICKIE LEE JONES — WB
KING CRIMSON — WB / EG
JOAN ARMATRADING — A&M
GENESIS — Atlantic
ELO — Jet
DAN FOGELBERG — Full Moon / Epic
NOVO COMBO — Polydor

KOME-FM / SAN JOSE

ADDS:
BABYS — Chrysalis
BLONDIE — Chrysalis
PETER CETERA — Full Moon / WB
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
STEVE MILLER — Capitol
QUEEN — Elektra
TOMMY TUTONE — Columbia
THE WHO — MCA
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
JOURNEY — Columbia
PAT BENATAR — Chrysalis
BOB SEGER — Capitol
PRETENDERS — Sire
JEFFERSON STARSHIP — Grunt
GENESIS — Atlantic
POLICE — A&M
BILLY SQUIER — Capitol

KSJO-FM / SAN JOSE

ADDS:
J. GEILS BAND — EMI-America
NILS LOFGREN — Backstreet / MCA
QUARTERFLASH — Geffen
HEAVY ACTION:
FOREIGNER — Atlantic
BILLY SQUIER — Capitol
JOURNEY — Columbia
JEFFERSON STARSHIP — Grunt
DEF LEPPARD — Mercury
TRIUMPH — RCA
SHOOTING STAR — Virgin / Epic
GARY O' — Capitol
STEVIE NICKS — Modern
ROLLING STONES — Rolling Stones

KROQ-FM / LOS ANGELES

ADDS:
LINSEY BUCKINGHAM — Asylum
GARLAND JEFFREYS — Epic

U2 — Island
HEAVY ACTION:
ROLLING STONES — Rolling Stones
PRETENDERS — Sire
DEVO — WB
GO-GO'S — I.R.S.
POLICE — A&M
KINKS — Arista
GENESIS — Atlantic
ORCHESTRAL MANOEUVRES IN THE DARK — Virgin / Epic
SPECIALS (EP) — 2-Tone
IGGY POP — Arista

KZAP-FM / SACRAMENTO

ADDS:
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
OZZY OSBOURNE (12") — Jet
RUSH (single) — Mercury
HEAVY ACTION:
ROLLING STONES — Rolling Stones
KINKS — Arista
POLICE — A&M
RED RIDER — Capitol
RICK SPRINGFIELD — RCA
FOREIGNER — Atlantic
LITTLE RIVER BAND — Capitol
THE WHO — MCA
TRIUMPH — RCA
JOURNEY — Columbia

KZOK-FM / SEATTLE

ADDS:
NILS LOFGREN — Backstreet / MCA
LOVERBOY — Columbia
OZZY OSBOURNE (12") — Jet
POLICE — A&M
HEAVY ACTION:
ROLLING STONES — Rolling Stones
SHOOTING STAR — Virgin / Epic
FOREIGNER — Atlantic
RED RIDER — Capitol
TRIUMPH — RCA
JOURNEY — Columbia
DEF LEPPARD — Mercury
KINKS — Arista
HEAVY METAL (soundtrack) — Full Moon / Asylum
BILLY SQUIER — Capitol

KZEL-FM / EUGENE

ADDS:
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
STEVE MILLER — Capitol
OZZY OSBOURNE (12") — Jet
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
ATLANTA RHYTHM SECTION — Columbia
POLICE — A&M
ROSSINGTON COLLINS BAND — MCA
KINKS — Arista
TRIUMPH — RCA
RICK SPRINGFIELD — RCA
LITTLE RIVER BAND — Capitol
CHILLIWACK — Millennium

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

N.Y. Council

(Continued from page 25)

the establishment of a city-wide music festival and other promotions to celebrate New York's preeminence as a music capitol; inflationary ticket prices, and the establishment of a reduced-price ticket service for music events, similar to the half-price booth on Times Square which now services Broadway shows; problems between performers and New York hotels; the publication of a New York City music directory; possible solutions to the need for cheap rental space for many sectors of the industry; and a means of monitoring the federal, state and municipal legislatures in areas of concern to the industry.

While some items on the agenda were decidedly difficult problems for a body such as the advisory council (including ticket prices, an issue Delsener said was totally in the hands of labor unions), many of the issues addressed suggested practical solutions. For example, Rickman explained that the city had helped other industries to buy commercial properties which had been subdivided into inexpensive office space, and suggested that a group of music companies could easily do the same. And Delsener applauded the idea of a reduced-price ticket booth, claiming he could provide it with thousands of tickets from under-sold shows.

The Mayor's Advisory Council is setting up committees to study the issues on the recent meeting's agenda. Interested parties should contact Herbert Rickman's office at City Hall.

Bullet Recording Aims for the Best

By AL CUNNIFF

■ NASHVILLE—Bullet Recording, a studio offering state-of-the-art audio and video facilities, is the most ambitious undertaking of its kind here—and perhaps anywhere else as well.

Bullet, whose audio side is slowly working into full swing and whose

(Continued on page 49)

Bogus Booker Said To Be Offering Traffic

■ NEW YORK—A man posing as the booking agent for an allegedly re-united Traffic, has reportedly been soliciting concert dates throughout California.

The man, calling himself Bob Simpson of Twentieth Century Talent, offered Traffic to clubs and promoters, claiming that the re-formed band included original members Chris Woods and Jim Capaldi, according to Elliot Hoffman, attorney for Traffic and general counsel for Island Records. Simpson had also been distributing a photograph featuring Capaldi, Woods, Winwood and other members of the band in a pose taken years ago with his company logo imprinted on it.

One California promoter doubted

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Eucalyptus: Chapter XI

(Continued from page 10)

been operating. Because the company's volume exceeded the \$2 million limit imposed by the Carter administration for financial emergency relief to small businesses, the company could not avail itself of federal disaster act assistance. In January of this year, Eucalyptus' lines of credit were cut by approximately \$500,000 overall, a cutback that resulted in severe inventory shrinkage.

"What we did was take our existing inventory on hand at the time and determined how many stores it made sense to operate. I kept one Spokane store and the Fairfield and Reno stores open. We've reopened the other two stores since then with inventory acquired from outside investors," said Pennington, adding that the reopened stores have been highly successful. "We're coming back very strong," he said. "Business is good now, and our only problem is getting sufficient inventory."

Bond Sues Delsener Over Clash Concerts

By LAURIE LENNARD

■ NEW YORK—Bond International Casino, a New York nightclub, has filed suit against promoter Ron Delsener, charging Delsener with impropriety concerning concerts by the Clash held at Bond last June.

The suit, filed in New York State Supreme Court, claims Delsener tried to hire the Clash away from their commitments to play Bond, thereby forcing Bond management to pay the Clash \$50,000 more than the original contract stipulated in order to preserve the dates. Bond is suing for \$100,000 in damages.

According to the suit, the Clash broke their contract with Bond on May 31 and informed Bond management that they were going to sign an agreement with Ron Delsener. Delsener's attorney, Stuart Prager, contends that Delsener "had absolutely no contact

with the Clash or any of its representatives during the period of May 28 through May 31."

Opening Night Problems

The Clash dates at Bond were fraught with problems, which began opening night, May 28, when the New York City Fire Department visited the club in response to a phone complaint about overcrowding. Inspectors determined that the club was over capacity, and Bond was forced to reschedule the concerts and add extra performances to accommodate all the ticket holders. As a result, the Clash's appearances were extended through June 13.

Although no one connected with the shows at the time would say whether or not the Clash would be paid for the extra dates, a Bond

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Hensler PolyGram VP

(Continued from page 3)

there and in the U.S. during the '60s and '70s in a variety of high-level positions.

In 1972, he became assistant to the president of the newly-formed PolyGram Corp., and in 1973 he took charge of its worldwide planning department in Hamburg. He subsequently became deputy managing director of Metronome, a PolyGram subsidiary.

Prior to being named executive vice president last year, Hensler was instrumental in the 1979 merger of the company's three classical labels, Philips, Deutsche Grammophon and London. The subsequent major success of PolyGram Classics, along with that of the Verve jazz reissue program (which Hensler also oversaw) and the company's black music and country rosters, helped offset PolyGram's declining presence in the pop music

field.

The company has drawn attention in recent months by a slippage in market share and by the departure of several key executives, including Steinberg; Fred Haayen, president of Polydor Records; Dick Kline, executive vice president, promotion; Ekke Schnabel, senior vice president, legal and business affairs; John Frisoli, president, PolyGram Distribution; Bruce Bird, president of Casablanca Records; Jules Abramson, vice president, marketing and product development; and Lou Simon, senior vice president of marketing.

In addition, PolyGram has gone through a number of recent restructurings, including the elimination of its distribution arm and the consolidation of the Mercury, Polydor and Casablanca labels into one corporate entity.

New York, N.Y.

(Continued from page 11)

keyboards), and "Brown Sugar," with Bobby Keys sitting in on sax . . . Willie Nelson has completed laying down tracks for a forthcoming duet album with Merle Haggard. Nelson is currently in Finland completing work on a film for CBS-TV about prisoners of war. When he returns he'll begin a tour that includes a stop at Caesars Palace, November 19-27. Nelson's manager and running partner Mark Rothbaum finished last week's New York Marathon in 3:51, improving on last year's effort by six seconds . . . The Ventures are currently on their first U.S. tour in over 10 years. The 50-city tour will wind up in San Francisco on December 5 . . . Former Babys lead vocalist John Waite is putting the finishing touches on his first solo album, produced by Pat Benatar's lead guitarist (and former boyfriend) Neil Geraldo . . . "Joseph and the Amazing Technicolor Dreamcoat," a new production directed by Tony Tanner and presented by Zev Bufman and Susan R. Rose, will open November 18 at the Entermedia Theater in New York . . . Molly Mullins has left the Warner Bros. publicity department to become associate director at Gary Kenton Public Relations . . . Producer Roy Halee has temporarily reunited with Paul Simon and Art Garfunkel to do post-production work on the tapes from S&G's recent Central Park concert. There's no word yet on when or in what format the project will be released . . . Audiofidelity Records will release "Live at Studio 54," a James Brown two-album package of current material and classics recently recorded during Brown's performance at the New York club. Slated for a mid-November release, it will carry a \$12.98 suggested retail price . . . The Dead Kennedys are set to release an eight-song EP on Faulty Products/I.R.S. Records called "In God We Trust, Inc."

Atco Signs Eddie Schwartz



Atco Records has signed songwriter Eddie Schwartz to a long-term, exclusive worldwide recording contract, excluding Canada, it was announced by Atco vice president Reen Nalli, who also announced the release of Schwartz's debut album for the label, "No Refuge." Recorded in Toronto, the LP was produced & arranged by Eddie Schwartz and Dave Tyson for ATV Music Productions of Canada Ltd. Schwartz's compositions include Pat Benatar's "Hit Me With Your Best Shot." Pictured at the signing are, from left: ATV Music vice president Val Azzoli (lying down), Atlantic Records president Doug Morris, Schwartz's manager Ron Chapman, Schwartz, Nalli, and ATV Music president Bernie Soloman.

Radio World

Radio Replay

By PHIL DIMAURO

■ POSITIONS: Broadcasters who still fear the adoption of 9kHz spacing between stations on the AM band can breathe a bit easier knowing that the United States' broadcaster neighbors to the north and south officially support the retention of 10 kHz. At an October 22 meeting held in Vancouver, Canada, the National Association of Broadcasters, La Camara Nacional De La Industria De Radio Y Television (CIRT, Mexico) and the Canadian Association of Broadcasters passed a resolution recommending that all countries in Region 2 oppose 9kHz spacing on the Western hemisphere.

In a formal statement, the three organizations stated that, based on extensive engineering, economic and other studies they have made, the retention of 10 kHz spacing "best serves the public interest." The joint meeting also addressed the issue of frequency interference from existing and proposed AM stations in Cuba and other Latin American countries.

NOT A CAST PARTY: Producing radio specials is no haphazard business, as evidenced by this photo taken at a high-level pre-production meeting which took place at New Jersey's Brendan Byrne Arena, in preparation for the taping of a Pat Benatar concert for airing as a special King Biscuit Flower Hour on the weekends of November 22 and 29. Pictured from left to right are: Chrysalis director of national promotion **Michael Abramson**; Benatar; guitarist **Neil Geraldo**; **Bob Kaminsky**, director of production for DIR Broadcasting, producer of the show; and Benatar's manager, **Rick Newman**. It's a good thing they didn't have to discuss wardrobe or makeup, and yes, we have it on good authority (Abramson's) that Geraldo played the concert with a cast on his lower right arm. "He's a real trooper," said the man from Chrysalis.



MOVES: **Jerry Natchman** has been named general manager of WRC, Washington, replacing **Frank Scott**, former GM of the NBC-owned station, who's moving up to become vice president in charge of Washington affairs for NBC Radio . . . Lots and lots of moves at the ABC Radio Networks, where **Robert Chaisson**, previously director of network development, has been appointed managing director of ABC Talkradio, the 24-hour satellite-delivered talk service . . . **Vincent Gardino**, former account executive for WABC, New York, is now director of the ABC Direction Network . . . Former director, ABC FM Network **Virginia Westphal** has been named director of the new ABC Rock Radio Network . . . And finally, former ABC Radio supervisor of public relations (and constant source of reliable information to Radio Replay) **Debbie Bernstein** will become manager of station relations for the ABC Information Network . . . While we're on networks, **Steve Epstein** has moved from NBC's The Source to CBS' RADIORADIO, where he'll be western manager, affiliate relations.

GETTING THROUGH: In the never-ending quest for truth, justice, the American way and airplay, two enterprising record labels have put their brains to creative solutions to getting ears, whether they're attached to the heads of programmers or the listening public. At A&M, **Nazareth's** current LP "Snaz" and accompanying tour are being supported by a "Snaz Pack" promotion kit. Twenty-five of each will be given to 32 co-sponsor stations at stops along the tour route, which means that listeners will have a chance to win (all at once) an

(Continued on page 50)

'Sebastian Format' (Continued from page 6)

"Both his and our approaches were basically the same. Our on-air presentation hasn't changed. And we're still adding records. If we want to go on a record, we'll add it."

Bushey, who has been program director at the station for three years, admitted that "we approached John partly because we didn't want him to show up across the street."

"We were doing too much experimenting," said Lee Roy Hansen of KSJO-FM/San Jose, referring to the station's new wave/heavy metal format of recent years. Hansen took over as program director half a year ago to try to get the station back towards mainstream rock 'n' roll. "We needed to be more consistent in our programming — to get back into the 'real' world," he said.

KSJO has hovered around a 2.0 share during the past year, and the decision was made about two months ago to obtain Sebastian's services. Hansen offered his reasons. "John was unmistakably making an impression everywhere he was and I felt closer to John's philosophy than the other consultants." Previously, Hansen noted, the station hadn't done any call out research. There hadn't even been a research budget.

"John looks at each market individually. Each record is an individual case. We're not interested in making any mistakes," said Hansen.

At about the same time as the KSJO change, KZOK in Seattle began using Sebastian as the station's first consultant. Station PD Nils von Veh is in a particularly interesting position because two other Seattle stations, KZAM and KISW, are consulted by Jeff Pollack and Burkhardt/Abrams respectively. Because of the heavy competition, Sebastian's Gariano noted that "there won't be a quick turnaround" for KZOK's most recent 2.3 share.

The station's previous format, which went for an older demographic at the exclusion of the rock 'n' roll audience, "wasn't a wise one," said von Veh, who added he is pleased with the change so far. "John doesn't dictate his own personal taste. He allows each market to tell him what's going on."

Tim Kelly came to WLUP in Chicago one month ago. The Loop's ratings had been dropping consistently under a Burkhardt/Abrams format, and the decision was made in mid-June to switch over to Sebastian. "The station had been torn apart. Abrams wasn't happening here, and we liked Sebastian's track record," explained Kelly, the station's program director. Kelly was asked what he liked about the station's new look. "The research, the format, the way it's put together," he said. "It's clean. There's more music and less talk."

Possibly as a result of the mid-book (Continued on page 43)



"Bow Wow Wow."

A/C Chart

Retail Rap

NOVEMBER 7, 1981

Nov. 7	Oct. 31		
1	3	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY Arista 0626	8
2	1	HARD TO SAY DAN FOGELBERG / Epic / Full Moon 14 02488	11
3	2	ARTHUR'S THEME (BEST THAT YOU CAN DO) / CHRISTOPHER CROSS / Warner Bros. 49787	13
4	8	OH NO COMMODORES / Motown 1527	6
5	5	THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON / Elektra 47186	10
6	6	JUST ONCE QUINCY JONES / A&M 2357	11
7	9	OLD SONGS BARRY MANILOW / Arista 0633	5
8	4	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	17
9	14	WAITING FOR A GIRL LIKE YOU FOREIGNER / Atlantic 3868	5
10	10	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338	12
11	7	SHARE YOUR LOVE WITH ME KENNY ROGERS / Liberty 1430	10
12	16	I WANT YOU, I NEED YOU CHRIS CHRISTIAN / Boardwalk 7 11 126	5
13	21	WHY DO FOOLS FALL IN LOVE DIANA ROSS / RCA 12349	3
14	15	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN / EMI-America 8093	8
15	12	I COULD NEVER MISS YOU (AS MUCH AS I DO) LULU / Alfa 7006	16
16	11	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE / Motown 1519	17
17	18	IT'S ALL I CAN DO ANNE MURRAY / Capitol 5023	8
18	20	YOU SAVED MY SOUL BURTON CUMMINGS / Alfa 7008	6
19	19	ALIEN ATLANTA RHYTHM SECTION / Columbia 18 02471	9
20	22	PRIVATE EYES DARYL HALL & JOHN OATES / RCA 12296	7



CHARTMAKER OF THE WEEK

21	—	YESTERDAY'S SONGS NEIL DIAMOND Columbia 18 02604	1
22	23	STEAL THE NIGHT STEVIE WOODS / Cotillion 46016 (Atl)	7
23	13	FOR YOUR EYES ONLY SHEENA EASTON / Liberty 1418	15
24	27	PHYSICAL OLIVIA NEWTON-JOHN / MCA 51182	5
25	26	THE NIGHT OWLS LITTLE RIVER BAND / Capitol 5033	9
26	17	STEP BY STEP EDDIE RABBITT / Elektra 47174	15
27	30	FANCY FREE OAK RIDGE BOYS / MCA 51169	6
28	24	WHO'S CRYING NOW JOURNEY / Columbia 18 02241	16
29	36	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON / Capitol 5046	2
30	35	I SURRENDER ARLAN DAY / Pasha 2480 (CBS)	4
31	33	SAY GOODBYE TO HOLLYWOOD BILLY JOEL / Columbia 18 02518	5
32	25	TAKE ME NOW DAVID GATES / Arista 0615	9
33	38	HOOKED ON CLASSICS ROYAL PHILHARMONIC ORCHESTRA / RCA 12304	2
34	39	TURN YOUR LOVE AROUND GEORGE BENSON / Warner Bros. 49846	2
35	28	THE VOICE MOODY BLUES / Threshold 602 (PolyGram)	13
36	37	THE WOMAN IN ME CRYSTAL GAYLE / Columbia 18 02523	4
37	40	CASTLES IN THE AIR DON McLEAN / Millennium 11819 (RCA)	2
38	—	LEATHER AND LACE STEVIE NICKS with DON HENLEY / Modern 7341 (Atl)	1
39	31	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP / RCA 12264	19
40	—	TROUBLE LINDSEY BUCKINGHAM / Asylum 47223	1
41	29	(WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS / A&M 2370	9
42	32	A HEART IN NEW YORK ART GARFUNKEL / Columbia 18 02307	14
43	34	SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN) MANHATTAN TRANSFER / Atlantic 3855	7
44	42	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	22
45	43	IF I COULD ONLY TOUCH YOUR LIFE ARLO GUTHRIE / Warner Bros. 49796	3
46	—	SUMMER STRUT SPYRO GYRA / MCA 51200	1
47	45	YOU'RE NOT EASY TO FORGET MICHAEL JOHNSON / EMI-America 8086	8
48	46	FEELS SO RIGHT ALABAMA / RCA 12236	19
49	47	YOU DON'T KNOW ME MICKEY GILLEY / Epic 14 02172	15
50	41	THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616	17



By LAURIE LENNARD

■ **COPS AND ROBBERS AND RETAILERS:** The sale of promotional albums has been in the news lately, usually with the retailer in the role of the bad guy. Two weeks ago, a Louisiana record store had 5000 promo albums seized by local police (*Record World*, Oct. 31). Cheapo Cheapo's of London was also busted for buying and selling promos (although rumor has it that the case was dismissed by the courts). But now we have a new twist to the old story, and this time the retailer is the hero.

It seems 4000 imports and promotional albums were stolen Thursday night (22) from the lobby of Rockpool, a New York-based rock record pool. When the robbery was discovered, **Mark Josephson**, a co-principal of the company, immediately called all the record stores in the area that would likely be approached by the culprits. "All day Friday the phone didn't stop ringing from retailers reporting that the promos were starting to show up. They were pretty rare records that no one else in town had yet so they were easy to spot," said Josephson. "All the stores gave us descriptions of the thieves and helped to get the word out. By the end of the day no one would buy the records because they knew they were hot."

Not only did retailers help spread the word and refuse to buy the promos, but one store, 99 Records, actually helped catch the thieves. "Three guys came in and tried to sell about 100 promos. While they were supposedly waiting to get paid, 99 called us, we called the cops, and we caught them," Josephson said.

The end of the story is that the three thieves were thrown into the slammer for the night, pleaded guilty and were released the next morning. One cop was overheard saying, "We don't have time to mess around with this small stuff."

Although only 180 albums were recovered Josephson said that he feels some justice was done. "Well, at least we messed up their weekend," he said.

■ **TWO RING DINGS AND ONE BILLY JOEL TO GO:** While retailers are usually more than willing to be involved with record company promotions, one recent promotion has caused considerable controversy. The promotion in question was a collaboration between CBS Records and Drakes Cakes whereby buyers of Drakes products receive a one dollar discount coupon redeemable at a participating record store for any CBS record or tape. Fifteen million coupons were printed and inserted into Drakes products (cupcakes, etc.) and distributed in the northeast and midwest. However, retailers were not informed about the promotion until after it had already begun. In fact, the first time one retailer found out about the dollar-off promotion was when a customer handed him a coupon and demanded the discount. "Without consulting any of the people they do business with," said **George Balicky** of National Record Mart, "they put this promotion into effect. It would be like us putting coupons on our bags saying 'good for one free package of cupcakes' without letting them know. Now isn't that ridiculous?"

John Kotecki, VP of marketing business development for CBS Records, admitted that the promotion had its problems. "It did not come off the way we wanted it to," Kotecki said. "Drakes Cakes jumped the gun and started the campaign before we were ready, so we didn't have time to present it properly." Kotecki added that CBS would never discount the entire catalogue again, but that they were planning to aggressively continue to sponsor promotions through couponing. The promotion, which began Oct. 1 expires Nov. 15.

■ **GUARANTEED MUSIC:** Everybody's Record chain has a new in-store promotional campaign called the Guaranteed Great Music Program. Each month four to six current releases (LP or tape) are specially displayed and merchandised in their nine stores. The albums are priced at the lowest sale price and supported with both radio and print advertising. To top it off, the albums feature a 30-day, money-back guarantee to all customers. "One of the purposes of the promotion is to help expose developing artists that may or may not get any airplay," said **Tom Beaver** of Everybody's. "The program also provides an incentive to the customer to try something new." The current GGM features five titles: **Rodney Crowell** (Warner Bros.), **Riot** (Elektra), **Def Leppard** (Mercury), **Go-Go's** (I.R.S.) and the **Windham Hill Sampler**. According to Beaver, the program is a great success with all five GGM titles now in their top 30 sales chart.

Flying Fish Realigns

■ **CHICAGO**—Flying Fish Records has realigned its promotion department in the wake of promotion chief Jon Fox's departure. Chris Helm will now handle the eastern portion of the U.S., while Rick Swenson will cover the west.

Fox has founded his own bluegrass booking agency, Turtle Creek Music. He will represent the Hot Mud Family, Tony Trischka and Skyline and Joel Mabus. Turtle Creek headquarters will be in Yellow Springs, Ohio.

CBS Names Madison

■ **NEW YORK**—John Madison has been appointed branch manager, New England branch, CBS Records, it was announced by Ron Piccolo, vice president, marketing, northeast region.

Madison's most recent position with CBS Records was branch manager, Chicago branch. Prior to that, he was Houston branch manager, sales manager for the Dallas branch, sales representative in Cleveland, and singles record coordinator in Terre Haute.

Record World® Retail Report

NOVEMBER 7, 1981

SALESMAKER

CONTROVERSY
PRINCE
Warner Bros.

TOP SALES

CONTROVERSY — Prince — Warner Bros.
WHY DO FOOLS FALL IN LOVE — Diana Ross — RCA
PHYSICAL — Olivia Newton-John — MCA
GHOST IN THE MACHINE — Police — A&M
LAW AND ORDER — Lindsey Buckingham — Asylum



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

HANDLEMAN/NATIONAL

BLONDIE — Chrysalis
DAN FOGELBERG — Full Moon/Epic
GENESIS — Atlantic
CAROL HENSEL — Vintage
OLIVIA NEWTON-JOHN — MCA
TEDDY PENDERGRASS — Phila. Int'l
POLICE — A&M
CLIFF RICHARD — EMI-America
DIANA ROSS — Motown
WHO — MCA

MUSICLAND/NATIONAL

JOAN ARMATRADING — A&M
BLONDIE — Chrysalis
JOHN DENVER/PLACIDO DOMINGO — CBS
Masterworks
ISLEY BROTHERS — T-Neck
NAZARETH — A&M
OLIVIA NEWTON-JOHN — MCA
PRINCE — WB
DIANA ROSS — Motown
DIANA ROSS — RCA
RUFUS w/CHAKA KHAN — MCA

PICKWICK/NATIONAL

BLONDIE — Chrysalis
DEVO — WB
DIESEL — Regency
GENESIS — Atlantic
GO-GO'S — I.R.S.
BILLY JOEL — Col
BARRY MANILOW — Arista
OLIVIA NEWTON-JOHN — MCA
POLICE — A&M
ROSSINGTON COLLINS BAND — MCA

RECORD BAR/NATIONAL

CLIMAX BLUES BAND — WB
BURTON CUMMINGS — Alfa
KING CRIMSON — WB
BENNY MARDONES — Polydor
BOB MARLEY — Cotillion
OLIVIA NEWTON-JOHN — MCA
RED RIDER — Capitol
STARS ON LP II — Radio
TOM TOM CLUB — Sire
WHO — MCA

SOUND UNLIMITED/ NATIONAL

BLONDIE — Chrysalis
LINDSEY BUCKINGHAM — Asylum
KING CRIMSON — WB
EARL KLUGH — Liberty
STEVE MARTIN — WB
OLIVIA NEWTON-JOHN — MCA
PRINCE — WB
RAINBOW — Polydor
DIANA ROSS — RCA
U2 — Island

STRAWBERRIES/NEW ENGLAND

BALANCE — Portrait
LINDSEY BUCKINGHAM — Asylum
CHILLIWACK — Millennium
MIKE DEVILLE — Atlantic
JOHN HALL — EMI-America
JERMAINE JACKSON — Motown
NOVO COMBO — Polydor
POLICE — A&M
PRINCE — WB
DIANA ROSS — RCA

RECORD WORLD-TSS/ NORTHEAST

GENESIS — Atlantic
ISLEY BROTHERS — T-Neck
JERMAINE JACKSON — Motown
GARLAND JEFFREYS — Epic
KNACK — Capitol
KOOL & THE GANG — De-Lite
BARRY MANILOW — Arista
POLICE — A&M
DIANA ROSS — RCA
DENIECE WILLIAMS — ARC/Col

CUTLER'S/NEW HAVEN

DEVO — WB
DAN FOGELBERG — Full Moon/Epic
BILLY JOEL — Col
RICKIE LEE JONES — WB
RONNIE LAWS — Liberty
NOVO COMBO — Polydor
POLICE — A&M
DIANA ROSS — RCA
ROLLING STONES — Rolling Stones
LUTHER VANDROSS — Epic

CRAZY EDDIE/NEW YORK

IAN DURY — Polydor

HALL & OATES — RCA
BOB JAMES — Col/Tappan Zee
GARLAND JEFFREYS — Epic
KNACK — Capitol
GREG LAKE — Chrysalis
PRINCE — WB
RED RIDER — Capitol
DIANA ROSS — RCA
TOM TOM CLUB — Sire

DISC-O-MAT/NEW YORK

LINDSEY BUCKINGHAM — Asylum
CHARIOTS OF FIRE — Polydor (Soundtrack)
ISLEY BROTHERS — T-Neck
JERMAINE JACKSON — Motown
KNACK — Capitol
KOOL & THE GANG — De-Lite
OLIVIA NEWTON-JOHN — MCA
POLICE — A&M
DIANA ROSS — RCA
TIERRA — Boardwalk

KING KAROL/NEW YORK

CHARIOTS OF FIRE — Polydor (Soundtrack)
ISLEY BROTHERS — T-Neck
JERMAINE JACKSON — Motown
KNACK — Capitol
KOOL & THE GANG — De-Lite
LIPPS, INC. — Casablanca
PRINCE — WB
DIANA ROSS — RCA
RUFUS w/CHAKA KHAN — MCA
SKYY — Salsoul

RADIO 437/PHILADELPHIA

LINDSEY BUCKINGHAM — Asylum
EARTH WIND & FIRE — ARC/Col
KNACK — Capitol
GREG LAKE — Chrysalis
MELBA MOORE — EMI-America
POLICE — A&M
PRINCE — WB
DIANA ROSS — RCA
AL STEWART — Arista
U2 — Island

WEBB/PHILADELPHIA

DELLS — 20th Century-Fox
EARTH WIND & FIRE — ARC/Col
ISLEY BROTHERS — T-Neck
EARL KLUGH — Liberty
GWEN MCCRAE — Atlantic
MELBA MOORE — EMI-America
DIANA ROSS — RCA
RUFUS w/CHAKA KHAN — MCA
SKYY — Salsoul
STANLEY TURRENTINE — Elektra

RECORD & TAPE COLLECTOR/ BALTIMORE

BLONDIE — Chrysalis
ISAAC HAYES — Polydor
IRON MAIDEN — Harvest
ISLEY BROTHERS — T-Neck
EARL KLUGH — Liberty
MAYDAY — A&M
PRINCE — WB
DIANA ROSS — RCA
TIME — WB
U2 — Island

RECORD THEATRE/ BALTIMORE

JOAN ARMATRADING — A&M
HALL & OATES — RCA
KING CRIMSON — WB
GWEN MCCRAE — Atlantic
OLIVIA NEWTON-JOHN — MCA
PRINCE — WB
RED RIDER — Capitol
DIANA ROSS — RCA
RUFUS w/CHAKA KHAN — MCA
U2 — Island

GARY'S/RICHMOND

BALANCE — Portrait
CHILLIWACK — Millennium
JOHN HALL — EMI-America
KOOL & THE GANG — De-Lite
BARRY MANILOW — Arista
POLICE — A&M
QUARTERFLASH — Geffen
ROGER — WB
ROSSINGTON COLLINS BAND — MCA
WHITFORD/ST. HOLMES — Col

ALBUM DEN/VIRGINIA

EARL KLUGH — Liberty
MELBA MOORE — EMI-America
PRINCE — WB
DIANA ROSS — RCA
SKYY — Salsoul
SLAVE — Cotillion

STARPOINT — Chocolate City
TROUBLEFUNK — Jam

RECORD REVOLUTION/ PENNSYLVANIA

ALLMAN BROTHERS — Arista
EARTH WIND & FIRE — ARC/Col
GREG LAKE — Chrysalis
LOVERBOY — Col
PRINCE — WB
DIANA ROSS — RCA
RUFUS w/CHAKA KHAN — MCA
SKYY — Salsoul
AL STEWART — Arista
U2 — Island

KEMP MILL/WASHINGTON, D.C.

ATLANTA RHYTHM SECTION — Col
CHILLIWACK — Millennium
DYNASTY — Solar
EARL KLUGH — Liberty
KRAFTWERK — WB
PRINCE — A&M
RUFUS w/CHAKA KHAN — MCA
MICHAEL SCHENKER GROUP — Chrysalis
SKYY — Salsoul
STARPOINT — Chocolate City

WAXIE MAXIE/ WASHINGTON, D.C.

EARTH WIND & FIRE — ARC/Col
GQ — Arista
EARL KLUGH — Liberty
KOOL & THE GANG — De-Lite
GREG LAKE — Chrysalis
OLIVIA NEWTON-JOHN — MCA
POLICE — A&M
RAINBOW — Polydor
DIANA ROSS — RCA

NATIONAL RECORD MART/ MIDWEST

LINDSEY BUCKINGHAM — Asylum
DEVO — WB
DIESEL — Regency
EARTH WIND & FIRE — ARC/Col
KING CRIMSON — WB
OLIVIA NEWTON-JOHN — MCA
POLICE — A&M
PRINCE — WB
QUEEN — Elektra
DIANA ROSS — RCA

WHEREHOUSE/MICHIGAN

JOHN DENVER — RCA
LIPPS, INC. — Casablanca
STEVE MARTIN — WB
PRINCE — WB
DIANA ROSS — Motown
RUFUS w/CHAKA KHAN — MCA
SKYY — Salsoul
STARPOINT — Chocolate City
SWITCH — Gordy
U2 — Island

RECORD RENDEZVOUS/ CLEVELAND

JOAN ARMATRADING — A&M
LINDSEY BUCKINGHAM — Asylum
EARTH WIND & FIRE — ARC/Col
KING CRIMSON — WB
KIX — Atlantic
BENNY MARDONES — Polydor
NOVO COMBO — Polydor
PRINCE — WB
DIANA ROSS — RCA
TOM TOM CLUB — Sire

ROSE/CHICAGO

BLONDIE — Chrysalis
CHARIOTS OF FIRE — Polydor (Soundtrack)
ISLEY BROTHERS — T-Neck
KING CRIMSON — WB
OLIVIA NEWTON-JOHN — MCA
POLICE — A&M
PRINCE — WB
DIANA ROSS — RCA
DIANA ROSS — Motown
RUFUS w/CHAKA KHAN — MCA

KARMA/INDIANAPOLIS

LINDSEY BUCKINGHAM — Asylum
DEVO — WB
EARL KLUGH — Liberty
KNACK — Capitol
GREG LAKE — Chrysalis
STEVE MARTIN — WB
OLIVIA NEWTON-JOHN — MCA
PRINCE — WB
QUARTERFLASH — Geffen
RUFUS w/CHAKA KHAN — MCA

GREAT AMERICAN/ MINNEAPOLIS

GO-GO'S — I.R.S.
DAVE GRISMAN — WB
HALL & OATES — RCA
KING CRIMSON — WB
KOOL & THE GANG — De-Lite
PERLMAN & PREVIN — Angel
POLICE — A&M
PRINCE — WB
QUARTERFLASH — Geffen
MICHAEL SCHENKER GROUP — Chrysalis

RADIO DOCTORS/ MILWAUKEE

ALLMAN BROTHERS — Arista
LINDSEY BUCKINGHAM — Asylum
DIESEL — Regency
IAN DURY — Polydor
KING CRIMSON — WB
STEVE MARTIN — WB
PRINCE — WB
DIANA ROSS — RCA
SKYY — Salsoul
U2 — Island

LIEBERMAN/MINNESOTA

LINDSEY BUCKINGHAM — Asylum
DIESEL — Regency
IAN DURY — Polydor
DAN FOGELBERG — Full Moon/Epic
IRON MAIDEN — Harvest
LITTLE RIVER BAND — Capitol
OLIVIA NEWTON-JOHN — MCA
PRINCE — WB
QUARTERFLASH — Geffen
U2 — Island

STREETSIDE/ST. LOUIS

BURTON CUMMINGS — Alfa
IAN DURY — Polydor
JERMAINE JACKSON — Motown
KING CRIMSON — WB
KNACK — Capitol
NOVO COMBO — Polydor
PRINCE — WB
DIANA ROSS — RCA
STARS ON LP II — Radio
U2 — Island

TURTLES/ATLANTA

BABYS — Chrysalis
LINDSEY BUCKINGHAM — Asylum
JOHNNY LEE — Full Moon/Asylum
STEVE MARTIN — WB
PRINCE — WB
DIANA ROSS — RCA
SKYY — Salsoul
SWITCH — Gordy
BOBBY WOMACK — Beverly Glen
ZOOM — Polydor

SPECS/FLORIDA

ISLEY BROTHERS — T-Neck
LITTLE RIVER BAND — Capitol
BARRY MANILOW — Arista
OLIVIA NEWTON-JOHN — MCA
POLICE — A&M
RED RIDER — Capitol
ROGER — WB
CARLY SIMON — WB
STARS ON LP II — Radio
LUTHER VANDROSS — Epic

EAST/WEST/CENTRAL FLORIDA

DIESEL — Regency
DONNIE IRIS — MCA
KING CRIMSON — WB
OLIVIA NEWTON-JOHN — MCA
PRINCE — WB
QUARTERFLASH — Geffen
ROMANTICS — Nipper
RUFUS w/CHAKA KHAN — MCA
TANGERINE DREAM — Elektra
TRIUMPH — RCA

RECORD CITY/ORLANDO

BLONDIE — Chrysalis
LINDSEY BUCKINGHAM — Asylum
GARLAND JEFFREYS — Epic
KNACK — Capitol
MELBA MOORE — EMI-America
PRINCE — WB
SHOOTING STAR — Epic/Virgin
SURVIVOR — Scotti Bros.
U2 — Island
LUTHER VANDROSS — Epic

TAPE CITY/NEW ORLEANS

LINDSEY BUCKINGHAM — Asylum
GENESIS — Atlantic
ISLEY BROTHERS — T-Neck
KNACK — Capitol

KOOL & THE GANG — De-Lite
RONNIE LAWS — Liberty
OLIVIA NEWTON-JOHN — MCA
POLICE — A&M
PRINCE — WB
DIANA ROSS — RCA

RECORDTOWN-HASTINGS/ SOUTHWEST

DIESEL — Regency
GO-GO'S — I.R.S.
ISLEY BROTHERS — T-Neck
BARRY MANILOW — Arista
STEVE MARTIN — WB
NAZARETH — A&M
OLIVIA NEWTON-JOHN — MCA
POLICE — A&M
ROGER — WB
TIME — WB

POPLAR TUNES/MEMPHIS

LINDSEY BUCKINGHAM — Asylum
EARTH WIND & FIRE — ARC/Col
ISLEY BROTHERS — T-Neck
KNACK — Capitol
LOVERBOY — Col
STEVE MILLER BAND — Capitol
OLIVIA NEWTON-JOHN — MCA
PRINCE — WB
QUEEN — Elektra
DIANA ROSS — RCA

TOWER/PHOENIX

LINDSEY BUCKINGHAM — Asylum
BILLY IDOL — Chrysalis
KNACK — Capitol
JOHNNY LEE — Full Moon/Asylum
BARRY MANILOW — Arista
NOVO COMBO — Polydor
POLICE — A&M
CLIFF RICHARD — EMI-America
DIANA ROSS — RCA
ROSSINGTON COLLINS BAND — MCA

CIRCLES/ARIZONA

LINDSEY BUCKINGHAM — Asylum
BURTON CUMMINGS — Alfa
KING CRIMSON — WB
MIKE LOVE — Boardwalk
PRINCE — WB
DIANA ROSS — RCA
ROUGH TRADE — Stiff/America
SKYY — Salsoul
STARPOINT — Chocolate City
SYREETA — Tomla

SOUND WAREHOUSE/ COLORADO

ART GARFUNKEL — Col
ISLEY BROTHERS — T-Neck
RONNIE LAWS — Liberty
STEVE MARTIN — WB
OLIVIA NEWTON-JOHN — MCA
PRINCE — WB
QUARTERFLASH — Geffen
DIANA ROSS — RCA
RUFUS — MCA
SKYY — Salsoul

INDEPENDENT/COLORADO

JOAN ARMATRADING — A&M
BEDS — Elektra
LINDSEY BUCKINGHAM — Asylum
GARLAND JEFFREYS — Epic
OLIVIA NEWTON-JOHN — MCA
PRINCE — WB
DIANA ROSS — RCA
SKYY — Salsoul
TANGERINE DREAM — Elektra
MARY WELLS — Epic

MUSIC PLUS/LOS ANGELES

BABYS — Chrysalis
BLONDIE — Chrysalis
LINDSEY BUCKINGHAM — Asylum
BOOKER T. JONES — A&M
GREG LAKE — Chrysalis
STEVE MARTIN — WB
PRINCE — A&M
DIANA ROSS — RCA
TANGERINE DREAM — Elektra
CHARIOTS OF FIRE — Polydor (Soundtrack)

LICORICE PIZZA/LOS ANGELES

JOAN ARMATRADING — A&M
BLONDIE — Chrysalis
LINDSEY BUCKINGHAM — Asylum
CRUSADERS — MCA
DIESEL — Regency
JACK GREEN — RCA
IRON MAIDEN — Harvest
KNACK — Capitol
GREG LAKE — Chrysalis
CARLY SIMON — WB

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

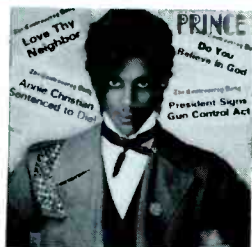
NOVEMBER 7, 1981

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

Nov. 7	Oct. 31		WKS. ON CHART
1	2 4	FOREIGNER Atlantic SD 16999	16 H
2	1	TATTOO YOU ROLLING STONES/Rolling Stones COC 16052 (Atl)	9 H
3	3	ESCAPE JOURNEY/Columbia TC 37408	14 O
4	4	NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND/Capitol STBK 12182	7 K
5	9	GHOST IN THE MACHINE POLICE/A&M SP 3730	3 H
6	6	BELLA DONNA STEVIE NICKS/Modern MR 38 139 (Atl)	13 H
7	13	ABACAB GENESIS/Atlantic SD 19313	4 H
8	8	SONGS IN THE ATTIC BILLY JOEL/Columbia TC 37461	6 O
9	5	THE INNOCENT AGE DAN FOGELBERG/Full Moon/Epic KE2 37393	8 O
10	7	PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346	16 H
11	10	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	12 H
12	22	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	4 H
13	12	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	8 O
14	15	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028	8 H
15	81	PHYSICAL OLIVIA NEWTON-JOHN/MCA 5229	2 H
16	16	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	29 H
17	23	IF I SHOULD LOVE AGAIN BARRY MANILOW/Arista AL 9573	4 H
18	11	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	23 H
19	14	DON'T SAY NO BILLY SQUIER/Capitol ST 12146	27 H
20	17	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90004	14 X
21	18	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	6 O
22	42	INSIDE YOU ISLEY BROTHERS/T-Neck FZ 37533 (CBS)	2 O
23	24	HI INFIDELITY REO SPEEDWAGON/Epic FE 36884	46 O
24	26	NEW TRADITIONALISTS DEVO/Warner Bros. BSK 3593	5 H
25	38	FEELS SO RIGHT ALABAMA/RCA AHL1 3920	34 H
26	19	BEAUTY & THE BEAT GO-GO's/I.R.S. SP 70021 (A&M)	15 H
27	28	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	7 H
28	25	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)/Columbia KC2 37542	8 O
29	27	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	33 H
30	30	THIS IS THE WAY ROSSINGTON COLLINS BAND/MCA 5207	5 H
31	20	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Mercury SRM 1 2001 (PolyGram)	16 H
32	21	PIRATES RICKIE LEE JONES/Warner Bros. BSK 3432	14 H
33	36	SHOWTIME SLAVE/Cotillion SD 5227 (Atl)	5 H
34	37	IN THE POCKET COMMODORES/Motown M8 955M1	18 H
35	35	ALLIED FORCES TRIUMPH/RCA AFL1 3902	8 H
36	61	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	3 L
37	34	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	24 H
38	29	TIME EXPOSURE LITTLE RIVER BAND/Capitol ST 12163	8 H
39	43	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	18 H
40	33	TONIGHT! FOUR TOPS/Casablanca NBLP 7258 (PolyGram)	10 H

CHARTMAKER OF THE WEEK

41 — CONTROVERSY
 PRINCE
 Warner Bros. BSK 3601



1 H

42 46 KENNY ROGERS' GREATEST HITS / Liberty LOO 1072 54 H

43	44	EL LOCO ZZ TOP/Warner Bros. BSK 3593	14 H
44	45	TIME/Warner Bros. BSK 3598	12 H
45	39	GIVE THE PEOPLE WHAT THEY WANT KINKS/Arista AL 9567	9 H
46	31	STEP BY STEP EDDIE RABBITT/Elektra 5E 532	12 H
47	49	LOVE BYRD DONALD BYRD AND 125TH STREET, NYC/Elektra 5E 531	8 H
48	54	STANDING TALL CRUSADERS/MCA 5254	5 H
49	51	THE DUDE QUINCY JONES/A&M SP 3721	32 H
50	59	FANCY FREE OAK RIDGE BOYS/MCA 5029	23 H
51	32	PRETENDERS II/Sire SRK 3572 (WB)	12 H
52	53	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest/WB QWS 3591	6 H
53	41	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	22 H
54	74	THE BEST OF BLONDIE/Chrysalis CHR 1337	2 H
55	56	SOLID GROUND RONNIE LAWS/Liberty LO 51087	6 H
56	40	TIME ELO/Jet FZ 37371 (CBS)	12 O
57	50	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156	19 I
58	52	CHRISTOPHER CROSS/Warner Bros. BSK 3383	85 H
59	—	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153	1 H
60	58	PARADISE THEATER STYX/A&M SP 3719	41 H
61	48	JUICE JUICE NEWTON/Capitol ST 12136	32 H
62	65	THE FRIENDS OF MR. CAIRO JON & VANGELIS/Polydor PD 1 6326 (PolyGram)	13 H
63	64	THIS KIND OF LOVIN' WHISPERS/Solar BXL1 3976 (RCA)	6 H
64	68	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	62 H
65	77	TORCH CARLY SIMON/Warner Bros. BSK 3592	4 H
66	47	HIGH 'N' DRY DEF LEPPARD/Mercury SRM T 4021 (PolyGram)	13 H
67	57	BLACK & WHITE POINTER SISTERS/Planet P 18 (E/A)	19 H
68	55	CARL CARLTON/20th Century-Fox T 628 (RCA)	15 H
69	60	ARTHUR-THE ALBUM (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Warner Bros. BSK 3582	10 H
70	95	DISCIPLINE KING CRIMSON/Warner Bros. BSK 3629	2 H
71	78	FANCY DANCER ONE WAY/MCA 5247	6 H
72	79	AS FAR AS SIAM RED RIDER/Capitol SO 12145	7 H
73	62	LOVE ALL THE HURT AWAY ARETHA FRANKLIN/Arista AL 9552	11 H
74	82	MSG MICHAEL SCHENKER GROUP/Chrysalis CHR 1336	5 H
75	83	TOO LATE THE HERO JOHN ENTWISTLE/Atco SD 38 142	5 H
76	66	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT/Columbia FC 37389	18 O
77	88	HOOLIGANS WHO/MCA 2 12001	4 L
78	63	IT MUST BE MAGIC TEENA MARIE/Gordy G8 1004M1 (Motown)	22 H
79	75	BACK IN BLACK AC/DC/Atlantic SD 16018	63 H
80	—	LAW AND ORDER LINDSEY BUCKINGHAM/Asylum 5E 561	1 H
81	67	FREETIME SPYRO GYRA/MCA 5238	11 H
82	69	AEROBIC DANCING/Gateway GSP 7610	23 H
83	89	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	19 H
84	103	WALK UNDER LADDERS JOAN ARMATRADING/A&M SP 4876	4 H
85	70	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052	28 H
86	72	DEAD RINGER MEAT LOAF/Epic/Cleve. Intl. FE 36007	8 O
87	71	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	10 O
88	76	THE SPIRIT'S IN IT PATTI LABELLE/Phila. Intl. FZ 37380 (CBS)	8 O
89	80	HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin/Epic NFE 37407	12 O
90	99	MAGIC WINDOWS HERBIE HANCOCK/Columbia FC 37387	6 O
91	126	CAMOUFLAGE RUFUS with CHAKA KHAN/MCA 5270	2 H
92	85	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA BSR 5160	25 H
93	94	NOVO COMBO Polydor PD 1 6331 (PolyGram)	10 H
94	84	QUINELLA ATLANTA RHYTHM SECTION/Columbia FC 37550	8 O
95	98	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	23 H
96	108	LIVE! BARBARA MANDRELL/MCA 5243	7 H
97	106	PIECES OF A DREAM/Elektra 6E 350	6 H
98	107	GO FOR IT SHALAMAR/Solar BXL1 3984 (RCA)	4 H
99	102	I LIKE YOUR STYLE JERMAINE JACKSON/Motown M8 952M1	7 H
100	112	WATTS IN A TANK DIESEL/Regency RY 19315 (Atl)	5 H

Albums 101-200



NOVEMBER 7, 1981

Nov. 7	Oct. 31		WKS. ON CHART						
101	110	THE PRESSURE IS ON HANK WILLIAMS, JR. / Elektra 5E 535	11	H	150	—	LORD UPMINSTER IAN DURY / Polydor PD 1 6337 (PolyGram)	1	H
102	104	DEAD SET GRATEFUL DEAD / Arista A26 8606	8	L	151	151	SWEET AND WONDERFUL JEAN CARN / TSOP FZ 36775 (CBS)	4	O
103	113	CHANCES ARE BOB MARLEY / Cotillion SD 5226 (Atl)	3	H	152	160	LOVE IS THE PLACE CURTIS MAYFIELD / Boardwalk NB 1 33239	3	H
104	73	SIGN OF THE TIMES BOB JAMES / Columbia / Tappen Zee FC 37495	9	O	153	165	COUP DE GRACE MINK DeVILLE / Atlantic SD 19311	4	H
105	101	KING COOL DONNIE IRIS / MCA 5237	7	H	154	152	CAPTURED JOURNEY / Columbia K2T 37016	13	O
106	109	DANGEROUS ACQUAINTANCES MARIANNE FAITHFULL / Island ILPS 9648 (WB)	4	H	155	159	BET YOUR HEART ON ME JOHNNY LEE / Full Moon / Asylum 5E 541	4	H
107	87	LOVERBOY / Columbia JC 36762	42	O	156	144	EBONEE WEBB / Capitol ST 12148	11	G
108	111	WANNA BE A STAR CHILLIWACK / Millennium BXL1 7759 (RCA)	10	H	157	163	PREMONITION SURVIVOR / Scotti Bros. ARZ 37549 (CBS)	5	O
109	90	SUMMER HEAT BRICK / Bang FZ 37471 (CBS)	11	O	158	158	I BELIEVE IN LOVE ROCKIE ROBBINS / A&M SP 4869	11	H
110	—	ROUND TRIP KNACK / Capitol ST 12168	1	H	159	149	GUILTY BARBRA STREISAND / Columbia FC 36750	55	O
111	86	THERE'S NO GETTING OVER ME RONNIE MILSAP / RCA AHL1 4060	11	H	160	167	BEWARE BARRY WHITE / Unlimited Gold FZ 37176 (CBS)	4	O
112	—	CRAZY FOR YOU EARL KLUGH / Liberty LT 51113	1	H	161	162	CURED STEVE HACKETT / Epic ARE 37632	4	O
113	115	RAGE IN EDEN ULTRAVOX / Chrysalis CHR 1338	5	H	162	156	WILD-EYED SOUTHERN BOYS 38 SPECIAL / A&M SP 4835	39	G
114	125	REFLECTIONS GIL SCOTT-HERON / Arista AL 9566	6	H	163	168	AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS / ECM 1 1190 (WB)	21	I
115	91	MY MELODY DENIECE WILLIAMS / ARC / Columbia FC 37048	30	O	164	—	EXIT TANGERINE DREAM / Elektra 5E 557	1	H
116	117	'SNAZ NAZARETH / A&M SP 6703	6	H	165	131	JUST BE MY LADY LARRY GRAHAM / Warner Bros. BSK 3554	14	H
117	137	CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK) VANGELIS / Polydor PD 1 6335 (PolyGram)	3	H	166	169	MAGIC MAN HERB ALPERT / A&M SP 3728	13	H
118	119	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE / Columbia FC 37438	5	O	167	127	B.B.&Q. BAND / Capitol ST 12155	15	H
119	139	GREG LAKE / Chrysalis CHR 1357	2	H	168	173	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM Mirus / Vintage VNI 7713	38	H
120	—	OCTOBER U-2 / Island ILPS 9680 (WB)	1	H	169	179	IN THE HEAT OF THE NIGHT PAT BENATAR / Chrysalis CHR 1236	13	G
121	105	FIRE DOWN UNDER RIOT / Elektra 5E 546	11	H	170	129	THE SECOND ADVENTURE DYNASTY / Solar S 20 (E/A)	7	H
122	92	MOVING PICTURES RUSH / Mercury SRM 1 4013 (PolyGram)	35	G	171	177	HOT ROCKS 1964-1971 ROLLING STONES / London 2PS 60617	4	X
123	140	AEROBIC DANCING FEATURING DORIAN DAMMER / Parade 100 (Peter Pan)	6	H	172	172	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT / Arista AL 9518	50	H
124	142	QUARTERFLASH / Geffen GHS 2003 (WB)	2	H	173	174	CAN WE FALL IN LOVE AGAIN PHYLLIS HYMAN / Arista AL 9544	17	H
125	—	SKYYLINE SKYY / Salsoul SA 3548 (RCA)	1	H	174	180	FAIR WARNING VAN HALEN / Warner Bros. HS 3540	24	H
126	128	UNTOLD PASSION SCHON & HAMMER / Columbia FC 37600	4	O	175	135	DIMPLES RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232	18	H
127	96	BALIN MARTY BALIN / EMI-America SO 17054	24	H	176	176	TENDER TOGETHER STANLEY TURRENTINE / Elektra 5E 534	7	H
128	123	DIRTY DEEDS DONE DIRT CHEAP AC/DC / Atlantic SD 16033	30	H	177	148	VOICES DARYL HALL & JOHN OATES / RCA AQL1 3646	53	H
129	93	THE MAN WITH THE HORN MILES DAVIS / Columbia FC 36790	17	H	178	181	ANNE MURRAY'S GREATEST HITS / Capitol SOO 12110	56	H
130	100	SLINGSHOT MICHAEL HENDERSON / Buddah BDS 6002 (Arista)	9	H	179	183	MONDO-MANDO DAVID GRISMAN / Warner Bros. BSK 3618	2	H
131	121	FACE VALUE PHIL COLLINS / Atlantic SD 16029	36	H	180	132	NORTH COAST MICHAEL STANLEY BAND / EMI-America SW 17056	15	H
132	143	STARS ON LONG PLAY II STARS ON / Radio RR 19134 (Atl)	2	H	181	182	BIG CITY MERLE HAGGARD / Epic FE 37593	2	O
133	118	THE LADY AND HER MUSIC-LIVE ON BROADWAY LENA HORNE / Qwest / WB 2QW 3597	8	X	182	133	KOOKOO DEBBIE HARRY / Chrysalis CHR 1347	11	H
134	97	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK) / Liberty LOO 1109	18	H	183	194	WINELIGHT GROVER WASHINGTON, JR. / Elektra 6E 305	42	H
135	145	WIRED FOR SOUND CLIFF RICHARD / EMI-America SW 17059	2	H	184	—	SWEET SWEET BURTON CUMMINGS / Alfa AAB 11007	1	H
136	—	MAIDEN JAPAN IRON MAIDEN / Capitol MLP 15000	1	X	185	187	TOM TOM CLUB / Sire SRK 3628 (WB)	4	H
137	147	ROCK & ROLL ADULT GARLAND JEFFREYS / Epic FE 37436	2	O	186	189	DOORS / Elektra EKS 74007	4	G
138	138	MECCA FOR MODERNS MANHATTAN TRANSFER / Atlantic SD 16036	22	H	187	191	BROTHERS OF THE ROAD ALLMAN BROTHERS BAND / Arista AL 9564	12	H
139	141	KIX / Atlantic SD 19307	6	H	188	134	SHOT OF LOVE BOB DYLAN / Columbia TC 37496	10	O
140	122	I'M IN LOVE EVELYN KING / RCA AFL1 3962	16	H	189	155	SHORT BACK 'N' SIDES IAN HUNTER / Chrysalis CHR 1326	11	H
141	114	RODNEY CROWELL / Warner Bros. BSK 3587	6	H	190	—	JEALOUS LOVER RAINBOW / Polydor PX 1 502 (PolyGram)	1	X
142	130	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND / Capitol SWAY 12120	48	I	191	154	HOY-HOY! LITTLE FEAT / Warner Bros. 2 BSK 3538	12	O
143	116	YOU ARE WHAT YOU IS FRANK ZAPPA / Barking Pumpkin PW2 37537 (CBS)	6	O	192	153	MODERN TIMES JEFFERSON STARSHIP / Grunt BZL1 3848 (RCA)	30	H
144	146	NIGHT FADES AWAY NILS LOFGREN / Backstreet BSR 5251 (MCA)	7	H	193	196	GOOD MORNING AMERICA CHARLIE / RCA AFL1 4137	4	H
145	150	LOST IN LOVE AIR SUPPLY / Arista AL 4268	28	H	194	170	NOW PLAYING BERNADETTE PETERS / MCA 5244	4	H
146	136	GREATEST HITS DOORS / Elektra 5E 5151	49	H	195	—	ASSAULT & BATTERY ROSE TATTOO / Mirage WTG 19312 (Atl)	1	H
147	120	PERFORMANCE ASHFORD & SIMPSON / Warner Bros. 2WB 3524	4	L	196	197	SEE JUNGLE! SEE JUNGLE! BOW WOW WOW / RCA AFL1 4147	4	H
148	124	BLIZZARD OF OZZ OZZY OSBOURNE / Jet JZ 36812 (CBS)	30	O	197	198	BLOOD ON THE BRICKS IRON CITY HOUSEROCKERS / MCA 5252	3	H
149	—	WHAT A WOMAN NEEDS MELBA MOORE / EMI-America ST 17060	1	H	198	190	YELLOWJACKETS / Warner Bros. BSK 3573	3	H
					199	199	CLEAN SWEEP BOBBY BROOM / Arista / GRP 5504	11	H
					200	157	ZEBOP! SANTANA / Columbia FC 37158	30	O

Leontyne Price in Excelcis

By SPEIGHT JENKINS

■ NEW YORK — Leontyne Price's new recital on London Records is awe-inspiring. Singing seven Verdi arias with the sensitive leadership of Zubin Mehta as a guide, the American soprano simply defies age. At this stage of her career — at the age of 54, 20 years after her Metropolitan Opera debut — to undertake a concert composed in large part of her most familiar arias, pieces that she has recorded many times before, was a dangerous gamble. In every case it paid off.

The selections — the two arias from *Aida*, the two from *Un ballo in maschera*, the Desdemona scene from the final act of *Otello* and "Ernani involami" — demonstrate the art of Verdi in all its complexity. To sing this music, one must have what she demonstrates — more than two octaves of easy range, a solid high C, seamless legato and, above all, the ability to build the characters' emotions through their vocal expression. Miss Price's familiar qualities — the shining, pure top, the peerless legato, the many-hued palette of rich, vivid colors — sound virtually untouched by the years. If one listens very carefully, maybe the high C is less full than 20 years ago, but its ease and security cannot be matched by any soprano singing today. Just to hear her moye up ever so easily to the high C of "O patria mia" defines what Verdi wanted and what she has always done.

If all were the same as before, the

record would be a fine document but less valuable than it is. What has improved over the years is her interpretive ability, which includes the development of the low register and a very precise use of color. In her splendid pressing of *La Forza del Destino*, with James Levine conducting, her last complete opera recording for RCA, she gave evidence of work in the low area. In the present recording she gives far more substance than before, keeping the sound rich and never suggesting parlando.

The contrasts of the drama of "Ritorna vincitor" and the peace of "Numi, pieta" which comprise *Aida*'s first act aria find eloquent expression, and Amelia's terror in her first aria and sorrow in her second are fully detailed. In these familiar, exacting chestnuts, Miss Price does not work with the words in the manner of Maria Callas; her way is different. Instead of pronouncing each word in such a way as to give its connotative meaning, she colors her voice so that the individual phrases convey their spirit directly to the audience.

The excerpts from *Otello* point out the loss to the world of opera that Miss Price has never performed or recorded this opera. If ever there was a voice made for Desdemona, she has it. She once told me that she had turned the role down onstage because of the color problem: the contrast of *Otello* to the rest of the cast was, she felt,

(Continued on page 47)

Bernstein Pacts With DG

■ NEW YORK — Leonard Bernstein, who has recorded frequently in recent years on Deutsche Grammophon, signed an exclusive contract with the German company in mid-October.

Orchestre National de France. The Los Angeles Philharmonic, under Bernstein, will be heard in works of Copland, Ives, Gershwin and Bernstein, and he will make further recordings



He did so on the occasion of a concert with the Vienna Philharmonic in Hamburg, DG's home offices.

Bernstein will record with several major orchestras, including the Vienna Philharmonic for a complete Brahms cycle and a good bit of Mozart; the BBC Symphony Orchestra for English repertory, particularly the works of Sir Edward Elgar; and the

with the Israel Philharmonic.

Bernstein, who for many years was an exclusive CBS artist, will lead the Orchestre National de France in Boston, Washington and New York this month.

He is pictured here with Polydor International president Tim Harrold (left).

Classical Retail Report

NOVEMBER 7, 1981

CLASSIC OF THE WEEK



WEILL

UNKNOWN SONGS

STRATAS

Nonesuch Digital

BEST SELLERS OF THE WEEK

WEILL: UNKNOWN SONGS — Stratas — Nonesuch Digital

BEETHOVEN: VIOLIN CONCERTO — Perlman, Giulini — Angel Digital

PLACIDO DOMINGO IN A GALA CONCERT LED BY CARLO MARIA GIULINI — DG Digital

MASSENET: WERTHER — Stade, Carreras, Davis — Philips

ANDRE PREVIN AND ITZHAK PERLMAN IN IT'S A BREEZE — Angel Digital

SAM GOODY/EAST COAST

BEETHOVEN: VIOLIN CONCERTO — Angel Digital

BOLLING: TOOT SUITE — Andre, Bolling — CBS

PLACIDO DOMINGO SINGS ARIAS — CBS

DOMINGO GALA CONCERT — DG Digital

HANDEL: MESSIAH — Hogwood — L'Oiseau Lyre

TCHAIKOVSKY: TRIO — Ashkenazy, Harrell, Perlman — Angel

VERDI: REQUIEM — Caballe, Domingo, Mehta — CBS Mastersound

VERDI: LA TRAVIATA — Cotrubas, Domingo, Milnes, Kleiber — DG

VERDI: IL TROVATORE — Sutherland, Horne, Pavarotti, Bonyngue — London

WEILL: UNKNOWN SONGS — Nonesuch Digital

KING KAROL/NEW YORK

BEETHOVEN: VIOLIN CONCERTO — Angel Digital

JOSE CARRERAS: O SOLE MIO — Philips

DOMINGO GALA CONCERT — DG Digital

MAHLER: SYMPHONY NO. 1 — Slatkin — Telarc

MASSENET: WERTHER — Philips

MOZART: SYMPHONIES NOS. 21, 31 — Kuhn — Pro Arte

MOZART: DIE ZAUBERFLOETE — Cotrubas, Tappy, Boesch, Levine — RCA

VERDI: CONCERT — Price — London

PROKOFIEV: FILM SCORES — Slatkin — Vox Cum Laude

WEILL: UNKNOWN SONGS — Nonesuch Digital

CUTLER'S/NEW HAVEN

BEETHOVEN: VIOLIN CONCERTO — Angel Digital

BRUCKNER: SYMPHONY NO. 4 — Solti — London

HAYDN: SYMPHONIES NOS. 95, 97 — Davis — Philips

HOLST: THE PLANETS — Karajan — DG

MOZART: COMPLETE SYMPHONIES, VOL. II — Hogwood — L'Oiseau Lyre

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

TRIO — Sutherland, Horne, Pavarotti, Bonyngue — London Digital

VERDI: UN BALLO IN MASCHERA — Ricciarelli, Domingo, Abbado — DG

WAGNER: DAS RHEINGOLD — Adam, Schreier, Nimsgern, Janowski — Eurodisc (TIOCH)

WEILL: UNKNOWN SONGS — Nonesuch Digital

HARMONY HOUSE/DETROIT

BARTOK: CONCERTO FOR ORCHESTRA — Solti — London Digital

BEETHOVEN: VIOLIN CONCERTO — Angel Digital

DOMINGO GALA CONCERT — DG Digital

MASSENET: WERTHER — Philips

PERLMAN & PREVIN: IT'S A BREEZE — Angel Digital

BOSTON POPS ON BROADWAY — Philips

STRAVINSKY: PETRUSHKA — Dorati — London

TRIO — Sutherland, Horne, Pavarotti, Bonyngue — London Digital

VERDI: UN BALLO IN MASCHERA — Ricciarelli, Domingo, Abbado — DG

WEILL: UNKNOWN SONGS — Nonesuch Digital

STREETSIDE/ST. LOUIS

BEETHOVEN: PIANO CONCERTO NO. 5 — Serkin — Telarc

BEETHOVEN: VIOLIN CONCERTO — Angel Digital

MASSENET: WERTHER — Philips

ORFF: CARMINA BURANA — Shaw — Telarc

PERLMAN & PREVIN: IT'S A BREEZE — Angel Digital

SIBELIUS: SYMPHONY NO. 2 — Karajan — Angel

VAUGHAN-WILLIAMS: FANTASIA ON A THEME OF TALLIS, OTHER WORKS — Slatkin — Telarc

VERDI: REQUIEM — Caballe, Domingo, Mehta — CBS Mastersound

WAGNER: DAS RHEINGOLD — Adam, Schreier, Nimsgern, Janowski — Eurodisc (TIOCH)

WEILL: UNKNOWN SONGS — Nonesuch Digital

WEILL: UNKNOWN SONGS — Nonesuch Digital

TOWER RECORDS/SEATTLE

MOZART: SYMPHONY NO. 38 — Marriner — Philips

MOZART: SYMPHONY NO. 29, OTHERS — Boehm — DG

PERLMAN & PREVIN: IT'S A BREEZE — Angel Digital

BOSTON POPS ON BROADWAY — Philips

SUBOTNICK: AXOLOTL — Krosnick — Nonesuch

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

VAUGHAN-WILLIAMS: GREENSLEEVES — Marriner — Argo

WAGNER: MUSIC FROM THE RING OF THE NIBELUNG — Tennstedt — Angel Digital

WEILL: UNKNOWN SONGS — Nonesuch Digital

WEILL: UNKNOWN SONGS — Nonesuch Digital

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ El grato amigo R. Baum me envía comunicación, en relación con la apertura de sus facilidades de distribución de material latino, en el área de Nueva York. Dice así: "Bates Record 10th Ave., Inc., del 730 10th Ave., New York, N.Y. 10019, tel. (212) 757-4718, fué creada para llenar un vacío en las secciones de música suramericana y latina de la mayoría de las tiendas al detalle propiedad de norteamericanos. Después de hacer un "survey" de más de 100 tiendas al detalle, departamentos de discos en tiendas por departamentos y tiendas 'mamas and papas' de vecindarios, nos encontramos que más del 90% de ellas tenían muy pocos o absolutamente ningún long playing latino, (latinos, incluyendo los actuales de salsa bailables). Cuando los propietarios o 'managers' de estos departamento de discos respondieron a nuestra pregunta en relación con la falta de producto 'hispano', todos estuvieron de acuerdo en que había mucha demanda para el producto, pero que, o ellos no sabían donde comprar las diferentes etiquetas o que, al no haber catalogos o listas, a través de los cuales ordenar, no tenían ni idea de qué álbumes o tapes podían comprar. Nosotros, en Bates, decidimos ponerle remedio a esta situación. La política de la compañía ha sido abrir nuevas

cuentas anglos con una amplia selección de música latina y suramericana, situar vendedores experimentados para visitar estas cuentas cada semana, para tomar inventario y mantener la cuenta al día en nuevos 'releases' tanto como para hacerles saber el producto que se está anunciando en los periódicos y revistas en Español, así como en estaciones radiales y televisivas en Español. Hay que recordar, que estamos negociando con anglos quienes usualmente no se encuentran familiarizados con los medios en Español. Todo nuestro producto es vendido con una garantía de 100% de devolución. Lo hacemos así para que el 'dealer' americano que no está familiarizado con el producto se sienta seguro

en cuanto a comprar producto suramericano para su inventario. Por supuesto, concedemos créditos a aquellos 'dealers' que cualifican nuestras condiciones de crédito. Para ayudar a que este producto se mueva, en este tipo de venta al detalle, hemos tenido la oportunidad de tener la representación de la mayoría de las grabadoras de música suramericana, CBS, Caytronics, etc. y lograr sus comerciales en radio y televisión en Español. El concepto ha sido un éxito enorme y con la presente población de habla en Español, la segunda más grande de las poblaciones étnicas de Estados Unidos, entendemos y creemos que Bates está siendo pionera en un nuevo y viable mercado. Tomás, esperamos que esta

información te dé la oportunidad de conocer una total imagen de nuestra nueva operación." Bueno, la venta del producto latino ha sufrido siempre la falta de comunicación entre los grandes centros de compras de discos, propiedad o dirigidas por anglos y los sellos y distribuidores latinos. Estimo que este tipo de operación, puesto en práctica anteriormente y que ha brindado excelentes beneficios, siga en proceso de superación. Algunas etiquetas y distribuidoras latinas han incurrido en este experimento, pero la falta de constancia o fuerza de comunicación entre ambos mundos en Estados Unidos (el latino y el anglo) han hecho el proceso lento. Con más expresas como Bates, incursionando dentro de nuestro mercado y desarrollando nuevas fuentes de distribución, es indiscutible que el mercado seguirá creciendo. La actitud estúpida en el pasado de muchos de los "Jefes de Compra" o "compradores" de grandes cadenas de tiendas por departamentos, en las cuales, la fuerza de compra de sus clientes latinos ha sido ignorada, tendrán que cambiar de actitud de inmediato o inevitablemente, perderán sus puestos. Los compradores anglos de los cuales conozco muchos que me han hecho sufrir hasta la desesperación, no podrán seguir ignorando una fuerza establecida de más de 20 millones de latinos, que vibran, viven y sufren en los Estados Unidos de Norteamérica.

(Continued on page 42)

Latin American Album Picks



"15 INOLVIDABLES EXITOS"

LOLA BELTRÁN - DISCOS GAS TELEDISCOS DAL 1020
Un verdadero desfile de éxitos en la voz de la reina de la canción ranchera, Lola Beltrán. Entre otros se incluyen "Cucurucucu Paloma," (T. Mendez) "El rey," (J.A. Jimenez) "Me caí de la nube," (C. Reyna) "El tiempo que te quede libre" (J.A. Espinoza) y "Solamente una vez." (A. Lara) Sometido a intensa promoción televisiva.

■ A parade of smash hits by the queen of the ranchera music market, Lola Beltrán. Unique! Included are, among others, "Paloma Negra" (T. Mendez) "Se me olvidó otra vez" (J. Gabriel), "Que te vaya bonito" (J.A. Jimenez) and "Te solté la rienda" (J.A. Jimenez).



"DEFINITIVAMENTE"

CACHO CASTAÑA - CBS 20.222

Con arreglos de Emilio Valle y Armando Patrono, Cacho Castaña de Argentina brinda interpretaciones de música rítmica y algunos temas románticos. Se luce en "Por vivir así" y "Para mí que son mentiras." (Castaña-M.O. Iacopetti) Otros temas son "La mesa de la casa de mis viejos," (Castaña-M.O. Iacopetti) "Amantes como yo" (C. Castaña) y "La gente está diciendo." (Castaña-M.O. Iacopetti)

■ With arrangements by Emilio Valle and Armando Patrono, Cacho Castaña from Argentina is at his best in "Por vivir así" and "La mesa de la casa de mis viejos," included in this package. "Para mí que son mentiras" and "Pueblo, tu nombre es Argentina" are starting to move well in Argentina and spreading to other areas.



"TE QUIERO TODO"

ESTELA NUÑEZ - PRONTO PTS 1097

Con arreglos de Juan Carlos Calderón y Bill Cuomo, Estela Nuñez de México interpreta temas de Calderón de gran comercialidad tales como "Con las manos vacías," "Amame esta noche," "Te quiero todo" y "Quien compra mi amor?"

■ With arrangements by Juan Carlos Calderón and Bill Cuomo, Estela Nuñez from Mexico performs a package of Calderón's tunes. Very commercial and light. "Eres mi hombre," "¿Te acuerdas?," "Oye, oyeme," others.



LOS CARRANGUEROS DE RAQUIRA

FM LP 4004

Con el impulso recibido por el Festival de la Hispanidad desde el Madison Square Garden, Los Carrangueros de Raquira de Colombia, comienzan a activar esta grabación de purísimo folklore colombiano. Rítmico, alegre y contagioso. "La cucharita," (J. Velosa Ruíz) "Rosita de las Cartas," (J. Velosa Ruíz) "La rosa mentirosa" (J. Velosa Ruíz) y "La rumba carranguera." (J. Velosa Ruíz).

■ Skyrocketed to success by "Concert of the Hispanidad," aired by Univision from Madison Square Garden to all Latin America, Los Carrangueros de Raquira are starting to move. This package of Colombean folklore music has a very special touch. Danceable and contagious! "La deseadita" (J. Velosa Ruíz), "La coscojina" (Velosa Ruíz) and "Julia, Julia, Julia" (J. Velosa Ruíz).

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

EAST COAST — COSTA ESTE

NOVEMBER 7, 1981

Nov. 7	Oct. 31		
1	1	Abusadora/Wilfrido Vargas	Karen 60
2	3	Quiero Dormir Cansado/Emmanuel	Arcano 3535
3	6	Monta Mi Caballo/Oscar D'Leon	T.H. 2149
4	2	Amor Comprado/El Gran Combo	Combo 2021
5	7	Ni Su Hombre Ni Su Amante/Lisette	Odeon 76201
6	4	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50317
7	12	Ayudala/Mari Trini	CBS 80314
8	10	Me Llamen Chu/Johnny Ventura	Combo 2020
9	11	No Te Voy A Dejar Ir/Ismael Miranda	Fania 593
10	5	Amor Verdadero/Willie Colon	Fania 590
11	15	Abusadora/Conjunto San Juan	Teca 3019
12	20	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
13	8	Me Estoy muriendo Por Dentro/Basilio	Karen 59
14	9	Que Me Perdonen Los Dos/Nydia Caro	Alhambra 171
15	13	Dos Jueyes/Celia & Willie	Vaya 93
16	23	Una Canita Al Aire/La Solucion	T.H. 2154
17	16	A Mi/Sophy	Velvet 6004
18	17	En Carne Viva/Raphael	CBS 80305
19	19	Insaciable Amante/José José	Pronto 1085
20	18	A La Reina/El Gran Combo	Combo 2021
21	14	Nostalgia/Marvin Santiago	T.H. 2148
22	31	Mi Piel/Conjunto Quisqueya	Liznel 1399
23	22	No Me Hables/Juan Pardo	CBS 80304
24	21	La Enfermedad Del Bolsillo/Wilfrido Vargas	Karen 55
25	38	Quiero Que Elijas El Lugar/Basilio	Karen 59
26	24	Yolanda/Wilfrido Vargas	Karen 55
27	27	Quince Grandes Exitos/José José	Telediscos 1015
28	25	Toma Mis Manos/Willie Colon	Fania 590
29	26	Abusadora/Ramón Cordero	Discolor 6129
30	36	No Me Dejes Solo/Los Hijos del Rey	Karen 61
31	29	Las Tapas/Cuco Valay	Kubaney 31000
32	—	Viva El Norte Vol II/Varios	Telediscos 1502
33	28	Las Quejas De Cada Cual/Guillo Rivera	Funny 527
34	30	Perdoname/Camilo Sesto	Pronto 1086
35	37	Que Mal Amada Estas/Chucho Avellanet	Velvet 6006
36	33	Quince Sensacionales Exitos/Juan Gabriel	Telediscos 1018
37	—	Ramona/Sonora Poncaña	Inca 1077
38	32	Viva El Norte Vol I/Varios	Telediscos 1501
39	34	Ese Hombre/Danny Rivera	T.H. 2154
40	35	La Ultima/Lalo Rodriguez	Tierrazo 04

WEST COAST — COSTA OESTE

NOVEMBER 7, 1981

Nov. 7	Oct. 31		
1	3	El Me Mintio/Amanda Miguel	Profono 3049
2	2	Ahora Que Estuviste Lejos/Karina	Orfeon 16054
3	1	Con Tu Amor/Juan Gabriel	Pronto 1096
4	5	Yo Quiero Saber De Ti/Vicente Fernandez	CBS 20555
5	6	La Carta No. Tres/Los Humildes	Fama 608
6	4	Viva El Norte Vol I/Varios	Telediscos 1501
7	10	Porque Te Vas*/Emmanuel	RCA 9700
8	13	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
9	7	El Cofrecito/Beatriz Adriana	Peerless 2216
10	8	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50317
11	11	No Que No/Rigo Tovar	Profono 3046
12	9	Te Quiero Para Mi/Trigo Limpio	Mercurio 59101
13	15	El Bracero Fracasado/Las Jilguerillas	CBS 20529
14	12	Quiero Dormir Cansado/Emmanuel	Arcano 3535
15	17	A La Que Vive Contigo/Manoella Torres	CBS 20545
16	16	Solterito Me Quedo Yo/Hermanos Barron	Joey 2091
17	14	Burbujas/Burbujas	Telediscos 1001
18	27	No Volveras A Verme*/Angelica Maria	Profono 79083
19	26	Celos/Napoleon	Raff 9083
20	18	Quince Sensacionales Exitos/Juan Gabriel	Telediscos 1018
21	19	Insaciable Amante/José José	Pronto 1085
22	22	No Me Hables/Juan Pardo	CBS 80304
23	21	Si Ya Te Vas/Chelo	Musart 1806
24	20	Juliantla/Joan Sebastian	Musart 1805
25	23	Perdoname Si Lloro/Julia Palma	Alhambra 58101
26	24	Quince Grandes Exitos/José José	Telediscos 1015
27	25	La Ladrona/Diego Verdaguer	Profono 3044
28	31	No Lo Puedes Negar/Lupita D'Alessio	Orfeon 16055
29	32	Con El Alma En La Mano/Los Yonicos	Atlas 60212
30	34	Lastima Es Mi Mujer/Sunny Ozuna	Freddie 026
31	28	En Carne Viva/Raphael	CBS 80305
32	29	Pobre Gorrion/Vicky	Gas 4236
33	30	Asi No Te Amara Jamas/Amanda Miguel	Profono 3049
34	33	Ella Se Llamaba/Napoleon	Raff 9079
35	39	El Senor De Las Canas/Lorenzo de Monteclaro	CBS 20552
36	36	Prieta Linda/Little Joe	Freddie 025
37	—	Y Nunco Comprendi*/Vicky	Gas 323
38	38	Un Dia A La Vez/Los Tigres del Norte	Fama 607
39	—	Viva El Norte Vol. II/Varios	Telediscos 1502
40	—	Una Noche De Amor/Los Humildes	Fama 608

*All numbers are LPs unless otherwise indicated.
Todos los números son de LPs exceptuando los indicados contrariamente.

Record World Latin American (International) Hit Parade

MÉXICO

Popularidad (Popularity)
By Vilo Arias Silva

1. El Me Mintio — Amanda Miguel — Melody
2. Con Tu Amor — Juan Gabriel — Ariola
3. Te Quiero Tanto — Iván — Melody
4. A La Que Vive Contigo — Manoella Torres — CBS
5. Ahora Que Estuviste Lejos — Karina — Orfeon
6. Maldito Amor — Mirla Castellanos — Gamma
7. De Niña A Mujer — Julio Iglesias — CBS
8. Cantaré — Pedro Marín — Gamma
9. Hola Amigos — Parchís — Musart
10. Por Que Te Vas — Emmanuel — RCA
11. Alejate — José José — Ariola
12. La Ladrona — Diego Verdaguer — Melody
13. Celos — Napoleón — Cisne RAFF
14. Perdóname Si Lloro — Julia Palma — Helix
15. Quizás Sí, Quizás No — Sabú — RCA

MÉXICO

Ventas (Sales)
By Vilo Arias Silva

1. De Niña A Mujer — Julio Iglesias — CBS
2. El Cofrecito — Beatriz Adriana — Peerless
3. Canción De Parchís — Parchís — Musart
4. Ahora Que Estuviste Lejos — Karina — Orfeon
5. Con Tu Amor — Juan Gabriel — Ariola
6. La Ladrona — Diego Verdaguer — Melody
7. El Me Mintio — Amanda Miguel — Melody
8. A La Que Vive Contigo — Manoella Torres — CBS
9. Maldito Amor — Mirla Castellanos — Gamma
10. Cantaré — Pedro Marín — Gamma
11. Hola Amigos — Parchís — Musart
12. Ella Se Llamaba — Napoleón — Cisne RAFF
13. Por Que Te Vas — Emmanuel — RCA
14. Perdóname Si Lloro — Julia Palma — Helix
15. La Varita — El garrafón y sus cinco monedas — Acción

SANTO DOMINGO

(Ventas)
By Pedro María Santana

1. Quiero Dormir Cansado — Emmanuel
2. Me Estoy muriendo Por Dentro — Olga Lara
3. Abusadora — Wilfrido Vargas
4. Quiero Que Elijas El Lugar — Basilio
5. En Carne Viva — Raphael
6. No Te Puedo Tener — Milly
7. Amor Verdadero — Willie Colon
8. Perdido En La Oscuridad — José José
9. No Me Desprecies — Johnny Ventura
10. Salí Porque Salí — Cheo Feliciano
11. Josefina — Andy Montañez
12. Me Llamen Chu — Francisco Ulloa
13. A La Reina — El Gran Combo
14. Mi Piel — Conjunto Quisqueya
15. Querer Y Perder — Dyango

PUERTO RICO

(Ventas)
By Centro Maelo

1. Abusadora — Wilfrido Vargas — Karen
2. Una Canita al Aire — La Solucion — T.H.
3. No Me Dejes Solo — Los Hijos del Rey — Karen
4. Quiero Dormir Cansado — Emmanuel — Arcano
5. Amor Comprado — El Gran Combo — Combo
6. O Me Quieres O Me Dejas — Julio Iglesias — CBS
7. Insaciable Amante — José José — Pronto
8. Me Llamen Chu — Johnny Ventura — Combo
9. Viajera — Tommy Olivencia — T.H.
10. Ni Su Hombre Ni Su Amante — Lisette — Odeon
11. Quiero Que Elijas el Lugar — Basilio — Karen
12. No Me Olvidaras — Miami Sound Machine — CBS
13. Vivir Sin Tí — Camilo Sesto — Pronto
14. Y Apago La Luz — Miguel Gallardo — Pronto
15. Amor Verdadero — Willie Colon — Fania

Jeanette Corazón de Poeta

RKL1-7004



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Presencia de Jose Jose en Argentina Causo Impacto y Admiracion General

■ MÉXICO—¡Cinco días de triunfos inolvidables de José José en Buenos Aires, Argentina!. Desde su primer contacto con los hombres de prensa, radio y televisión, hasta el día mismo de su despedida, José José lució, se mostró y fué admirado como se le admira y respeta a las más grandes estrellas internacionales. La presencia de Pepe, causó primero una corriente de simpatía, dada la sencillez que normalmente exhibe José, pero ésta corriente fué creciendo conforme avanzó la conferencia de prensa, brillantemente bien preparada por los directivos de la empresa Microfón que lo representa en Argentina, hasta convertirse en un desbordante caudal de frases de admiración hacia el intérprete del sello Ariola que con talento y profesionalismo ha dado un paso muy significativo en el país del puchero y el tango, que a pesar de la alarmante crisis económica que actualmente vive, continúa siendo Argentina un gran escaparate y una atractiva vidriera para todos los artistas latinos que se consideren triunfadores internacionales.

Las actividades de José José, fueron realmente abrumadoras. Estuvo en el Show del Disc-jockey de TV 9 con Carlos Beillard, en LR6 Radio Mitre en el Show de la Música con Raúl Calviño, en TV Canal 11 en el espectacular La Super Noche, en LR5 Radio Excelsior en el programa Experiencias con Carlitos Beillard, en LR3 Radio Belgrano en la Música en Sociedad con Nora Perle, en LR5 Radio



José José en el aeropuerto de Ezeiza.

Rivadavia en el espacio A Toda Tarde con Orlando Marconi, en TV Canal 13 en Hoy Primavera con Juan Alberto Mateyco, en LR6 Radio Mitre en Una Tarde en Sociedad con Estela Montes. Además, se dió tiempo para fraternizar con los periodistas especializados de los diarios La Crónica, Popular, Pregón y el magazine TV Semanal. Y como fin de fiesta, rubricando esos 5 días de éxitos permanentes, las dos presentaciones en el distinguido, elegante y selecto centro nocturno Michelangelo. Los asistentes, que en ambas actuaciones dieron muestras de indiferencia al comenzar a cantar Pepe, terminaron ovacionandolo cerrada y largamente, solicitandole en forma insistente que prosiguiera con su actuación. ¡Una noche que pasará a formar parte de la historia artística de José José!.

Record World en México

By VILO ARIAS SILVA



■ MÉXICO—En Venezuela, Colombia, Chile y Argentina he sido testigo de la forma como **Juan Gabriel** viene abriendo paso para alcanzar la meta que se ha propuesto, la internacionalización de primer nivel que se merece y está a punto de lograr si continúa por el camino que se ha trazado. Los elogios, las muestras de admiración, la forma en que el público de todas las esferas sociales se le entregó en cada actuación, fué realmente indescriptible. Sus canciones se difunden con una frecuencia en extremo notoria y la sorpresa llegó a su máxima expresión cuando el consumidor se iba enterando que todo el repertorio que interpreta en sus presentaciones personales, son todas, obras de su propiedad.



Juan Gabriel

“Es un talento. Estas letras llegan al alma. ¡Que gran intérprete!. Es un portento en el escenario” y más, y más elogios brotaron de todos los rincones en cada una de las capitales que visitamos para el que hoy en día luce como uno de los autores-intérpretes con mayores posibilidades de alcanzar la resonancia mundial que merecen tener todos los artistas que exhiben los atributos que ostenta Juan Gabriel. En Carácas, en Bogotá, en Santiago y en Buenos Aires, Juan se mostró como un artista completo. El profesionalismo, la seriedad para cumplir con todos los compromisos adquiridos con anticipación y también con los imprevistos, y el cuidado celoso y permanente para que se lleve a cabo todos los detalles para sus presentaciones, han sido una clara muestra para confirmar que Juan Gabriel ya llegó a la madurez mental que necesitan los artistas que pretenden ser ídolos mundiales.



Emmanuel

En Venezuela, Juan participó como primera figura en el importante espectáculo que presentó **Amador Bendayan** en Venevisión, celebrando los 10 años del programa Sábados Espectaculares, alternando con Tadoo el pequeño personaje de la serie La Isla de la Fantasía y Lino Morillo, cotizada actriz, vedette é intérprete, quien para diciembre estará en México representando a Venezuela en la final Internacional del OTI. Así mismo,



Lupita D'Alessio

Juan cumplió con dos actuaciones en el tradicional centro nocturno Hipocampo, en donde el triunfo en ambas noches se dió como generosidad ilimitada por parte de los asistentes. La actuación con su mariachi de cabecera, el Mariachi América del talentoso **Jesús Rodríguez de Hajar**, resultó grandiosa. Juan Gabriel estaba a tal extremo motivado, como consecuencia del calor humano que se respiraba en aquel ambiente, que su actuación tengo que catalogarla como una de las más completas que le he visto últimamente. Cabe destacar también, que en este escenario el día de la despedida, se hicieron presentes queridas y admiradas estrellas del medio artístico venezolano destacando la Primerísima **Mirla Castellanos**. En este paso por Venezuela, también fué muy grato comprobar la popularidad que tienen otros intérpretes mexicanos como **Emmanuel**, **Lupita D'Alessio**, **José José**, y en comentario aparte, hay que destacar la forma tan espectacular en que se ha ubicado **Beatriz Adriana**. La guapa joven cantante de rancho del sello Peerless, es en la actualidad una de las más calificadas intérpretes del género folclórico mexicano en Venezuela. El recorrido internacional continuó por Bogotá y Santiago, capitales en donde se repitieron los triunfos. Las presentaciones en televisión (en Bogotá con **Jorge Barón** y en Santiago en el programa que conduce **Raúl Matas**) resultaron igualmente exitosas, confirmandose nuevamente que la popularidad y las canciones de Juan han traspuesto sólidamente las fronteras. Lo de Argentina, por la importancia que ha tenido ésta visita para Juan Gabriel y dado los resultados, he considerado analizarla y reseñarla en nota aparte, la misma que trataremos de completarla con exclusivo y selecto material fotográfico... ¡**Amanda Miguel** entre las consentidas!. La sorpresa, como en todo recorrido internacional pasa, me la llevé con Amanda Miguel, la voz que actualmente ocupa el primer lugar de popularidad en México con el tema “El me mintió”. Amanda, excelentemente bien trabajada a nivel promocional, está colocada como una de las grandes triunfadoras en Venezuela, Colombia y Argentina. La difusión y la publicidad en los medios periodísticos sobresale en todos estos mercados, y Amanda no se duerme y recorre estos países (estaba de visita promocional en Carácas) apoyando sus grabaciones. Junto con Amanda Miguel y coordinando su actividad internacional estaba **Fernando Loera**, ejecutivo de confianza del staff de Melody... Por otro lado, también merece una mención la tremenda lucha y encarnizada pelea en que están enfrascados en Venezuela los dos canales de televisión más importantes, me refiero a Venevisión y Radio Carácas Televisión. Ninguno quiere ser menos, aunque en la actualidad el rating se va inclinando hacia Radio Carácas... Y ahora ¡Hasta la próxima desde México!.



Mario Kaminsky presenta ante el periodismo argentino a José José y su manager Manolo Noreña, junto a ellos Carlitos Beillard.



José José con Mario y Norberto Kaminsky, presidente y vice presidente de Microfón Argentina.



Yolanda del Río



César Costa



Emmanuel



México



Pedro Vargas



Marco Antonio Muñoz



María de Lourdes

... Hace estrellas Internacionales



Record World en Santo Domingo

By PEDRO MARÍA SANTANA

■ Buenas Ventas sólo para **Raphael** y **Enmanuelle**, en la actualidad discográfica dominicana de los últimos meses. Las ventas han bajado grandemente debido a la situación inflacionaria que vive el país mientras se mantienen los sueldos congelados a los servidores públicos. Se espera que la actual situación que queja las ventas de grabaciones en Dominicana, se alivie bastante durante los meses de noviembre y diciembre. Por otro lado las presentaciones artísticas en los centros de espectáculos comienzan a decaer, luego que durante varios meses tuvimos la presencia de grandes figuras de la canción popular internacional. Solamente la visita de **José José**, quien tuvo a su cargo 5 presentaciones incluyendo la ciudad de Santiago y la capital, así como varias fiestas donde actuó el gran **Andy Montañes**, sacaron algunas personas, de la rutina en los shows. Para fines de año, se espera que volverán los grandes espectáculos. Las orquestas de mayor renombre se encuentran también fuera del país, cumpliendo contratos en Curazao, Colombia y los Estados Unidos. A fines de septiembre, el gran de **Johnny Ventura** y su **Combo** partieron rumbo al territorio americano y no planean regresar hasta mediados de diciembre. En la radio están sonando varios temas, algunos de buena calidad como: "En Carne Viva" de **Raphael**, "Amor Verdadero" con **Willie Colón**, y "Quiero Dormir Cansado" con **Enmanuelle**. Una crisis estuvo a punto de impedir que fuera presentada en el país la obra: "La Ver-

dadera Historia de Pedro Navaja". La Asociación de Músicos, Cantantes y Bailarines (AMUCABA) había anunciado con boicotear la obra ya que en la misma solo actuaban actores puertorriqueños y se utilizarían pistas con música en vez de nuestros músicos. Se logró un convenio cediendo a al gremio artístico la sala del Teatro Nacional para la presentación de un espectáculo artístico pro recaudación de fondos Asimismo, el 50 por ciento de la boletería de la tercera noche de la presentación de la obra que está a cargo de Teatro del Sesenta.

El cantante **Omar Franco**, de quien una vez se dijo sería el sustituto de José José en el sello RCA, se encuentra cumpliendo contratos en la vecina isla de Puerto Rico. El baladista criollo dejó sonando en las radios su nuevo tema "Sed". Estará actuando en los programas televisivos: "El Show de Chucho Avellanet", "El Show de Nydia Caro" y el "Show de las 12" por Telemundo Canal 2. Estuvo en el país el gran **Michael Camilo**, interprete de la música del jazz y quien junto al grupo norteamericano **French Toast**, realizó dos presentaciones en el Teatro Nacional. Michael, quien reside desde hace varios años en los Estados Unidos tiene contratos con la cadena de televisión ABC, para la realización de varios jingles de identificación de los programas deportivos. También tiene entre sus nuevas labores, la creación del tema para la nueva serie televisiva: "Another World". El Circulo de Locutores

Nuestro Rincon

(Continued from page 37)

Recibí de la Asociación Mexicana de Productores de Fonogramas (AMPROFON) invitación para la Cena de Clausura del 12 Congreso Latinoamericano de Productores Fonográficos, que se celebró en Acapulco el día 22 de Octubre. Agradezco la gentileza de Amprofón por su invitación a parte del acto de la reunión de la FLAPF, pero considero que la prensa especializada debe estar presente en la mayoría de los eventos, exceptuando aquellos en que, lamentablemente, la Federación exija la ausencia total del Cuarto Poder. Con mi asistencia a la anterior Convención de Rio, provoqué situación desagradable para todos, invocando el derecho a estar presente en los trabajos, que gracias a la elevada actuación de sus miembros, se evitaron inconvenientes mayores. La asistencia de este Director Latinoamérica de Record World a dichas reuniones no conlleva nunca la idea de captación de anuncios o apoyo de determinada situación, sino simplemente, cooperar activamente con la Federación en la difusión de sus grandes problemas y extremas soluciones. Estar allí para saludar a viejos amigos, cocktail en mano, me luce elegante pero improductivo ante las grandes necesidades y problemas que padece nuestra industria, además... jengorda!

Willie Colon y **Rubén Blades** finalizaron un nuevo long playing para Fania, bajo el título "Canciones del solar de los aburridos". Este elepé fué grabado, mezclado y editado en Sound Works y La Tierra de Nueva York. Los arreglistas fueron entre otros, **Marty Sheller**, **Louie Ramirez**, **Luis Cruz** y **Hector Garrido**. Los productores lo fueron el propio Willie junto a Ruben Blades, según me informa **Heriberto Ríos** de WAS Productions de Nueva York... Recibió **Raphael**, Disco de Oro de El Virrey Industrias Musicales, del Perú, por las altas cifras de su nueva grabación. La leyenda dice: "A Raphael, el artista hispano más vendedor de todos los tiempos en Perú. Lima, Peru 1981."... Con su "Regresarás," contenido en su anterior elepé, **Yuri** será lanzada proximately con un nuevo larga duración por Gamma en México y Profono en Estados Unidos. La foto publicada será portada del long playing... El título del nuevo long playing de **Dyango** será "Si la vieras con mis ojos", título del tema que será sometido a promoción en España y Latinoamérica... Y ahora... ¡Hasta la próxima... sin haber podido confirmar la salida de **Gerard Haltermann** de Discos Columbia de España, pero bueno, queda como rumor.

I recently received a letter from **R. Baum** regarding the opening of Bates Record 10th Ave., Inc. in New York City which states: "Bates Record Distributors of 10th Avenue was created to fill a void in the South American and Latin sections of most American-owned retail record stores. After surveying well over 100 retail stores, chain store operations and neighborhood 'mama and papa' stores, we found over 90 percent to be with little or no South American or Latin LPs. When the owners or managers of these record departments were questioned about the lack of Spanish product they universally agreed there was much demand for the product but either they didn't know where to purchase the many different labels, or, since there are hardly any Spanish catalogues or lists, they had no idea which albums or tapes should be bought. We at Bates decided to try to remedy this situation. The company's policy has been to open new Anglo accounts with a wide selection of South American or Latin LPs; have an experienced salesperson call on the account each week to take inventory and keep the account abreast of new releases, as well as letting them know what is being advertised in the Spanish-speaking newspapers, and on Spanish radio and TV stations. All our product is sold with a 100 percent guaranteed return for credit. This is done so the American dealer who is unfamiliar with the product will feel secure in purchasing South American product for his inventory. Of course, we do allow terms for those dealers who qualify. To help this product 'move' in this type of retail outlet, we have the major South American record companies such as CBS and Caytronics and their commercials on Spanish TV and radio. The concept is a huge success, and with the present Spanish-speaking population, the second-largest ethnic group in the States, we believe Bates is pioneering a new and viable market." Bates is located at 730 Tenth Avenue, New York 10019. Phone: (212) 757-4718. I wish them a lot of success.

I received an invitation from AMPROFON (Association of Mexican Record Producers) to attend the closing dinner of the FLAPF'S 12th Congress last week in Acapulco, México. I thank AMPROFON for their invitation, but I consider that specialized press should be present at most of the Congress's events.

Heriberto Ríos from WAS Productions, New York, has announced that **Willie Colon** and **Rubén Blades** have just finished their next album for Fania, "Canciones del Solar de los Aburridos." The arrangements are by **Marty Sheller**, **Louie Ramirez**, **Luis Cruz** and **Hector Garrido**. Colon and Blades produced... **Raphael**, the well-known Spanish singer, received a Golden Record Award from Industrias Musicales El Virrey in Perú for his latest album... With the tune "Regresarás" from her previous LP still selling, **Yuri** will shortly release a new LP on Gamma in México and Profono in the States... **Dyango**, the Spanish singer, will shortly have a new LP entitled "Si la vieras con mis ojos," which is also the tune that will be promoted in Spain and Latin America... It is rumored that **Gerard Haltermann** has resigned from Discos Columbia in Spain. And now, that's it!

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(Internacional)

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AMANDA MIGUEL

(Melody-Profono)

(Regional)

"La Carta No. Tres"

(Homero Aguilar)

LOS HUMILDES

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e two more s of Rome" Ninth Sym-

phony (Georg Solti/Chicago Symphony and Chorus). From CBS Masterworks comes Issac Stern's "60th Anniversary Celebration," an outstanding digital recording with Pinchas Zukerman, Itzhak Perlman and Zubin Mehta (conducting the New York Philharmonic), while Nonesuch has a digital Mozart's "Sinfonia Concertante" in E flat major, played by the Orpheus Chamber Orchestra.

MUSINGS: Nautilus' handling of that new Police album, coming just weeks after A&M's release of the standard configuration, is as close as anyone has come yet to a simultaneous audiophile-conventional release (Nautilus also issued "Zenyatta Mondatta" fairly close on the heels of A&M's regular version). It should be interesting to follow the progress of the Nautilus product, as A&M's "Ghost in the Machine" is already high on the Album Chart... MCA Records will be releasing its own audiophile line soon, with half speed masters of Steely Dan's "Gaucho," Lynyrd Skynyrd's "Street Survivors," The Who's "Who's Next," Spyro Gyra's "Catching the Sun," the "Xanadu" soundtrack and greatest hits albums by Neil Diamond and Olivia Newton-John. MCA president Bob Siner, while noting that "up until now, the standard practice is, 'If the album goes platinum, let's put it out on audiophile and we can do (another) 30,000,'" thinks it won't be long until simultaneous audiophile-conventional release is the norm, not the exception. MCA, meanwhile, will be pressing its line at JVC, with quality control that will be "astronomical." Says Siner, "Some people got into 'the audiophile business' and went out and manufactured at their same factories. I think that's a spoof on consumers, and some companies were burned with it. Hopefully, they didn't destroy the audiophile market"... Equipment news: A new preamplifier/mixer, the PMX 9000, has been introduced by GLI/Integrated Sound Systems. Highlights of the \$450 item include two phone and three line inputs, a signal processor for adding special effects, and more. Products like this have been used often by disco disc jockeys, studio engineers and the like, but the manufacturer suggests that the PMX 9000 may well be of interest to the audiophile looking to create his own home music programming.

Sebastian Format (Continued from page 31)

change, WLUP showed its first increase in market share in a year, posting a 3.5 share, up from 3.1 in the spring. "We're putting the pieces in the right place," said Kelly.

KLOL-FM/Houston has increased its market share for four straight books. With a 6.6 share as the third-rated station in the market, why would the station suddenly take on a consultant as KLOL did with John Sebastian just a few weeks ago?

"It wasn't a question of us being in trouble," noted Chris Miller, KLOL's program director. "It's very important for us to get feedback and input. John's research was a deciding factor. With John, there's no such thing as a national add. He'll recommend something. We'll weigh his research and recommendations and use them as a tool just like store reports and the trades. We're going to program a

Houston radio station," Miller said emphatically.

Boston's WCOZ is up 8.5 since Sebastian first began programming the station in May 1980. According to current PD Andy Beaubien, Sebastian has used WCOZ as a laboratory for perfecting his programming system. "John has modeled his approach after us," he said, "a rock 'n' roll, 18-34 station. He came here with different ideas about what WCOZ should sound like — a mainstream rock 'n' roll station — and how we should arrive at the results. Today we've got a pretty good handle on our market."

Gariano indicated that Sebastian, Casey and Associates hope to have 25 stations in the fold by January, including 20 number one rated stations. "We want to be the Mercedes of consultants," he added.

Capitol VP Visits Motel



Martha Davis of the Motels embraces Capitol Records' international division vice president Helmut Fest after the Motels' recent show at the Greek Theatre in Los Angeles, at which the group performed new tunes from their forthcoming Val Garay-produced LP. Also pictured are Don Zimmermann, president, Capitol Records Group (left) and Bruce Ravid, Capitol's west coast talent acquisition manager.

England

by VAL FALLOON

■ LONDON — Readers' Digest celebrated its 21st anniversary this week, and is probably the most successful record marketing operation of its kind, with a total of 100 million records sold to date and around four percent of the U.K. disc and tape market. Music division chief **Alan Wrights** attributes the company's success in the depressed record market to value, promotional skill — RD spent five million pounds last year on marketing — music packages with timeless appeal, and the growing cassette market, which has a healthy share of the company's business . . . Now there's a music magazine on cassette, announced this week. Called SFX, it contains interviews with artists, news and reviews, plus music excerpts, and the 60-minute tape costs only 50 pence — less than a dollar. Finance comes from the advertising spots of 30 seconds each . . . EMI is spending almost \$400,000 marketing the **Queen** package — a picture book, the "Greatest Hits" LP and the videocassette consisting of promo clips of the tracks on the album . . . This week's medley is a Dutch production by ANR of fifty **Elvis Presley** titles on an LP performed by **Danny Mirror**, with the **Jordanaires**, Presley's original backing group. Albion is marketing the package here . . . The **Beatles** are now available on budget through Music for Pleasure. The label has lined up **John Lennon** and **George Harrison** solo LPs along with **Ringo Starr's** "Blast from the Past" for Christmas . . . The BPI has suggested cutbacks to help lower the cost of the industry chart. The first is to stop Saturday morning collections of sales diaries, instigated three years ago to make the Tuesday chart, used by the BBC, more up-to-date. But the recent withdrawal of chart funding by WEA and RCA has prompted changes which would previously have been shouted down by other record companies . . . Christmas is nearly here, with all the U.K. factories busy rushing out product in time for the hoped-for boom period . . . And picture discs, an early victim of the recession, are back — **John Entwistle**, the **Moody Blues** and the **Kinks** all have product lined up . . . Riva is launching the new **Rod Stewart** album "Tonight I'm Yours" this week, backed by press advertising, posters, merchandising and three promo videos for new tracks, two of which have been written by Stewart's new songwriting partner **Bernie Taupin**.

VIDEO WORLD: VIDCOM was the anticipated success, though little business was done in the five day event in Cannes. Almost 7000 people turned up, and found that the problem was that most major movie catalogues have already been signed for the U.K. and Europe, so most companies were setting up export deals or sorting out the mass of rights confusion caused by complex film sub-deals dating back from when movies were first licensed or distributed over here . . . Meanwhile, Warner Home Video seems set on continuing its controversial leasing plan, though only two major wholesalers are stocking the product. WHV is deleting 24 sale-only titles in December, some of which may eventually reappear as rental-only product, and Magnetic Video is starting a

(Continued on page 45)

Sire, WEA International Pact



Nesuhi Ertegun, president, WEA International, and **Seymour Stein**, vice president, Warner Bros. Records and president, Sire Records, have jointly announced the signing of a long-term, worldwide agreement for Sire product to be distributed by WEA International outside of the U.S. Sire was sold to Warner Bros. last year, but Stein had retained autonomy in his choice of licensees outside of North America. The new agreement, effective immediately, applies to Sire's new releases, including solo albums by **David Byrne** and **Jerry Harrison** of the Talking Heads, and to back catalogue after agreed-upon sell-off periods. Pictured at the signing are, from left: Stein; **Ken Kushnick**, executive vice president, Sire Records; **Ertegun**; and **Manfred Bormann**, vice president, product administration, WEA International.

Japan

by CARMEN ITOH

■ TOKYO — The eagerly awaited visit by **Liza Minnelli** has finally happened! Actually, this is not her first visit — back in 1972 she arrived incognito. But this is her very first trip to Japan to perform, much to the delight of her fans.

On October 12, her press conference at the Tokyo Prince Hotel drew a lot of people from both the music and movie industry. They thronged there to shoot questions at Liza — about her mother, about her parents' influence on her, about the upcoming concerts and the movie "Arthur," which is scheduled to be released here in mid-December. She answered all of them politely, yet rapidly and energetically.

At the first concert, held at Nakano San Plaza Hall, Tokyo on the 13th, Liza gave a zesty performance, from her first number, "How Long Has This Been Going On/It's a Miracle," to the last, "Harvest Moon". Inbetween she sang a total of 13 songs, with never a dull moment. At the end, deeply moved by her dynamic yet delicate performance, the whole house gave her a standing ovation, a rare and unusual phenomenon here, and asked repeatedly for an encore. **Tadao Takashima**, **Masao Sen**, **Joan Sheppard**, **Ryoko Nakano**, **Rumiko Koyanagi** and a lot of other celebrities were there to watch her perform.

In Tokyo, she did five shows in four days, one of them a dinner show at the Tokyo Prince Hotel. The dinner show was scheduled to be broadcast under the title "Holiday" on TBS. The remaining concerts in Kyoto, Nagoya, Osaka and Yokohama were scheduled for the 22nd, 23rd, 26th and 28th respectively. In spite of the high price of 10,000 yen (about \$50) for special seat tickets, all of them were sold.

The sales of LaserDisc have started out rather smoothly. According to Pioneer, the number of videodisc players being shipped exceeded 3000 in the first few days. Sales for the month of October are estimated to be around 7500-8000.

Tony Bennett will perform here for the first time in ten years, sometime in mid-December.

Sir Douglas Goes International



The Sir Douglas Quintet has signed to Sonet for the world excluding the U.S. The first album under the new deal is currently being recorded in San Francisco. Pictured at the signing are, from left: **Alan Whaley**, general manager, Sonet U.K.; **Augie Myers** and **Doug Sahn** of the Sir Douglas Quintet; and **Dag Haeggqvist**, head of Sonet's international activities.

Canadian Police Raid Alleged Counterfeiters

■ TORONTO — Canadian police say they have smashed a major counterfeit record and tape ring, following a six-month investigation by officers of the Metropolitan Toronto Police Department and members of the Canadian Recording Industry Association anti-piracy intelligence unit.

Records and tapes of Capitol, RCA, PolyGram and CBS product were confiscated in the raids conducted on 13 businesses and homes. Artists whose product was allegedly infringed include **Rod Stewart**, **Willie Nelson** and **Anne Murray**.

Two pressing plants and an album jacket manufacturing facility were among those businesses raided.

Kiss Prepares For South American Tour

■ NEW YORK — Kiss has scheduled a concert tour of Latin America for early 1982, according to Aucoin Management. In preparation for the tour, which will represent the group's first live appearances in Mexico and South America, Kiss recently completed a five-day promotional visit to Mexico.

During the trip, the group was presented with gold and platinum albums by PolyGram Mexico, a special plaque from the group's music publisher, Beechwood Music, and a trophy from Germany's Bravo magazine, whose readers recently voted Kiss the favorite heavy metal band in West Germany.

Judie Tzuke to Chrysalis U.K.



Judie Tzuke has signed a worldwide recording and publishing deal with Chrysalis U.K. Judie's co-writer, Mike Paxman, has also signed to Chrysalis Music. Pictured at the signing are, from left: Steve Andrews, A&R manager, Chrysalis; Roy Eldridge, A&R director, Chrysalis; Chris Wright, joint chairman, Chrysalis; Paxman; Doug D'Arcy, managing director, Chrysalis Records; Stuart Slater, director, Chrysalis Music; Tony Russell, Tzuke's lawyer; and (seated) Tzuke.

England (Continued from page 44)

leasing scheme as well alongside its existing sale, rental, or exchange system . . . Carnaby Video is, after all, not being wound-up — it has been taken over from the receivers by wholesalers Wynd-Up, a subsidiary of the NSS newsagent chain. The Manchester-based company was one of the first bidders, and concluded the deal in record time . . . All three videodisc systems were on display at VIDCOM, and spring next year has been finally decided on for the launch of LaserVision, while VHD will be available in July, with software in September. RCA's Selectavision will not appear before 1983, however. The marketing problem is not simply one of three incompatible systems, but the American (NTSC) TV system and the PAL (Europe) and SECAM (France and some Middle East territories) are also incompatible, so imports and exports will be a problem as the turntables rotate at different speeds. The record industry would be delighted to have this problem: the European Court in Luxembourg is still hearing evidence from record companies about parallel imports from Portugal. Representatives from five EEC member countries are present in what is regarded as a highly important test case.

Bogus Booker

(Continued from page 30)

Simpson's credibility and contacted Island Records. Island confirmed that Traffic members are all pursuing separate careers and have no touring plans now or in the foreseeable future.

Reportedly, Simpson asked promoters for an advance of \$1000 with the balance to be paid prior to show-time. "For all we know this guy might have tried to carry it through to the night of the show," said Hoffman. "He had a contract written up with all kinds of stipulations stating that no one is allowed into the dressing room prior to the show, no interviews, no contact by the promoters, etc. Maybe he was planning to show up that night with some innocent local band, get the money and split."

According to Hoffman, Simpson also had a hospitality rider drawn up which demanded, among other things, "gold-plated silverware and three women or girls who aim to please after the completion of the show. Groupies please, no pros."

DMA Signs Thorpe

■ NEW YORK—Diversified Management Agency has announced the signing of Pasha Records artist Billy Thorpe for live concert appearances.

In support of his current LP, "Stimulation," Thorpe will begin touring on Nov. 18 with "Special Guest Star" billing for Nazareth. Capitol's Vic Vergat is the "Special Added Attraction" for the show.

MCA Names Meijer European Mktg. Mgr.

■ LOS ANGELES—Bert Meijer has been appointed European marketing manager for MCA Records, it was announced by Lou Cook, president of MCA Records International Division.

Meijer will be responsible for coordinating, instituting and implementing all MCA marketing activities within Europe. He will also work with Stuart Watson, managing director of MCA Records for the United Kingdom.

Meijer will be based in Holland.

Bond Sues Delsener

(Continued from page 30)

spokesman did suggest in a *Record World* interview (June 13) that the band would receive the same amount of money that was originally stipulated but that Bond would help with the band's expenses for the extra week's stay. The spokesman also said that Bond would not lose any money on the venture.

After the confrontation with the Fire Department, rumors began circulating that the anonymous phone caller was really a jealous competitor who was upset over not securing any Clash dates. "Bond thinks Delsener called the fire department, which by the way is not illegal, so now they are trying to take out their problems on Delsener," Prager said. "If the Clash and Bond had to rewrite and re-negotiate their contract, it was a result of their own greed and the fire department bust."

Attorneys for Bond could not be reached for comment.

England's Top 25

Albums

- 1 **DARE** HUMAN LEAGUE / Virgin
- 2 **GHOST IN THE MACHINE** POLICE / A&M
- 3 **STILL JOY DIVISION** / Factory
- 4 **SHAKY SHAKIN'** STEVENS / Epic
- 5 **OCTOBER** U2 / Island
- 6 **SUPERHITS 1 & 2** VARIOUS / Ronco
- 7 **7 MADNESS** / Stiff
- 8 **HEDGEHOG SANDWICH** NOT THE NINE O'CLOCK NEWS / BBC
- 9 **IF I SHOULD LOVE AGAIN** BARRY MANILOW / Arista
- 10 **HOOKED ON CLASSICS** RPO / K-Tel
- 11 **LOVE IS** VARIOUS ARTISTS / K-Tel
- 12 **GOSH IT'S . . . BAD MANNERS** BAD MANNERS / Magnet
- 13 **ABACAB** GENESIS / Charisma
- 14 **MASK** BAUHAUS / Beggars Banquet
- 15 **WIRED FOR SOUND** CLIFF RICHARD / EMI
- 16 **DEAD RINGER** MEAT LOAF / Epic / Cleve. Int'l
- 17 **HAPPY BIRTHDAY** ALTERED IMAGES / Epic
- 18 **DENIM & LEATHER** SAXON / Carrere
- 19 **BODY TALK** IMAGINATION / R&B
- 20 **RAGE IN EDEN** ULTRAVOX / Chrysalis
- 21 **CELEBRATION** JOHNNY MATHIS / CBS
- 22 **BEAT THE CARROT** JASPER CARROTT / DJM
- 23 **TATTOO YOU** ROLLING STONES / Rolling Stones
- 24 **SEE JUNGLE SEE JUNGLE** BOW WOW WOW / RCA
- 25 **VERY BEST OF ANNE MURRAY** / Capitol

Singles

- 1 **IT'S MY PARTY** DAVE STEWART & BARBARA GASKIN / Broken / Stiff
- 2 **O SUPERMAN** LAURIE ANDERSON / Warner Bros.
- 3 **ABSOLUTE BEGINNERS** JAM / Polydor
- 4 **HAPPY BIRTHDAY** ALTERED IMAGES / Epic
- 5 **BIRDIE SONG** TWEETS / PRT
- 6 **THUNDER IN THE HILLS** TOYAH / Safari
- 7 **OPEN YOUR HEART** HUMAN LEAGUE / Virgin
- 8 **UNDER YOUR THUMB** GODLEY & CREME / Mercury
- 9 **GOOD YEAR FOR THE ROSES** ELVIS COSTELLO / F Beat
- 10 **JUST CAN'T GET ENOUGH** DEPECHE MODE / Mute
- 11 **IT'S RAININ'** SHAKIN' STEVENS / Epic
- 12 **PRINCE CHARMING** ADAM & THE ANTS / CBS
- 13 **WALKING IN THE SUNSHINE** BAD MANNERS / Magnet
- 14 **HANDS UP (GIVE ME YOUR HEART)** OTTAWAN / Carrere
- 15 **LABELLED WITH LOVE** SQUEEZE / A&M
- 16 **LET'S HANG ON** BARRY MANILOW / Arista
- 17 **ENDLESS LOVE** DIANA ROSS & LIONEL RICHIE / Motown
- 18 **SHUT UP** MADNESS / Stiff
- 19 **HOLD ME** B. A. ROBERTSON & MAGGIE BELL / Swan Song
- 20 **EVERY LITTLE THING SHE DOES** POLICE / A&M
- 21 **QUIET LIFE** JAPAN / Hansa
- 22 **TAINTED LOVE** SOFT CELL / Some Bizarre
- 23 **PRETEND** ALVIN STARDUST / Stiff
- 24 **YOU WERE SWEET** SIXTEEN FUREYS AND DAVEY ARTHUR / Ritz
- 25 **JOAN OF ARC** ORCHESTRAL MANOEUVRES IN THE DARK / Dindisc

Record World Gospel

Pearl Record Co. Bows

■ NEWARK, N.J.—Lawrence A. Brunt, Sr. has announced the formation of Pearl Record Company, a label designed to promote artists through concert appearances in conjunction with album releases.

John Daniels, coming to Pearl from New Birth Records, will act as VP and GM for the new label with staff members Jim Henry (formerly with New Birth), Jon Harley, and Charlene Haskins. Brunt is president and Leonard Moyer is chairman of the board.

Henry, Pearl's promotion and sales manager, promises "a record company with a concert department dedicated to keeping our gospel artists working." Harley will act as the

label's producer, and Rankins will be in charge of publicity.

Scheduled for release are albums by Doug Miller, Morning Star Youth Choir, Marva Hines, Leon Lumpkins and the Gospel Clefs, the Singing Disciples, and the Spirit of Peace Singers.

Sparrow Inks Omartians

■ CANOGA PARK, CA—Billy Ray Hearn, president of Sparrow Records, has announced the signing of NARAS producer of the year Michael Omartian and his wife Stormie to a long-term recording contract.

Michael, who won last year's Grammy for record of the year, also produced Christopher Cross's number one pop single, "Arthur's Theme."

Gospel Time

By PAM LEE

■ More than 18,000 people were treated to some of gospel music's finest talent at Knott's Berry Farm in Los Angeles during "Jubilation '81" on Oct. 9. **Dony McGuire, Reba Rambo, the Archers, B. J. Thomas, and Cynthia Clawson** performed Rambo and McGuire's "Lord's Prayer" in three sold-out shows. **Joe English, Bonnie Bramlett, Richie Furay, Leon Patillo, Fireworks, Scott Wesley Brown, and Farrell and Farrell** also entertained.

Oral Roberts will host an hour-long TV variety special called "Celebration," scheduled to air in more than 170 markets the week of Nov. 30. Produced by **Sid and Marty Krofft**, the show will include entertainment by **Barbara Mandrell and Stephanie Mills**. A second Roberts special, planned for release during the Christmas season, is scheduled to guest **T. G. Sheppard, the Lennon Sisters, and Teddy Pendergrass**.

Randy Matthews taped a segment for a CBS cable TV special Monday (26) at the Cannery in Nashville. . . **Tina English** is scheduled as the guest soloist for the nationally televised football game between the Detroit Lions and the Minnesota Vikings on Dec. 12. Tina has been busy lately, opening for **B. J. Thomas** last month in San Antonio and the **Imperials** on Nov. 7 in Midland, Texas.

Bread 'N Honey Records will release four debut albums on artists known mostly for TV work this month. Dubbed "The Celebration Collection," the LPs are "**Kathie Sullivan**," "Lovin' You" by **Kathie Lee Johnson**, "To Be Like Him" by **Michael Redman**, and "A Reflection of Your Love" by Kathie Lee and her sister **Michie Mader**. . . **Kenneth McEastland** has released a single, "His Love Covers Me," on the WOT label.

Word Music Group has formed the Word Music Club, which will provide choir directors and book buyers with a "one free with four" coupon system. Stores that join the club will receive all-new musicals, choral collections, vocal solo books, and instrumental arrangements with "one free with four" stickers attached. Product already in stock will also be stickered by Word representatives. Choir directors can enjoy the discounts available when purchasing large quantities.

Sonshine Concerts is sponsoring a "Sonshine Cruise" Jan. 4-8. The Bahama cruise will feature entertainment by the **Imperials, Cynthia Clawson, Steve Camp, and Farrell and Farrell**, along with Christian movies and other activities aboard the T/S Flavia cruise ship.

KPSM radio, a fairly new Christian radio station in Brownwood, Texas, programs 18 hours of music each day ranging from contemporary, to MOR, to southern gospel. KPSM is having some problems with service from smaller labels, and would like to receive their product. The address is P.O. Box 602, Brownwood, TX 76801.

Triune Music has signed an exclusive print and distribution agreement with Meadowgreen Music, Tree International's gospel music division. . . Triune has signed **Raymond Brown** to a writing contract. . . **Don Cason** has been appointed director of music publishing/performance division by Word Records and Music. . . **Eddie Taylor** has joined Castle Music, Inc. as director of sales and marketing. . . **Marv Martin** has signed with Castle, with an album on House of Kings Records scheduled for January release.

Riley Pacts With MCA/Songbird



Jeannie C. Riley recently signed a recording agreement with MCA/Songbird Records. Pictured at the signing are, from left: Jim Foglesong, president of MCA/Songbird; Riley; Eddie Kilroy, Riley's producer; and attorney Jim Harris.

Soul & Spiritual Gospel Albums

NOVEMBER 7, 1981

Nov. 7
Oct. 24

- 1 2 **THE HAWKINS FAMILY**
WALTER HAWKINS/Light LS 5770
(Word)
- 2 6 **WHERE IS YOUR FAITH**
JAMES CLEVELAND & THE
SOUTHERN CALIFORNIA
COMMUNITY CHOIR/Savoy SGL
7066 (Arista)
- 3 1 **THE LORD WILL MAKE A WAY**
AL GREEN/Myrrh MSB 6661 (Word)
- 4 4 **IS MY LIVING IN VAIN**
CLARK SISTERS/New Birth NEW
7056G
- 5 3 **CLOUDBURST**
MIGHTY CLOUDS OF JOY/Myrrh
MSB 6663 (Word)
- 6 5 **TRUE VICTORY**
REV. KEITH PRINGLE/Savoy 7053
(Arista)
- 7 7 **BE ENCOURAGED**
FLORIDA MASS CHOIR/Savoy SGL
7064 (Arista)
- 8 9 **JAMES CLEVELAND SINGS WITH
THE WORLD'S GREATEST
CHOIRS**
Savoy SGL 7059 (Arista)
- 9 11 **SAINTS HOLD ON**
SENSATIONAL NIGHTINGALES/
Malaco MAL 4373
- 10 12 **INTRODUCING THE WINANS**
Light LS 5792 (Word)
- 11 8 **GOD'S WAY (IS THE BEST WAY)**
JAMES CLEVELAND & THE VOICES
OF WATTS/Savoy SL 14631
(Arista)
- 12 17 **YOU DON'T KNOW HOW GOOD
GOD'S BEEN TO ME**
CHARLES FOLD & THE CHARLES
FOLD SINGERS/Savoy SGL 7061
(Arista)
- 13 13 **YOU'VE BEEN MIGHTY GOOD TO
ME**
NEW JERUSALEM BAPTIST CHURCH
CHOIR/Savoy SL 7070 (Arista)
- 14 10 **RISE AGAIN**
GOSPEL KEYNOTES/Nashboro
7227
- 15 18 **GOD IS OUR CREATOR**
ALBERTINA WALKER/Savoy SL
14583 (Arista)
- 16 34 **BORN AGAIN**
VIOLINAIRES/Jewel LPS 0162
- 17 16 **THE LORD IS MY LIGHT**
NEW JERUSALEM BAPTIST CHURCH
CHOIR/Savoy SGL 7050 (Arista)
- 18 23 **I LOVE JESUS MORE TODAY**
TRINITY ALL NATIONS COMBINED
CHOIR/Savoy SL 14599 (Arista)
- 19 19 **SAID I WASN'T GONNA TELL
NOBODY**
DONALD VAILS & VOICES OF
DELIVERANCE/Savoy SGL 7052
(Arista)

- 20 25 **I'M BLESSED**
THE FOURTH OF MAY/Savoy SL
14629 (Arista)
- 21 32 **REJOICE**
SHIRLEY CAESAR/Myrrh MSB 6646
(Word)
- 22 14 **MIRACLE**
JACKSON SOUTHERNAIRES/
Malaco 4370
- 23 20 **THE GATHERING**
NEW YORK COMMUNITY CHOIR/
Myrrh MSB 6657 (Word)
- 24 22 **MORE OF THE BEST**
ANDRAE CROUCH/Light LS 5795
(Word)
- 25 — **DON'T GIVE UP**
ANDRAE CROUCH/Warner Bros.
BSK 3513
- 26 — **SWEET REVIVAL**
WILLIE NEAL JOHNSON AND THE
GOSPEL KEYNOTES/Nashboro
7247
- 27 27 **THINGS HAVE GOT TO GET
BETTER**
GENOBIA JETER/Savoy SL 14597
(Arista)
- 28 — **LOOK TO JESUS**
PATRICK HENDERSON/NewPax NP
33096 (Benson)
- 29 29 **MY EXPECTATIONS**
VOICES OF CORNERSTONE/Savoy
SL 14632 (Arista)
- 30 26 **HE'LL MAKE EVERYTHING
ALRIGHT**
ALBERT JAMISON & THE TRI-BORO
MASS CHOIR/Savoy SL 14628
(Arista)
- 31 39 **I CAN'T LET GO**
KRISTLE MURDEN/Light 5765 (Word)
- 32 28 **4 & 20 ELDERS**
O.V. WRIGHT & THE LUCKETT
BROTHERS/Creed 3104
(Nashboro)
- 33 31 **I WANT TO BE READY WHEN YOU
COME**
JAMES CLEVELAND & THE LOS
ANGELES CHAPTER OF THE
GMWA/Savoy SGL 7071 (Arista)
- 34 40 **GOD WILL SEE YOU THROUGH**
WILLIAMS BROTHERS/New Birth
7048
- 35 15 **I'LL GO WITH JESUS**
ANGELIC GOSPEL SINGERS/
Nashboro 7236
- 36 30 **TRAMAINE**
TRAMAINE HAWKINS/Light LS
5760 (Word)
- 37 33 **CHILD'S PRAYER**
THE TRUHHETTES/Malaco MAL 4372
- 38 21 **COME TOGETHER**
PILGRIM JUBILEES/Savoy SL 14626
(Arista)
- 39 24 **MOTHER WHY?**
WILLIE BANKS & MESSENGERS/
Black Label BL 3000 (HSE)
- 40 35 **GOOD NEWS**
TROY RAMEY & THE SOUL
SEARCHERS/Nashboro 7239

Gospel Album Picks

TOWN TO TOWN

PHIL KEAGGY — Sparrow SPR 1053

Keaggy offers a special brand of Christian rock 'n' roll that would be at home in pop, rock, and AOR formats as well as contemporary Christian. Tasteful production complements positive lyrics to give an excellent package of plain good music.

GO

SHIRLEY CAESAR — Myrrh MSB 6665 (Word)

Shirley's sincerity shines through as she ministers in her unique, emotion-packed style. The Shirley Caesar Singers add just the right touch for Shirley's soulful delivery. The title track, "Lost," and the country-flavored "Didn't We Papa" stand out.

THE TRAVELER

DON FRANCISCO — NewPax NP 33106 (Benson)

"The Traveler" spotlights Francisco's colorful lyrics and powerful vocal in a busy production. The guest appearance by Bonnie Bramlett on the rocker "If You Ain't Gonna Sing the Gospel" is a highlight. Also deserving attention are "The Lord and I Together," "Beautiful to Me," "The Package," and "Give Your Heart a Home."

MAKE ME READY

FARRELL & FARRELL — NewPax NP 33104 (Benson)

Polished production and sweet duets render an uptempo, easy-listening sound on most selections. Bob takes the lead on sentimental "Old Friends" and "Just in Time," while Jayne solos on "To Know That I'm Loved by You" and "Still Here."



Single Picks

(Continued from page 12)

JIMMY CLIFF — MCA 51211

SHELTER OF YOUR LOVE (prod.: Cliff-Oneness) (writer: Cliff) (Sunflower Bahamas/Tammi/Irving, BMI) (3:30)

Cliff should make further commercial radio inroads with this beautiful reggae ballad from his new "Give the People What They Want" LP. The comforting chorus hook and his exuberant vocal are welcome mates for the coming winter months.

BARRY WHITE — Unlimited Gold 5-02580 (CBS)

BEWARE (prod.: White) (writer: Belvin) (Stone Diamond, BMI) (3:36)

Barry's deep rap transforms into a soothing croon, drenched in romanticism. It's a late-night, low-light ballad paced by a steady bass throb and cushioned with angelic harmony choruses.

PATTI AUSTIN — Qwest 49854 (WB)

EVERY HOME SHOULD HAVE ONE (prod.: Jones) (writers: Bugatti-Musker) (Blackwood, BMI) (3:30)

Austin heads a superstar cast of session musicians on this bright and bouncy title track from her latest LP. Patti's colorful vocal and an optimistic hook are the main selling points, but Quincy Jones' production brilliance also deserves special mention.

SYLVERS — Solar 47949 (E/A)

COME BACK LOVER, COME BACK (prod.: Sylvers, III) (writers: Shockley-Shelby-Beard) (Spectrum VII/Silver Sounds, ASCAP) (3:16)

Satiny chorus chants back Foster Sylvers' lead vocal plead on this single from the "Concept" LP. Sparkling vocal interplay, string sweeps and a bold bass strut are dazzling components of the nifty arrangement.

MONA RAE — Quality/RFC 7003

DO ME (prod.: Williams) (writer: Williams) (Golden) (3:37)

The N.J.-based vocalist brings an impressive list of session credits to this debut effort, and one listen shows that seasoning has paid off. Her confident vocal enticement is decorated with slick keyboard fills and chorus trades while the beat clicks for dancers. A strong sleeper and great radio record.

THE BENDETH BAND — Ensign 12337 (RCA)

LOVE COLLECT (prod.: Bendeth) (writer: Bendeth) (Dizzy Heights, MCPS) (3:57)

This Canadian septet makes its label bow with this snappy dancer from the forthcoming namesake LP. Guitarist/producer/writer David Bendeth is the master mind behind the natty sound that features jazz-inflected vocals in lead and chorus. Cool keyboards and bright horns augment the mass appeal sound.

Bullet Recording

(Continued from page 30)

video facility will soon be in full gear, offers simultaneous 46-track audio and three-camera, one-inch video recording in-house. The studio is the first in the U.S. to feature Solid State Logic's Master Studio System console, equipped with full plasma metering and a Total Recall Computer.

Studio manager Piers Plaskitt stresses "affordability" and "total professionalism" when he describes how he intends to run Bullet. Plaskitt served as a maintenance engineer with Apple studios (1974-75) and Trident (1975-76) in his native London before engineering at Celebration Studios in New York (1976 to recently).

Plaskitt estimates that over \$1.5 million has been spent to equip and construct the studios, located at 49 Music Square West here, at a site formerly occupied by Richey House, and briefly by Island Sound. The studio also has two Studer computer-controlled A800 24-track recorders.

Bullet is gearing itself to produce top-quality albums, as well as video-discs, videotapes, and TV specials and series. Plaskitt said Bullet located here because of the benefits of Nash-

ville's relatively lower overhead and construction costs, which allow more money to be put into quality equipment. He said the operation will need the support of major clients outside Nashville.

Studio A measures 46 by 40 feet, with a 26-foot-high ceiling, and over 175,000 watts of power available for video. A 20x20 room is located nearby for overdubs, and Studio B is adjacent to Studio A. Studio C, Bullet's "budget house," is across town (it was formerly Lower Level Recording).

Randy Holland is president of Bullet, and Scott Hendricks is chief engineer. Studio rates will range from \$1000 per hour for the "full treatment" on an audio/video project, to \$65 an hour at Studio C.

Destiny Releasing Two

■ LOS ANGELES—Destiny Records president Arnie Orleans has announced the release of two new albums on the independently distributed label, vocalist Eloise Whitaker's "Eloise," produced by Lauren Rinder for Rinlew Productions, and Canned Heat's "Kings of the Boogie," produced by Jerry Barnes.

Contemporary & Inspirational Gospel Albums

NOVEMBER 7, 1981

Nov. 7	Oct. 24				
1	1	PRIORITY IMPERIALS / DaySpring DST 4017 (Word)	19	19	SWB SCOTT WESLEY BROWN / Sparrow SPR 1049
2	3	AMAZING GRACE B. J. THOMAS / Myrrh MSB 6675 (Word)	20	13	FORGIVEN DON FRANCISCO / NewPax NP 33042 (Benson)
3	2	IN CONCERT AMY GRANT / Myrrh MSB 6668 (Word)	21	21	ANTSHILLVANIA CANDLE / Birdwing BWR 2030 (Sparrow)
4	7	HEARTS OF FIRE SWEET COMFORT BAND / Light LS 5794 (Word)	22	—	THE BEST OF PRAISE MARANATHA SINGERS / Maranathic MM0083A (Word)
5	5	THE KEITH GREEN COLLECTION Sparrow SPR 1055	23	9	BEST OF B. J. THOMAS Myrrh MSB 6653 (Word)
6	6	SOLDIERS OF THE LIGHT ANDRUS/BLACKWOOD & CO. / Greentree R 3738 (Benson)	24	10	BULLFROGS AND BUTTERFLIES CANDLE / Birdwing BWR 2010 (Sparrow)
7	18	JONI'S SONG JONI EARECKSON / Word WSB 8856	25	25	AMY GRANT Myrrh MSB 6586 (Word)
8	4	REJOICE 2nd CHAPTER OF ACTS / Sparrow SPR 1050	26	8	MUSIC MACHINE CANDLE / Birdwing BWR 2004 (Sparrow)
9	27	NEVER ALONE AMY GRANT / Myrrh MSB 6645 (Word)	27	17	MY FATHER'S EYES AMY GRANT / Myrrh MSB 6625 (Word)
10	22	HEED THE CALL IMPERIALS / DaySpring DST 4011 (Word)	28	—	MAKE ME READY Farrell & Farrell / NewPax NP33104 (Benson)
11	11	IT'S TIME TO PRAISE THE LORD, PRAISE V MARANATHA SINGERS / Maranathic MM0076A (Word)	29	24	SHOT OF LOVE BOB DYLAN / Columbia TC 37496
12	12	NOBODY KNOWS ME LIKE YOU BENNY HESTER / Myrrh MSB 6655 (Word)	30	26	NEVER SAY DIE PETRA / StarSong SSR0032 (Benson)
13	16	ONE MORE SONG FOR YOU IMPERIALS / DaySpring DST 4015 (Word)	31	—	THE TRAVELER DON FRANCISCO / NewPax NP 33106 (Benson)
14	30	BETWEEN THE GLORY AND THE FLAME RANDY STONEHILL / Myrrh MSB 6679 (Word)	32	31	HORRENDOUS DISC DANIEL AMOS / Solid Rock SRA 2011 (Word)
15	15	IN HIS TIME, PRAISE IV MARANATHA SINGERS / Maranathic MM0064 (Word)	33	29	STEVE AND ANNIE CHAPMAN StarSong SSR 0029 (Benson)
16	—	HOLM, SHEPPARD, & JOHNSON DALLAS HOLM, TIM SHEPPARD, PHIL JOHNSON / Greentree R3583 (Benson)	34	32	WITH MY SONG DEBBY BOONE / Lamb & Lion LL 1046 (Benson)
17	14	DON'T GIVE IN LEON PATILLO / Myrrh MSB 6662 (Word)	35	28	FOREVER TIM SHEPPARD / Greentree R3572 (Benson)
18	20	ARE YOU READY? DAVID MEECE / Myrrh MSB 6652 (Word)	36	38	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT / Sparrow SPR 1037
			37	35	ALARMA! DANIEL AMOS / NewPax NP 33095 (Benson)
			38	36	NEW GAITHER VOCAL BAND DaySpring DST 4024 (Word)
			39	23	LIGHTS IN THE WORLD JOE ENGLISH / Refuge R3764 (Benson)
			40	39	FOR THE BRIDE JOHN MICHAEL TALBOT / Birdwing BWR 2021 (Sparrow)

Mansfield to RCA

(Continued from page 3)

and general manager of Columbia Records. Mansfield has been Columbia's vice president, marketing since 1978.

"This is a great opportunity Jack has offered me," Mansfield told *Record World*. "I'm aware of the strength of the people at RCA, and I'm aware that the label's chart percentage and market share has grown tremendously this year."

"It was difficult leaving CBS Records. I've spent 17 years of my life there, and that's a big chunk. But I'm very excited about this new opportunity."

Mansfield has never before had a position that included direct A&R responsibilities, but he told *RW* that he didn't consider that a drawback in his new role.

'Gut Feeling'

"I don't think anybody has golden ears," he said. "I certainly don't. But having done promotion, merchandising, sales and marketing, I think I've developed as good a gut feeling as anybody about what makes a hit record."

Mansfield stressed that he was "not coming over to RCA to be a hatchet man . . . I have no preconceived notions about making major changes in structure or personnel." He added that he intended to "let everyone do their jobs. I'm not here to interfere. If I can assist, advise or teach, I will. But I'm not a meddler."

He said that he expected to take "a few months" to thoroughly familiarize himself with RCA's operations and artist roster, although he added, "I don't think on the surface its that dissimilar from the way CBS is structured, or any other company . . . Based on chart success, I'd say the company is doing very well. About my only immediate plan is to sign a lot of great artists and have a lot of hits."

Craig Statement

In a prepared statement, Craig praised Mansfield as "one of the most innovative and creative executives in the recorded entertainment industry today" and said that, as a result of his appointment, "total artist development in contemporary music can be fully executed starting with artist signings, repertoire selection and recording and following through with aggressive promotion and targeted merchandising."

He added that the creation of this new position was an expansion of the "A&R/marketing center" concept that has proved successful for the label in black, country and classical music.

Mansfield joined CBS Records in 1965 in San Antonio, Texas as a salesman. He later became a promotion manager in the Dallas branch and, in 1970, Dallas branch manager. He moved to Atlanta as branch manager in 1974 and moved to CBS headquarters in New York in 1977 as vice president, merchandising. He was named vice president, marketing the following year.

Island's 1+1 Cassette

(Continued from page 3)

dènned the scheme as an encouragement of home taping, and asked Island to stop production of the cassettes.

At that time, Blackwell insisted on proceeding with his plan, explaining in an *RW* interview that while record labels could do nothing to stop home taping, they had much to gain by meeting the increased demand for music on cassettes by offering their product on high-quality tape, such as the BASF chromium dioxide tape used in the British 1+1 series. He also said he would attempt to convince Warner Bros. Records, which distributes Island in the U.S., to market the 1+1 series here.

Contacted at the label's London office, Island Records' U.S. president Ron Goldstein told *RW* that letters to Warner Bros. from Island, sent about once a month over several months' time, had failed to convince the Island label's distributor to move on the 1+1 project. (A Warner Bros. spokesman told *RW* last week that there were "no plans for any product on Island proper to be issued in this configuration, now or in the future.") Meanwhile, new product and catalogue has been released on Island 1+1 in the U.K., and Goldstein reports that "there's been a definite increase in tape sales . . . We definitely plan on continuing the program."

"We decided about six months ago that, eventually, we would put out a 1+1 on Mango," said Goldstein. "But we didn't know what the product would be." According to Goldstein, the company was encouraged by the press attention drawn by Black Uhuru, a reggae vocal trio produced by Sly Dunbar and Robbie Shakespeare, who also produced Grace Jones' successful LP on the Island label. Goldstein said that approximately a month ago, "We decided there was enough power with that band to go with it."

The Mango 1+1 cassette, like the ones most recently manufactured in England, will contain the complete album on each side of a 90-minute cassette, rather than leaving one side blank. Goldstein said that the practice was prompted by consumer complaints about the inconvenience of rewinding the entire cassette to return to the beginning of the album, rather than as a measure to appease opponents of the concept of a record label selling blank tape.

According to Herb Corsack, Island vice president and general manager of Mango/Antilles, the availability of a side of the cassette for the customer's home taping use will be a major wedge in the 1+1 marketing campaign. "We have to get across the concept of 1+1, and what it means," said Corsack. "We have a slogan: 'One side what you like. One side whatever you like.' It will be printed on every box, and we will get that slug in on all our merchandising aids." On the cassette itself, instructions printed on side two read ". . . if you prefer to record your own program on this side,

just record it in the normal way and our recording will be automatically erased."

Unlike the British 1+1, the American version will be recorded on BASF DPS tape, which Corsack calls the "highest quality" ferric tape available, instead of chrome tape. The cassette will be packaged in a special "flip-top" box with two-color printing on the outside. Corsack said that the boxes will be manufactured in England for now, because setting up manufacturing facilities for them in the U.S. would set back the release date. The boxes will be shrinkwrapped, and Mango's initial run will be about 10,000 units.

The Black Uhuru 1+1 cassette will carry an \$8.98 list price, despite the fact that higher quality tape and the cost of duplicating on both sides makes it more expensive to manufacture than a standard pre-recorded cassette. (Seven months ago, Blackwell said that Island would spend money "where it's important," i.e. on tape rather than on four-color printing on the packaging.) Corsack was not troubled by the reduced profit margin. "The tape is a by-product of the record," he explained. "So anything you sell on tape is a plus. That's how I treat it."

Echoing Blackwell's comments seven months ago, Corsack called the introduction of 1+1 a "ground-breaking" move. "The record industry should look to the street," he advised. "When you see people walking around with all these Walkmen, the

Radio Replay

(Continued from page 31)

LP, T-shirt, poster and a pair of tix to the show. A&M's national album promo director **Marko Babineau** says the kits are a response to the problem of getting airplay on live albums . . . And over at Millennium Records, they're offering a series called "Aural Fixation," which consists of 25-minute features (with music and commentary) on Millennium artists like **Chilliwack**, **Don McLean**, **Bruce Cockburn** and **Bruce Sudano**. It's all free to stations; call Millennium at (212) 759-3901 if you need a "fix."

SHORT WAVES: KRLY, Houston, which seems to have a knack for the off-kilter promotion, celebrated the working man with a "Waiter's Race" for waiters and waitresses representing 60 Houston area restaurants. The object was to run a 250-meter obstacle course, dressed for work, while carrying a tray supporting an open bottle of wine and an open bottle of beer. The winner was judged based on speed of completion and the amount of liquid left in the bottles . . . Did your heart go pitter-patter with memories of the tender years when you head the original Drake jingles (which identified stations like CKLW, KFRC, KHJ and WRKO in the 1960s) on the Drake-Chenault double talent contest LP that came out earlier this year? Radio freaks can now get state-of-the-art recordings of the jingles by calling **Bo Donovan** at Tuesday Productions in San Diego, (714) 272-7660.

SCHOOL WAVES: College Media, Inc., publisher of CMJ Progressive Media and Jazz Line, staged the first annual College Media Brainstorm last Saturday (24) at New York's Sheraton Hotel. The day-long seminars were well-attended by college radio representatives from throughout the northeast. While college students were allowed to mingle with representatives from record companies and commercial radio stations, panel discussions were held dealing with radio programming, management, promotion, artist development, and other pertinent areas for the career-minded student.

Most of the panel discussions emphasized dealing with the realities of the commercial radio marketplace and the record companies, problems of ever-tightening formats that directly affect college radio. Representatives from the major labels and independents made strong pitches to the audience to stay progressive and avoid emulating commercial radio's superstar formats. Useful suggestions and criticisms were exchanged, but for the most part little new ground was broken. As is true with most gatherings like this, contacts were made and everyone walked away with a smile.

streets are telling you that people are buying cassettes. The record companies had better wake up to why they're losing all this business to the blank tape manufacturers."

Corsack emphasized that 1+1 is being launched "with the backing of the independent distributors. I have their full cooperation . . . they're not afraid of it."

While record labels and trade organizations have yet to react to the introduction of 1+1 in this country, Goldstein does not expect this initial release to cause an uproar like the one that took place in England last February. "It's one thing to come out with a Steve Winwood 1+1 that will have more of an impact on everybody. I have no idea what people's reactions will be."

A&M Promotes Frazier

■ LOS ANGELES—Jheryl Busby, vice president of marketing (black product), A&M Records, has announced the promotion of Boo Frazier to national promotion and marketing director.

Frazier, a five-year veteran of A&M, will operate out of the east coast. His career in the music industry includes positions with Chess Records, Duke/Peacock Records, and Mercury Records.

Olympia Ups Peros

■ NEW YORK—Olympia Record Industries Inc., has named Marie Peros corporate second vice president. She had been comptroller. Prior to joining Olympia, Peros was at London Records, where she was national credit manager.

Record World Country

CMA Membership Now Tops 6000

■ NASHVILLE—The Country Music Association's membership has topped the 6000 mark for the first time in the organization's 23-year history. Nearly 5600 individuals and 500 organizations now belong to the CMA, making it the music industry's largest professional trade organization.

Of the CMA's 13 membership categories, those showing a marked increase over last year's totals include record merchandisers, up 67.8 percent; disc jockeys (59.5), and radio/TV (26.4).

An average growth rate of 17.4 percent and an overall membership increase of 10.3 percent over the past 12 months have helped make 1981 the most active of recent years for the CMA.

'Evangeline' Gold

■ NASHVILLE—Emmylou Harris's ninth Warner Bros. LP, "Evangeline," was recently certified gold. The record is Harris's sixth gold LP for the label, preceded by "Elite Hotel," "Luxury Liner," "Blue Kentucky Girl," "Profile: Best of Emmylou Harris," and "Roses in the Snow."

Emmylou's 10th Warner Bros. LP is the new "Cimarron."

Peterzell Joins Creative Workshop

■ NASHVILLE—Lee Peterzell has been named staff engineer and assistant manager of operations at Creative Workshop studios I and II in Berry Hill near here. Peterzell, who will report to chief engineer Brent Maher, worked previously with Bee Jay Studio, Full Sail Recording Workshop, Studio in the Country, and Pyramid Studio. His engineering credits include work with the Allman Brothers, Alabama, and Kansas.

NMPA Meets in Nashville



The National Music Publishers Association's board and officers met in Nashville recently, and attended ASCAP's annual country awards festivities during their stay. Shown from left are NMPA board members Bill Lowery and Irwin Robinson, ASCAP's managing director Gloria Messinger and president Hal David, NMPA chairman Sal Chiantia, board members Leon Brettler, Michael Stewart and Wesley Rose, and NMPA president Leonard Feist.

Hill Forms Music Firm

■ NASHVILLE—Veteran producer and songwriter Tommy Hill has resigned his post as VP of A&R at Gusto Records here to form a music production/publishing/advertising operation.

Hill started Gusto in 1972, and the company later purchased the Starday and King label catalogues. His new production companies are Tommy Hill Productions and H.H.H. Productions. The publishing company is Attago Music (BMI), and the ad firm is

Nashville Skyline Advertising Agency. Hill said he also intends to form two labels.

Hill is best known as a producer for his work with Red Sovine, Cowboy Copas, and others. He is currently represented on the charts as a writer with "Slowly," by Kippi Brannon.

The address for Hill's new firms is 403 Tuckahoe Drive, Madison, TN 37207. The P.O. Box number is 8289, and phone is (615) 865-6843.

Welk Buys Into Partner Music

■ NASHVILLE—In its second acquisition in three weeks, the Welk Music Group has acquired 50 percent interest in the catalogues of Larry Rogers' Partner Music (BMI) and Partnership Music (ASCAP), according to Dean Kay, executive VP of the Welk organization.

The agreement, reached with Rogers, one of Memphis' most successful producers, includes the sale of half of the existing copyrights, as well as an ongoing association with Rogers and the writers who have been the chief contributors to the catalogues: Ronnie Scaife, Danny Hogan, Jerry Hayes, Phil Thomas, and Rogers.

Welk recently purchased the Pi-Gem and Chess catalogues.

Among the copyrights in the catalogues are "Colorado Cool-Aid," in addition to two award winners at the recent BMI Awards dinner here, and one award winner at the ASCAP presentation. The BMI Awards went to "Who's Cheatin' Who" by Jerry Hayes and "Men" by Hayes and Ronnie Scaife. The ASCAP honor went to Larry Rogers for his contribution to the song "Women Get Lonely."

Rogers' recent successes as producer include hits for Charly McClain and Mel McDaniel.

More Opry DJ Week Highlights



Still more highlights of the Oct. 12-17 Grand Ole Opry/DJ Week celebration in Nashville include, first photo: artist Tom T. Hall (right) and wife Dixie greet CMA large market DJ of the year Lynn Waggoner at a lunch the Halls hosted at their Fox Hollow home near Nashville. Second photo: after RCA Records' label show, the RCA artists on hand got together with label executives for a "family picture." From left (front row) are artists Leon Everette (kneeling), Randy Owen of Alabama, Sue Powell, Sylvia, Steve Wariner, and Dean Dillon. (Back row) Joe Galante, division VP-marketing, RCA Nashville; Alabama's Mark Herndon; Valentino; Randy Parton; Charley Pride; Jack Craig, division VP, RCA Records-U.S.A. and Canada; Earl Thomas Conley; Jerry Bradley, division VP, Nashville operations; and Becky Foster and Al Henson of Tennessee Express. Third photo: just before CMA Week, Warner Bros. Records hosted a party to celebrate T.G. Sheppard's number one "Party Time." Shown from left at the party are WB-Nashville director of operations Frank Jones, writer Bruce Channel, Sheppard's manager Jack Johnson, Sheppard, Tree International's Buddy Killen, and WB director of national promotion and sales Stan Byrd.

Country Picks of the Week

SINGLE **EDDIE RABBITT, "SOMEONE COULD LOSE A HEART TONIGHT"** (prod.: David Malloy) (writers: E. Rabbitt, D. Malloy, E. Stevens) (Briarpatch/DebDave, BMI) (3:26). Preceded by four consecutive number one singles on RW's country chart, this Rabbitt entry is guaranteed maximum attention by country PDs — and will undoubtedly also get the strong pop interest Eddie's recent releases have also earned. Elektra 47239.

SLEEPER **MICKY NEWBURY, "COUNTRY BOY SATURDAY NIGHT"** (prod.: Norbert Putnam) (writer: M. Newbury) (Milene, ASCAP) (3:34). This is an easy-flowing, delightful country single filled with images of a simpler way of life. Newbury's soft vocal is perfect for this happy, gentle cut with a lyric meant to be appreciated. Mercury 57061 (PolyGram).

ALBUM **ANNE MURRAY, "CHRISTMAS WISHES."** Here's a sure-fire perennial seller. Murray and producer Jim Ed Norman again join forces for a quality package, with song treatment ranging from intimate to expansive, on such classics as "Joy to the World," "Away in a Manger," "Silent Night," "Silver Bells," and others. Capitol SN-16232.



Country Hotline

By PAM LEE

MOST ADDED CHART CONTENDERS

- Kenny Rogers** — "Blaze of Glory"
Ronnie McDowell — "Watchin' Girls Go By"
Willie Nelson — "Heartaches of a Fool"
Leon Everette — "Midnight Rodeo"

John Anderson comes on strong with "I Just Came Home To Count the Memories," an instant add at KSSS, KSO, KEBC, KDJW, WIRK, KWMT, WHOO, WPNX, WSM, KMPS, WCXI, KRAK, WCMS, KGA.

Rcnnie Rogers is moving with "Gonna Take My Angel Out Tonight" at KVOO, WTOP, KWJJ, KFDI, KBUC, WSM, KYNN, KMPS, WCMS, WQYK.



John Anderson

Donnie Rohrs takes his "Country Music USA" to the country with spins at KRDI, KYNN, KRAK, WSLC, WDLW, WPNX, WKKN, KLLL.

Guy Clark hits with "She's Crazy for Leavin'" at KMPS, WSLC, KFDI, KEBC, KRMD, WDLW.

Super Strong: **Jim Reeves and Patsy**

Cline, Kieran Kane, Mel McDaniel, Emmylou Harris and Don Williams, Mac Davis.

Kenny Rogers burns up the airwaves with "Blaze of Glory," playing at WJRB, WTSO, WAMZ, WZZK, KSSS, KWKH, KSO, WPLO, WJQS, KFDI, WXCL, KEBC, KRMD, WDLW, WHN, KOKE, KDJW, WQQT, WSLR, WTOP, KCKC, WQIK, WKHK, WLWI, WSAI, KHEY, KWMT, WWOL, WPNX, WHOO, WWVA, WMC, KCUB, WMZQ, KYNN, WCXI, WNOE, KRAK, KMPS, KXLR, KGA, KTTS.



John Denver

John Denver revives Bobby Goldsboro's "The Cowboy and the Lady" with adds at KFDI, WQIK, WSLC, KSOP, KEBC, KKYX, WQQT, WHOO, KLZ, WMAQ, WMZQ, KMPS, KNIX, KTTS. **Ray Price** has a real jewel in "Diamonds in the Stars," new this week at KVOO, WJQS, KSOP, WXCL, KBUC, KEBC, KRMD, KKYX, WSLR, WTOP, WLWI, KEEN, WMAQ, WCMS, WDEN, KTTS.

SURE SHOTS

Eddie Rabbit — "Someone Could Lose a Heart Tonight"
Waylon Jennings — "Shine"

John Anderson — "I Just Came Home To Count the Memories"

LEFT FIELDERS

Guy Clark — "She's Crazy for Leavin'"
Montana — "The Shoe's on the Other Foot Now"
Silvercreek — "Lonely Women"

AREA ACTION

Mickey Newbury — "Country Boy Saturday Night" (KSOP, WDLW, WQIK)

Donna Fargo — "Jacamo" (KSOP, WDLW, WQIK)

Dick James in Nashville



Broadcast Music Inc. recently hosted a reception to celebrate international music publisher Dick James's first visit to Nashville. Shown at James's welcoming party are, from left: Ed Shea, representing the state of Tennessee; Nashville BMI VP Frances Preston; James; and Arthur Braun, who heads James's Nashville office.

Nashville Report

By AL CUNNIFF

■ BMI hosted a reception for London-based publisher **Dick James** Oct. 22. James, who published the **Beatles'** music for years, as well as the music of **Roger Cook, Elton John**, and many others, was making his first visit to Music City . . . **Elvis Costello's** country album, "Almost Blue," is out. **Billy Sherrill** is listed as producer. It includes tunes associated with **Merle Haggard, George Jones, Hank Williams**, and others.

Bobby G. Martin is **Leon Everette's** new road manager. Martin was formerly with WCOS-FM (Columbia, SC) . . . The works of photographer **J. Clark Thomas** are on display in the Fine Arts Center at Cheekwood here through Nov. 22 . . . The Country Promotion Association held an informal meeting here during Opry/DJ Week . . . **Terri Gibbs** appears on the Jamboree USA Saturday (7).

Moe Bandy recently gave an SRO performance at New York's new country nightclub, Sundown . . . New artist **Fitz** (a.k.a. Jim Fitzgerald) has completed a fine video representation of his song "No Good for You," now being aired on the MTV cable network. The spot is supposed to start on the Video Music Channel as well. Fitz is label shopping an LP's worth of solid pop material cut at DIY Studio here.

The **Bellamy Brothers** are taping guest spots on "Country Top 20" and "Solid Gold" . . . The **Charlie Daniels Band** performs with the Nashville Symphony in a show that benefits the symphony Nov. 19 at the Grand Ole Opry House here.

IN THE STUDIO: Quadrasonic (Dobie Gray, Tom Kimmel), Hilltop (Bobby G. Rice), Koala (Jack Grayson), Bennett House (Dan Seals), Music Mill (Alabama), Woodland (Oak Ridge Boys, Charlie Daniels, Gail Davies), Wax Works (Memphis, Gary Paxton), Sound Stage (the Gaither Trio, Dave Rowland and Sugar), Scruggs (Joe Sun), Sound Emporium (Don Williams Band, Joe Stampley, Joe English Band, Dave Perkins), Columbia (Calamity Jane, Johnny Rodriguez, Terry Gregory), Creative Workshop (Riders in the Sky), Audio Media (Mickey Gilley), Fireside (Roger Wade, Billy Don Burns), LSI (Terry McMillan, Tennessee Ernie Ford), Music City Music Hall (Sylvia, Louise Mandrell), Marty Robbins (Noel, Ron Smith, Donnie Sanders), Soundshop (Mel Tillis, Razy Bailey, T.G. Sheppard).

Earth Wind & Fire appear Thursday (5) at the Municipal Auditorium here . . . **Larry Gatlin** will serve as honorary chairman of the Cystic Fibrosis Bowl for Breath campaign Nov. 22 at bowling centers across Tennessee . . . **Johnny Cash** and **June Carter Cash** will serve as co-chairmen of the 1982 National Kidney Foundation Country Music Festival, to be held April 3-4, 1982 over U.S. radio stations.

Warner Bros.-Nashville reports the signing of **Judy Taylor** to an artist agreement . . . WB artist **John Anderson** recently made his first guest DJ appearance on New York's WHN . . . Mercury artist **Reba McEntire** recently guested on the Mike Douglas show, in a segment airing in major markets now . . . **Tom Wopat** of TV's "Dukes of Hazzard" has signed to American Management for personal appearance representation . . . Allied Entertainers and the Smiley Wilson Agency represent the **Osborne Brothers** for booking . . . **Sonny James** reports great fair and festival bookings this year . . . **Helen Hudson** will have her first LP, "Playing for Time," available soon on Starlight Records.

Rabbitt/Gayle Tour (Continued from page 10)

Wheeling, with a concluding run at Louisville's Palace Theatre (19-21).

The combined effort is the result of more than a month of planning between E/A and CBS. Stan Mores of Scotti Brothers Management and Bill Gatzimos of Gayle Enterprises collectively produced radio and TV spots, and a print ad that displays a consistent image of the two artists in each market touched by the tour.

Promoters in each market were consulted for advice on stations for major and secondary time buys, print and TV plans, and suggestions on combined ticket and record outlets.

Jack Lamier, director, national Columbia promotion, CBS-Nashville, and Nick Hunter, director, marketing, E/A-Nashville, collaborated on promotion plans, splitting responsibilities and pooling market information. Both labels' marketing divisions designed radio spots to advertise each artist's LPs.

Rabbitt and Gayle point-of-

purchase materials have been devised for this effort, including special "Together for the First Time" banners for in-store display. The labels also collaborated on publicity and artist development details, noted Mary Ann McCready, who heads artist development for CBS-Nashville.

Ewell Roussel, general manager of E/A here, said, "We're talking about a 'sweetheart tour' here, with a male artist that a lot of women love, and a female artist that a lot of men love." He added that this tour plan "is putting the branches of WEA and CBS in touch for the first time. Prior (to this), they've always met with the same accounts and fought one another for a particular bin to put product in."

Wunsch said, "It really afforded two major Nashville companies the opportunity to sit down as businessmen for the first time, to my knowledge, over a table and rationalize the best interests of two artists who are very important to the business of both labels."

Country Single Picks

Country Album Picks

COUNTRY SONG OF THE WEEK

KENNY ROGERS — Liberty P-A-1441

BLAZE OF GLORY (prod.: Lionel B. Richie Jr.) (writers: J. Slate, D. Morrison, L. Keith) (House of Gold, BMI) (2:37)

This is Kenny's strongest country offering in some time, a bright, uplifting cut with great vocal harmony, a toe-tappin' beat, and fine hooks everywhere.

JOHN ANDERSON — Warner Bros. 49860

I JUST CAME HOME TO COUNT THE MEMORIES (prod.: Frank Jones with John Anderson) (writer: G. Ray) (Contention, SESAC) (3:29)

Count on Anderson to keep it country — this is the smooth, solid title song of the artist's latest WB album.

WAYLON — RCA JK-12367

SHINE (prod.: Chips Moman) (writer: W. Jennings) (Waylon Jennings, BMI) (2:52)

It's been rough and I've been wrong, but with a little luck you're gonna see me shine, Waylon sings, backed by plucky guitar and electric keyboard effects and a rock-inspired rhythm.

DIANE PFEIFER — Capitol P-A-5060

PLAY SOMETHING WE COULD LOVE TO (prod.: Larry Butler) (writer: D. Pfeifer) (Strawberry Patch, ASCAP) (3:46)

A gal who's very much in love with her guy has a request for a radio station — play something we could love to, so he'll stay. It's a light, catchy cut.

R. C. BANNON & LOUISE MANDRELL — RCA JK-12359

WHERE THERE'S SMOKE THERE'S FIRE (prod.: Tom Collins) (writers: K. Fleming, D. W. Morgan) (Hall-Clement/Welk, BMI) (2:58)

Two former lovers can't deny the curiosity and desire that's stirred in them as they meet. Minor-chord lines and "mysterious" instrumental effects enhance the sound on the duo's label debut.

THE STROMMEN BROTHERS — Monument 21002

WHAT'S A NICE GUY LIKE ME DOING IN A PLACE LIKE THIS (prod.: Dan Hoffman) (writers: P. Evans, M. Kupersmith) (Dick James, BMI) (2:58)

A nice guy strays from home, meets a barroom queen and settles down — then finds himself on the prowl all over again, as the Strommens present a pleasant, clean midtempo country cut for their Monument debut.

NARVEL FELTS — GMC 115

FIRE IN THE NIGHT (prod.: Jimmy Darrell & Buddy Cannon) (writer: D. Earl) (Sawgrass, BMI) (2:35)

Felts sound like a winner on this quick-paced tribute to the woman who's his fire in the night, and his heavenly light.

ORION — Sun 1170

SOME YOU WIN, SOME YOU LOSE (prod.: Bobby Smith) (writers: O. E. Darnell, J. Brady) (Shelby Singleton/Fay Fay, BMI) (3:05)

The singer recalls his father's words of advice as he meets a woman in a club who really turns him on.

MONTANA — Waterhouse 15005

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

This cut, pulled from the band's latest Waterhouse LP, is a pure-country tune with a sassy lyric and lively beat.

CHRISTMAS COUNTRY

VARIOUS ARTISTS — Elektra 5E-554

This is a novel approach to a country Christmas package, as virtually the entire E/A country roster is represented with contemporary country versions of seasonal classics. The best tracks here are Tompall and the Glasers' "Silver Bells," Sonny Curtis' "Christmas Song," and Mel Tillis' "White Christmas."



WHITE CHRISTMAS

JOHN SCHNEIDER — Scotti Brothers/CBS FZ 37617

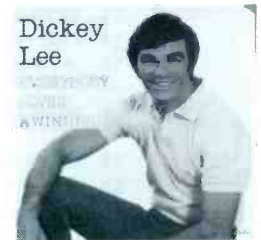
Schneider jumped off to immediate country and pop success, so this package will no doubt receive wide attention at this time as well. It spotlights the actor's fine singing voice, on such timeless tunes as the title song, "The Christmas Song," "Winter Wonderland," and others.



EVERYBODY LOVES A WINNER

DICKEY LEE — Mercury SRM-1-6006 (PolyGram)

Lee has a light, pleasant country sound on the LP, headed up by such tracks as his recent and current singles ("Honky Tonk Hearts" and "I Wonder If I Care As Much," respectively), "I Can't Quit You," and "I've Never Had a Dream Like You."



ACES

PATTI PAGE — Plantation PLP 548

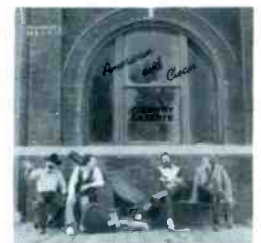
"No Aces" charted Patti country again, and that track, along with its followup "On the Inside," are included on this LP cut in Nashville. Other highlights include "Everytime You Touch Me."



AMERICAN AND CLEAN

COUNTRY GAZETTE — Flying Fish FF 253

Fancy pickin', light vocals, and material ranging from country to bluegrass, folk and traditional tell the story of the LP by an enduring four-man group. Best cuts include "The Great Joe Bob," "Done Gone," and "Hello Operator." Country Gazette is especially geared for college concerts.



COUGAR RECORDS

Presents

Red "I'm A Truck" Simpson,
Singing "Don't Touch My Hat
Or I'll Bust Your Head."
CROO-1

"Lady Lookin' For Love"
Or "Hello I'm A Truck"
C100-3

Kathy Robertson in
"Fairy Tales & Wedding Bells"
Or
"Rollin' In My Sweet Baby's Arms"
CROO-2

For more information contact:
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3125-19th St., Suite 217
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Woodland Hills, Calif. 91365
(213) 347-2976



COUGAR RECORDS
Jerlil Publishing Co.



Record World Country Singles

NOVEMBER 7, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Nov. 7	Oct. 31		WKS. ON CHART
1	2	FANCY FREE OAK RIDGE BOYS MCA 51169	10
2	4	WISH YOU WERE HERE BARBARA MANDRELL/MCA 51171	10
3	3	SLEEPIN' WITH THE RADIO ON CHARLY McCLAIN/Epic 14 02421	12
4	6	SHARE YOUR LOVE WITH ME KENNY ROGERS/Liberty 1430	9
5	5	MY BABY THINKS HE'S A TRAIN ROSANNE CASH/Columbia 18 02463	11
6	10	ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) HANK WILLIAMS, JR./Elektra/Curb 47191	10
7	7	TEACH ME TO CHEAT KENDALLS/Mercury 57055 (PolyGram)	12
8	8	GRANDMA'S SONG GAIL DAVIES/Warner Bros. 49790	12
9	12	MISS EMILY'S PICTURE JOHN CONLEE/MCA 51164	11
10	13	CRYING IN THE RAIN TAMMY WYNETTE/Epic 14 02439	11
11	14	ONE NIGHT FEVER MEL TILLIS/Elektra 47178	10
12	15	IF I NEEDED YOU EMMYLOU HARRIS & DON WILLIAMS/Warner Bros. 49809	8
13	1	NEVER BEEN SO LOVED (IN ALL MY LIFE) CHARLEY PRIDE/RCA 12294	12
14	18	MY FAVORITE MEMORY MERLE HAGGARD/Epic 14 02504	8
15	20	HEART ON THE MEND SYLVIA/RCA 12302	9
16	20	MEMPHIS FRED KNOBLOCK/Scotti Brothers 5 02434	12
17	22	IT'S ALL I CAN DO ANNE MURRAY/Capitol 5023	9
18	21	SHE'S STEPPIN' OUT CON HUNLEY/Warner Bros. 49800	11
19	24	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 47215	6
20	23	YOU MAY SEE ME WALKIN' RICKY SKAGGS/Epic 14 02499	9
21	26	STILL DOIN' TIME GEORGE JONES/Epic 14 02626	6
22	25	DOWN AND OUT GEORGE STRAIT/MCA 51170	9
23	27	ALL ROADS LEAD TO YOU STEVE WARINER/RCA 12307	7
24	28	WHAT ARE WE DOIN' LONESOME LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 18 02522	6
25	29	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523	6
26	30	YOU'RE MY FAVORITE STAR BELLAMY BROTHERS/Warner/Curb 49815	5
27	31	JUST ONE TIME TOMPALL & THE GLASER BROTHERS/Elektra 47193	8
28	35	FOURTEEN CARAT MIND GENE WATSON/MCA 51183	6
29	33	THEM GOOD OL' BOYS ARE BAD JOHN SCHNEIDER/Scotti Brothers 5 02489 (CBS)	6
30	37	LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288	3
31	36	HEADED FOR A HEARTACHE GARY MORRIS/Warner Bros. 49829	4
32	32	THE CLOSER YOU GET DON KING/Epic 14 02468	9
33	9	I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) JANIE FRICKE/Columbia 18 02197	17
34	38	MOUNTAIN DEW WILLIE NELSON/RCA 12328	6
35	39	HUSBANDS AND WIVES DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49825	5
36	42	RODEO ROMEO MOE BANDY/Columbia 18 02532	3
37	40	PATCHES JERRY REED/RCA 12318	7
38	44	YEARS AGO STATLER BROTHERS/Mercury 57059 (PolyGram)	3
39	48	TELL ME WHY EARL THOMAS CONLEY/RCA 12344	4
40	53	YOU'RE MY BESTEST FRIEND MAC DAVIS/Casablanca 2341 (PolyGram)	3
41	57	I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP/RCA 12342	2
42	47	WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN/Elektra 47216	4
43	46	WHEN YOU WALK IN THE ROOM STEPHANIE WINSLOW/Warner/Curb 49831	5
44	49	EVERYONE GETS CRAZY NOW AND THEN ROGER MILLER/Elektra 47192	7
45	45	SLOWLY KIPPI BRANNON/MCA 51166	7
46	55	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	3
47	50	NOW THAT THE FEELING'S GONE BILLY "CRASH" CRADDOCK/Capitol 5051	4
48	51	STARS ON THE WATER RODNEY CROWELL/Warner Bros. 49810	5



10

49	52	CHEATIN' IS STILL ON MY MIND CRISTY LANE/Liberty 1432	5
50	62	RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY/MCA 51199	2
51	19	THE HOUSE OF THE RISING SUN DOLLY PARTON/RCA 12282	11
52	59	I'LL STILL BE LOVING YOU MUNDO EARWOOD/Excelsior 1019	5
53	43	I WANNA BE AROUND TERRI GIBBS/MCA 51180	8
54	11	STEP BY STEP EDDIE RABBITT/Elektra 47174	15
55	17	TAKIN' IT EASY LACY J. DALTON/Columbia/Sherrill 18 02188	17
56	79	IT'S HIGH TIME DOTTIE WEST/Liberty 1436	2

CHARTMAKER OF THE WEEK

57	—	LONELY NIGHTS MICKEY GILLEY Epic 14 02578	1
58	34	HURRICANE LEON EVERETTE/RCA 12270	17
59	61	IT TURNS ME INSIDE OUT LEE GREENWOOD/MCA/Panorama 51159	8
60	41	I LOVE YOU A THOUSAND WAYS/CHICKEN TRUCK JOHN ANDERSON/Warner Bros. 49772	15
61	68	(THERE'S NO ME) WITHOUT YOU SUE POWELL/RCA 12287	4
62	71	SEND ME SOMEBODY TO LOVE CALAMITY JANE/Columbia 18 02503	5
63	—	HAVE YOU EVER BEEN LONELY JIM REEVES AND PATSY CLINE/RCA 12346	1
64	66	SLIPPIN' OUT, SLIPPIN' IN BILL NASH/Liberty 1433	5
65	67	CATCH ME IF YOU CAN TOM CARLILE/Door Knob 81167	4
66	75	ONLY WHEN I LAUGH BRENDA LEE/MCA 51195	4
67	69	ALL THESE THINGS JOE STAMPLEY/Epic 14 02533	4
68	65	I WONDER IF I CARE AS MUCH DICKEY LEE/Mercury 57056 (PolyGram)	9
69	78	ALL NIGHT LONG JOHNNY DUNCAN/Columbia 18 02570	2
70	81	FAMILY MAN WRIGHT BROTHERS/Warner Bros. 49837	2
71	54	FEEDIN' THE FIRE ZELLA LEHR/Columbia/Sherrill 18 02431	13
72	70	PARDON MY FRENCH BOBBY G. RICE/Charta 166 (NSD)	5
73	74	WHOLE LOT OF CHEATIN' GOIN' ON JIMMI CANNON/Warner Bros. 49806	5
74	60	THE BEST BEDROOM IN TOWN JUDY BAILEY/Columbia 18 02505	7
75	76	SLIP AWAY MEL STREET & SANDY POWELL/Sunbird 7568	4
76	56	MIDNIGHT HAULER/SCRATCH MY BACK RAZZY BAILEY/RCA 12268	18
77	73	RODEO GIRLS TANYA TUCKER/MCA 51184	5
78	—	TRY ME RANDY BARLOW/P.A.I.D. 144	9
79	—	IT'S WHO YOU LOVE KIERAN KANE/Elektra 47228	1
80	—	DROPPING OUT OF SIGHT BOBBY BARE/Columbia 18 02577	1
81	64	TODAY ALL OVER AGAIN REBA McENTIRE/Mercury 57054 (PolyGram)	19
82	82	THE ROSE IS FOR TODAY JIM CHESNUT/Liberty 1434	4
83	90	I WISH YOU COULD HAVE TURNED MY HEAD (AND LEFT MY HEART ALONE) PEGGY FORMAN/Dimension 1023	3
84	89	AFTER TEXAS ROY HEAD/Churchill 7778	3
85	92	CAROLINA BY THE SEA SUPER GRIT COWBOY BAND/Hoodswamp 8003	3
86	97	SHE'S GOT A DRINKING PROBLEM GARY STEWART/RCA 12343	2
87	—	THE ROUND UP SALOON BOBBY GOLDSBORO/Curb/CBS 5 02583	1
88	—	TEARDROPS IN MY HEART MARTY ROBBINS/Columbia 18 02575	1
89	—	PREACHING UP A STORM MEL McDANIEL/Capitol 5059	1
90	86	I'D THROW IT ALL AWAY SWEETWATER/Faucet 1592	6
91	88	DON'T WE BELONG IN LOVE RITA REMINGTON/Plantation 202	3
92	95	I CAN'T HELP MYSELF (HERE COMES THE FEELING) SAMI JO COLE/Elektra 47211	3
93	—	WHAT'S SO GOOD ABOUT GOODBYE TERRY ADEN/BB 0021	1
94	96	YOUR DADDY DON'T LIVE IN HEAVEN (HE'S IN HOUSTON) MICHAEL BALLEW/Liberty 1437	2
95	83	JESUS LET ME SLIDE DEAN DILLON/RCA 12319	5
96	—	ALWAYS LATE WITH YOUR KISSES LEONA WILLIAMS/Elektra 47217	1
97	—	WHY AM I DOING WITHOUT WAYNE KEMP/Mercury 57060 (PolyGram)	1
98	98	IF I HAD MY LIFE TO LIVE OVER SLIM WHITMAN/Epic/Cleve. Intl. 14 02544	2
99	—	EVERLOVIN' WOMAN PAT GARRETT/Gold Dust 104	1
100	63	LET THE LITTLE BIRD FLY DOTTSY/Tanglewood 1910	8



#1 BILLBOARD Country Charts
#1 RECORD WORLD Country Charts
#1 CASHBOX Country Charts



WE'RE SETTIN' FANCY FREE

Thanks

Writers:

ROY AUGUST & JIMBEAU HINSON

Publishers:

SILVERLINE (BMI)
—GOLDLINE (ASCAP) MUSIC

Song Pluggers:

NOEL FOX & STEVE EVERS

Producer:

RON CHANCEY

Recorded at:

WOODLAND SOUND STUDIOS

Engineer:

LES LADD

FROM THE MCA RECORDS CERTIFIED PLATINUM ALBUM "FANCY FREE."

The Oak Ridge Boys



Record World Country Albums

NOVEMBER 7, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Nov. 7	Oct. 31		WKS. ON CHART
1	2	FEELS SO RIGHT ALABAMA RCA AHL1 3930	34
2	1	GREATEST HITS WILLIE NELSON / Columbia KC2 37542	38
3	3	SHARE YOUR LOVE KENNY ROGERS / Liberty LOO 1108	18
4	4	FANCY FREE OAK RIDGE BOYS / MCA 5209	22
5	6	STEP BY STEP EDDIE RABBITT / Elektra 5E 532	12
6	9	GREATEST HITS KENNY ROGERS / Liberty LOO 1072	55
7	5	THERE'S NO GETTIN' OVER ME RONNIE MILSAP / RCA AHL1 4060	11
8	8	THE PRESSURE IS ON HANK WILLIAMS, JR. / Elektra / Curb 5E 535	11
9	10	URBAN CHIPMUNK / RCA AFL1 4027	30
10	7	BARBARA MANDRELL LIVE / MCA 5243	10
11	11	JUICE JUICE NEWTON / Capitol ST 12136	33
12	12	GOOD TIME LOVIN' MAN RONNIE McDOWELL / Epic FE 37399	13
13	13	SURROUND ME WITH LOVE CHARLY McCLAIN / Epic FE 37108	25
14	19	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia FC 37464	6
15	17	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE / Columbia FC 37438	8
16	14	I AM WHAT I AM GEORGE JONES / Epic JE 36492	70
17	15	ESPECIALLY FOR YOU DON WILLIAMS / MCA 5210	16
18	21	BET YOUR HEART ON ME JOHNNY LEE / Full Moon / Asylum 5E 541	4
19	20	SOME DAYS ARE DIAMONDS JOHN DENVER / RCA AFL1 4055	17
20	22	MR. T CONWAY TWITTY / MCA 5204	18
21	16	SEVEN YEAR ACHE ROSANNE CASH / Columbia JC 36865	33
22	18	TAKIN' IT EASY LACY J. DALTON / Columbia FC 37327	14
23	23	YOU DON'T KNOW ME MICKEY GILLEY / Epic FE 37916	11
24	24	GREATEST HITS RONNIE MILSAP / RCA AHL1 3772	55
25	26	MY HOME'S IN ALABAMA ALABAMA / RCA AHL1 3644	72



CHARTMAKER OF THE WEEK

26 — **BIG CITY**
MERLE HAGGARD
Epic FE 37693



27	25	RAINBOW STEW LIVE MERLE HAGGARD / MCA 5216	15
28	30	MIDNIGHT CRAZY MAC DAVIS / Casablanca NBLP 7257 (PolyGram)	3
29	50	GREATEST HITS CHARLEY PRIDE / RCA AHL1 4151	3
30	27	GREATEST HITS OAK RIDGE BOYS / MCA 5150	52
31	33	GREATEST HITS WAYLON JENNINGS / RCA AHL1 3378	130
32	32	RODNEY CROWELL / Warner Bros. BSK 3587	5

33	36	LOOKIN' FOR LOVE JOHNNY LEE / Full Moon / Asylum 6E 309	52
34	28	YEARS AGO STATLER BROTHERS / Mercury SRM 1 6001 (PolyGram)	17
35	31	GREATEST HITS ANNE MURRAY / Capitol SOO 12110	57
36	35	TOWN & COUNTRY RAY PRICE / Dimension DL 5003	5
37	—	THE VERY BEST OF MEL TILLIS MEL TILLIS / MCA 3274	1
38	42	BEST OF EDDIE RABBITT / Elektra 6E 235	102
39	40	NOW OR NEVER JOHN SCHNEIDER / Scotti Bros ARZ 37400 (CBS)	17
40	37	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY / Columbia S2 36753	67
41	34	HORIZON EDDIE RABBITT / Elektra 6E 276	69
42	44	I'M A LADY TERRI GIBBS / MCA 5255	2
43	43	FRAGILE HANDLE WITH CARE CRISTY LANE / Liberty LT 51112	2
44	41	STARDUST WILLIE NELSON / Columbia KC 35305	181
45	45	WITH LOVE JOHN CONLEE / MCA 5213	15
46	53	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Full Moon / Asylum DP 90002	77
47	47	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia KC 36250	107
48	46	SOMEWHERE OVER THE RAINBOW WILLIE NELSON / Columbia FC 36883	34
49	51	I BELIEVE IN YOU DON WILLIAMS / MCA 5133	55
50	55	WILLIE & FAMILY LIVE WILLIE NELSON / Columbia KC 35642	152
51	38	I LOVE 'EM ALL T.G. SHEPPARD / Warner / Curb BSK 3528	29
52	49	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY / Capitol SOO 12144	27
53	48	ROWDY HANK WILLIAMS, JR. / Elektra / Curb 6E 330	29
54	54	BEST OF BARBARA MANDRELL / MCA AY 1119	142
55	29	MAKIN' FRIENDS RAZZY BAILEY / RCA AHL1 4026	24
56	52	BEST OF DON WILLIAMS, VOL. II / MCA 3096	106
57	56	CLASSIC CRYSTAL CRYSTAL GAYLE / Liberty LOO 982	104
58	58	DRIFTER SYLVIA / RCA AHL1 3986	28
59	62	MINSTREL MAN WILLIE NELSON / RCA AHL1 4045	14
60	64	ENCORE MICKEY GILLEY / Epic JE 36586	59
61	61	9 TO 5 AND ODD JOBS DOLLY PARTON / RCA AAL1 3852	34
62	65	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia FC 36488	135
63	66	LEATHER & LACE WAYLON & JESSI / RCA AHL1 3931	34
64	67	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE / Columbia JC 36476	52
65	63	OLD LOVES NEVER DIE GENE WATSON / MCA 5241	4
66	68	WILD WEST DOTTIE WEST / Liberty LT 1062	36
67	59	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST / Warner / Viva BSK 3555	22
68	39	HEART TO HEART REBA McENTIRE / Mercury SRM 1 6003 (PolyGram)	4
69	70	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS / Elektra 5E 542	4
70	60	MORE GOOD 'UNS JERRY CLOWER / MCA 5215	7
71	—	RODEO ROMEO MOE BANDY / Columbia FC 37568	1
72	71	SLEEPING WITH YOUR MEMORY JANIE FRICKE / Columbia FC 37535	2
73	—	DESPERATE DREAMS EDDY RAVEN / Elektra 5E 545	1
74	72	TENNESSEE WHISKEY DAVID ALLAN COE / Columbia FC 37454	9
75	73	AS IS BOBBY BARE / Columbia FC 37157	18

Campbell To Host 'Country Closeup'

■ NEW YORK—Ted LeVan, president of Narwood Productions Inc., has announced that Glen Campbell will host "Country Closeup," the firm's series of syndicated radio specials.

The series, which debuts January 1982, will feature such artists as Tammy Wynette, Loretta Lynn, Mickey Gilley, and others.

ICS Signs Two, Forms Band Division

■ NASHVILLE—Andrea Smith, president of International Celebrity Services, has announced the signing of Cal Smith and new RCA artist Valentino to exclusive booking agreements with her agency.

ICS will represent Smith for the International Association of Fairs meeting this month in Las Vegas. Valentino was recently featured twice on "Siempre en Domingo," a Latin TV

variety show seen by several hundred million viewers in 16 countries each week.

Mrs. Dean Raymer, VP and secretary of ICS, has also announced the formation of a band division within the talent agency. First clients are Nashville-based groups the Chance Brothers and Bill Whyte and Short Line Express.

The Chance Brothers emerged as

winners of a 200-band talent contest at Silver Dollar City in Gatlinburg, Tennessee. Raymer represented Whyte's group for seven years through the St. Louis-based Gateway Talent booking agency she previously owned.

ICS also represents the Kendalls, and Jimmy C. Newman and Cajun Country.

**1981 CMA
MALE VOCALIST
OF THE YEAR**

After winning a Grammy...

**After being named MALE VOCALIST OF THE YEAR with
the SINGLE OF THE YEAR by the Country Music Association,
the Academy of Country Music, and Music City News...**

After receiving a Gold Album for "*I Am What I Am*"...

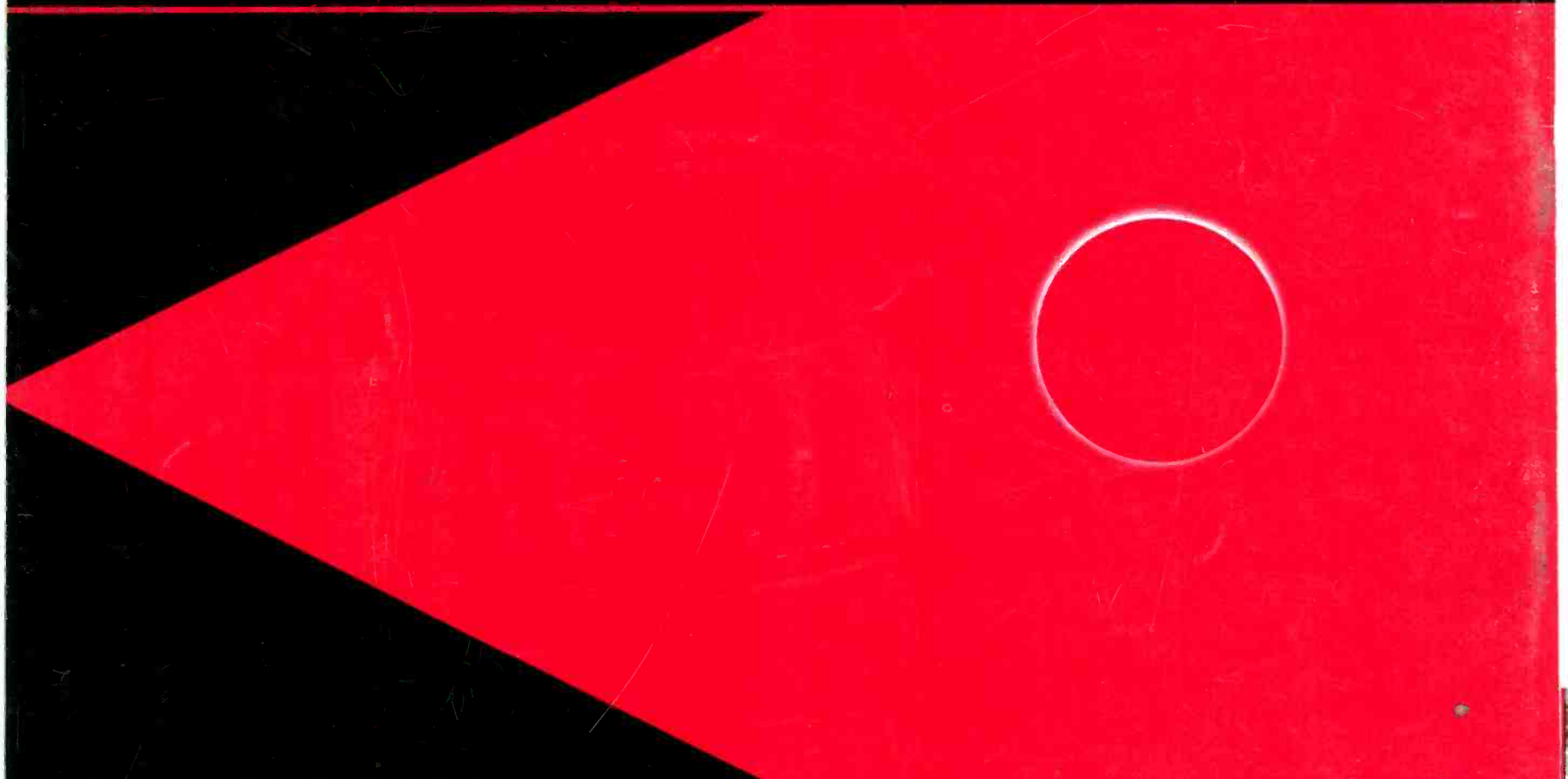
**GEORGE JONES is "*Still The Same Ole Me*." FE 37106
The New Album On Epic Records & Tapes**

Epic

PRODUCED BY
BILLY SHERRILL

re·ac·tor

HS 2303



neil young cra·zy horse

Produced by David Briggs, Tim Mulligan & Neil Young with Jerry Napier.



On Reprise Records & Tapes.
Direction: Elliot Roberts