

NEWSPAPER

Record World

NOVEMBER 21, 1981 \$2.75

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HICKSVILLE, N.Y. 11802



Devo

Hits of the Week

SINGLES

BILLY JOEL, "SHE'S GOT A WAY" (prod.: Ramone) (writer: Joel) (April/Impulsive, ASCAP) (2:44). Accompanied by his stark, ringing piano, Joel delivers a one-man show worthy of several encores. From the live "Songs in the Attic" LP, it's a sentimental ballad that's top-flight pop-A/C material. Col 18-02628.

EDDIE RABBITT, "SOMEONE COULD LOSE A HEART TONIGHT" (prod.: Malloy) (writers: Rabbitt-Malloy-Stevens) (Briarpatch/DabDave, BMI) (3:26). An ominous big-beat and haunting chorus support Rabbitt's center-stage vocal on this irresistible rocker from his "Step By Step" LP. A mass appeal blockbuster. Elektra 47239.

SHEENA EASTON, "YOU COULD HAVE BEEN WITH ME" (prod.: Neil) (writer: Maafriid) (ATV, BMI) (3:48). The title track from Easton's new LP could be her fourth top 15... it of this year. It's a poignant ballad that's easily her most ambitious vocal effort to date and an automatic at pop-A/C outlets. EMI-America 8101.

CARL CARLTON, "SEXY LADY" (prod.: Haywood) (writer: McGloiry) (Jim-Edd, BMI/Mikel Nickel, ASCAP) (3:37). Carlton's top-20 "Bad Mama Jama" was one of the crossover successes of the year. This follow-up is an exciting dancer with Carlton's polished vocal a bonus for pop radio. 20th Century-Fox 2513 (RCA).

SLEEPERS

BEACH BOYS, "COME GO WITH ME" (prod.: Jardine) (writer: Quick) (Gil/See Bee, BMI) (2:06). Culled from the new "Ten Years of Harmony" double-LP package, this remake of the Dell Vikings top five hit from '57 spotlights the group's renowned multi-vocal interaction and harmonies. Caribou 5-02633 (CBS).

IRENE CARA, "ANYONE CAN SEE" (prod.: Dante) (writers: Cara-Roberts) (Carub, ASCAP/Fedora BMI) (3:40). Cara's performance in "Fame" signalled the arrival of a major talent. This single from her forthcoming "Debut" LP fulfills much of that promise thanks to Cara's powerful vocal show. Network 47950 (E/A).

STEVE HACKETT, "HOPE I DON'T WAKE" (prod.: Hackett-Acock-Magnus) (writer: Hackett) (Chappell, ASCAP) (3:46). The former Genesis lead guitarist makes his label debut with this initial single from his "Cured" LP. The a cappella intro and warm harmony vocals blend well with the pretty pop melodies. Epic 14-02609.

GREG LAKE, "LET ME LOVE YOU ONCE" (prod.: Lake) (writers: Dorff-Leiken) (Peso, BMI/Almo, ASCAP) (3:45). The former ELP bassist makes his label debut with this self-produced single from his new namesake LP. His vocal drama and Gary Moore's guitar solo highlight this made-for-radio ballad. Chrysalis 1571.

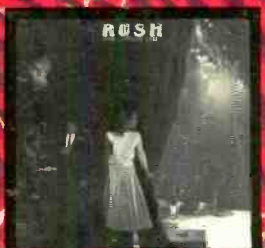
ALBUMS

RUSH, "EXIT... STAGE LEFT." This trio built its reputation on stage, so it's only fitting that they give their devoted audience something to remember them by. Geddy Lee's bass and vocals, Alex Lifeson's guitar and Neil Peart's drums and percussion create perfect heavy rock with a progressive edge. Mercury SRM-2-7001 (PolyGram) (12.98).

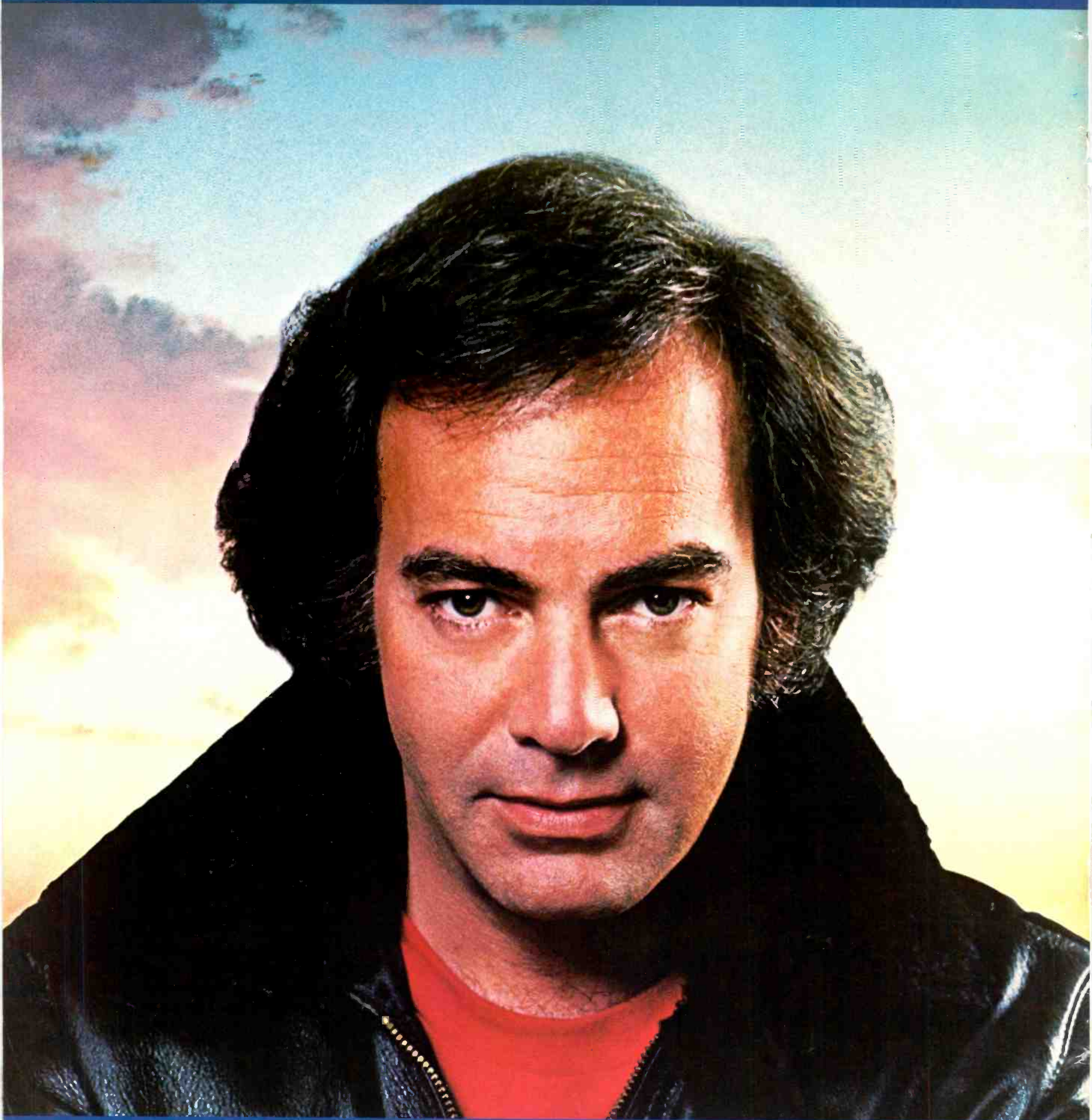
THE JACKSONS, "LIVE." You can almost feel the body heat rising from the grooves on this live double LP, which includes Jacksons and Michael Jackson hits like "Off the Wall," "Rock With You," "Don't Stop 'Til You Get Enough," "Heartbreak Hotel," "I'll Be There" and, of course "ABC." A great gift. Epic KE 2 37545.

KISS, "MUSIC FROM 'THE ELDER'." The masters of rock theatre have taken a turn that will surprise many people with an LP based on the concept of a mystic life-force that combats evil through chosen mortals. Many musical influences are felt, including classical, with use of orchestra and choir. Casablanca NBLP 7261 (PolyGram) (8.98).

NEIL YOUNG & CRAZY HORSE, "RE-ACTOR." Young and band have reached a peak that album radio has been quick to notice. He walls his lyric impressions before the sputtering rhythm section and leans into some extended, inspired guitar solos on cuts like "T-Bone" and "Shots." Reprise HS 2304 (WB) (8.98).



NEIL DIAMOND
"On The Way To The Sky." TC 37628



11 great new studio recordings from the pen and the heart of Neil Diamond.
Including the hit single, "Yesterday's Songs." On Columbia Records and Tapes.
18-02604



Record World



NOVEMBER 21, 1981

No Wholesale Changes for PolyGram, Says New President Guenter Hensler

By PETER KEEPNEWS

■ NEW YORK—Noting that "I have not been known in the past to be a chopper," Guenter Hensler, the recently appointed president and chief operating officer of PolyGram Records, says that his plans for the label do not include wholesale changes in either the staff or the artist roster.

"We now have a team here that really knows where it stands," Hensler told *Record World* in a recent interview. "We'll keep working to make

this an even leaner and better and more efficient operation, but basically we've reached pretty much what we feel the organization should be like."

On the subject of the artist roster, Hensler noted that "we came out from a huge artist roster two years ago, some 250 artists, and gradually we've cut that down to 50 artists that we really believe in." He added that he did not foresee any more significant trimming, but that he planned to be "very selective" in terms of new signings. (Continued on page 56)

Universal Sues 19 VCR Companies

■ NEW YORK—Fresh from its court victory over the Sony Corporation and its Betamax video system, Universal Studios has now decided to take on the rest of the home video recorder manufacturers, with a lawsuit aimed at stopping all home taping.

Even though Sony is requesting a rehearing on the ruling (on the grounds that it has "impugned the legality of the daily conduct of millions of American consumers who own and use video tape recordings for private purposes in their homes and, further, has threatened the livelihood of thousands of Americans engaged in providing videotape recorders for the public"), Universal has gone ahead with its complaint filed in the U.S. District Court of the Central District of California against 19 other companies.

Named in the current suit are RCA, Matsushita, Zenith, JVC, Phillips, Magnavox, General Electric, Sears, Sanyo, Toshiba, Hitachi, Akai, Sharp, GTE, Philco, Sylvania, Quasar, Panasonic and Sansui.

The reason these firms were not named in the original lawsuit is that they were not commercially (Continued on page 19)

Holiday Season Is Marked By Dramatic Rise in Greatest Hits LPs

By JIM FISHEL

■ NEW YORK—The failure of major recording acts to deliver new product to manufacturers in time for the important holiday buying season has contributed to a dramatic rise in the number of live and greatest hits packages scheduled for release this year. Almost 50 artists fall into this category, as opposed to 24 in 1980 and 18 in 1979.

Because of the widening rift over album deliveries, some labels are reported to be including new incentive clauses in recording contracts that

provide for a bonus payment if LPs are delivered prior to a certain date (in many cases a preferable September-October release to beat the holiday product glut).

In some situations, greatest hits albums are released because an act's latest album didn't live up to sales expectations. And certain "Best of" LPs are released because an artist has left for another label.

One of the compromises to the problem of a lack of new product is the inclusion of new material on a live or greatest hits package. This is the case with Queen (Elektra), George Benson (Warner Bros.), Barbra Streisand (Columbia) and Willie Nelson (Columbia).

Many of the current crop of live and studio "greatest hits" albums are unquestionably worthy of the description by virtue of the tunes included. These are: Blondie (Chrysalis), David Bowie (RCA), Roberta Flack (Atlantic), Doobie Brothers (Warner Bros.), Billy Joel (Columbia), Rush (Mercury), Pink Floyd (Columbia), Firefall (Atlantic), Bob Seger (Capitol), the Jacksons (Epic) and Dr. Hook (Capitol). (Continued on page 41)

The BMA Needs a New Attitude, Says Exec. Director George Ware

By NELSON GEORGE

■ NEW YORK—The Black Music Association has been a source of hope and the subject of controversy since its first conference in Philadelphia four years ago. Many saw it, and still do, as a vehicle to correct long-standing economic problems facing many blacks in the music industry. But quick solutions have not been forthcoming, and many are taking a wait and see attitude about the BMA.

Recently-appointed BMA executive director George Ware says he feels the organization can still be a strong voice for the black music industry, but a new attitude is required by all concerned. "People came to the BMA looking for an instant program to correct historic grievances in retailing, concert promotion, and a number of other areas," he told *Record World* in a recent interview. "To a great degree the enthusiasm of the BMA's founding made this seem possible. But in reality the problems were too deep for a baby organization to deal with immediately. We still weren't really organized yet and we were already deal-

ing with the problem of black concert promoters. There is no quick, easy solution to their concerns. Instead of trying to provide answers at that point, we should have been gathering evidence and coalescing forces."

Ware said he believes the best way for the organization to function is to view its role in the industry "in two parts, as servicing our membership with nuts and bolts information and addressing the critical problems. . . . In the areas of service we need to develop regular seminars on how to make a demonstration record, what skills are required in record promotion, how to read a royalty statement, etc., so that our members know the process of how to survive in this industry. Our Philadelphia chapter is into its second year of such seminars and the results have been outstanding. I remember one singer who had been performing for 12 years and didn't know what copyrights were."

A BMA foundation has just been started that will raise funds for career development programs that would place interns and trainees throughout the industry. "These are all activities that can be of direct benefit to the members now and that can be activated at the local level as soon as a chapter is organized."

At its last conference the BMA resolved to develop a television program, find a site for a black history museum, and move to New York. The first two projects come under the banner of the BMA Foundation and, Ware said, "The first job of the foundation is to develop jobs and seminars. These are the things that are needed for the long haul, such as making sure people in the industry are getting appropriate training. They must go before the cultural concerns."

"There is a commitment to relocate (Continued on page 22)

Warner Video Defends Rental-Only Policy

By ELIOT SEKULER

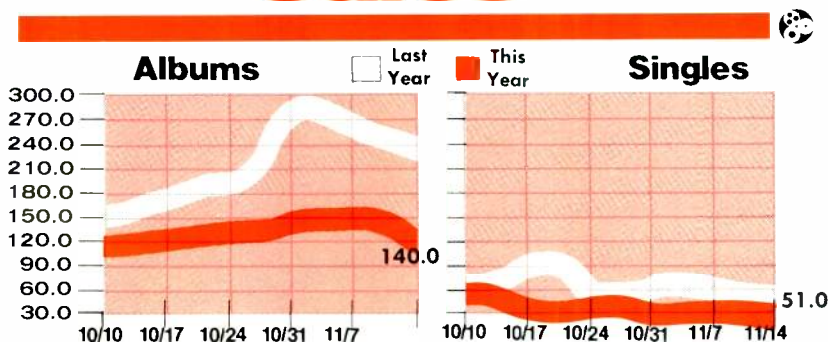
■ LOS ANGELES—Responding to widespread dealer criticism of its recently instituted rentals-only policy for videocassettes, now in effect in Texas and the San Francisco Bay area, Warner Home Video senior VP, marketing Leon Knize said it was retailers' unauthorized rentals that forced the firm "into this drastic change in distribution."

Knize insisted that the rental program has proven successful so far, but hinted that in the future, product may be divided into rental and sales categories.

"We never planned to rent titles that won't do well as rental items; we recognize that there are some titles that from the very outset will be sales titles, product that people would prefer to own. And the titles in release as rental-only may diminish in value as rental-only product. Obviously, it makes sense for us to sell them after they've been in the rental market," Knize told *Record World*.

"There are no revisions in the program," insisted Knize, referring to reports that Warner Home Video may soon revise the rental program, which has been under constant attack since (Continued on page 19)

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.

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Page 20. Since its inception in 1971, Alligator Records has been the industry's standard-bearer for blues music and helped focus critical and consumer attention on its continuing vitality. In an interview with *Record World*, label president and founder Bruce Iglauer discusses the joys and sorrows of recording and promoting the blues.



Page 44. In a special expanded Latin American section, *Record World* this week pays tribute to the music, the musicians and the music industry of Puerto Rico. Included are *RW*'s Puerto Rican awards in a variety of categories. The special section is dedicated to the great Puerto Rican composer Don Rafael Hernández.

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Platinum '4' Foreigner



As part of their extensive 1981-82 North American tour, Atlantic recording group Foreigner recently played a sold-out show at New York's Madison Square Garden. Backstage after the concert, Atlantic executives presented the group with RIAA platinum award plaques for their current album, "4." Pictured from left are: Foreigner's Rick Willis; group manager Bud Prager of E.S.P. Inc.; WEA president Henry Droz; Foreigner's Mick Jones; Atlantic chairman Ahmet Ertegun; Atlantic executive vice president/general manager Dave Glew; and Foreigner's Lou Gramm and Dennis Elliott.

Anderson to Columbia Promo

■ NEW YORK—Al Teller, senior vice president and general manager, Columbia Records, has announced the appointment of Ray Anderson as vice president, Columbia label promotion.



Ray Anderson

Anderson, who will report to Columbia's recently-appointed marketing VP Bob Sherwood, had been vice president and general manager of the Pasha Music Organization and Pasha Records. He was named division vice president of promotion at RCA Records in 1977. From 1974 to 1976 he was vice president, promotion at United Artists Records.

From 1969 to 1973 he held various promotion positions at RCA Records.

In addition to his record company experience, Anderson has also operated his own management/production company where he achieved successes with a number of artists, including Maxine Nightingale. Anderson established an independent promotion service firm in 1976 and served as an exclusive consultant to Warner Bros. Records.

MCA Earnings Down For First Nine Months

■ LOS ANGELES—The disappointing performance of MCA Inc.'s filmed entertainment division accounted for lower corporate earnings for the three and nine-month periods ending September 30. However, the MCA Records Group continued to show improvement in profitability during the same time spans.

(Continued on page 34)

Lundvall To Address B'Nai B'Rith Meeting

■ NEW YORK—The New York chapter of the Music and Performing Arts Lodge of B'Nai B'Rith has announced that Bruce Lundvall, senior vice president of Elektra/Asylum Records, will be the featured speaker at its regular monthly meeting on Monday, Dec. 7 at the Sutton Place Synagogue.

The lodge is actively seeking a minimum of 25 female memberships and all women are invited to participate.

The Sutton Place Synagogue is located at 225 E. 51st Street. The meeting will start at 6:30 p.m., with Lundvall's address to follow at 7:15 p.m.

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There's one band standing between you and assembly-line rock. U2.



The new album. October.
U2. Bono, The Edge, Adam Clayton,
& Larry.

U2 OCTOBER

ILPS 9680

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On Island Records & Tapes.
Management: Paul McGuinness

Booking Agent:

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U2 on tour:

November 13	Albany NY
November 14	Boston MA
November 15	New Haven CT
November 17	Providence RI
November 18	Philadelphia PA
November 20-22	New York NY
November 24	Passaic NJ
November 25	Asbury NJ
November 28	Palladium CA
November 29	San Francisco CA
December 01	Atlanta GA
December 05	Nashville TN
December 06	Chicago IL
December 07	Detroit MI
December 08	Cleveland OH
December 10	Buffalo NY
December 11	Washington DC
December 12	Hartford CT

PolyGram Ups Kiernan, Names Edson and Cataldo

■ NEW YORK—In a series of major restructuring moves on the executive level at PolyGram, Jack Kiernan has been promoted to senior vice president of marketing and sales and Bob Edson has been appointed vice president of promotion.

Guenter Hensler, newly-appointed president and chief operating officer for PolyGram Records made these two changes as well as bringing back Bill Cataldo, former PolyGram promotion executive, as national promotion director.



Jack Kiernan

Kiernan had been vice president of sales for PolyGram Distribution, and Edson was senior vice president and general manager of RSO Records.

With the departure of Edson from the RSO fold, industry speculation has that PolyGram-distributed company phasing out its record industry participation — something that Hensler denies.

"The RSO label will continue to exist and Robert Stigwood will provide new material to us," he stated. "There are already several concrete plans involving RSO, mainly offshoots of film projects, and we really do expect to work with Robert Stigwood for a very long time."

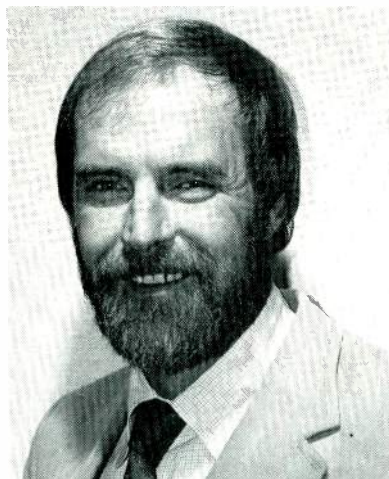
The company's reporting structure as set by Hensler has the following reporting directly to him: senior vice president Jack Kiernan and vice presidents Eileen Garrish, business affairs; Chip Taylor, A&R; Burt Franzblau, operations; Jack Carlson, finance; Russ Regan, west coast general manager; and Artie Fisher, special projects. Also reporting to Hensler are Dan Young, director of international, and Gianfranco Rebulli, president, PolyGram Classics.

Reporting directly to Kiernan are senior vice president Harry Losk, marketing, and vice presidents Bill Haywood, black music division; Jerry Jaffe, rock division; Bob Edson, pop promotion; and Shelly Rudin, sales.

Vice presidents reporting to Harry Losk are Bill Levy, creative services, Jim Lewis, marketing; Rick Bleiweiss, marketing, product development; Emiel Petrone, west coast marketing; and Len Epand, press and artist relations.

Kiernan began his career with Decca Records and later joined Kapp Records. He was national sales manager for Project 3 Records before joining RCA Records, where he eventually rose to division vice president, marketing. Kiernan joined PolyGram in 1978 as vice president, sales for Phonodisc (later PolyGram Distribution).

Edson was with Capitol Records until the mid-'70s, when he joined RSO as vice president, eastern operations and was later named general manager.



Bob Edson

Michael Abramson Leaves Chrysalis

■ NEW YORK—Michael Abramson has resigned his position as national promotion director at Chrysalis Records. He will announce his future plans shortly.

A&M, Millennium To Hold Singles Prices

By GREG BRODSKY

■ NEW YORK—A&M Records and Millennium Records, both of which are distributed by RCA Records, have announced that they will not be among the RCA-distributed labels that will be affected by the recent RCA list price increase on new singles releases.

The price increase to \$1.99 (from \$1.69) affects all new RCA seven-inch singles (except for the A&M and Millennium labels) released after November 1. In a prepared statement, Harold Childs, A&M Records' senior VP of sales and promotion said, "The recent RCA singles price increase . . . does not affect A&M singles. At this time, the list price on A&M singles will remain at \$1.69."

Jimmy Jenner, Millennium's president, told *Record World*: "We'll be finishing out the year under the old price structure. To me, it just would not serve our purpose at this moment, so we've gotten (RCA's) permission and cooperation and we're staying at the old price until at least January 1."

Jenner noted that Millennium has only two singles scheduled to be released during the remainder of 1981: songs culled from new albums by Bruce Sudano and Bruce Cockburn.

All of the dealers that *RW* spoke with regarding the RCA price hike were opposed to the move. One retailer even called for a nationwide boycott of the new singles affected by the increase.

Norman Hunter, chief buyer of new recorded product for the 130-plus Record Bar chain, said: "RCA, by raising the price to \$1.99, has missed what the purpose of the 45 is in the first place which is to generate consumer interest in eventually buying albums."

I've never known of a retail outlet yet, that's stayed in business through their 45 sales."

"Most of the people at our organization feel that it's going to be a hindrance to singles sales," said Bill Norman, vice president of Bib Distributing, "and singles sales have been good. They've always been a promotional item until now, and all of a sudden they (the record manufacturers) want to make money off of them." Norman added that Bib will "definitely" be forced to make a price increase on RCA singles product once the new RCA singles are released.

Bruce Webb, of the Philadelphia-based Webb Department Stores, said that he does not carry the Motown Records \$5.98 12-inch discs because of their price discrepancy. (Other major labels generally tag 12-inchers with a \$4.98 list price tag.) "I'm not going to carry RCA singles at the new price either," said Webb. "If they get away with (the price increase), all of the record companies will raise their prices. If we can boycott sugar and coffee, we can boycott a record company. I'm having a meeting next week with the other Philadelphia retailers (about a boycott). Somebody has to take a stand somewhere. It doesn't pay to be in the record business anymore."

Five More Companies Sign To Use CX Process

■ NEW YORK—Four hardware manufacturers and one video company have signed licenses to utilize the CX noise reduction process developed by CBS Laboratories.

With the addition of Nakamichi, Applied Technology, Phoenix Industries and Backes & Muller in the hardware area (now bringing the total to 15) and Universal Pioneer's laser optic videodisc player (bringing the total to three) incorporating CX circuitry, CX appears to be gaining momentum.

Although WEA, RCA and Teldec have committed to CX, none has yet released an encoded disc, leaving CBS as the only purveyor thus far.

The company's newest CX releases are Regine Crespin and Phillippe Entremont performing Ravel's "Histoires Naturelles" and Satie's "Eight Songs" on Masterworks and George Jones' "Still the Same Ole Me" on Epic.

In another development, CBS has announced the publication of a CX newsletter which will be sent to hardware manufacturers and retailers, record stores, press, recording studios, engineers, producers, artists and record labels. It will debut in several months.

The new project coordinator for CBS' involvement in CX is Robert Jamieson, vice president, marketing and creative operations, staff of the deputy president and chief operating officer, CBS Records Group.

Regional Breakouts

Singles

East:

Neil Diamond (Columbia)
Steve Miller Band (Capitol)
Barbra Streisand (Columbia)

South:

Stevie Nicks (Modern)
Lindsey Buckingham (Asylum)
Neil Diamond (Columbia)
Bee Gees (RSO)

Midwest:

Quarterflash (Geffen)
Barbra Streisand (Columbia)

West:

Rod Stewart (Warner Bros.)
Barbra Streisand (Columbia)
Ringo Starr (Boordwalk)

Albums

East:

Rod Stewart (Warner Bros.)
Ozzy Osbourne (Jet)
Neil Young (Reprise)
George Benson (Warner Bros.)
Quarterflash (Geffen)
Bar-Kays (Mercury)
Angela Bofill (Arista)

South:

Rod Stewart (Warner Bros.)
Ozzy Osbourne (Jet)
Neil Young (Reprise)
Bee Gees (RSO)
George Benson (Warner Bros.)

Midwest:

Rod Stewart (Warner Bros.)
Ozzy Osbourne (Jet)
Neil Young (Reprise)
George Benson (Warner Bros.)
Quarterflash (Geffen)
Bar-Kays (Mercury)
Royal Philharmonic Orchestra (RCA)

West:

Rod Stewart (Warner Bros.)
Ozzy Osbourne (Jet)
Bee Gees (RSO)
Quarterflash (Geffen)
Bar-Kays (Mercury)
Royal Philharmonic Orchestra (RCA)

Everybody's Goin' WEST For Some HIGH TIMES. LT-5114



The new album HIGH TIMES from Dottie West.
Features the hit single "It's High Time." A-1436

Produced by Brent Maher and Randy Goodrum.
Direction: Michael Brokaw/Kragen & Co.



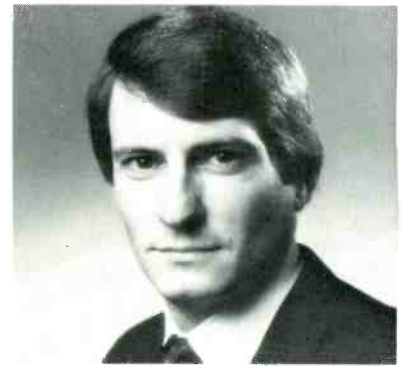
Doug Morris Honored



Doug Morris, president of Atlantic Records, was recently honored by the music industry division of the United Jewish Appeal/Federation of Jewish Philanthropies at its 16th anniversary dinner dance, held in New York. Speakers at the dinner included former Iranian hostage Barry Rosen and radio personality Don Imus. Entertainment was provided by Atlantic recording artists the Manhattan Transfer. Pictured at the event are (top row, first photo) Morris addressing the audience; (second photo) Atlantic Records chairman Ahmet Ertegun, who was honored by the UJA in 1970, speaking as Morris looks on; (bottom row, first photo, from left) Mick Jones of Atlantic recording group Foreigner, Morris (center) and Bud Prager of E.S.P. Management, Inc.; (second photo, from left) Cotillion Records president Henry Allen, Morris, David Horowitz — office of the president, Warner Communications Inc., and attorney Steve Weiss.

Columbia House Promotes Wolter

■ NEW YORK—Neil Keating, senior vice president, direct marketing, CBS Records Group, has announced the appointment of Richard C. Wolter as executive vice president, Columbia House Division.



Richard C. Wolter

He had been vice president, finance, Columbia House Division since 1979. He began his career at Columbia House in 1966 as a part-time financial analyst while he was attending college. He joined the division full-time in 1967, and from 1967 to 1972 he held positions of increasing responsibility in the Columbia House finance department, eventually becoming assistant controller. In 1972 he was named vice president, marketing planning and administration, and in 1976 he was appointed vice president, international operations, Columbia House.

BOW WOW WOW

BARKING UP THE NEW MUSIC CHARTS!
(Can the Trades be far behind?)

ROCK POOL
PROMOTIONS

Monday November 2, 1981

weeks last this
on chart week week

INTENSITY
OF PLAY

NATIONAL PROGRESSIVE RADIO CHART

1 6 5 • Bow Wow Wow "See Jungle. See Jungle..." (RCA) 31.1%

NATIONAL DANCE ROCK CHART

1 16 14 • Bow Wow Wow "Chihuahua"/"Prince of Darkness" (RCA) 26.1%

NATIONAL NEW MUSIC RETAIL CHART

— — 7 • Bow Wow Wow "See Jungle. See Jungle..." (RCA) 38.9%

The single:

"CHIHUAHUA"

12" PD-12339
7" PB-12338

**BOW WOW WOW...The newest of
the new music is completely accessible on**

AFLI-4147

Produced by Colin Thurston, Alan Tarney,
Bow Wow Wow, & Brian Tench

RCA
Records and Tapes

◀ BOW WOW WOW ▶

**SEE JUNGLE! SEE JUNGLE!
GO JOIN YOUR GANG YEAH!
CITY ALL OVER, GO APE CRAZY**

RCA



**Includes: CHIHUAHUA
PRINCE OF DARKNESS**

SHAKE IT UP WITH THE CARS!



THE
CARS

NEW ALBUM

SHAKE IT UP

IS PRODUCED BY
ROY THOMAS BAKER

55-567

MANAGEMENT: ELLIOT ROBERTS

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Highlights of Seventh Annual Musexpo



The seventh annual Musexpo was recently held in Ft. Lauderdale. Representatives of the music and video industries gathered at the Marriott Hotel for the five-day meet. Pictured at the convention are, from left: (top row) EMI-America recording artist Gary U.S. Bonds; international artist development seminar panelists Solid Gold Records (Canada) VP Steve Propas, Warner Bros. Records' publicity director Bob Merlis, Modern Records' president Danny Goldberg, CBS Records' director of artist development Debbie Newman, Atlantic Records' director of artist relations Perry Cooper, seminar director Andy Hussakowsky, RCA Records Latin America director of marketing Buddy McCluskey, and Phonodisk Nigeria's Remi Salako; country music seminar panelists Top Billing president Tandy Rice, K-Tel's Bill Isaacs, and BMI vice president Frances Preston, Musexpo president Roddy Shashoua, and panelists CMA executive director Jo Walker-Meador and Peter Drake Productions vice president Rick Sanjek; video programming and marketing seminar panelists Channel 4 TV (U.K.) music director Andy Park, Warner Amex Satellite Entertainment Co. director of promotion John Sykes, American Talent International president Jeff Franklin, National Video Clearing House president Harvey Seslowski, and BBC Video (U.K.) head John Ross-Bernard. (Bottom row, starting with top row of first photo) Shashoua and Hussakowsky with home video systems and software seminar panelists Home Video editor David Doty and Seslowski; (first photo, bottom row) Video editor Bruce Apar, Reeves Teletype marketing VP Joe DiBuono, and A-1 Sales president Joseph Wolf; international A&R seminar panelist Tony Hogarth, managing director, Powderworks Records & Tapes, Shashoua, and panelists Door Knob Records president Gene Kennedy, Gary U.S. Bonds, JEM Records president Marty Scott, WEA International senior vice president Fred Haayen, and RCA Records division vice president Ray Harris; "Video and Cable; Legal/International Licensing" seminar panelists Larry Goldberg, Esq., Menes and Turtle's Barry Menes, Esq., Loeb & Loeb's John Frankenhimer, Esq., Shashoua, Glinert & Lipson's Edward Glinert, Esq., and David Werchen, Esq.; radio programming and record industry seminar panelists WRNO program director Joseph M. Costello, Hussakowsky, Hamilton Radio Report's Bob Hamilton, Y-100 program director Bill Tanner, and CBS Associated Labels promotion VP Gordon Anderson.

EMIA Campaign Set For J. Geils Album

NEW YORK—EMI-America Records has announced a specially designed marketing campaign in support of the J. Geils Band's "Freeze Frame" album and their 70-date world tour, which marks the group's 15th anniversary.

The first stage of the campaign will involve AOR and top 40 radio time buys, posters for in-store display featuring the J. Geils catalogue, and two video clips ("Centerfold," the single, and "Angel in Blue") expected to attract television exposure. Trade and consumer print advertising and a three-dimensional button are also planned.

The "Freeze Frame" tour, commencing December 3, will take the band across the United States, and to Japan, Europe, Australia and Canada. Proposed plans for this stage include a national television commercial, specialized display materials and consumer advertising. Radio, print, promotion and press activities are all to be tied into the tour.

National Public Radio Launches Five-Year Fund-Raising Drive

By JOANNE SANDERS

WASHINGTON—National Public Radio President Frank Mankiewicz announced last week that NPR will combine a vigorous underwriting campaign with a variety of entrepreneurial activities in an attempt to eliminate NPR's dependence on federal funds in five years.

Even with conservative estimates of inflation, NPR estimates that its 1986 federal appropriation will, in effect, be cut by nearly 50 percent. Mankiewicz called NPR's response to this challenge "a significant departure" from the fund-raising methods of institutions dependent on federal monies.

NPR, in attempting to raise half of the needed funds by corporate underwriting, will be "testing the accuracy" of President Reagan's assumption that the private sector will help take up the slack caused by federal budget cuts. Mankiewicz thus intends "to quote the President liberally," particularly with businesses that support the President. Mankiewicz, however, does not hang his financial problems exclusively on the Reagan administration. "Funds for public broadcasting will not dramatically increase no matter who wins the next election," he said.

Planned entrepreneurial projects include cost-sharing of NPR's unique satellite system to raise the up to \$3.5 million a year the system costs the network, selling cassettes of NPR programs, and cable audio. NPR may also consider business ventures that are not related to radio. "We are prepared to enter almost every profession — except the oldest one," Mankiewicz quipped.

In another new approach, the network will ask underwriters to contribute to general funds, such as a news or performance fund, rather than to specific programs. Mankiewicz argued that this approach is more suitable for radio because, unlike television viewers, radio listeners do not tune into specific programs, but listen to their favorite stations. The success of NPR's "Morning Edition," he noted, has increased the audience of member stations throughout the day. However, Mankiewicz acknowledged that NPR will be competing with all the museums, theater groups and independent producers now thrown on their own resources. If the network is successful in its fund-raising efforts, it will pass most of its federal funds to its more severely pressed member stations.

The initial reaction on Capitol Hill to NPR's efforts was favorable. Ranking Republican James M. Collins (Tex.) of the House Telecommunications Subcommittee said, "by aggressively going to the private sector for financial support, National Public

(Continued on page 32)

Permanent Press Opens Cal. Office

BOSTON—Permanent Press Records has announced the opening of a west coast office in Brea, California. Arlene P. Silvergleid, vice president of the label, will run the office. The address is P.O. Box 1406, Brea, CA 92621. Phone: (714) 529-1029.

Almo/Irving Taps Conrad To Head New Nashville Office

LOS ANGELES—Lance Freed, president of Almo (ASCAP)/Irving (BMI) Music, has announced the appointment of Dave Conrad as general manager of the company's new Nashville office, which will open on Jan. 1.

Conrad, GM of the Pi-Gem (BMI)/Chess (ASCAP) publishing operation until its recent sale to the Welk Music Group, will work initially to expand the Almo/Irving catalogue, develop new writers, and search for proven country writers.

To date Almo/Irving, the publishing affiliate of A&M Records, has been involved in country music primarily through a copublishing arrangement with Down 'n Dixie Music (BMI) and Troy Seals. The firm has also purchased half of the Danor Music (BMI) catalogue, which has yielded such

country hits as "Don't Take It Away," "You Almost Slipped My Mind," and others.

"From the time I took over the presidency 16 months ago I've wanted to explore opening an office in Nashville," Freed explained. "But the most important consideration is not simply the fact that you can afford to go ahead and do it. I've waited for the time when we had the right guy."

Seals represented Almo/Irving indirectly through his Down 'n Dixie copublishing arrangement here 1976-79, so Conrad's office will be Almo/Irving's first full representation here. Freed estimated that his company's catalogue includes over 25,000 songs, by such writers as Paul Williams, Roger Nichols, Gram Parsons, Paul Kennerly, Bill Withers, and

(Continued on page 57)

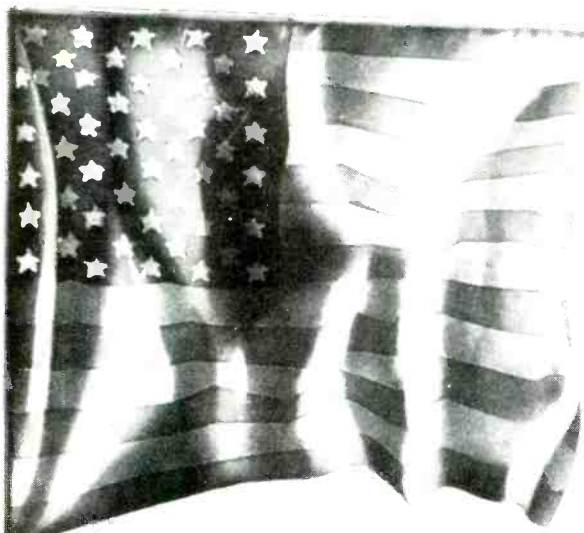
Marty Balin at the Roxy



EMI America recording artist Marty Balin recently concluded a national tour with two shows at the Roxy in Los Angeles. After the engagement, EMIA/Liberty held a reception in Balin's honor. Pictured at the bash are, from left: Gary Gersh, director, A&R, EMIA/Liberty; Dick Williams, vice president, promotion, EMIA/Liberty; Don Zimmermann, president, Capitol/EMIA/Liberty Group; Mark Levinson, vice president, business affairs, EMIA/Liberty; Balin; and Don Grierson, vice president, A&R, EMIA/Liberty.

Charlie's debut for RCA continues a steady line of power-packed albums from a band that's built a constant and growing following. "Good Morning America" is full of the hard-driving, non-stop energy that the people have come to expect from Charlie.

Stations responding to the Charlie wake up call include:



KSMB WSMU WPVG KTXQ KLAQ WDEK WLAV-FM
 KZOM KPFT WQDR WROQ WHSL KSHE KISS/FM
 KGGO KBLE WXLN KFMH KQDS WMMR WNOR-FM
 WXKE WEBN WTUE WBWB WPFR KILO WWWW
 WPDH WQBK WAAL WDHA WHFS KLRB WNEW-FM
 WIOQ WTPA WZZO WMMS WSRD KSAS KGOU
 KBCO KSPN KFML KYLT KOLL KENO WNFQ
 KVRE KGB KTYD KTMS KXFM WLMD KKRQ
 WYNZ WERI WPLR WMYK WMJQ WGLU WLOB
 WSLQ WAPL KYTX WQFM WCMF KOME WPHD
 KFML WNCS WRKK WLIR KRKN WKWF KREM-FM
 KFME KLBK KKRL WYSP KIO2 KLOS KZEW
 WFSU KICT WNCS KTCL KOZZ WWCT WCMF
 KZOZ WYFE KNCN KKDJ WBAB WRNW WCOZ

"Good Morning America"^{AF11-4137} is the power, the glory and the spine tingling excitement of Rock 'N' Roll the way Charlie does it. And nobody does it like Charlie!



WAKING UP AMERICA!





By SAMUEL GRAHAM and ELIOT SEKULER

■ **DIRTY WORDS:** George Carlin spoke to a crowd of some 2000 UCLA students recently to promote his new album, "A Place for My Stuff," his first recording of new material in several years and an LP that was well worth waiting for. The comic was reportedly surprised to learn that his notorious "Seven Dirty Words" monologue, once termed "patently offensive" in a landmark Supreme Court decision, is now included in the curriculum of an undergraduate course, Communications 101. Naturally, the assembled students asked Carlin to reprise the familiar routine, and in doing so, he lamented the unfortunate connection between sex and violence that is often drawn by critics of the media, moral majoritarians and the like. One solution, figured Carlin, would be to switch the contexts of words used in connection with the two subjects. By way of an example, Carlin offered a typical scene from a western movie, the scene where the sheriff's horse suffers a severe injury. Carlin would have our hero exclaim, "Oh, kill! My horse has a broken leg. Guess I have to f*** it." A couple of minicam crews on hand to provide news coverage had a frustrating afternoon, since much of Carlin's appearance resulted in a continuous bleep. Cleaned-up versions of his act can soon be caught on several upcoming talk and variety show appearances, including Mike Douglas' "Variety Hour" (Nov. 27) and the "John Davidson Show" (Nov. 24).

NAMES IN THE NEWS: Go-Go's lead singer Belinda Carlisle certainly won't have her lips sealed — at least we assume she won't — when she marries Bill Bateman, drummer for the Blasters, sometime next month here in Hollywood. Actually, it'll be a double wedding, with the other happy couple consisting of local columnist Pleasant Gehman (we're told by one snide observer of the local scene that in her honor, invitations will have the principals' names misspelled and the date wrong) and rockabilly musician Levi Dexter, formerly of the Rockats. Entertainment is scheduled to be supplied by two other L.A. bands, the Cramps and the Gun Club, and if this isn't a blessed event, we don't know what is . . . Jose Feliciano recently played the Roxy, unveiling songs from his first album for Motown and running the gamut from a flamenco number to a raunchy electric version of "Purple Haze," which reportedly had the folks in the audience hollering for more. After the show, Jose's well-wishers included Herve Villechaize, the midget from "Fantasy Island," and we're told that when the two met, Feliciano quipped, "You're taller than I thought." Jose, of course, is blind . . . After much consternation over the defection of Paul Carrack, Squeeze has found a new keyboard player, Don Snow. Snow played with the Sinceros, a band that released two very attractive but overlooked pop-rock albums on Columbia . . . We can't detail all of them, but there were some interesting names among the winners of a recent music industry tennis tournament, coordinated in Las Vegas a week or so ago by Morris Diamond. In the men's division, for instance, EMI-Capitol Industries chairman Bhaskar Menon teamed with Capitol's Hal Posner to take top honors in doubles (B division). Among the women, Denise Cronin, wife of REO Speedwagon's Kevin, was victorious in singles (C division); she also teamed with Lori Hall, wife of REO's Bruce, to take the C doubles title, while Albeth Paris Grass (wife of Tom Jones TV producer Clancy) and Grace Gallico (wife of Al) took the B doubles. Grace Gallico also teamed with CBS International's Mauri Lathower to take the C mixed doubles, while Roberta and Steve Wax took the B mixed doubles. Congrats, everyone. Now back to work.

UNSPORTSMANLIKE CONDUCT?: Chris Bond, who's attained a certain notoriety of late as the producer of the L.A. Dodgers' "Big Blue Wrecking Crew" (Continued on page 39)

Dan Fogelberg at the Meadowlands



Full Moon/Epic recording artist Dan Fogelberg recently performed at New Jersey's Meadowlands, in support of his album, "The Innocent Age" and single, "Hard To Say." Pictured backstage are, from left: Michael Stewart, president, CBS Songs; Irving Azoff, Front Line Management; Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels; Fogelberg; Walter Yetnikoff, president, CBS Records Group; and Bunny Freidus, vice president, marketing, CBS Records International.

Delilah Communications Specializes in Rock Books

By LAURIE LENNARD

■ **NEW YORK**—For its fall 1981 season, Delilah Communications, a New York publishing house, published ten books, five of which are about popular music. Next year, Delilah will publish ten more music-related books and release their first film project, a documentary on the Beatles.

Delilah was founded six years ago by Stephanie Bennett and Jeannie Sakol as a trade paperback packaging company with a specific focus on women's-interest books. But in the past few years Delilah's focus has shifted towards music, and now they are one of the most active and successful publishers of books about rock artists and entertainment personalities. Delilah's success has helped legitimize the rock book business and pave the way for other houses like Avon, Simon and Schuster, Bantam and Dell to enter the rock book market.

Another major hard-cover house, Little, Brown & Company, which primarily concentrates on literary projects, even has a rock book — a photojournal of The Clash — scheduled for release in the next few months. "This is definitely a departure for Little, Brown," said editor John Keller. "We did a rock book many years ago called 'Hardening Rock' which consisted of photo essays of sixties rock bands, but it didn't sell very well. We haven't done one since."

The fact that such large publishers are jumping on the bandwagon proves the viability of the market. "When we first tried to find a distributor for the Dave Marsh book, 'Born To Run: The Bruce Springsteen Story,' no one was interested in it," said Bennett, Delilah's president and publisher. "Today, mainstream publishers are not only interested in rock books but they are paying a lot of money for them." This fall alone, over 30 rock-related books have been published.

Delilah's current catalogue features "Elvis, We Love You Tender," by Martin Torgoff; "The Illustrated Elvis," which has sold over three million copies; "The Bee Gees: An Authorized Biography" by David Leaf; "Growing Up with the Beatles" by Ron Schaumburg; "The Compleat Beatles;" "Jerry Lee Lewis Rocks" by Robert Palmer; "Rod Stewart" by Paul Nelson and Lester Bangs; "The Macs: Mike McCartney's family album," and "Born To Run," to name only a few.

It was the success of Marsh's "Born To Run" that prompted Delilah to become so heavily involved in rock books. "Born To Run," was the first rock book to hit the national bestseller lists, has sold over 110,000 copies to date and, along with "Elvis, We Love You Tender," is now being printed in mass-market paperback.

In an interview with *Record World* last week in their lower Manhattan loft, co-principals Bennett and Sakol said that while booksellers were tradition-

ally hesitant to stock and aggressively market rock books, retailers are now devoting a substantial amount of floor and window space to them. "It is only in the past year or two that these books have been taken out of the music section of book stores and displayed in the front of the stores and windows," Sakol said. "That is quite an achievement and more proof that rock books are now a legitimate art. It is particularly exciting for us because we feel we are one of the pioneers."

As might be expected, record and music stores have also begun stocking rock books by Delilah and other firms. A total of 25,000 copies of "The Compleat Beatles," the two-volume set containing sheet music and interviews recently published by Delilah and retailing for \$39.95 (*Record World*, October 24), are now being sold in record and music stores, in addition to 38,000 copies distributed through book stores. Bennett expects their initial press run of 75,000 copies to sell out by Christmas.

"We definitely want to develop our books through record stores, because these stores are a natural outlet," Bennett said. "And if more record stores begin to carry rock books, then the market will really explode. Right now, we are helping bring a younger consumer, the record buyer, into the book stores, but that customer should be able to buy them right in the record stores." To facilitate the distribution of books to record stores, Delilah has just made a deal with Putnam Books, a division of MCA, to distribute their catalogue.

Bennett and Sakol credit the success of rock books to the fact that a generation of music lovers, in addition to new fans, has not been catered to. "When we first started," Bennett said, "there was a real need for rock 'n' roll books. The generation that grew up with rock was coming of age, getting older and becoming part of the book buying market. The need is now, finally, being met by product."

Delilah's books in particular, have been popular because of their lively design, editorial angle and their longevity. "Our graphics are an important part of the overall package," said Ed Caraeff, Delilah's art director. "If you take a look at the covers and the inside art you will notice that they are definitely tied into the record cover consciousness." And, Bennett added, "One of the reasons the books are so visual with so many pictures is because the market is a visually oriented one."

Delilah's books, which are published as oversized trade paperbacks, retail between \$6.99 and \$9.99.

Ideas for new books come almost daily to the Delilah offices. Sakol, who acts as editorial director, explained that they receive book ideas from all types of sources, including managers, writers and fans. Delilah looks for a

(Continued on page 39)

10 NEW REASONS TO PARTICIPATE AT MIDEM SPECIAL 82

Palais des Festivals - Cannes France

1

Save time and money:

Shorter duration: five days concentrated into one working week; Monday 25th through Friday 29th January 1982.
Air and accomodation rates: special prices with up to 40 % off standard rates.

2

Video tunes into music:

We've heard your artists - now let's see them!
Top-quality video equipment available to MIDEM participants:
- Video and television screens installed on all stands;
- TV projectors and videorooms in the Palais des Festivals for non-stop screening of productions.

3

Display of the latest technology:

On the theme "From video to digital", presentation and demonstration of videodiscs, compact discs and digital equipment.

4

Consolidate today and prepare for tomorrow: round tables:

A unique event where industry specialists will be face-to-face with outside experts, economists, sociologists., to debate current problems and to redefine the future of your profession.

5

Star-studded galas and concerts:

- Creation of the "MIDEM Awards", presented to artists and groups in recognition of "Success of the Year 1981".
- "World Trophies", awarded in the presence of the artists to the best "Video Clip" productions.

6

Exceptional contacts: heads of variety entertainment from radio and television invited to Cannes by MIDEM:

A unique opportunity to present your artists and productions to the entertainment programmers and producers of the world's leading radio and television stations.

7

Data bank of catalogues available on a country-by-country basis

8

International information and contacts center

9

International legal center, advice on audio and video rights:

10

Prices unchanged:

Stand prices in 1982 will be identical to those charged in 1981 (as at 1st November 1980).

**MIDEM SPECIAL 82: YOUR SMARTEST MOVE
IN DIFFICULT TIMES**

We may participate at MIDEM

With a stand

Without a stand

Name: _____ Company _____

Business Address: _____ Country: _____ Zip _____

ACTIVITY: Music Publisher Record Company Producer Miscellaneous (Please check the appropriate box)

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MIDEM SPECIAL 82

Jazz Beat

By SAMUEL GRAHAM

■ OLD WINE IN NEW BOTTLES: MCA's compilations of excerpts from the old Impulse catalogue are not new, but they were released with very little fanfare, so this seems as good a time as any to take a look at them.

All in all, the Impulse sets are a mixed blessing. On the plus side, each of the five twofers available so far ("Great Moments With" **Keith Jarrett**, **McCoy Tyner**, **B.B. King**, **Charles Mingus** and **Sonny Rollins**) was compiled by **Leonard Feather** from several different Impulse or ABC albums by the artist in question, so there is a minimum of filler, assuming that one's tastes are in line with Feather's. And at \$8.98, with complete personnel and enclosed liner notes (also by Feather, one of the best known and most respected jazz critics), the double album sets are a good value.

On the negative side, the packaging is something less than outstanding. Both discs are in a single-pocket jacket, which isn't all that unusual in view of the cost cutting measures instituted by many jazz reissue operations recently (PolyGram, remember, had gone to a single-pocket format for their Verve twofers); but there is no twofers indication on the front cover, and as such they could pretty easily be mistaken for single albums, and that could reduce sales some. Moreover, the use of inner sleeves from the now-defunct MCA-distributed Infinity label isn't exactly the last word in class, especially in view of indications by MCA that this would be a prestigious line. It's one thing to re-use the old Impulse logo and graphic look; that can be explained, and rightfully so, in the name of continuity and familiarity. It's another thing to recycle unused sleeves from a discontinued label; that is cheesy, pure and simple.

From the standpoint of packaging (the music, of course, is a matter of personal preference, and the Impulse line contains a lot of great sides), one has to prefer both the Columbia Jazz Odyssey reissues, listing at a mere \$5.98, and the new Jazzlore series from Atlantic (\$8.98). Those two lines have a good deal in common, actually: single albums with attractive covers and the artist's name in clean, clear block lettering at the top, as well as original liner notes and a generally better look than the Impulse series. Along with First American Records' new Jazz Man entries, the Jazz Odyssey and Jazzlore catalogues — and the MCA/Impulse twofers, for that matter — would make ideal generic wall displays in any store willing to devote some space to jazz.

FUSED: Headfirst Records continues to plumb the fusion market with a series of quite predictable but undoubtedly effective releases. The newest include the self-titled entry by guitarist **Ross Trout**; **Software's** "Marbles"; **Osamu Kitajima's** "Masterless Samurai"; and vocalist/keyboardist **Lesette Wilson's** "Now That I've Got Your Attention."

Trout is a very accomplished rock-influenced player who sometimes employs the same watery tone for which **Pat Metheny** is known. Past and present members of Metheny's band are on hand, in fact, but the music, while it is played with admirable facility, lacks the staying power of Metheny's work. Software is rather rock-influenced as well; their album, featuring sax solos by **Mark Colby** (he had two albums on Columbia/Tappan Zee), while also well-played, treads dangerously close to background music territory. Kitajima's album is about the best of the lot (at press time, I hadn't listened to Lesette Wilson), as the use of traditional Japanese instruments and some hints of the pentatonic Oriental scale lend it a distinctive flavor. Acoustic guitarist Kitajima (he also plays koto and other exotic instruments) and his trio are joined by players like **Bobby Hutcherson**, **Victor Feldman**, **John Klemmer**, **Abe Laboriel** and **Stix Hooper** in what amounts to a genuine fusion of western and Oriental sounds. A couple of tunes even boast suitably angular-sounding string arrangements, courtesy of **Clare Fischer**.

ALSO: New from the Wisconsin-based Dark Orchid label are two fine albums sure to warm the hearts of brass lovers everywhere. **Rob McConnell and the Boss Brass'** "Live in Digital," recorded at Toronto's El Mocambo, showcases what is truly an explosive, bravura bunch of musicians, with a total of 16 horn or woodwind players on hand (not including McConnell, himself a trombonist). Hard swinging, engaging solos, sympathetic ensembles, great charts: this is what a big band album should be. No surprises, but then, who's looking for them? Meanwhile, some of the same players (trombonists **Ian McDougall** and **Bob Livingston**, drummer **Terry Clarke**, bassist/vibist **Don Thompson**) also appear on "The Brass Connection," an album matching a five-piece trombone section led by **Doug Hamilton** with a five-piece rhythm section that also includes guitarist **Lorne Lofsky**, who has recorded recently for Pablo. Because the horns are all 'bones, the sound is more muted, less wide-open than that of the McConnell band; but oh, do they swing. Both LPs were digitally recorded.

Incidentally, the Brass Connection is hardly the first trombone-heavy band to

come along. 'Bone fans might also want to check out, among others, "Cream of the Crop," by **Bobby Knight's Great American Trombone Co.** (on the Pye International label and featuring the late, great **Frank Rosolino**) and "J.J. and Kai," a Jazz Odyssey selection with **J.J. Johnson** and **Kai Winding** leading a band fronted by no less than eight trombonists, including Johnson and Winding themselves.

AND YET MORE: Foremost among Xanadu's new releases is "Xanadu in Africa," a live session recorded in Dakar, Senegal with **Al Cohn**, **Billy Mitchell**, **Dolo Coker**, **Leroy Vinnegar** and **Frank Butler**. The visit to Africa last year by these and other musicians was a real mission for Xanadu principal **Don Schlitten** — an opportunity to take jazz to its real homeland, and in the flesh — and the players seem to be approaching it with extra passion as well, especially tenor players **Cohn** and **Mitchell**. As always from Xanadu, this is very solid, mainstream music; included on "Xanadu in Africa" is a nice, sly version of **Illinois Jacquet's** "Robbins Nest" . . . Also from Xanadu: alto saxophonist **Bob Mover's** "In the True Tradition," matching the 29-year-old horn man with bassist **Rufus Reid** and drummer **Bobby Ward**; the instrumentation matches that of **Air**, but the music is less avant-garde. Meanwhile, pianist **Kenny Drew's** "For Sure!" is another straight-forward, no-frills date — customers familiar with this label certainly know what to expect from Schlitten and Co. — while Xanadu also offers pianist **Coker's** "All Alone" (a solo LP, obviously) and a new entry to the "Gold Series" entitled "Bebop Revisited, Vol. 3," featuring 1951-53 recordings by **Kai Winding**, **Warne Marsh**, **Sam Most**, **Tony Fruscella** and a host of others . . . Interesting offering from a rather obscure Chicago label called Erect Records: vocalist **Luba Raashiek's** "Chi Jazz." The singer has a good deal in common with the late **Eddie Jefferson**, although he lacks the latter's scatting expertise and overall charm; on this LP, Raashiek adds his own lyrics to tunes like Monk's "Well You Needn't" and Coltrane's "Impressions." His band is good, especially pianist **John Young**. The packaging, however, is pretty dismal, with the leader's name misspelled repeatedly.

YOU SHOULD KNOW: The aforementioned Mr. Feather, by the way, called recently with a response to the **Max Roach** letter detailed in this space two weeks ago. Roach's missive, you'll recall, was very critical of Feather's review of the September Hollywood Bowl appearance by (here's that name again) **Miles Davis**. For his part, Feather said, "I was very interested to hear his opinion of a concert he didn't attend." Touché.

The Jazz LP Chart

NOVEMBER 21, 1981

- BREAKIN' AWAY**
AL JARREAU/Warner Bros. BSK 3576
- SOLID GROUND**
RONNIE LAWS/Liberty LO 51087
- STANDING TALL**
CRUSADERS/MCA 5254
- LOVE BYRD**
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EARL KLUGH/Liberty LT 51113
- THE MAN WITH THE HORN**
MILES DAVIS/Columbia FC 36790
- MAGIC WINDOWS**
HERBIE HANCOCK/Columbia FC 37387
- REFLECTIONS**
GIL SCOTT-HERON/Arista AL 9566
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- EVERY HOME SHOULD HAVE ONE**
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- PIECES OF A DREAM**
Elektra 6E 350
- TENDER TOGETHER**
STANLEY TURRENTINE/Elektra 5E 534
- ENDLESS FLIGHT**
RODNEY FRANKLIN/Columbia FC 37154
- AS FALLS WICHITA, SO FALLS WICHITA**
FALLS
PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)
- THE DUDE**
QUINCY JONES/A&M SP 3721
- MORNING SUN**
ALPHONSE MOUZON with GUEST ARTISTS/Pausa 7107
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- SOMETHING ABOUT YOU**
ANGELA BOFILL/Arista AL 9576
- LA LEYENDA DE LA HORA**
McCOY TYNER/Columbia FC 37375
- LIVE IN JAPAN**
DAVE GRUSIN AND THE GRP ALL-STARS/Arista/GRP 5506
- BLYTHE SPIRIT**
ARTHUR BLYTHE/Columbia FC 37427
- FREE LANCING**
JAMES BLOOD ULMER/Columbia ARC 37493
- THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
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DAVID GRISMAN/Warner Bros. BSK 3618
- WORD OF MOUTH**
JACO PASTORIUS/Warner Bros. BSK 3535
- VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
- AFRICA, CENTER OF THE WORLD**
ROY AYERS/Polydor PD 1 6327 (PolyGram)
- RIT**
LEE RITENOUR/Elektra 6E 331
- BRASIL**
JOAO GILBERTO/Warner Bros. BSK 3613
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Devo Seeks New Traditions

By JOSEPH IANELLO

■ **SIXTEEN BAGS OF BALLOONS:** That was the first thing we noticed after our anticipation-filled bodies were finally situated and ready for the **Rolling Stones'** second night at the Meadowlands' Brendan Byrne Arena. After being primed all week for the Stones' arrival by one of New York City's heaviest media blitzes in recent memory (two of the three major networks opened their 11 o'clock news with live reports from the concert), we expected an event, and those balloons — perched precariously from the arena's ceiling — told us we were in store for a dandy.

And the Stones didn't let us down. Unwinding with a rather punchless "Under My Thumb," the band quickly hit its stride with a crackling "When the Whip Comes Down." **Keith Richards** and **Ron Wood** mugged and kidded — as they would do all night — while continuously spewing snarling guitar lines. The uneven sound prevented us from enjoying most of **Ians McLagan** and **Stewart's** keyboard work, but much of what was lost there was compensated by the formidable **Charlie Watts-Bill Wyman** rhythm section. Charlie plays as if this is his last tour — and who knows, it may be. Bill has to be the **Tommy Newsome** of rock 'n' roll; he's the best at his instrument but refuses to reveal any signs of life beyond the bass. As a unit, the band is in top form, mixing even amounts of raunch with driving rock and loose playfulness.

Centerstage; stage right, left; into the audience; dancing like a member of **Twyla Tharp's** troupe; and putting on an incredible display of physical dexterity and fitness was **Mick Jagger**. Among today's entertainers, it would seem that only **Sugar Ray Leonard** could maintain the pace Mick holds for more than two hours. Yet for all his hyperactive antics, Jagger's vocals sounded somewhat strained.

About midway through the show, everything caught fire when the staging (it's a versatile, spacious set-up that seemed to have a colorful personality all its own), lighting and music reached a dramatic peak; the Stones professionalism was especially evident here. The segment included "Time," "Waiting on a Friend" (it could be their next single — saxophonist **Ernie Watts** played admirably) and "Let It Bleed" (although Mick introduced the song like a tasteless kid).

The closing fireworks display and cascading balloons accompanied by **Jimi Hendrix'** "Star Spangled Banner" were a fitting encore and more proof that Mick, Keith, Bill, Charlie and Ron are out to make sure that everyone has a good time. And essentially, that's what the Rolling Stones are all about today — having fun.

TOUR FOOTNOTE: Prior to their opening night performance at Madison Square Garden last week (12), the Stones were presented with the first Platinum Ticket, a new award recognizing contemporary music entertainers who have attracted 250,000 or more people to concerts at the Garden. The Stones' two dates (12-13) at the Garden are the 13th and 14th times they have sold out the house.

FAME, WEALTH, ACID AND A GRAMMY: Those were just a few of the topics covered during **Loudon Wainwright III's** recent sold-out, two-night stand at the Bottom Line. Wearing a conservative shirt, tie, baggy trousers, and sporting a closely-cropped hair-cut, he looked like a cross between **Steve Martin** and **Dickie Smothers** — and acted every bit the part. Much of his material was new — Wainwright hasn't recorded an album in over three years — and all of it was presented in his own unique way; an abundance of facial contortions, tongue wagging, squints, creased brows, rapid-fire verses, dragged-out drawls, well-placed pauses, and enough body dips and heel-to-hind kicks to make one wonder if he's a comedian on speed, wacked-out folksy or nervous wreck.

As a social satirist observing middle-class habits and idiosyncrasies, Wainwright is unparalleled in today's pop-rock. His subject matter is broad-based; the show we caught included songs about tripping ("The Acid Song" has to be the prototype narration of a psychedelic experience — at once hilarious and scary), cartoon TV ("Saturday Morning Fever"), and many autobiographical chapters ("I Was Raised Here in Westchester County," "Rambunctious," "Fame & Wealth") that reveal as much about Wainwright as they do about his generation. "They come directly from my situation in the world," he told New York, N.Y. when asked about his recent songwriting inspiration. Commenting on his current situation, Wainwright said, "I have so much material that I really want to make an album; the analogy is like being really pregnant."

The material we heard deserves to be delivered on an album, and considering that Wainwright has new management, **Michael Tannen** (**Paul Simon**, the **Roches**), it probably will. What's most important to Wainwright, and the success of any future album projects, is that he's able to make what works so well on stage — his humor and visual presentation — standup (and out) on vinyl. Like all artists who use heavy doses of comedy in their material, problems result from repeated listening to his records; the jokes wear thin quickly. "I've always felt

(Continued on page 43)

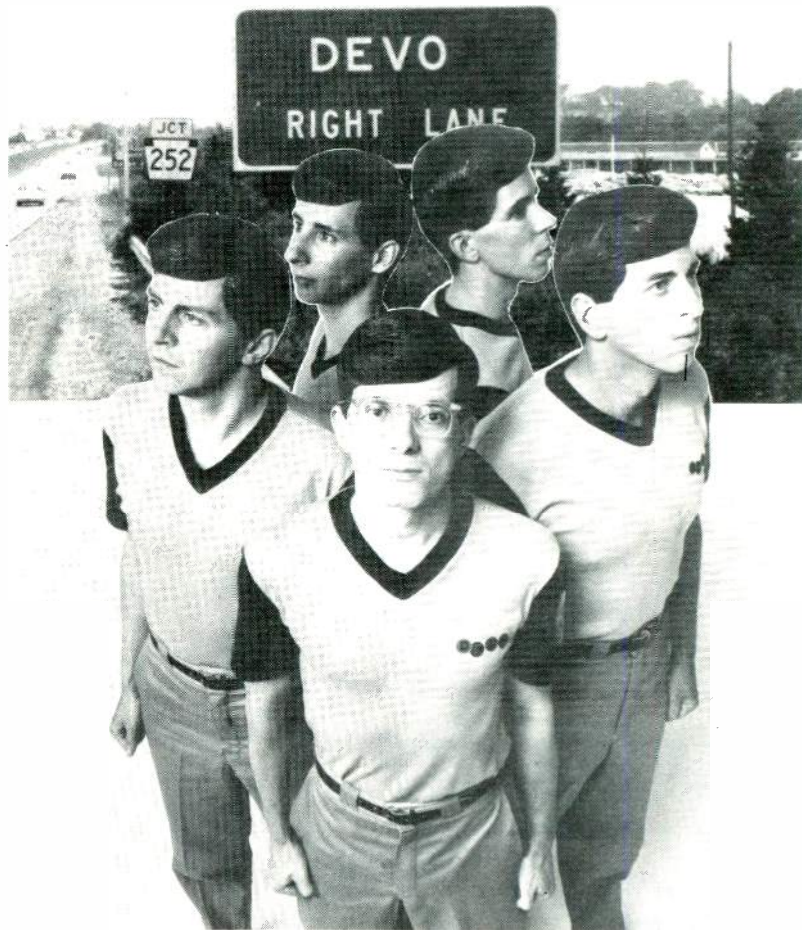
■ Four years ago, five odd-looking, weird-sounding young men from Akron, Ohio arrived on the pop music scene with their de-evolution theories wrapped in mechanistic rock 'n' roll. More than just a passing fad, Devo immediately achieved cult status with a large and loyal following that exploded into a national phenomenon with this year's top 20 hit "Whip It."

Transplanted in Los Angeles, **Mark Mothersbaugh** (lead vocals, synthesizers), **Jerry Casale** (vocals, bass), **Bob Mothersbaugh** (guitars, vocals), **Bob Casale** (guitars), and **Alan Myers** (drums) continue to explore new territories in pop music while espousing their own surreal world-view with the release of a new LP, "New Traditionalists." Urging the masses to "seek out new traditions," Devo's fall offensive includes the release of a single "It's A Beautiful World," an extensive U.S. tour of major venues, video versions of three cuts from "New Traditionalists," appearances on major network programs like "Fridays," "Don Kirshner's Rock Concert," and the Tomorrow

Show; and the premiere release of their long-suppressed video cassette "The Men Who Make the Music," now available on Devovision through Warner Home Video.

Devo videos, stretching back prior to the release of their first Warner Bros. LP, are in fact, staples on the college and midnight film circuit and are just another aspect of the burgeoning Devo merchandising industry. To protect their fans from cheap product rip-offs, the band is offering a wide variety of T-shirts, buttons and unique Devo paraphernalia through their fan club. Club Devo offers Devo "Energy Domes," paper Devo suits, 3D glasses, and easy-listening cassettes of Devo hits, and the latest Devo accoutrement, a black plastic strap-on Devo hairdo.

A band whose popularity and imagination transcend pop music norms, Devo, as explorers along the creative edge and masterminds of a wildly successful growth industry, have proven that individuality and humor are still viable assets in contemporary music.



A&R Changes at Chrysalis Records

■ **LOS ANGELES**—Roger Watson, national A&R director, Chrysalis Records, has announced a restructuring of the company's A&R department.

Steve Moir has joined the department as west coast A&R manager. Thom Trumbo, who had been west coast A&R manager, has been named west coast manager of talent acquisi-

tion and Moy Allen has been appointed A&R administrator.

Moir had been west coast professional manager for Chrysalis Publishing. He has been with Chrysalis for four and a half years. Trumbo has been with the label for five years. All three staffers will report to Watson.

Video World

NOVEMBER 21, 1981



'The Jazz Singer'

Video Visions

By PHIL DIMAURO and LAURIE LENNARD

■ **MAGNETIC VIDEO RENTAL PROGRAM:** The industry has eagerly awaited an official announcement from Magnetic Video regarding its rental program, and the anticipation may finally end at the 1981 ITA Home Video Programming Conference which kicks off Tuesday (17) at Marriott's Essex House in New York. According to informed sources, Mag Video will announce its policy at ITA, but **Jack Dreyer**, vice president and general manager of the company's consumer products division, tells us that nothing is definite at this time. "We're looking at several alternatives, and when we're ready to announce it, we'll announce it," he said.

RCA CED LIST PRICE RISE: Double disc feature film titles offered by RCA SelectaVision (25 in all) will carry an increased manufacturers suggested list price, \$34.98, up from \$22.98-\$27.98. A SelectaVision spokesman indicated that the prices of the remaining 121 single discs will not increase, with 100 titles still available for under \$20. The new RCA prices are comparable with the CBS CED disc (\$39.95) and the Mag Video LaserDisc (\$35.95).

MOVERS: **Peter Kuyper** has been named president of the MGM-UA ancillary rights division. In this position, he will control the marketing of both companies' feature product in home video and pay cable television as well as merchandising, licensing and post-theatrical distribution. Kuyper joined the company seven months ago as VP in charge of MGM's ancillary rights division. The ancillary department of MGM-UA is one of two new joint divisions that will be based in New York. The other division — television distribution — will be headed by **Lawrence Gershman**. He will be responsible for the direct licensing of all features, telefilms, specials, series, cartoons and short subjects for television worldwide. . . . **John O'Donnell** has been named to the newly created position of national manager of Sony Video Software Operations, it was announced by **Kick Komiyama**, VP of Consumer Video Marketing. O'Donnell will be responsible for developing relations with software suppliers, creating marketing programs and ensuring sales and distribution coverage for these products on a national basis. Sony has also promoted **J. Philip Stack** to senior VP of Sony Video Products Company. The appointment was announced by **Koichi Tsunoda**, president. In his new capacity, Stack will be responsible for the sales, service and merchandising divisions of Sony Video Communications Division, Professional Audio Division and Special Projects. He was previously VP of the Video Communications Division. . . . WEA has appointed **Alan Benjamin** southeast regional video specialist. The appointment was made by **Russ Bach**, WEA VP of marketing development. Prior to this appointment, Benjamin was a WEA Atlanta branch video sales representative. . . . **Michael Green** has been named chief operating officer of MCA-Thorn EMI programs International, it was announced by **James Fiedler**, president, MCA Videodisc, Inc. and **Martin R. Wesson**, corporate director video Software, Thorn EMI. . . . **Jerry Hartman** has been appointed VP/director of marketing for MCA's non-theatrical divisions. Hartman will be responsible for marketing MCA product to the home market

(Continued on page 18)

Video Picks

SOYLENT GREEN (1973): Produced by Walter Seltzer and Russel Thacher. Directed by Richard Fleischer. Starring Charlton Heston and Leigh Taylor-Young. (MGM/CBS, color, 97 mins., \$59.95.) An ecological shocker based on the potential of our daily destruction of the earth's natural resources. Featuring a cameo performance by Edward G. Robinson in his final screen role.



ORCA THE KILLER WHALE (1978): Produced by Luciano Vincenzoni. Directed by Michael Anderson. Starring Richard Harris, Charlotte Rampling, Keenan Wynn and Bo Derek. (Paramount Home Video, color, 92 mins., \$72.95.) When Orca the whale goes on a rampage, terror and adventure ensue on the high seas. The audiences' sympathies are very much with the whale, and home video consumers may well enjoy the spectacle of Bo Derek being swallowed Jonah-style by the indignant behemoth.



AN EVENING WITH QUENTIN CRISP (1980): Produced by Hillard Elkins. Starring Quentin Crisp. (Family Home Entertainment, color, 91 mins., \$59.95.) Crisp's message on style and individuality is delivered with droll wit and makes for a delightful and unique entertainment experience. This award-winning production is an excellent example of the possibilities offered by the home video medium.



BACKROADS (1981): Produced by Ronald Sheldo. Directed by Martin Ritt. Starring Sally Field and Tommy Lee Jones. (MGM/CBS, color, 94 mins., \$69.95.) A rambunctious cross-country romantic comedy about the travels of a feisty hustler (Field) and a cheerful drifter (Jones) as they wend their way on the road to California.



Promo Picks

"ONE BY ONE/WHEN I WAS YOUNG" — JACK GREEN (RCA). Produced and directed by Steve Kahn. These pieces should help make Green a teen idol. His pretty-boy looks and sexy rock swaggering are spotlighted on the first conceptual piece, which is memorable for its stark set and bowling alley theme. The second clip merges b&w memories with a simulated performance shot.



"LUNATICFRINGE" — RED RIDER (Capitol). Directed by Ed Steinberg for Soft Focus Productions. This clip is propelled by the excitement of the music itself, an excellent AOR track that's set off here by superimposition, some interesting camera angles and a few special effects. There's enough visual novelty to make for good cable programming.



Video World



Video Visions (Continued from page 17)

through pay television, videocassettes and videodiscs. MCA also announced the appointment of **Janis Durr** to regional video sales manager for MCA Distributing Corp. Durr will oversee the midwest and be based in Chicago. . . . **H. Lee Marks** has been named products development manager of 3M's magnetic Audio/Video Products Division. He will be responsible for the development of video open reel and video U-matic products. . . . **Varley Smith** has joined VHD Programs, Inc. as executive producer of original programming, it was announced by **Paul Foster**, VP of program development for VHD. The Los Angeles-based VHD program is launching the VHD videodisc system in the United States. . . . VCA/Teletronics has named **Steven Laszlo** as maintenance engineer. . . . Vestron Inc. has announced the formation of Vestron Video and the appointment of **Jon Peisinger** as president. Vestron Video has been established to provide marketing and distribution to the home video market.

YOU SHOULD KNOW: On November 1, Warner Amex's 24-hour cable music channel MTV premiered in 400,000 homes in the Philadelphia media market. Contrary to confusing reports in other trade papers, the city of Philadelphia is still not wired for cable. What the term "media market" refers to is the suburbs surrounding the city of Philadelphia which include parts of Delaware, south Jersey and Pennsylvania. In other MTV news, MCA Records has finally agreed to supply MTV with free promotional clips of their artists. That leaves PolyGram as the only major record company not providing free promo clips to the 24-hour network. . . . Over 350 people turned out for the first annual Video Hall of Fame Awards Dinner recently held at the New York Hilton Hotel. The event, which was co-sponsored by Video Review Magazine, Video Business Magazine and Playboy Magazine, honored the pioneers of the video industry. All the proceeds for the event were contributed to the Arthritis Foundation.

REQUISITION ANOTHER THIRTY DUMP TRUCKS: A high-level executive with Warner Communications had a startling bit of information for these reporters. It seems he knows exactly how many quarters have been inserted into Atari video games this year. This is such a great piece of trivia that we can hardly bring ourselves to reveal it. Can you guess how many quarters have been dropped into those little slots? Well, we'll keep you in suspense until next week and give you an opportunity to submit your guess. Winners, unfortunately, will not receive their own Atari video game, but they will get their name printed in this column in bold letters.

VIDEO TENNIS: The Corporation for Entertainment, Learning and Players Enterprises, Inc. has announced that their four-hour tennis instruction series, "Complete Tennis from the Pros," will be exclusively distributed in North America on videocassette by Sports World Cinema of Utah. Several pros, including **Arthur Ashe**, **Stan Smith**, **Roscoe Tanner** and **Brian Gottfried**, appear on the cassettes. The series is introduced and each segment recapped by **Jack Kramer**. Action footage of the instructors in professional tournament play runs throughout all of the teaching segments.

Video Show Set for Berlin

By **GABRIELE SCHULZE**

■ **BERLIN**—The Video '82 International Congress, incorporating an exhibition and music market, is scheduled to take place in Berlin May 3 to 6, 1982.

The show will deal with dealer-oriented topics such as distribution and ordering, as well as financing and settlement. In addition, video games and home computer systems will be presented at the conference, and dealers will be invited to create compilation videos which will be judged and awarded prizes by a panel. Other exhibits will present associated audio disc and cassette developments as well as video recording and playback technology.

Video '82 Berlin is sponsored by the Deutsche Radio und Fernsehverband e.V. (DRFFV) and the Verband Deutscher Rundfunk und FernsehFech-grosshandler e.V. (VDRG), Cologne, in conjunction with AMK Berlin Company for Exhibitions, Fairs and Congresses. Dr. Klaus Mueller (Heuhof,

Hamburg) is technical director. As in the 1980 video show, participants are expected from all major markets.

German Video Notes

Germany's video dealers have high hopes for the upcoming Christmas season, predicting that 1981 sales projections of 700,000 video recorder units may be exceeded by the end of the year. They estimate that 1980 rentals of one million will have tripled for 1981. Videocassette sales have already topped 400,000, and of the 3000 films available in the German market, nearly ten percent have achieved 10,000-unit sales, bringing up the market share of international film productions and forcing down the percentage of pornography.

German video dealers are also hoping to establish a video rental system under the retailer organizations Bild und Ton, Ruefach, and Interfunk. Representatives of retailers and software

(Continued on page 19)

Westinghouse and Disney Announce Joint Cable Venture

■ **NEW YORK**—The growth of cable television took another quantum leap forward with the announcement of a joint venture between Westinghouse Broadcasting (Group W) and Walt Disney Productions to debut a 16-hour pay cable service in early 1983.

At a press conference here Tuesday (10), spokesmen for the two companies stated the intention to spend about \$100 million on new programming in the first three to four years.

Disney already has 12 programs in development for the channel and expects that many will reach the air by the debut date. Other programming will consist of the Disney Library (27 years of cartoons, films, educational movies, etc.) and outside programming that conforms to the company's idea of family-oriented programming.

According to Card Walker, chairman of Disney Productions, "Our entry into pay cable television is the most significant new opportunity for our company since we opened Disneyland and Walt Disney World. We plan an unprecedented effort in original programming production designed for the American family — a startling departure from what is currently available in the home.

"To that end, our existing library, probably the largest single resource of family films in the world, will give us a strong base to build upon, and we will supplement that base by searching the world to acquire quality programming that is appropriate for our channel."

One of the most important sources of new programming will be developed at EPCOT Center (Experimental Prototype Community of Tomorrow) in central Florida at Walt Disney World.

"Special productions from EPCOT Center will bring cable subscribers new frontiers in entertainment, education, imagination and discovery," Walker said.

The joint venture, headquartered in Stamford, Connecticut, will be broadcast using two transponders on the Western Union satellite Westar V, to be launched in the fall of 1982.

The service will be a maxi-service pay channel with no advertising, and the charge for cable operators or subscribers has not been established yet. All of Disney's licensing arrangements (with HBO and others) will soon expire, and they will then not renew any of them, thereby making their material available exclusively to "The Disney Channel."

Also speaking at the press conference were Daniel Ritchie, president of Westinghouse Broadcasting; John Hayes, president of Group Satellite

Communications; and Jim Jimirro, president of Walt Disney Telecommunications.

Hayes said program development is "in our blood at Group W, and this service is a dream come true.

"Having Disney as a partner makes for a better dream," he stated. "There is clearly a need for programming like this, designed for the family that is consistent with children and adults alike, and that's what this service is all about."

According to Jimirro, programming will originate from Disney's California facility, EPCOT and Westinghouse studios throughout the country.

He was also quick to point out that this venture is "not a children's channel, but a family channel."

"We have done a lot of research that shows there will be a great demand for a Disney channel," he said. "Although we will be using programming from our 27 years of 'The Wonderful World of Disney,' there will be a separation between our new channel and the CBS-TV commercial shows."

When questioned about the quality of programming done by Disney studios, Walker cited four new movies in production.

"These four movies, upcoming, will definitely show our strong commitment to quality," he said.

They are "Night Crossing," "Never Cried Wolf," "Tex," and "Tron" (a computer animation film about what goes on inside computers).

Frank Simulcast



Frank Zappa chats with video jock Nina Blackwood before taking the stage for his recent Halloween concert at New York's Palladium. The on-air interview was seen and heard on MTV: Music Television, Warner Amex Satellite Entertainment Company's 24-hour, all-stereo, advertiser-supported basic cable channel, and heard over the Starfleet Blair Radio Network, including over 80 FM stereo stations across the country. This was the first time a live telecast on cable television was simultaneously broadcast over FM radio nationwide.

Universal Suit

(Continued from page 3)

available on the market at the time. Sony's Betamax was the first VCR to hit the streets.

In the legal papers, Universal is very careful not to attack private home-users, although it names six consumers who specifically recorded Universal-owned material off the television.

Also named in the lawsuit are the various advertising agencies representing the companies, including Ogilvy and Mather, Marsteller, Young and Rubicam, Foote, Cone and Belding, and Ted Bates.

The brief accuses these manufacturers of selling their equipment with the main intention of encouraging people to tape programs off the air to trade and lend.

Universal's co-plaintiff in the victory over Sony was Walt Disney Productions. In their own statement, Disney said it welcomes and will support appropriate meaningful legislation to eliminate any individual videotaping copyrighted TV programming for personal use on their home TV sets, as long as safeguards are also provided to prohibit misuse of the creative product.

"Millions of families in the U.S. and around the world are now involved in videotaping programming in their own homes and for their private use," the statement reads. "We have no intention, in this or any other litigation, of pursuing individuals to interfere with this practice."

"We first initiated this case in 1976, more than five years ago, when there were relatively few tape recorders in homes. Since that time, we have come to realize that the interest of all concerned can be better accommodated by the passage of new laws. We feel there is complete justification for legislation to ensure that specific limits be placed on the dissemination and distribution of copyrighted videotape materials beyond the use in the home where it was recorded."

Warner Video (Continued from page 3)

its introduction last summer. "But the program has been misunderstood since the very beginning. Mort Fink (Warner Home Video president) was asked last week if we would never sell videocassettes again, and he responded that 'never is a very long word.' That's as much of an answer as we're going to give at this time."

Knize expressed hope that the firm would eventually be able to introduce two separate lines — rental and sales — and have "people follow the rules on both sides." "It would be good for both of us," he said, referring to the production and retail communities. "We could both make money from both sales and rentals if we only realize that by not violating those rules, we would all be running prosperous businesses. We always wanted to be in the sales business — it's a lot easier — but we had to face the fact that many of the retailers out there were renting our product without authorization. They never came to us

NARM Committee Meeting To Form Video Group

■ LOS ANGELES—Approximately 24 video retailers and distributors are meeting on Monday (17) to help launch the NARM Video Trade Association. The meeting is scheduled to take place at the Niles, Illinois headquarters of Sound Video Unlimited, whose principal, Noel Gimble, is a member of the NARM board of directors and will serve as chairman of the meeting.

"We invited some of the largest national accounts, but we also tried to get some representation from each geographical area," said Gimble. "The plan calls for each of those people to go back and form local chapters who will then elect somebody from their area to represent them in a national trade association."

According to NARM executive vice president Joe Cohen, the new video trade organization will be completely separate from the regular NARM membership, although NARM will assist in the organization and administration of the new association. "We want to be responsive to the needs of the video retail community, and in order to do so, we have to determine what they want us to do for them."

On the Cover: 'The Jazz Singer'

■ This Paramount Home Video release has already hit the top spot on *RW's* Videocassette chart. An adaptation of the like-titled Eddie Cantor classic, it features the acting debut of Neil Diamond in the starring role, along with several original Diamond compositions, many of them presented in glittering, impressive concert sequences. "The Jazz Singer" also stars Lucie Arnaz, and Laurence Olivier, as the singer's father.

and said, 'we need a rental plan.' That's what caused us to institute this program," he said.

Knize expressed satisfaction with the results Warner Home Video has achieved with the program thus far. "I expected that only eight or ten titles would be ordered, but dealers have ordered as many as 38," he said. He also expressed the firm's disappointment in the withdrawal of the Queen music video from Warner Home Video, saying that the firm was caught with a "timing problem" at that juncture. (As previously reported, Queen withdrew their new videocassette from Warner Home Video because of the firm's rentals-only policy). "We recognized that the Queen title would be a good sales package, but we couldn't say one thing and do another at that point. We would have loved to have had that property, but we were trying very hard to make a point" (about the rental program), Knize said.

Lorne Michaels' Broadway Video: The New Spirit of the Brill Building

By JOSEPH IANELLO

■ NEW YORK—One of the most important influences on rock music during its formative years was the songwriting style that emerged from the Brill Building during the post-Elvis/pre-Beatles years. A similar creative boom is currently taking place at the same Brill Building, only this time the medium is video and the style is Lorne Michaels' Broadway Video.

Broadway Video is a post-production facility Michaels created two years ago after leaving "Saturday Night Live," the irreverent comedy/variety series that he produced and saw rise from its pioneering stages to the pinnacle of late-night television popularity. But Broadway Video is much more than a post-production facility, as Michaels told *Record World* in a recent interview. It's a place for "people interested in doing a new style of video," Michaels said.

Many of the people involved in the firm, like design director Eugene Lee, music director Howard Shore, Jim Signorelli, live production, and Randy Cohen, post-production/technical director, are "Saturday Night Live" hold-overs. Broadway Video's style is rooted in "Saturday Night" but also documented on the 1975 Beach Boys network television special, the 1977 Paul Simon special, live Rolling Stones promotional video clips from the "Tattoo You" album and forthcoming specials from Steve Martin (to be aired on NBC-TV November 25) and Simon & Garfunkel (from the Central Park concert). Michaels likes to compare it to the Hollywood studio system that flourished in the thirties and forties. "You could look at a movie and identify it as a Warners or a Paramount or an MGM because it had a certain look or style. I want Broadway Video to be a small studio where the barriers between the technology and the creative end are broken down," Michaels explained.

Since its inception, Michaels has completed major post-production projects at Broadway — the editing of the "Saturday Night Live" syndicated series, among others — while attracting a large number of clients, everyone from toilet paper manufacturers to political consultant David Garth to CBS Video — who've found the facilities, equipment and personnel there to be of the highest caliber. "Ninety percent of our work is programming for cable, network or feature shows," said Cohen. "The people we seem to be attracting are the editors, producers and directors who need what we're best at supplying, and that's a certain feeling and style."

In order to accommodate those people and the growing number of others who've been attracted to Broadway Video, Michaels formed Above Average Productions, the production arm that handles projects that entail more than strictly post-production work. As Signorelli explained:

"Lorne's reputation as a producer has really meant that rather than us soliciting projects, people like Steve Martin, Paul Simon, Eric Idle and the Stones come to us to produce, and we expect it will continue that way. Later on, we'll have shows of our own that we're going to engender and that will involve a lot of the same people."

Michaels' views on the future of video and cable have a lot to do with the direction Broadway Video may take in the future and what some of the shows produced there may look like. "There is a natural sort of attraction between those who desire information and those that have it and what generally comes between is marketing. If you do a show just about raincoats, we know there's not enough people interested out there to sustain it on a network, but we don't know whether there's enough of an audience to make it work on home video or cable." It's Michaels' willingness to experiment with form, interest in building coalitions of people with different interests, and desire to facilitate the flow of ideas, that have made his work so successful, and it's that attitude that characterizes Broadway Video.

German Video Meet

(Continued from page 18)

manufacturers met recently for discussions in Munich. At the same time, Warner Home Video and PolyGram Video have unveiled their own rental programs. Warner Home Video will offer 25 titles initially for rental. CBS and RCA will enter the video market next year, and EMI Video has just recently opened up shop, with a London-based marketing department, and a German sales force operating through EMI-Electrola.

Citing the 52.3 percent sales increase of video equipment over the past two years and a projected \$50 million business in prerecorded cassettes for 1981, Atlas managing director Paul Liwa said recently in Duisburg: "Videocassettes have become more than a promotion tool."

Music TV Show Debuts

■ NEW YORK—Richard Lenchus and Mickey Gensler have announced the debut of a music entertainment cable television show for the New York City area. The live program, "The Metropolitan Report," will offer musical entertainment and commentary each week. It will be hosted by Lenchus, Gensler, Greg Alland and MaryLou Robinson. As a regular feature, "The Metropolitan Report" will list the top ten singles and R&B singles, and the top five albums in the metropolitan area as well as the pick hit of the week. The debut program can be seen on Saturday (21) on Channel C.

Alligator Records: Blues Standard-Bearer

By NELSON GEORGE

■ NEW YORK—Since its inception in 1971, Alligator Records has been the record industry's standard-bearer for blues music. With albums by such contemporary Chicago blues artists as Koko Taylor, Son Seals, Albert Collins, and Lonnie Brooks, and a series of anthologies of the blues, Alligator has focused consumer and critical attention on the continuing vitality of America's bedrock music.

In the last ten years, Alligator's president and founder Bruce Iglauer has seen a significant reversal in the attitudes of rock radio and black radio toward the blues. "When the company started," he told *Record World* in a recent interview, "one reason I was confident was that I knew rock stations would play blues if it was presented to them right. If they were serviced with enough copies, if the records were in the stores, if the blues artists played their city, rock radio would play the blues."

"During my teen years in the 1960s, I was weaned on the blues by progressive rock radio. From 1971 through 1973 we got tremendous airplay on rock radio, but it has been drying up ever since. On the east coast, our AOR play is minimal, though Long Island's WLIR recently added Albert Collins' new album, so it does happen now and then."

At the same time, Alligator has found new acceptance in the once-

hostile world of black radio. "The biggest change in the company the last couple of years has been the development of a solid base in black radio," Iglauer said. "When we started, blues was very unfashionable in black radio. It was considered Uncle Tom and old timey. The music wasn't being judged on a musical basis, but was being prejudged on a sociological basis of some sort. In the change, something as obvious as the book and the television show 'Roots' was influential. It gave many younger blacks a new perspective on the struggle of their ancestors, showing that they and their music were something to be proud of. It showed that the blues were not just statements of oppression, but statements of people trying to deal with oppression."

Iglauer reports that Alligator records have enjoyed "substantial black airplay in cities like Birmingham, Little Rock, New Orleans, Oklahoma City, San Antonio, Atlanta and Dayton." The company has also garnered black airplay in Boston, Washington, D.C., and several midwestern markets, although, Iglauer said, "The west coast can still be a problem."

"The black blues market is bigger than the white blues market," said Iglauer, "though you couldn't tell that by the racial composition of blues audiences at white clubs and large concert halls." Using New York as an example, Iglauer questioned whether "the promotion of a blues gig at a Bottom Line, a Savoy, or a Lone Star Cafe reaches the true ghetto-based black audience. This situation is compounded in a market, like New York, where there are no outlets for blues on commercial black radio."

For Alligator's artists, most of whom have reached their first major exposure through recent recordings, this poses a serious problem. "Unlike a Bobby Bland or B.B. King, who have a long track record with black audi-

ences, a Son Seals doesn't have that natural constituency. So despite his enormous talent, the black community in many major markets is unaware of him."

For Alligator's first five years Iglauer was the company's sole regular employee. Now the company has several staffers: Mindy Giles, marketing director; Andy Gerking, director of operations and artists relations; Otis
(Continued on page 23)

Solar Taps Jackson

■ LOS ANGELES—Solar Records' executive vice president and general counsel Virgil Roberts has announced the appointment of Jimmie M. Jackson as controller for the Dick Griffey group of companies and Solar Records.

Gates at Showcase

■ NEW YORK—Singer/songwriter David Gates will be interviewed at the BMI-sponsored Los Angeles Songwriters Showcase on Wednesday, December 2.

NARAS in New York Presents MVP Awards

■ NEW YORK—The New York chapter of the National Academy of Recording Arts & Sciences held the third annual Most Valuable Player Awards for studio musicians on October 28 at the Copa.

This year's winners were Jon Faddis (trumpet), Urbie Green (trombone), Howard Johnson (tuba), George Young (soprano sax), Dave Sanborn and George Young (alto sax), Michael Brecker (tenor sax), Ronnie Cuber (baritone sax), Peter Gordon (French horn), Phil Bodner (flute), George Marge (oboe), Eddie Daniels (clarinet), Wally Kane (bassoon), Mar-

garet Ross (harp), Dick Hyman (organ), Frank Owens (acoustic piano), Richard Tee and Pat Rebillot (electronic keyboards), Ken Bichel (synthesizer), Jay Berliner (acoustic guitar), Vinnie Bell, (electric guitar), David Naden (violin), Al Brown (viola), Jesse Levy (cello), Ron Carter (acoustic bass), Marcus Miller (electric bass), Steve Gadd (drums), Ralph MacDonald (percussion), Jean "Toots" Thielemans (miscellaneous instrument: harmonica), Luther Vandross (male backup singer), and Arlene Martell and Patti Austin (female backup singer).



Martell is pictured here (left) accepting her award from presenter Irene Cara (center) as MC Lucy Simon looks on.

RIAA and SPARS Form Joint Committee

■ NEW YORK—A joint committee has been formed by the Recording Industry Association of America and the Society of Professional Recording Engineers in order to develop voluntary "recommended recording practice" guidelines, it was announced by RIAA and SPARS. The announcement followed the second of a series of "hardware/software" seminars held November 2, with eight record companies, seven equipment firms and eight studios participating, during the Audio Engineering Society Convention.

To improve the quality of audio discs and prerecorded tapes, RIAA's engineering committee and SPARS will work with representatives of leading record changer suppliers in approaching the problems of disc skipping and tape clicks and pops.

Arista Names Primus Robinson

■ NEW YORK—Clive Davis, president of Arista Records, has announced the appointment of Primus Robinson as director, west coast A&R, R&B. Robinson will be based in Arista's Los Angeles office.

Before joining Arista, Robinson was with Elektra Records.

Pasha Signs Carmine Appice



Pasha Records has signed veteran rock drummer Carmine Appice to a long-term North American recording agreement. Pictured at the signing, bordering the Pasha Records logo, are, from left: Ray Anderson, vice president and general manager of Pasha Records; Alan Miller, president of Miller Management and Appice's manager; Appice; Larry Brown, director of A&R and staff producer for Pasha; and Spencer Proffer, president of Pasha. Pasha is manufactured and distributed by CBS.

Tokugen Yamamoto Joins Warner-Pioneer

■ NEW YORK—Nesuhi Ertegun, president, WEA International, has announced the appointment of Tokugen Yamamoto to the board of directors of Warner-Pioneer Corporation, and to the position of co-managing director of the company. Yamamoto succeeds Keith Bruce, who has been promoted to VP position and who is also to assume a newly created WEA International position based in Los Angeles.

Yamamoto had previously been with RCA for 25 years, most recently as director, regional market development, Asia Pacific, RCA Records. He is also chairman of the Asia Pacific Regional Council of IFPI and represents the region on the IFPI Board. In a prepared release, Ertegun praised Bruce for his distinguished service in the Tokyo post, and added, "I am sure (Yamamoto's) vast experience in the software industry will be of inestimable value."

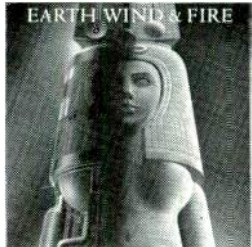
Record World Black Oriented Albums



NOVEMBER 21, 1981

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

Nov. 21 Nov. 14



WKS. ON CHART

1	1	RAISE! EARTH, WIND & FIRE ARC/Columbia TC 37548 (2nd Week)	2
2	2	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	6
3	3	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	10
4	4	THE MANY FACETS OF ROGER ROGER /Warner Bros. BSK 3594	10
5	9	CONTROVERSY PRINCE/Warner Bros. BSK 3601	3
6	5	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	8
7	7	SHOWTIME SLAVE /Cotillion SD 5227 (Atl)	7
8	6	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	14
9	8	TIME /Warner Bros. BSK 3598	14
10	10	INSIDE YOU ISLEY BROTHERS/T-Neck FZ 37533 (CBS)	5
11	13	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153	3
12	12	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	31
13	11	TONIGHT FOUR TOPS /Casablanca NBLP 7528 (PolyGram)	12
14	14	IN THE POCKET COMMODORES/Motown M8 955M1	20
15	15	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156	21
16	16	FANCY DANCER ONE WAY /MCA 5247	9
17	17	SOLID GROUND RONNIE LAWS/Liberty LO 51087	8
18	20	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	5
19	21	CAMOUFLAGE RUFUS With CHAKA KHAN/MCA 5270	3
20	26	NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	2
21	23	GO FOR IT SHALAMAR/Solar BXL1 3984 (RCA)	6
22	22	THIS KIND OF LOVIN' WHISPERS/Solar BXL1 3976 (RCA)	10
23	25	THE DUDE QUINCY JONES/A&M SP 3721	32
24	18	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest/WB QWS 3591	10
25	28	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	4
26	19	LOVE BYRD DONALD BYRD AND 125TH STREET, NYC/Elektra 5E 531	10
27	27	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	12
28	24	LOVE ALL THE HURT AWAY ARETHA FRANKLIN/Arista AL 9552	13
29	37	THE POET BOBBY WOMACK/Beverly Glen BG 10000	3
30	44	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	15
31	32	LOVE IS THE PLACE CURTIS MAYFIELD/Boardwalk NB 1 33239	7

32 29 I LIKE YOUR STYLE JERMAINE JACKSON/Motown M8 952M1 9

CHARTMAKER OF THE WEEK

33 — SOMETHING ABOUT YOU

ANGELA BOFILL

Arista AL 9576



34	40	GWEN McCRAE /Atlantic SD 19308	5
35	35	BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS)	8
36	—	SKYLINE SKYY /Salsoul SA 8548 (RCA)	1
37	—	THE GEORGE BENSON COLLECTION GEORGE BENSON/Warner Bros. 2HW 3577	1
38	45	WHAT A WOMAN NEEDS MELBA MOORE/EMI America ST 17060	2
39	30	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048	35
40	—	FACE TO FACE GQ/Arista AL 9547	1
41	31	SLINGSHOT MICHAEL HENDERSON/Buddah BDS 6002 (Arista)	11
42	39	CARL CARLTON /20th Century-Fox T 628 (RCA)	19
43	38	THE SPIRIT'S IN IT PATTI LABELLE/Phila. Intl. FZ 37380 (CBS)	10
44	34	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	9
45	36	CHANCES ARE BOB MARLEY/Cotillion SD 5226 (Atl)	4
46	33	STANDING TALL CRUSADERS/MCA 5254	7
47	43	PIECES OF A DREAM /Elektra 6E 350	9
48	56	TOM TOM CLUB /Sire SRK 3628 (WB)	2
49	41	I'M IN LOVE EVELYN KING/RCA AFL1 3962	19
50	46	IT MUST BE MAGIC TEENA MARIE/Gordy G8 1004M1 (Motown)	24
51	51	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M SP 4869	9
52	52	WHATEVER TURNS YOU ON DELLS/20th Century-Fox T 633 (RCA)	3
53	42	THE SECOND ADVENTURE DYNASTY/Solar S 20 (E/A)	10
54	50	TO THE POINT KWICK/EMI-America ST 17048	3
55	55	I WANT YOU BOOKER T./A&M SP 4874	2
56	60	PERFORMANCE ASHFORD & SIMPSON/Warner Bros. 2WB 3524	6
57	54	STRAIGHT AHEAD SHEREE BROWN/Capitol ST 12153	3
58	53	SEND IT OZONE/Motown M8 962	5
59	—	WANTING YOU STARPOINT/Chocolate City CCLP 2020 (PolyGram)	1
60	48	SWEET AND WONDERFUL JEAN CARN/TSOP FZ 36775 (CBS)	15

Alligator (Continued from page 20)

Taylor, national radio promotion director; and Pam Hall, college radio promotion director.

When questioned about the future of blues, Iglauer said, "The blues is not only healthy, but it continues to evolve, albeit slowly, since the blues is a conservative music. The tension and release, the emotion in the music, is still valid even if the lyric refers to situations that are 20 years old. The frustration one feels when discriminated against is the same frustration felt when prices rise or you're stuck at the end of a long gas line.

"Rhythmically I think the blues has moved a lot since the heyday of Muddy Waters in the 1950s. Lonnie

Brooks is doing a lot of interesting things with the feel of his music, and Albert Collins uses a young funk bass player in his band. But I don't think there will be any radical new edge in the blues, because if the players didn't like the basic feeling of the music, they'd simply play something else.

"The great strength of the blues is the dedication of the players. You hear rock 'n' roll performers who say if they don't make it big in four or five years they are going to quit. Can you imagine a blues performer with a similar attitude? Blues players think 'It would be nice if I could make big money,' but the bottom line is they play because they love the music and what it says."

Michelle Wallace in New York



Emergency recording artist Michelle Wallace recently appeared at Bond International Casino in New York, where she performed her current single, "Happy Days." Pictured backstage are, from left: Curtis Urbina, vice president, Emergency Records; Sergio Cossa, president, Emergency Records; Wallace; and Atlantic recording artist Eddie Kendricks.

Record World Single Picks



RICKIE LEE JONES — Warner Bros.
49871 **WE BELONG TOGETHER**



(prod.: Titelman-Waronker)
(writer: Jones) (Easy Money, ASCAP) (4:58)

Pop radio hasn't found much of the material on Jones' outstanding "Pirates" LP suitable for airplay. This second single from the LP could be the right shot, with its soothing keyboard waves and Jones' sometimes playful, often pointed, but always youthful vocals. It's a challenging piece that finds its beauty in the simple theme.

Pop

CARPENTERS — A&M 2386
THOSE GOOD OLD DREAMS (prod.: Carpenter) (Almo/Sweet Harmony/Hammer & Nails, ASCAP) (4:12)

Karen's songbird vocal flights sound heavenly over Richard's light, breezy orchestration. The beat is bouncy and the production designed for heavy rotation on country, pop and especially A/C stations.

MINK DeVILLE — Atlantic 3880
MAYBE TOMORROW (prod.: DeVille-Nitzsche) (writer: De Ville) (Fire Escape, ASCAP) (2:50)

Willie is full of hope as he puts his collar up and takes us through another cold, lonely night of disappointment on this powerful rocker from his "Coup De Grace" LP. The band overwhelms with desperation and drama, creating a sound that no AOR-pop station should be without.

CLIMAX BLUES BAND — WB 49850
DARLIN' (prod.: Ryan) (writer: Holt) (Climax/C.B.B., ASCAP) (3:58)

Peter Haycock's touching vocal lead, Nicky Hopkins' piano, and thick synthesizer layers make this ballad from the "Lucky For Some" LP a memorable one. A natural pop-A/C add.

CHARLIE DORE — Chrysalis 2572
YOU SHOULD HEAR (HOW SHE TALKS ABOUT YOU) (prod.: Levine) (writers: Snow-Pitchford) (Snow/Daremo/Body, BMI) (3:27)

The hook and melody have a childlike playfulness that sound charming when delivered by Dore's innocent vocal. It's bouncy pop that should make a sizeable impact on pop and A/C formats.

BOBBY VINTON — Tapestry 007
FOREVER AND EVER (prod.: Vinton) (writers: Coulter-Martin) (Gallico, BMI) (3:40)

Vinton utilizes a contemporary arrangement that includes an echoed big beat, thick keyboard textures and screaming guitars. The production is on the mark and his vocals are, as always, easy and affable.

Theme of the Week

VANGELIS, "TITLES" (prod.: Vangelis) (writer: Vangelis) (Spheric B.V./WB, ASCAP) (3:15).



Greek keyboard magician Vangelis arranged, composed, produced, and played on this theme from the "Chariots of Fire" motion picture soundtrack. His delicate keyboard work and stately melody line will be remembered for years. Polydor 2189.

ERNIE WATTS, "CHARIOTS OF FIRE" (prod.: Jones) (writer: Vangelis) (WB, ASCAP) (3:35).



The veteran session saxman — he's currently touring with the Rolling Stones — gives an inspirational reading to this theme. The slick Michael Omartian arrangement and Quincy Jones production give multi-format appeal. Qwest 49874 (WB).

THE ASSEMBLED MULTITUDE, "CHARIOTS OF FIRE" (TITLES THEME) (prod.: Lloyd) (writer: Vangelis) (Spheric B.V./WB, ASCAP) (3:16).



The L.A.-based contingent last reached top 20 status with their "Overture From Tommy." This hymn-like version features a deliberate John D'Andrea arrangement that should appeal to pop-A/C listeners. Eric/Curb 5017.

MELANIE — Blanche 110

DETROIT OR BUFFALO (prod.: Schekeryk) (writer: Keith) (Leo Feist, ASCAP) (3:40)

Melanie makes a label debut with her distinctive vocal in fine form. It's an emotional ballad that sports a smart hook, stinging guitar break, and her earthy vocal quiver. A pop-A/C bonus.

STEVE CARLISLE — Sweet City/MCA 51205

WKRP IN CINCINNATI (prod.: Buckner-Garcia) (writer: Wells-Wilson) (MTM/Fast Fade, ASCAP) (2:51)

This theme should satisfy the fans of one of television's more popular series, who until now have only been able to hear the 51 seconds of the song played each week. From Atlanta-based Carlisle's forthcoming LP, it's primed for pop-A/C.

BRUCE COCKBURN — Millennium 11820 (RCA)

RADIO SHOES (prod.: Cockburn) (writer: Cockburn) (Golden Mountain, P.R.O.) (3:26)

Cockburn goes the instrumental route with this slice from his "Inner City Front" LP. Inspired guitar solos jump off the jazz-fusion rhythm track. Hugh Marsh's violin excursions are especially prominent. A fine addition to adventurous AOR, pop and black formats.

B.O.S./Pop

WALLER FAMILY — Dynamic Artists 1103

I LOVE YOU SO (prod.: Carter) (writer: Joseph Carter, Jr.) (Hot Gold, BMI) (3:24)

Harry and Chris lay down the vocal satin on this sparkling ballad and title track from the family quintet's forthcoming LP. Classic R&B the way it used to be.

T.S. MONK — Mirage 3875 (Atl)

TOO MUCH TOO SOON (prod.: Linzer) (writers: Linzer-Wolfert) (Linzer/Sumac, BMI) (3:45)

The talented trio scores with this polished dancer from the forthcoming "More of the Good Life" LP. Clothed in percussive claps, the big beat carries a dynamic string section, the exhilarating multi-vocal lead, and a tasty sax break. Hitbound on several formats.

ANGELA BOFILL — Arista 0636

SOMETHING ABOUT YOU (prod.: Walden) (writers: Parker-Willis-Wright) (ATV/Irving/Patmos/Charleville, BMI) (3:54)

Angela's knockout voice and looks are a one-two combination that's hard to beat. This debut single and title cut from her new LP captures her vocal brilliance backed by Frank Martin's excellent string arrangement, bright horns, and rich synthesizer layers. A strong crossover candidate.

LOWRELL SIMON — Zoo York 7-1324

LOVE MESSAGE (prod.: Henderson-Redmond-Lowrell) (writers: Levine-Simon) (Ensing/Growth, BMI) (4:03)

A funky, boss bass shares the spotlight with Simon's sexy soul on this label debut from the Chicago-based vocalist. Percussion clicks and interesting backing vocals add to the radio appeal.

CLARENCE CARTER — Venture 147

CAN WE SUIP AWAY, AGAIN? (prod.: Carter) (writer: Carter) (Future Stars/Paddle, BMI) (2:53)

Carter updates his top 10 hit from '68 with this single from the "Clarence Carter in Person" LP. His inimitable quivers, rasps and shouts are set in a creative arrangement. A standout effort from one of the greats.

CHINA — Epic 14-02611



YOU CAN'T TREAT LOVE THAT WAY (prod.: Johnston) (writers: McBride-Kearney) (Kimtra, ASCAP/Brown Cow/Hat Band, BMI/Cheeks, PROCAN/Brief Encounter, CAPAC) (3:09)

Lead vocalist Danny McBride calls to mind Michael McDonald on this initial single from the Toronto-based trio's new namesake LP. The engaging melody and Doobie Bros.-influenced chorus hook should be gobbled up by pop radio, making this an auspicious debut. Special plaudits go to veteran producer Bob Johnston.

THE MEADOWS — Radio 3867 (Atl)

SHE'S GONE (prod.: Shapiro) (writer: Meadows) (Ninadan, BMI) (3:30)

Penned by Wilson Meadows and featuring his certified-soul vocal, this moving ballad sports a creative vocal arrangement, smart hook and enough honest enthusiasm to win over the most skeptical ears. A must for black radio.

JOHNNY BRISTOL — Handshake 9-02594

TAKE ME DOWN (prod.: Dudgeon) (writers: Pennington-Gray) (Chinnichap/Down In Dixie/Irving, BMI) (4:06)

Bristol's clear, robust tenor packs a wallop on this mid-tempo cut. A deliberate bass pulse provides a solid bottom while bold choruses on the hook, sweeping strings and lyrical guitar passages create a stimulating musical backdrop.

ZOOM — Polydor 2186 (PolyGram)

SATURDAY, SATURDAY NIGHT (prod.: Gadson) (writers: Bonner-Gadson-PreJean-Redmon-Hayes) (Zoom, BMI) (4:05)

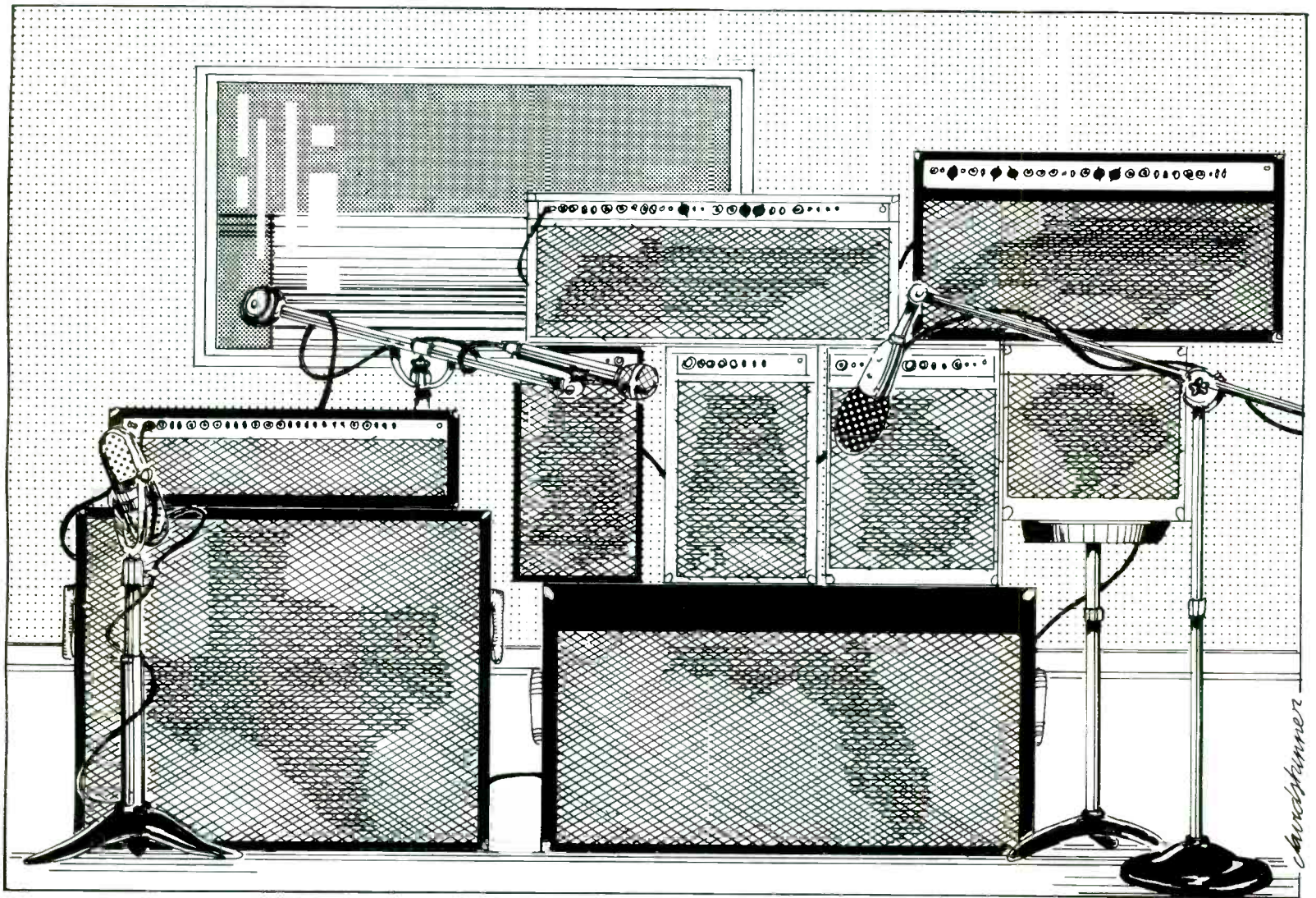
The L.A.-based octet debuts with this dancer from their namesake LP. Chorus vocal gymnastics recur around Nolan Semien's lead vocal and punchy horn shots while the racehorse rhythm track explodes with crisp handclaps.

Country/Pop

T.G. SHEPPARD — Warner/Curb 49858

ONLY ONE YOU (prod.: Killen) (writers: Jones-Garvin) (Cross Keys, ASCAP/Tree, BMI) (3:22)

T.G.'s impassioned vocal rides briskly over gypsy guitar rhythms and an energetic beat on this unique-sounding track that's aimed at a cross-over audience. The lead guitar and keyboards sound great and Buddy Killen's production is marvelous.



Record World presents

Southern Studios... Modern and Creative

Record World is preparing a special salute to the recording studios of the southern United States — which, thanks to up-to-date facilities, creative ability, qualified engineers, comfortable atmosphere and reasonable costs, are always heavily booked.

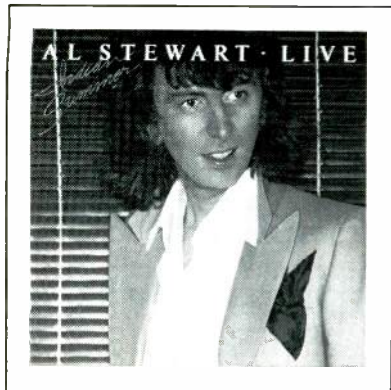
We will offer in-depth coverage of studio design, equipment and technology, on innovative engineering and mastering as it applies to current technologies, and on digital and video recording. Help Record World spread the word.

Issue Date: December 19

Editorial and Advertising Deadline: December 4

For further information contact:
Tom Rodden 615/329-1111

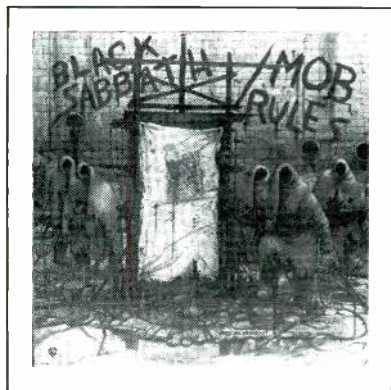
Record World Album Picks



INDIAN SUMMER

AL STEWART/LIVE—Arista A2L 8607 (13.98)

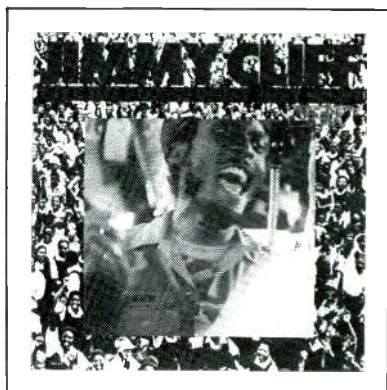
In addition to exhilarating live performances of favorites like "Year of the Cat" and "On the Border," this double LP has an excellent side of new studio material, distinguished by songs like "Here in Angola" and "Delia's Gone."



MOB RULES

BLACK SABBATH—Warner Bros. BSK 3605 (8.98)

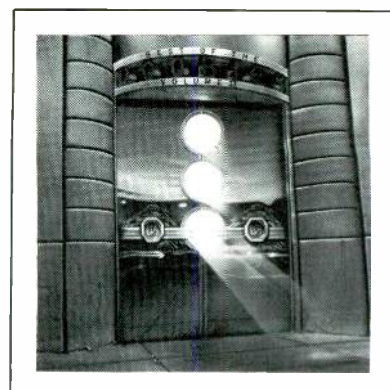
Heavy metal music is selling better than ever with or without airplay, but this group sells steadily no matter what's in vogue. Ronnie James Dio's vocals and Tommy Iommi's guitar are the perfect match for Martin Birch's production.



GIVE THE PEOPLE WHAT THEY WANT

JIMMY CLIFF—MCA 5217 (8.98)

Cliff's lyrics are often political, social or religious in inspiration, but he remains one of the most melodically accessible reggae artists. Listen to "Son of Man," "Shelter of Your Love" and "What Are You Doing With Your Life."



BEST OF THE DOOBIES VOLUME II

DOOBIE BROTHERS—Warner Bros. BSK 3612 (8.98)

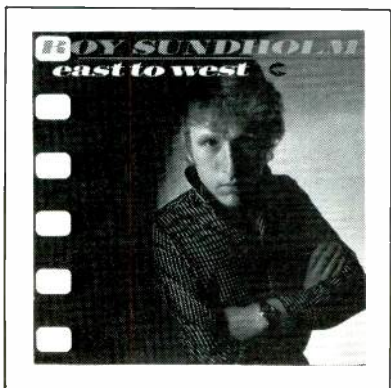
A companion to Volume I, this LP, issued just in time for the holidays chronicles the band's Michael McDonald-dominated period. Includes "What a Fool Believes," "Minute by Minute" and the cover of "Little Darling (I Need You)."



WELCOME HOME

DOBIE GRAY—Robox RBX 8102 (8.98)

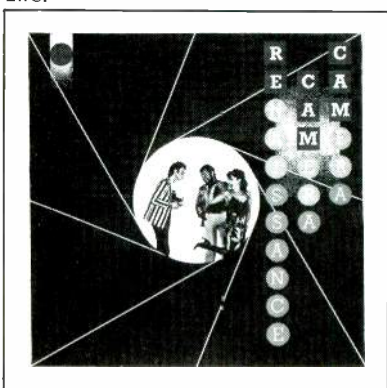
Gray's LP is a two-sided concept piece, featuring love songs (like the title cut and the single, "Autumn") on side one, and songs for the Christmas season (including last year's single, "Decorate the Night") on side two. His writing really shines here.



EAST TO WEST

ROY SUNDHOLM—Ensign BXL1 4181 (RCA) (8.98)

Sundholm's first album made sizable ripples in the album airwaves, and his second has even more songs to capture the ears of programmers in many formats. "East to West" and "Good Girls Don't Wear White" are witty, effective pop-rock songs.



CAMERA CAMERA

RENAISSANCE—I.R.S. SP 70019 (A&M) (8.98)

Fans of the group's past efforts know Annie Haslam as a natural singer with a rich, powerful voice. The band's classical influence is still evident, and they've worked some great rhythmic hooks into cuts like "Running Away From You."



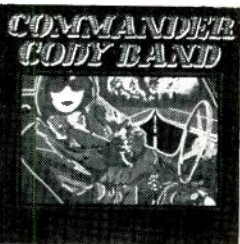
CHINA

Epic FE 37633

Bill King, Chris Kearny and Danny McBride have the perfect combination of pop writing talent, smooth solo vocals and richly blended harmonies to make a big pop-A/C splash with this initial release. "You Can't Treat Love That Way" is the single.

LOSE IT TONIGHT

COMMANDER CODY BAND — Peter Pan TAS 12109 (8.98)



America's most certifiable rock 'n' roll lunatic is on the loose again. He pumps out 12 rapid-fire cuts here, never playing more than he has to, but always saying more. Try "Jukebox Jury," and "All Tore Up."

TEN YEARS OF HARMONY

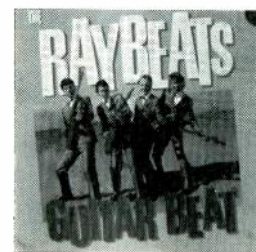
THE BEACH BOYS — Caribou ZSX 37445 (CBS)



This double set chronicles the Beach Boys' work from 1970 to 1980, including "Surf's Up," "Sail On Sailor," their version of Chuck Berry's "Rock and Roll Music" and a live "Darlin'," with lyrics and LP sources.

GUITAR BEAT

THE RAYBEATS — PVC 8904 (JEM) (8.98)



Dressed in sharkskins and utilizing an Acetone combo organ, this quartet respects the traditions in instrumental rock — but it's not nostalgia. Listen to "Tight Turn," "The Backstroke" and the title cut.

HURRICANE JONES

MSI 2001 (8.98)



The baby-doll cute vocals of Melinda Jones add a distinctive touch to this light-hearted rock, along with a tight rhythm section (Andy Newmark on drums) and some classic harmony hooks. Sample "At Any Rate."

T.C.

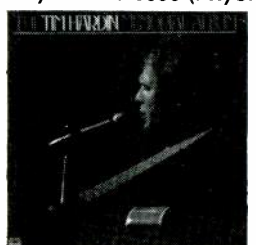
TOM COSTER — Fantasy F-9612 (8.98)



Coster's surging organ crescendos and keyboard solos were part of the sound of Santana for six years. Now on his own, he offers a fusion of jazz, rock, and soul ranging from instrumentals to ballads like "Fantasy Girl."

THE TIM HARDIN MEMORIAL ALBUM

Polydor PD-1-6333 (PolyGram) (8.98)



At the time of Hardin's death nearly a year ago, none of his records were in print, even though he'd written and performed hits like "Misty Roses," "If I Were a Carpenter" and "Reason To Believe." Here are the originals.

THE NEW **KISS** ALBUM.



THE ODYSSEY BEGINS...

PRODUCED BY BOB EZRIN

NBLP 7261



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Manufactured and Marketed by
PolyGram Records

Record World Singles 101-150

Record World Singles Alphabetical Listing

NOVEMBER 21, 1981

Nov. 21	Nov. 14	
101	105	KEY LARGO BERTIE HIGGINS / Kat Family 902524 (Jen Lee / Chappell, ASCAP / Lowrey, BMI)
102	104	TAKE MY LOVE MELBA MOORE / EMI-America 8092 (Duchess / MCA, BMI)
103	101	TOO LATE THE HERO JOHN ENTWISTLE / Atco 7337 (Hot Red, BMI)
104	108	WALKING INTO SUNSHINE CENTRAL LINE / Mercury 4013 (PolyGram) (Central Line, P.R.S.)
105	106	SOMETHING ABOUT YOU EBONEE WEBB / Capitol 5044 (Ebonye Webb / Cessess, BMI)
106	107	FUNKY SENSATION GWEN McCRAE / Atlantic 3853 (Kenix, ASCAP)
107	102	LOOKING BACK WITH LOVE MIKE LOVE / Boardwalk 7 11 128 (Endless Summer, BMI)
108	109	PULL FANCY DANCER / PULL (PART 2) ONE WAY / MCA 51165 (Duchess / MCA / Perk's, BMI)
109	122	WKRP IN CINCINNATI STEVE CARLISLE / MCA 51205 (MTM / Fast Fade, ASCAP)
110	103	DESTROYER KINKS / Arista 0619 (Davray, P.R.S.)
111	—	COME GO WITH ME BEACH BOYS / Caribou 5 02633 (CBS) (Gil / See Bee, BMI)
112	—	NUMBERS KRAFTWERK / Warner Bros. 49795 (No Nonsense, ASCAP)
113	113	I'M SO GLAD I'M STANDING HERE TODAY CRUSADERS / MCA 51177 (Four Knights / Irving / Blue Sky Rider, BMI)
114	110	YOU GO YOUR WAY (I'LL GO MINE) SPINNERS / Atlantic 3865 (Do Drop In / Frozen Butterfly, BMI)
115	120	THE WOMAN IN ME CRYSTAL GAYLE / Columbia 18 02523 (O.A.S., ASCAP)
116	—	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN / Qwest / WB 49854 (Blackwood, BMI)
117	—	I WILL FIGHT GLADYS KNIGHT & THE PIPS / Columbia 18 02549 (Nick-O-Val, ASCAP)
118	—	LET THE FEELING FLOW PEABO BRYSON / Capitol 5065 (WB / Peabo, ASCAP)
119	119	FOOL ME AGAIN NICOLETTE LARSON / Warner Bros. 49820 (Hidden Valley / WB, ASCAP / Unichappell / Begonia Melodies, BMI)
120	130	I'M YOUR SUPERMAN ALL SPORTS BAND / Radio 19321 (Atl) (All Sports / Diode, ASCAP)
121	—	LOOKER SUE SAAD / Warner Bros. 49851 (Warner-Tamerlane, BMI / WB, ASCAP)
122	124	SATURDAY, SATURDAY NIGHT ZOOM / Polydor 2186 (PolyGram) (Zoom, BMI)
123	126	LUNATIC FRINGE RED RIDER / Capitol 5062 (Rumphybooban, CAPAC)
124	129	TITLES VANGELIS / Polydor 2189 (PolyGram) (Spheric B.V. / WB, ASCAP)
125	128	PASSENGER PASSENGER / Friendship 500 (Pop n' Roll, ASCAP)
126	127	UP PERISCOPE NOVO COMBO / Polydor 2184 (PolyGram) (Novo, BMI)
127	111	SLIP AWAY PABLO CRUISE / A&M 2373 (Irving / Pablo Cruise, BMI / Almo, ASCAP)
128	131	BOOGIE'S GONNA GET YOU RAFAEL CAMERON / Salsoul 7 2157 (RCA) (One To One, ASCAP)
129	—	DON'T HIDE OUR LOVE EVELYN KING / RCA 12322 (Mighty M, ASCAP)
130	132	WORDY RAPPINGHOOD TOM TOM CLUB / Sire 49813 (WB) (Metered, ASCAP)
131	114	(SI SI) JE SUIS UN ROCK STAR BILL WYMAN / A&M 2367 (Ripple, ASCAP)
132	112	HEARTBEAT GARY WRIGHT / Warner Bros. 49836 (Marto / High Wave, ASCAP)
133	135	WALL TO WALL RENÉ & ANGELA / Capitol 5052 (A la Mode / Arista, ASCAP)
134	118	START ALL OVER AGAIN ANDRAE CROUCH / Warner Bros. 49838 (Lexicon / Crouch, BMI)
135	117	DO YOU LOVE ME PATTI AUSTIN / Qwest / WB 49754 (Radsongs / Rondor, PRS / Almo, ASCAP)
136	121	THE ITCH KIX / Atlantic 3859 (Cookies, BMI)
137	123	LET'S START II DANCE AGAIN BOHANNON featuring DR. PERRI JOHNSON / Phase II 282 (April / Bohannon / Intersong, ASCAP)
138	115	(WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS / A&M 2370 (Duchess / Home Sweet Home, ASCAP)
139	—	HIT AND RUN BAR-KAYS / Mercury 76123 (PolyGram) (Barkays / Warner Tamerlane, BMI)
140	116	BEFORE I LET GO MAZE FEATURING FRANKIE BEVERLY / Capitol 5031 (Amazement, BMI)
141	—	KICKIN' BACK L.T.D. / A&M 2382 (Almo / McRovscod, ASCAP)
142	138	Y.O.U. GRAND FUNK RAILROAD / Full Moon / WB 49823 (Cram Renroff, BMI)
143	136	ALL ROADS LEAD TO YOU STEVE WARINER / RCA 12307 (Pi-Gem, BMI)
144	—	SWEETER AS THE DAYS GO BY SHALAMAR / Solar 12329 (RCA) (Spectrum VII / Silver Sounds, ASCAP)
145	125	LOVE HAS COME AROUND DONALD BYRD AND 125TH STREET, NYC / Elektra 47168 (Blackbyrd, BMI)
146	133	MEANT FOR YOU DEBRA LAWS / Elektra 47198 (Almo / Noa-Noa, ASCAP)
147	134	THIS KIND OF LOVIN' WHISPERS / Solar 12295 (RCA) (Spectrum VII / Silver Sounds, ASCAP)
148	—	CALL ME SKYY / Salsoul 7 2152 (RCA) (One To One, ASCAP)
149	—	ALL I WANT TWENNYNINE with LENNY WHITE / Elektra 47208 (Mel-Yel / Spazmo, ASCAP)
150	137	IT SHOWS IN THE EYES ASHFORD & SIMPSON / Warner Bros. 49805 (Nick-O-Val, ASCAP)

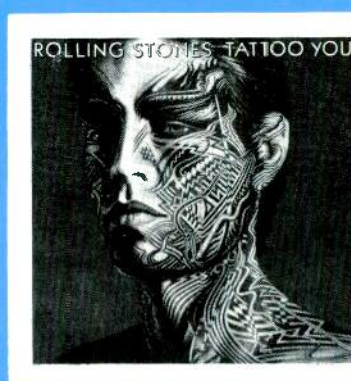
	Producer, Publisher, Licensee
ALIEN Buie (Lausal, BMI) 61	PAY THE DEVIL (OOO, BABY, OOO) Douglas (Small Hill, ASCAP) 79
ARTHUR'S THEME (BEST THAT YOU CAN DO) Omartian (Irving / Woolnough / Unichappell / Begonia Melodies, BMI / Hidden Valley / Pop n' Roll / WB, ASCAP) 5	PHYSICAL Farrar (Stephen A. Kipner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

MOST ADDED

SHAKE IT UP — Cars — Elektra (33)
MOB RULES — Black Sabbath — WB (17)
NO REFUGE — Eddie Schwartz — Atco (6)
METAL PRIESTESS (EP) — Plasmatics — Stiff America (5)
RE-AC-TOR — Neil Young & Crazy Horse — Reprise (5)
BOB WELCH — RCA (5)

TOP AIRPLAY

TATTOO YOU
ROLLING STONES
Rolling Stones



MOST AIRPLAY

TATTOO YOU — Rolling Stones — Rolling Stones (37)
ABACAB — Genesis — Atlantic (34)
GHOST IN THE MACHINE — Police — A&M (32)
4 — Foreigner — Atlantic (26)
ESCAPE — Journey — Columbia (25)
ALLIED FORCES — Triumph — RCA (18)
FREEZE-FRAME — J. Geils Band — EMI-America (18)
BELLA DONNA — Stevie Nicks — Modern (16)
QUARTERFLASH — Geffen (15)
GIVE THE PEOPLE WHAT THEY WANT — Kinks — Arista (11)

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

AL STEWART — Arista
HEAVY ACTION:
TRIUMPH — RCA
OZZY OSBOURNE — Jet
RED RIDER — Capitol
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
QUARTERFLASH — Geffen
POLICE — A&M
GENESIS — Atlantic
ROSSINGTON COLLINS BAND — MCA
GREG LAKE — Chrysalis

WKLS-FM/ATLANTA

ADDs:
BLACK SABBATH — WB
CARS — Elektra
QUEEN & DAVID BOWIE (single) — Elektra
HEAVY ACTION:
JOURNEY — Columbia
DAN FOGELBERG — Full Moon/Epic
FOREIGNER — Atlantic
RUSH — Mercury
ROLLING STONES — Rolling Stones
STEVIE NICKS — Modern
BOB SEGER — Capitol
POLICE — A&M
OZZY OSBOURNE — Jet
ATLANTA RHYTHM SECTION — Columbia

WYMX-FM/AUGUSTA

ADDs:
BLACK SABBATH — WB
CARS — Elektra
GO-GO'S — I.R.S.
OZZY OSBOURNE — Jet
RUSH — Mercury
EDDIE SCHWARTZ — Atco
BOB WELCH — RCA
NEIL YOUNG — Reprise
HEAVY ACTION:
STEVIE NICKS — Modern
JOURNEY — Columbia
ROLLING STONES — Rolling Stones
POLICE — A&M
GENESIS — Atlantic
DAN FOGELBERG — Full Moon/Epic
ROSSINGTON COLLINS BAND — MCA
QUARTERFLASH — Geffen
ROD STEWART — WB
LINDSEY BUCKINGHAM — Asylum

WSHE-FM/FT. LAUDERDALE

ADDs:
BLACK SABBATH — WB
CARS — Elektra
NAZARETH — A&M
HEAVY ACTION:
POLICE — A&M
DIESEL — Regency
JOURNEY — Columbia
GENESIS — Atlantic
FOREIGNER — Atlantic
ELO — Jet
ROLLING STONES — Rolling Stones
DEVO — WB
ROSSINGTON COLLINS BAND — MCA
BILLY JOEL — Columbia

KLQL-FM/HOUSTON

ADDs:
BLACK SABBATH — WB
CARS — Elektra
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
JOURNEY — Columbia
TRIUMPH — RCA
PAT BENATAR — Chrysalis
ZZ TOP — WB
GENESIS — Atlantic
RAINBOW (EP) — Polydor
JOHN HALL — EMI-America
QUARTERFLASH — Geffen

KSRR-FM/HOUSTON

ADDs:
BLACK SABBATH — WB
CARS — Elektra
NEAL SCHON & JAN HAMMER — Columbia
HEAVY ACTION:
ROLLING STONES — Rolling Stones
JOURNEY — Columbia
FOREIGNER — Atlantic
GENESIS — Atlantic
POLICE — A&M
STEVIE NICKS — Modern
DAN FOGELBERG — Full Moon/Epic
RUSH — Mercury
TRIUMPH — RCA
J. GEILS BAND — EMI-America

KZEW-FM/DALLAS

ADDs:
BLACK SABBATH — WB
CARS — Elektra
MARIANNE FAITHFULL — Island
RUSH — Mercury
NEIL YOUNG — Reprise
HEAVY ACTION:
GO-GO'S — I.R.S.
JOURNEY — Columbia
FOREIGNER — Atlantic
ZZ TOP — WB
TRIUMPH — RCA
GENESIS — Atlantic
NOVO COMBO — Polydor
DAN FOGELBERG — Full Moon/Epic
RED RIDER — Capitol
ROLLING STONES — Rolling Stones

KTXQ-FM/DALLAS

ADDs:
NEAL SCHON & JAN HAMMER — Columbia
ROD STEWART — WB
NEIL YOUNG — Reprise
HEAVY ACTION:
DIESEL — Regency
JOURNEY — Columbia
ROLLING STONES — Rolling Stones
TRIUMPH — RCA
KINKS — Arista
FOREIGNER — Atlantic
POLICE — A&M
RED RIDER — Capitol
STEVIE NICKS — Modern
QUARTERFLASH — Geffen

KLBJ-FM/AUSTIN

ADDs:
CARS — Elektra

DELBERT McCLINTON (single) — Capitol/MSS
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
POLICE — A&M
JOURNEY — Columbia
STEVIE NICKS — Modern
DAN FOGELBERG — Full Moon/Epic
QUARTERFLASH — Geffen
GO-GO'S — I.R.S.
ROSSINGTON COLLINS BAND — MCA
LOVERBOY — Columbia

KFML-AM/DENVER

ADDs:
ALIVE — Redwood
GEORGE BENSON — WB
CARS — Elektra
NORMAN CONNORS — Arista
IN HARMONY II — Columbia
SOFTWARE — Headfirst
JEFF TYZIK — Capitol
HEAVY ACTION:
POLICE — A&M
BRUCE COCKBURN — Millennium
GENESIS — Atlantic
LINDSEY BUCKINGHAM — Asylum
ROLLING STONES — Rolling Stones
DEVO — WB
RICKIE LEE JONES — WB
STEVIE NICKS — Modern
ELO — Jet
KING CRIMSON — WB/EG

KGB-FM/SAN DIEGO

ADDs:
CARS — Elektra
PETER CETERA — Full Moon/WB
MICHAEL SCHENKER — Chrysalis
EDDIE SCHWARTZ — Atco
SNEAKER — Handshake
BOB WELCH — RCA
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
STEVIE NICKS — Modern
JOURNEY — Columbia
POLICE — A&M
BOB SEGER — Capitol
PAT BENATAR — Chrysalis
QUARTERFLASH — Geffen
DEF LEPPARD — Mercury
LINDSEY BUCKINGHAM — Asylum

KROQ-FM/LOS ANGELES

ADDs:
IAN DURY — Polydor
MAL & VAL — Orbit
PLASMATICS (EP) — Stiff America
RED RIDER — Capitol
ROD STEWART — WB
NEIL YOUNG — Reprise
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
MINK DeVILLE — Atlantic
IGGY POP — Arista

KOME-FM/SAN JOSE

ADDs:
LINDSEY BUCKINGHAM — Asylum
CARS — Elektra
STEVE MILLER BAND — Capitol
RAINBOW (EP) — Polydor
DEL SHANNON — Network
HEAVY ACTION (in alphabetical order):
PAT BENATAR — Chrysalis
FOREIGNER — Atlantic
GENESIS — Atlantic
J. GEILS BAND — EMI-America
JOURNEY — Columbia
POLICE — A&M
PRETENDERS — Sire
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
BILLY SQUIER — Capitol

KZAP-FM/SACRAMENTO

ADDs:
CARS — Elektra
JOHN HALL — EMI-America
DONNIE IRIS — MCA
HEAVY ACTION:
POLICE — A&M
TRIUMPH — RCA
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
QUARTERFLASH — Geffen
LOVERBOY — Columbia
J. GEILS BAND — EMI-America
JOURNEY — Columbia
KINKS — Arista
GENESIS — Atlantic

KZEL-FM/EUGENE

ADDs:
BLACK SABBATH — WB
CARS — Elektra
QUEEN & DAVID BOWIE (single) — Elektra
DEL SHANNON — Network
SURVIVOR — Scotti Bros.
BOB WEIR — Arista
HEAVY ACTION:
LOVERBOY — Columbia
POLICE — A&M
ROLLING STONES — Rolling Stones
RUSH — Mercury
QUARTERFLASH — Geffen
TRIUMPH — RCA
THE WHO — MCA
FOREIGNER — Atlantic
STEVE MILLER — Capitol
RICK SPRINGFIELD — RCA

KZOK-FM/SEATTLE

ADDs:
NONE
HEAVY ACTION:
FOREIGNER — Atlantic
SHOOTING STAR — Virgin/Epic
ROLLING STONES — Rolling Stones
RED RIDER — Capitol
TRIUMPH — RCA
JOURNEY — Columbia
GENESIS — Atlantic
HEAVY METAL (soundtrack) — Full Moon/Asylum
DEF LEPPARD — Mercury
LOVERBOY — Columbia

41 stations reporting this week. In addition to those printed are: WBAB-FM, WMJQ-FM, WABX-FM, KBPI-FM, KSJO-FM.

Radio Replay

By PHIL DIMAURO

■ **NO TURKEYS HERE:** Chicagoans will have a lot to be thankful for this Thanksgiving, at least those who consider themselves rock 'n' roll fans. At the ridiculously low ticket price of \$3.75, they'll be able to attend three days' worth of music at Rockfest '81, sponsored by radio station WLS for the first time this year. Artists already committed to the Thanksgiving weekend event include **Go Go's, Quarterflash, Loverboy, the Knack, DVC, the Kings, Off Broadway, Point Blank, Red Rider, Riot, Shooting Star, Survivor** and **the Shoes**. There will also be a host of unsigned groups and bands who record for independent labels, including **Chaser, the Deep River Band, Dirt Raiders, Kind, Laser Band, M. & R. Rush, Rocken Horse** and **Tiger Tiger**. About 27 bands are expected in all; they'll play through the afternoons and evenings of November 27, 28 and 29.

Rockfest will be held at the Chicago Amphitheatre, with food, drinks and rock 'n' roll merchandise markets in addition to the live entertainment. WLS will broadcast many of the events live from the festival at various times during the weekend.

Oh yes, how could we forget? Included on the bill will be the notorious **Teenage Radiation**, led by WLS' own **Steve Dahl**.

MOVES: **Frank Osborn** will replace **Alexander Law** as vice president and general manager of WYNY, New York, following Law's promotion to vice president of programming for NBC Radio. Osborn had been vice president of administration for the NBC Radio group since 1978 . . . **Norm Pringle** moves from PD of country station WJZZ in Minneapolis to operations manager at WWWE, Cleveland . . . At Hefel Broadcasting, **Denny Rossman** has been promoted from station manager to general manager at WIKS, Indianapolis, while WLUP general manager **Jim DeCastro** has been promoted to executive vice president of Hefel . . . **John Spangler** has left his position as operations manager of country stations WJZZ and WJEZ . . . **Bob Law** will leave his position as PD of WWRL, New York, to host the National Black Network's "Night Talk," a live talk show to be broadcast nationwide. It debuts this month.

AT THE CAPITOL: The 700-plus page report on deregulation of the broadcast industry issued by Representative **Tim Wirth's** (D-Colo.) Telecommunications subcommittee has received an expectably negative reaction from broadcast groups. The report, which addresses deregulatory legislation in the House (directly affecting the fairness doctrine, viewed by some broadcasters as an unfair burden which newspapers have never had to bear) concludes that if competition is the best regulation, then stations in markets where competition is not a factor should not be deregulated to the same extent as those in competitive markets. According to the report, there is a great deal of competition in large metropolitan areas, but in "sparsely populated regions like Colorado's western slope, that is not the case."

An official statement from the NRBA criticized the "narrow parameters" used to determine both the marketplace and competition, while also noting "something less than conviction in the view that the marketplace is a better regulator than a Washington bureaucracy." The National Citizens Committee for Broadcasting asserted that "The first amendment rights of the public, both the right to speak and the right to know, were largely ignored in this report." The NCCB's statement also criticized the report's failure to mention "numerous social issues, including access to information services by the poor and rural residents."

SHORT WAVES: General manager and PDs may want to clip this item out before distributing RW to their air staffs, but we'll make a go of it anyway. For the procrastinators out there, Drake-Chenault has decided to extend the deadline for its Talent Search II to December 18, 1981. Applicants should send an air check to Talent Search Drake-Chenault, 8399 Topanga Canyon Blvd., Canoga Park, CA 91304. And why should management be wary? Because winners of the contest have a chance to have portions of their air checks heard on a special talent search album that will be available free to all radio stations. Winners heard on last year's album who've made successful career moves since include **Jonathan Brandmeier** (WOKY, Milwaukee to KZZP, Phoenix); **Jonathan Doll** (WiZD, Ft. Pierce to KEGL, Dallas) and **Spike O'Dell** (KSTT, Davenport to WBT, Charlotte). See what we mean? . . . MCA Records will debut an exclusive two-hour special on **The Who**, entitled "Who Are the Who," scheduled to run on a national AOR network of over 130 stations Thanksgiving weekend . . . CBS' RadioRadio will initiate "In Touch," a series of four lifestyle and information features geared to specific dayparts, when the network debuts this spring.

NPR (Continued from page 10)

Radio is providing a good example of the kind of initiative President Reagan has been talking about." This support comes as no surprise, because aggressive fund-raising by public broadcasters is in the spirit of the Public Broadcasting Amendments Act of 1981, which established the Temporary Commission On Alternative Financing Of Public Telecommunications. As authorized by Congress, the Commission, chaired by FCC Commissioner James H. Quello, is now setting up an 18-month test of advertising on public broadcasting stations. There will be restrictions on this advertising. It must, for example, be clustered and may not extend for more than two minutes each hour. Although Congress provided that ten radio and ten television stations may participate in the experiment, Mankiewicz, among others, thinks that less than ten public radio stations will volunteer. Although Mankiewicz allowed that limited advertising may eventually be used by local public radio stations, he said that he "cannot envision National Public Radio accepting advertising."

Collins Joins Vinton

■ **LOS ANGELES**—Jill Collins of the Active Management Group of London has joined the Bobby Vinton office as director of promotion for Bobby Vinton and Tapestry Records.

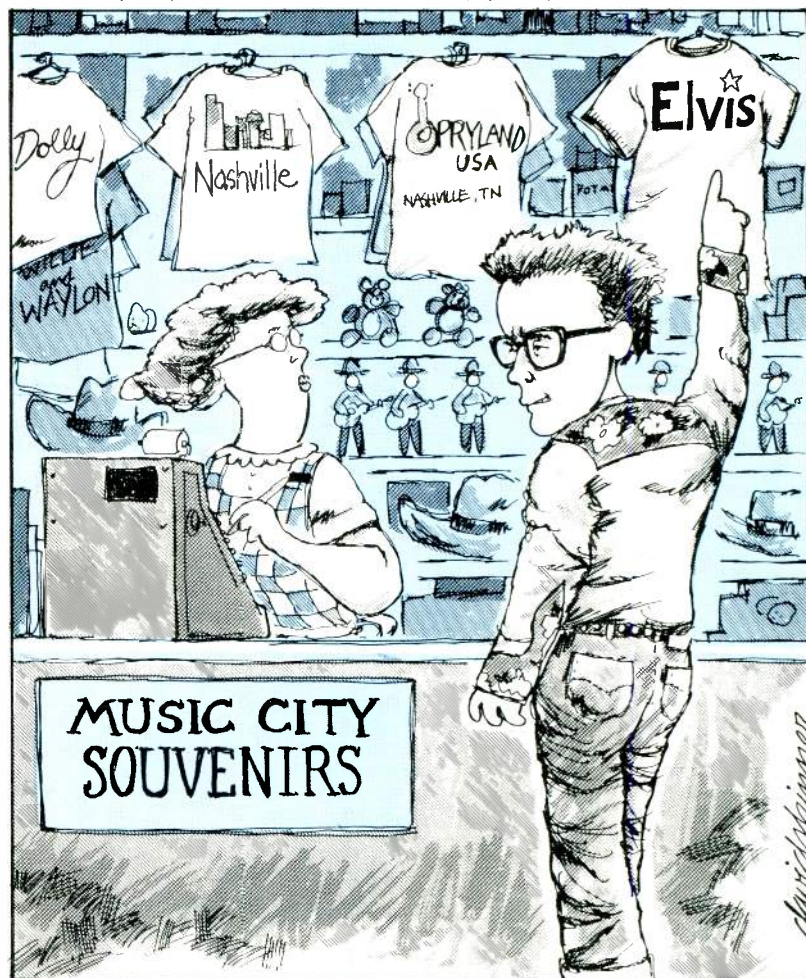
FCC Urges Retention Of 10 KHz AM Spacing

■ **WASHINGTON**—The Federal Communications Commission has recommended that the U.S. delegation to the Region 2 international radio conference in Rio de Janeiro propose that the Western Hemisphere retain 10 kHz spacing on the AM dial.

This position is a change from that of the Carter Administration FCC, which argued that the spacing should be changed to 9kHz during the first session of the conference in 1980. Although changing the spacing would have created twelve additional AM radio channels, the Commission found that this gain would not justify the cost to the industry and the public that would be caused by the conversion.

In a dissenting statement, FCC Commissioner Anne P. Jones and Joseph R. Fogarty said, "In an era in which the Commission is ostensibly moving with firm conviction toward deregulation in deference to competitive marketplace forces, it is disquieting to see a majority balk at the prospect of lowering entry barriers and providing opportunities for additional competition in broadcasting."

The Rio conference, which will continue until December 18, is expected to decide on channel spacing early, perhaps in its first week.



London's New Gioconda

By SPEIGHT JENKINS

■ NEW YORK—Producing a recording of *La Gioconda* today is no easy task. Indeed, for more than a decade the opera had not been recorded, prior to London's new pressing. The problem is simply the number of large-scale voices needed. The opera demands a dramatic soprano with a better than two-octave range, a lirico-spinto tenor, an heroic Verdi baritone and an equally powerful bass, plus a major Verdi mezzo-soprano and plummy-voiced contralto.

Verdi parallels are suitable, because *Gioconda* dates from 1876, four years after *Aida*. Despite a lot of writing to the contrary, *Gioconda* is not a verismo opera (that school began in the 1890s) but a traditional "French" grand opera—that is, an opera composed in the style popular in Paris. The librettist, Arrigo Boito (who used a pen name for this libretto, Tobbia Gorrio) tried hard to make *Gioconda* a verismo-type work by including in it as much blood, vengeance and passion as possible. The letters between him and Amilcare Ponchielli, the composer, brim over with the composer's complaint at the director. Boito was leading him, he felt, in the direction of too much modernity, too much violence. Ponchielli was determined, however, to write a melodious opera which could be enjoyed by everybody and which was basically traditional. Above all, he wanted bel canto singing in what he produced.

Thus, it is appropriate for London to have assembled a basically bel canto and Verdi cast for this recording. Conducting *Gioconda* is a big problem. It tends very easily to sprawl, to become a huge mass of melody with no dramatic tension. Above all, the conductor must feel the dramatic verve it requires. Though not exhilarating in his reading, Bruno Bartoletti leads with passion and a great deal more vivacity than he exhibited in his performance

of the opera with the San Francisco Opera in September 1979. He has plenty of lyricism, a goodly amount of ebb and flow and a kind of big scale dramatic insight in the grand ensemble. His weakest pages are in Act IV when he lets the tempo lag.

In Montserrat Caballe, the title role is served with practically an ideal voice—big, full, rich and sweet. Miss Caballe adds to that her grounding in the bel canto school and, surprisingly, more care in the diction than is her wont. Many critical lines are delivered very clearly, and most of the words lost are in the higher reaches of the part. It would be the greatest *Gioconda* on record if only she had brought to her work a bit more expressive involvement. As it is, there are many lovely and dramatic moments, with the "Suicidio" and the subsequent difficult coloratura passages handled with virtuosic finesse.

Luciano Pavarotti as Enzo sounds infinitely more effective here than he did in performance in San Francisco in 1979. The ultimate phonogenic tenor, his voice has the weight for Enzo on record that it lacked in those performances. He might have varied his dynamics a bit more, but this is a thrilling, tasteful Enzo. Splendid climaxes abound, dramatic assertions are ringing and there is spellbinding lyricism, all delivered with his clear, well-focussed voice. The tenor has not made so good a complete recording since *William Tell*.

The other four major singers are superior. Agnes Baltsa makes a dramatic Laura. The brilliance and power of her voice are used tellingly and her occasional flights of coloratura glint, as do flashes of rubies in sunlight. Alfreda Hodgson, not a well known international singer, sings a fine La Cieca, offering a moving "Voce di Donna" and generally exhibiting just

(Continued on page 53)

Classical Retail Tips

■ Angel for November gives a present to the lover of Viennese music. The big offering is the first new complete recording of Richard Strauss' *Arabella* in quite a few years. Julia Varady will sing Strauss' lovable heroine, and Dietrich Fischer-Dieskau will sing her swain, Mandryka. Helen Donath is cast as Arabella's sister, Zdenka, and Adolf Dallapozza as her prospective lover, Matteo. Wolfgang Sawallisch conducts the Orchestra of the Bavarian State Opera. *Arabella* has often been referred to as a second *Rosenkavalier*. The last collaboration of Strauss and Hofmannsthal, it has had a

spotty record in the United States, now promising to be invigorated by the advent in a few seasons of a new production of the opera at the Metropolitan.

In the reissue department comes a major release of Elisabeth Schwarzkopf—"The Early Years." Included are Mozart arias, opera arias and duets, music from the Viennese Operetta, Lieder and songs, all recorded from 1946 to 1955, when the soprano's instrument was at the peak of its form. Later she interpreted more, but recordings from that early period show the translucence and perfection of a lyric soprano rivalled by few.

Classical Retail Report

NOVEMBER 21, 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 GALA CONCERT — Giulini — DG Digital
VERDI: RARE ARIAS, OVERTURES — Pavarotti, Abbado — CBS
SAM GOODY / EAST COAST
BOLLING: TOOT SUITE — Andre, Bolling — CBS
PLACIDO DOMINGO IN GALA CONCERT — DG Digital
HANDEL: MESSIAH — Davis — Philips
KIRI TE KANAWA IN SONG RECITAL — CBS
MAHLER: SYMPHONY NO. 4 — Levine — RCA
MOZART: DIE ZAUBERFLOETE — Cotrubas, Tappy, Boesch, Levine — RCA Digital
ITZHAK PERLMAN PLAYS ROMANTIC VIOLIN CONCERTOS — Angel
RACHMANINOFF: PIANO SUITES — Perkinel — DG
DAME JOAN SUTHERLAND AND RICHARD BONYNGE IN SERRATA — London
WEILL: UNKNOWN SONGS — Nonesuch Digital

KING KAROL / NEW YORK
FRANCISCO ARAIZA IN A RECITAL OF ARIAS — Eurodisc (TIOCH)
BEETHOVEN: VIOLIN CONCERTO — Angel Digital
JOSE CARRERAS: O SOLE MIO — Philips
PLACIDO DOMINGO IN GALA CONCERT — DG Digital
DONIZETTI: DON PASQUALE — Popp, Araiza, Nesterenko — Eurodisc (TIOCH)
MOZART: DIE ZAUBERFLOETE — Cotrubas, Tappy, Boesch, Levine — RCA Digital
VAUGHAN WILLIAMS: FANTASIA ON A THEME OF TALLIS, OTHER WORKS — Slatkin — Telarc
VERDI: RARE ARIAS — CBS
VERDI: ARIAS — Leontyne Price — London
WEILL: UNKNOWN SONGS — Nonesuch Digital

RECORDS & TAPE COLLECTORS / BALTIMORE

BACH: CONCERTOS FOR THREE AND FOUR HARPSICHORDS — DG Archiv

BARTOK: VIOLIN MUSIC — Luca — Nonesuch
BEETHOVEN: VIOLIN CONCERTO — Angel Digital
JOSE CARRERAS: O SOLE MIO — Philips
PURCELL: VOCAL MUSIC — Archiv
STRAUSS: EIN HELDENLEBEN — Reiner — RCA
VAUGHAN WILLIAMS: GREENSLEEVES — Marriner — Argo
VERDI: RARE ARIAS — CBS
WAGNER: MUSIC FROM THE RING OF THE NIBELUNG — Tennstedt — Angel Digital
WEILL: UNKNOWN SONGS — Nonesuch Digital

LAURY'S / CHICAGO

BARTOK: CONCERTO FOR ORCHESTRA — Solti — London Digital
BEETHOVEN: VIOLIN CONCERTO — Angel Digital
BRUCKNER: SYMPHONY NO. 4 — Solti — London
COPPOLA: NAPOLEON FILM SCORE — CBS
MOZART: OBOE QUARTETS — Perlman, Still — Angel
BOSTON POPS PLAY THAT'S ENTERTAINMENT — Philips
VERDI: RARE ARIAS — CBS
SHOSTAKOVICH: SYMPHONY NO. 5 — Maazel — Telarc
WEILL: UNKNOWN SONGS — Nonesuch Digital
WAGNER: DER RING DES NIBELUNGEN — Jones, Boulez — Philips Digital

JEFF'S CLASSICAL / TUCSON

BARTOK: CONCERTO FOR ORCHESTRA — Solti — London
BEETHOVEN: VIOLIN CONCERTO — Angel Digital
BERG: WOZZECK — Silja, Dohnanyi — London
BRUCKNER: SYMPHONY NO. 3 — Karajan — DG
CHOPIN: IMPROMPTUS, WALTZES — Arrau — Philips
MASSENET: WERTHER — Stade, Carreras, Davis — Philips
PURCELL: MUSIC FOR 16 STRINGS — Liszt Chamber Orchestra — Hungaraton
VERDI: RARE ARIAS — CBS
WAGNER: MUSIC FOR THE RING OF THE NIBELUNG — Tennstedt — Angel Digital
WEILL: UNKNOWN SONGS — Nonesuch Digital

TOWER RECORDS / SAN FRANCISCO

PLACIDO DOMINGO IN GALA CONCERT — DG Digital
FAURE: PENELOPE — RCA Erato
HOLST: THE PLANETS — Karajan — DG Digital
MAHLER: SYMPHONY NO. 8 — Ozawa — Philips
PONCHIELLI: LA GIOCONDA — Caballe, Pavarotti, Bartoletti — London Digital
SIBELIUS: SYMPHONY NO. 2 — Karajan — Angel
STRAUSS: EIN HELDENLEBEN — Reiner — RCA
JOHANN STRAUSS: WALTZES, POLKAS — Karajan — DG
VERDI: RARE ARIAS — CBS
WEILL: UNKNOWN SONGS — Nonesuch Digital

A/C Chart

NOVEMBER 21, 1981

Nov. 21 Nov. 14

1	1	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY Arista 0626 (3rd Week)		10
2	2	OH NO COMMODORES/Motown 1527		8
3	3	THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON/Elektra 47186		12
4	5	THE OLD SONGS BARRY MANILOW/Arista 0633		7
5	4	HARD TO SAY DAN FOGELBERG/Epic/Full Moon 14 02488		13
6	7	WAITING FOR A GIRL LIKE YOU FOREIGNER/Atlantic 3868		7
7	9	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA 12349		5
8	10	I WANT YOU, I NEED YOU CHRIS CHRISTIAN/Boardwalk 7 11 126		7
9	6	JUST ONCE QUINCY JONES/A&M 2357		13
10	14	YESTERDAY'S SONGS NEIL DIAMOND/Columbia 18 02604		3
11	8	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS/Warner Bros. 49787		15
12	11	WE'RE IN THIS LOVE TOGETHER AL JARREAU/Warner Bros. 49746		19
13	12	WHEN SHE WAS MY GIRL FOUR TOPS/Casablanca 2338		14
14	13	SHARE YOUR LOVE WITH ME KENNY ROGERS/Liberty 1430		12
15	18	STEAL THE NIGHT STEVIE WOODS/Cotillion 46016 (Atl)		9
16	16	IT'S ALL I CAN DO ANNE MURRAY/Capitol 5023		10
17	28	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846		4
18	27	LEATHER AND LACE STEVIE NICKS WITH DON HENLEY/Modern 7341 (Atl)		3
19	26	CASTLES IN THE AIR DON McLEAN/Millennium 11819 (RCA)		4
20	25	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046		4
21	21	PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182		7
22	17	YOU SAVED MY SOUL BURTON CUMMINGS/Alfa 7008		8
23	23	FANCY FREE OAK RIDGE BOYS/MCA 51169		8
24	15	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN/EMI-America 8093		10
25	33	COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND/Columbia 18 02621		2
26	29	HOOKED ON CLASSICS ROYAL PHILHARMONIC ORCHESTRA/RCA 12304		4

CHARTMAKER OF THE WEEK

27	—	I WOULDN'T HAVE MISSED IT RONNIE MILSAP RCA 12342		1
28	19	PRIVATE EYES DARYL HALL & JOHN OATES/RCA 12296		11
29	20	I COULD NEVER MISS YOU (AS MUCH AS I DO) LULU/Alfa 7006		18
30	—	COOL NIGHT PAUL DAVIS/Arista 0645		1
31	—	MORE THAN JUST THE TWO OF US SNEAKER/Handshake 59 02557		1
32	34	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523		6
33	36	TROUBLE LINDSEY BUCKINGHAM/Asylum 47223		3
34	22	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE/Motown 1519		19
35	37	LOVED BY THE ONE RUPERT HOLMES/Elektra 47225		2
36	24	THE NIGHT OWLS LITTLE RIVER BAND/Capitol 5033		11
37	32	FOR YOUR EYES ONLY SHEENA EASTON/Liberty 1418		17
38	31	ALIEN ATLANTA RHYTHM SECTION/Columbia 18 02471		9
39	—	IF I WERE YOU LULU/Alfa 7011		1
40	38	STEP BY STEP EDDIE RABBITT/Elektra 47174		17
41	39	WHO'S CRYING NOW JOURNEY/Columbia 18 02241		18
42	30	I SURRENDER ARLAN DAY/Pasha 2480 (CBS)		6
43	35	SAY GOODBYE TO HOLLYWOOD BILLY JOEL/Columbia 18 02518		7
44	40	TAKE ME NOW DAVID GATES/Arista 0615		11
45	41	THE VOICE MOODY BLUES/Threshold 602 (PolyGram)		15
46	42	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/RCA 12264		21
47	43	(WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS/A&M 2370		11
48	44	A HEART IN NEW YORK ART GARFUNKEL/Columbia 18 02307		16
49	45	SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN) MANHATTAN TRANSFER/Atlantic 3855		9
50	46	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)		24

Retail Rap

By LAURIE LENNARD

■ **A GEM FROM JEM:** JEM Records has just shipped over 50,000 copies of what may be the Christmas gift of the season: "The Chipmunks sing the Beatles Hits." This import, which features the original Chipmunks singing their versions of "All My Loving," "A Hard Day's Night" and other songs, was recorded in 1964 and has been unavailable for several years. It is being sold through retail accounts and rack outlets.

FAMOUS AUTHOR ADMITS SHOPLIFTING: In the opening paragraph of his fantastic new book, "Jerry Lee Lewis Rocks!", rock critic (and former RW jazz editor) Robert Palmer describes how he felt the first time he heard "Whole Lotta Shakin' Going On": "I knew I had to have a copy of it the first time I heard the pummeling beat, the casual sexiness, the leering invitation." And, in rock 'n' roll's truest tradition, the music so moved him that the "aspiring punk" had no recourse (and no money) but to steal the single from his neighborhood grocery store in Little Rock, Arkansas. That was 1957 and Palmer was only 12. Today, more than 20 years later, Palmer has one of the most coveted journalism jobs in America, pop music critic for the New York Times. Who says crime doesn't pay?

CHU-BOPS AND CBS: CBS Records has launched a nationwide campaign in support of their new release "In Harmony II," a compilation of children's songs performed by major artists. The campaign consists of a cross-merchandising plan with Chu-Bops, the mini-LP chewing gum collectibles. Chu-Bops will feature ten top CBS albums exclusively during the November-December holiday season. Each package will contain a tear-off coupon redeemable for one dollar off the purchase of "In Harmony II." Miniature counter display units will hold the ten Chu-Bops selections (Willie Nelson, Journey, ELO, Billy Joel, Meat Loaf, James Taylor, Rex Smith, Santana, Crystal Gayle and John Schneider) and feature the album offer. Merchandising pieces available to retailers include standard and oversized posters and bag stuffers. CBS will have an ongoing sales program on the "In Harmony II" LP and tapes throughout the promotion to help defray the cost of the coupon redemptions.

"In Harmony II" features, among others, Teddy Pendergrass, Lou Rawls, James Taylor, Billy Joel, Kenny Loggins, Crystal Gayle and Bruce Springsteen singing his classic version of "Santa Claus Is Coming to Town." Thirty cents per album will go to the Children's Television Workshop. The first "In Harmony" record was released on Warner Bros. in 1980.

NARM NEWS: The third annual "Give the Gift of Music" advertising contest is under way, with retailers, rackjobbers and distributors all invited to submit ad copy utilizing the "Gift of Music" message. The competition includes the three major ad media: radio, newspapers and television. Entry blanks were sent to 15,000 recording industry members as well as advertising agencies, newspapers and producers. Award plaques will be presented to the winning advertisements. Deadline for submitting entries is December 31.

In other NARM news, the association is offering its members, plastic and paper store bags which feature the red and black "Gift of Music" logo on a white background. The bags, imprinted on both sides, are available at a cost reportedly lower than the cost of stock bags of plain, unprinted brown paper. The bags are available in LP or tape size. A carton containing 1000 paper bags costs \$22 and a carton of plastic bags runs \$27.

MERCHANDISING: Display materials are available for Handshake Records' new group Sneaker. In collaboration with Jordache Athletic Wear, Handshake is providing key chains, sneakers and buttons to key retail outlets. Posters and flats will also be distributed this week.

OPENINGS: Licorice Pizza has just opened its largest store yet in Bakersfield, California. The store includes a full line of pre-recorded video tapes for sale and rental. Store manager is Ed Lujan. . . Record World-TSS has opened a new store in the Hudson Valley Mall in Kingston, N.Y. The chain has also enlarged its south shore mall store in Bay Shore, Long Island. . . Record Bar's grand opening celebration in the Eastland Mall, Indiana, included a "record run" and a live remote by KC-103 radio. Randy Borman, whose name was chosen through a drawing, collected more than \$400 worth of albums during his 103-second run through the store.



IN-STORE: Donnie Iris made an in-store appearance at the new National Record Mart in Butler, Pennsylvania in support of his latest release, "King Cool." Five hundred people showed up for the appearance.

(Continued on page 56)

Record World Retail Report

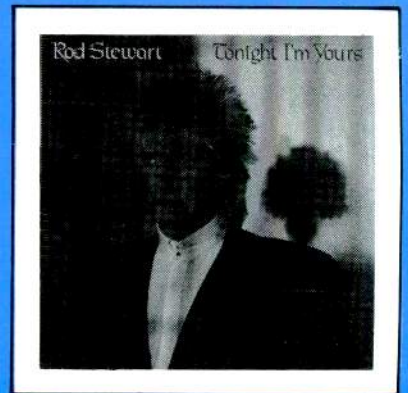
NOVEMBER 21, 1981

SALESMAKER

TONIGHT I'M YOURS
ROD STEWART
Warner Bros.

TOP SALES

TONIGHT I'M YOURS — Rod Stewart — Warner Bros.
EXIT . . . STAGE LEFT — Rush — Mercury
RAISE! — Earth, Wind & Fire — ARC/Col
RE-AC-TOR — Neil Young & Crazy Horse — Reprise
DIARY OF A MADMAN — Ozzy Osbourne — Jet



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

HANDLEMAN/NATIONAL

GEORGE BENSON — WB
BLONDIE — Chrysalis
DOOBIE BROTHERS — WB
EARTH, WIND & FIRE — ARC/Col
J. GEILS — EMI-America
OLIVIA NEWTON-JOHN — MCA
ROD STEWART — WB
DIANA ROSS — Motown
RUSH — Mercury
STEVE MILLER BAND — Capitol

MUSICLAND/NATIONAL

ANNE MURRAY — Capitol
BLACK SABBATH — WB
DOMINGO/DENVER — CBS Masterworks
DOOBIE BROTHERS — WB
ELVIS COSTELLO — Col
EARTH, WIND & FIRE — ARC/Col
JACKSONS LIVE — Epic
GREG LAKE — Chrysalis
KENNY ROGERS XMAS — Liberty
ROD STEWART — WB

PICKWICK/NATIONAL

BLONDIE — Chrysalis
OLIVIA NEWTON-JOHN — MCA
POLICE — A&M
QUEEN — Elektra
DIANA ROSS — RCA
DIANA ROSS — Motown
STARS ON LP — Radio

SOUND UNLIMITED/NATIONAL

BAR KAYS — Mercury
GEORGE BENSON — WB
DOOBIE BROTHERS — WB
EARTH, WIND & FIRE — ARC/Col
HOOKED ON CLASSICS — RCA
IN HARMONY II — Col
OZZY OSBOURNE — Jet
RUSH — Mercury
ROD STEWART — WB
NEIL YOUNG — Reprise

WHEREHOUSE/NATIONAL

BEE GEES — RSO
LINDSEY BUCKINGHAM — Asylum
J. GEILS — EMI-America
KRAFTWERK — WB
LOVERBOY — Col
STEVE MILLER BAND — Capitol
QUARTERFLASH — Geffen
RINGO STARR — Boardwalk
ROD STEWART — WB

STRAWBERRIES/NEW ENGLAND

BAR KAYS — Mercury
LINDSEY BUCKINGHAM — Asylum
CHILLIWACK — Millennium
TOM GRANT — WMOT
JOHN HALL — EMI-America
NOVO COMBO — Polydor
POLICE — A&M
PRINCE — WB
DIANA ROSS — RCA
DIANA ROSS — Motown

CUTLERS/NEW HAVEN

ELVIS COSTELLO — Col
EARTH, WIND & FIRE — ARC/Col
DAN FOGELBERG — Full Moon/Epic
BILLY JOEL — Col
J. GEILS — EMI-America
OZZY OSBOURNE — Jet
POLICE — A&M
DIANA ROSS — RCA
ROLLING STONES — Rolling Stones
RUSH — Mercury

DISC-O-MAT/NEW YORK

BEE GEES — RSO
GEORGE BENSON — WB
ANGELA BOFILL — Arista
LOVERBOY — Col
STEVE MILLER BAND — Capitol
OZZY OSBOURNE — Jet
RENAISSANCE — I.R.S.
DIANA ROSS — RCA
RUSH — EMI-America
RINGO STARR — Boardwalk

KING KAROL/NEW YORK

GEORGE BENSON — WB
EARTH, WIND & FIRE — ARC/Col
JACKSONS — Epic
KNACK — Capitol
OLIVIA NEWTON-JOHN — MCA
DIANA ROSS — RCA
RUSH — Mercury
ROD STEWART — WB
SWING — Planet
NEIL YOUNG — Reprise

CRAZY EDDIE/NEW YORK

GEORGE BENSON — WB
EXPOSED II — CBS
HALL & OATES — RCA
GREG LAKE — Chrysalis
MAZE — Capitol
DON MCLEAN — Millennium
OZZY OSBOURNE — Jet
RUSH — Mercury
ROD STEWART — WB
NEIL YOUNG — Reprise

RECORD WORLD-TSS/NEW YORK

BEE GEES — RSO
LINDSEY BUCKINGHAM — Asylum
EARTH, WIND & FIRE — ARC/Col
KNACK — Capitol
LOVERBOY — Col
BARRY MANILOW — Arista
OZZY OSBOURNE — Jet
QUARTERFLASH — Geffen
RENAISSANCE — I.R.S.
DIANA ROSS — RCA

RADIO 437/PHILADELPHIA

ANGELA BOFILL — Arista
BAR KAYS — Mercury
IAN DURY — Polydor
JACKSONS — Epic
KWICK — EMI-America
QUARTERFLASH — Geffen
QUEEN — Elektra
ROD STEWART — WB
RUFUS w/CHAKA KHAN — MCA
RENAISSANCE — I.R.S.

WEBB/PHILADELPHIA

NATALIE COLE — Capitol
RODNEY FRANKLIN — Col
HERBIE HANCOCK — Col
JONES GIRLS — Phila Int'l
KRAFTWERK — WB
LTD — A&M
HAROLD MELVIN & THE BLUE NOTES — MCA
BRANDI WELLS — WMOT
LENNY WILLIAMS — MCA
STEVIE WOODS — Cotillion

RECORDS UNLIMITED/BALTIMORE

BLACK SABBATH — WB
CARS — Elektra
STEVE MILLER BAND — Capitol
OLIVIA NEWTON-JOHN — MCA
OZZY OSBOURNE — Jet
POLICE — A&M
RUSH — Mercury
RINGO STARR — Boardwalk
ROD STEWART — WB
TRIUMPH — RCA

RECORD & TAPE COLLECTORS/BALTIMORE

ANGELA BOFILL — Arista
ELVIS COSTELLO — Col
HOOKED ON CLASSICS — RCA
J. GEILS — EMI-America
EARL KLUGH — Liberty
MELBA MOORE — EMI-America
OZZY OSBOURNE — Jet
RUSH — Mercury
SKYY — Solar
NEIL YOUNG — Reprise

RECORD THEATRE/BALTIMORE

BAR KAYS — Mercury
BEE GEES — RSO
GEORGE BENSON — WB
ANGELA BOFILL — Arista
LINDSEY BUCKINGHAM — Asylum
OZZY OSBOURNE — Jet
QUARTERFLASH — Geffen
SKYY — Salsoul
ROD STEWART — WB
TYZIK — Capitol

PENGUIN FEATHER./NO. VIRGINIA

ELVIS COSTELLO — Col
EXPOSED II — CBS
J. GEILS — EMI-America
LOVERBOY — Col
OZZY OSBOURNE — Jet
QUARTERFLASH — Geffen
RIOT — Elektra
RUSH — Mercury
ROD STEWART — WB
NEIL YOUNG — Reprise

ALBUM DEN/RICHMOND

BAR KAYS — Mercury
ANGELA BOFILL — Arista
JEAN CARN — TSOP

CHOCOLATE MILK — RCA
NORMAN CONNORS — Arista
EARTH, WIND & FIRE — ARC/Col
GWEN MCCRAE — Atlantic
PRINCE — WB
TT&F — Gold Coast
TROUBLE FUNK — TF

GARY'S/RICHMOND

ALABAMA — RCA
BAR KAYS — Mercury
EARTH, WIND & FIRE — ARC/Col
KRAFTWERK — WB
BARRY MANILOW — Arista
STEVE MILLER BAND — Capitol
POLICE — A&M
ROSSINGTON COLLINS BAND — MCA
RUSH — Mercury
TIME — WB

RECORD REVOLUTION/PENNSYLVANIA

ELVIS COSTELLO — Col
GREG LAKE — Chrysalis
OLIVIA NEWTON-JOHN — MCA
OZZY OSBOURNE — Jet
QUEEN — Elektra
RENAISSANCE — I.R.S.
RUSH — Mercury
SNEAKER — Handshake
BOB WEIR — Arista
NEIL YOUNG — Reprise

WAXIE MAXIE/WASHINGTON, D.C.

ANGELA BOFILL — Arista
PEABO BRYSON — Capitol
CHILLIWACK — Millennium
NEIL DIAMOND — Col
EARTH, WIND & FIRE — Col
HOOKED ON CLASSICS — RCA
J. GEILS — EMI-America
RUSH — Mercury
RINGO STARR — Boardwalk
ZOOM — Polydor

KEMP MILL/WASHINGTON, D.C.

BAR KAYS — Mercury
GEORGE BENSON — WB
ANGELA BOFILL — Arista
CHOCOLATE MILK — RCA
HOOKED ON CLASSICS — RCA
EARL KLUGH — Liberty
OZZY OSBOURNE — Jet
ROD STEWART — WB
SYRETTA — Tama
TIERRA — Boardwalk

NATIONAL RECORD MART/MIDWEST

CARS — Elektra
CHILLIWACK — Millennium
DOOBIE BROTHERS — WB
J. GEILS — EMI-America
HOOKED ON CLASSICS — RCA
LOVERBOY — Col
STEVE MILLER BAND — Capitol
QUARTERFLASH — Geffen
DIANA ROSS — RCA
RUSH — Mercury

WHEREHOUSE/MICHIGAN

ANGELA BOFILL — Arista
GQ — Arista
J. GEILS — EMI-America
STEVE MILLER BAND — Capitol
OLIVIA NEWTON-JOHN — MCA
HOOKED ON CLASSICS — RCA
RUSH — Mercury
ROD STEWART — WB
BILL SUMMERS — RCA
NEIL YOUNG — Reprise

RECORD REVOLUTION/CLEVELAND

CARS — Elektra
ELVIS COSTELLO — Col
EARTH, WIND & FIRE — ARC/Col
J. GEILS — EMI-America
JERRY HARRISON — Sire
ISLEY BROTHERS — T-Neck
JACKSONS — Epic
AL STEWART — Arista
ROD STEWART — WB
NEIL YOUNG — Reprise

ROSE RECORDS/CHICAGO

GEORGE BENSON — WB
EARTH, WIND & FIRE — ARC/Col
RODNEY FRANKLIN — Col
HOOKED ON CLASSICS — RCA
EARL KLUGH — Liberty
STEVE MILLER BAND — Capitol
OLIVIA NEWTON-JOHN — MCA
OZZY OSBOURNE — Jet
QUEEN — Elektra
RUSH — Mercury

KARMA/INDIANAPOLIS

GEORGE BENSON — WB
EARTH, WIND & FIRE — ARC/Col
J. GEILS — EMI-America
STEVE MILLER BAND — Capitol
OZZY OSBOURNE — Jet
PLASMATICS — Stiff America
QUEEN — Elektra
RUSH — Mercury
ROD STEWART — WB
NEIL YOUNG — Reprise

RADIO DOCTORS/MILWAUKEE

ANGELA BOFILL — Arista
JOHN HALL — EMI-America
BAR KAYS — Mercury
HOOKED ON CLASSICS — RCA
IN HARMONY II — Col
PLASMATICS — Stiff America
COZY POWELL — Polydor
ROD STEWART — WB
LENNIE WILLIAMS — MCA
NEIL YOUNG — Reprise

LIEBERMAN/MINNESOTA

ATLANTA RHYTHM SECTION — Col
GEORGE BENSON — WB
GO-GO'S — I.R.S.
JERRY HARRISON — Sire
IN HARMONY II — Col
OZZY OSBOURNE — Jet
PRINCE — WB
ROD STEWART — WB
BOB WEIR — Arista
NEIL YOUNG — Reprise

GREAT AMERICAN/MINNEAPOLIS

EARTH, WIND & FIRE — ARC/Col
EXPOSED II — CBS
HOOKED ON CLASSICS — RCA
J. GEILS — EMI-America
QUARTERFLASH — Geffen
QUEEN — Elektra
DIANA ROSS — Motown
RUSH — Mercury
CLAUDIA SCHMIDT — Flying Fish

MUSICLAND/ST. LOUIS

EARTH, WIND & FIRE — ARC/Col
J. GEILS — EMI-America
STEVE MILLER BAND — Capitol
OLIVIA NEWTON-JOHN — MCA
POLICE — A&M
PRINCE — WB
RUSH — Mercury
SPYRO GYRA — MCA
ROD STEWART — WB
WHO — MCA

STREETSIDE/ST. LOUIS

BAR KAYS — Mercury
GQ — Arista
IN HARMONY II — Col
LOVERBOY — Col
OLIVIA NEWTON-JOHN — MCA
QUARTERFLASH — Geffen
ROD STEWART — WB
BOB WEIR — Arista
VIC VERGAT — Capitol
NEIL YOUNG — Reprise

TURTLES/ATLANTA

BEE GEES — RSO
GEORGE BENSON — WB
ANGELA BOFILL — Arista
DOMINGO/DENVER — CBS Masterworks
DOOBIE BROTHERS — WB
GQ — Arista
HOOKED ON CLASSICS — RCA
OZZY OSBOURNE — Jet
ROD STEWART — WB
NEIL YOUNG — Reprise

RECORD CITY/ORLANDO

CARS — Elektra
NEIL DIAMOND — Col
JOHN HALL — EMI-America
JACKSONS — Epic
EARL KLUGH — Liberty
LITTLE RIVER BAND — Capitol
OLIVIA NEWTON-JOHN — MCA
PLASMATICS — Stiff America
RINGO STARR — Boardwalk
VIC VERGAT — Capitol

RECORD CITY/ORLANDO

BAR KAYS — Mercury
ELVIS COSTELLO — Col
EARTH, WIND & FIRE — ARC/Col
J. GEILS — EMI-America
IRON MAIDEN — Harvest
STEVE MILLER BAND — Capitol
HOOKED ON CLASSICS — RCA
SKYY — Salsoul
ROD STEWART — WB
NEIL YOUNG — Reprise

SPEC'S/FLORIDA

BEE GEES — RSO
GEORGE BENSON — WB
DIESEL — Regency
DOMINGO/DENVER — CBS Masterworks
EARTH, WIND & FIRE — ARC/Col
ISLEY BROTHERS — T-Neck
EARL KLUGH — Liberty
RUSH — Mercury
ROD STEWART — WB
LUTHER VANDROSS — Epic

EAST/WEST/CENTRAL FLORIDA

GEORGE BENSON — WB
EARTH, WIND & FIRE — ARC/Col
DAVID GRISMAN — WB
KNACK — Capitol
MELBA MOORE — EMI-America
OZZY OSBOURNE — Jet
DIANA ROSS — RCA
RUSH — Mercury
ROD STEWART — WB
NEIL YOUNG — Reprise

TAPE CITY/NEW ORLEANS

BEE GEES — RSO
EARTH, WIND & FIRE — ARC/Col
J. GEILS — EMI-America
STEVE MILLER BAND — Capitol
PRINCE — WB
QUEEN — Elektra
DIANA ROSS — RCA
RUSH — Mercury
ROD STEWART — WB
BILL SUMMERS — MCA

POPLAR TUNES/MEMPHIS

ANGELA BOFILL — Arista
CARS — Elektra
NEIL DIAMOND — Col
DOOBIE BROTHERS — WB
KNACK — Capitol
LAKESIDE — Solar
LOVERBOY — Col
LTD — A&M
ROD STEWART — WB
NEIL YOUNG — Reprise

CIRCLES/ARIZONA

AFTERNOON DELIGHTS — MCA
ANGELA BOFILL — Arista
CHOCOLATE MILK — RCA
GQ — Arista
OZZY OSBOURNE — Jet
RINGO STARR — Boardwalk
ROD STEWART — WB
BILL SUMMERS — MCA
JOHNNY GUITAR WATSON — A&M
BOB WELCH — RCA

INDEPENDENT/COLORADO

BAR KAYS — Mercury
BEE GEES — RSO
OZZY OSBOURNE — Jet
RUSH — Mercury
SKYY — Salsoul
ROD STEWART — WB
SWITCH — Gordy
TANGIERINE DREAM — Elektra
MARY WELLS — Epic
NEIL YOUNG — Reprise

LICORICE PIZZA/LOS ANGELES

BEE GEES — RSO
LINDSEY BUCKINGHAM — Asylum
CHILLIWACK — Millennium
ELVIS COSTELLO — Col
DOOBIE BROTHERS — WB
J. GEILS — EMI-America
HOOKED ON CLASSICS — RCA
LOVERBOY — Col
STEVE MILLER BAND — Capitol
DIANA ROSS — RCA

MUSIC PLUS/LOS ANGELES

BAR KAYS — Mercury
BRUCE COCKBURN — Millennium
GRAND FUNK RAILROAD — Full Moon/WB
JERRY HARRISON — Sire
HOOKED ON CLASSICS — RCA
IN HARMONY II — Col
GARY MYRICK — Epic
GAINBOW — Polydor
EDDIE SCHWARTZ — Atco
SNEAKER — Handshake

EUCALYPTUS/W & NW

GEORGE BENSON — WB
EARTH, WIND & FIRE — ARC/Col
J. GEILS — EMI-America
LOVERBOY — Col
OZZY OSBOURNE — Jet
QUARTERFLASH — Geffen
QUEEN — Elektra
RUSH — Mercury
ROD STEWART — WB
NEIL YOUNG — Reprise



Record World Albums

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 H — 8.98
 I — 9.98
 J — 11.98
 K — 12.98
 L — 13.98
 O — No List Price

NOVEMBER 21, 1981

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

Nov. 21	Nov. 14		WKS. ON CHART
1	1	FOREIGNER Atlantic SD 16999 (5th Week)	18 H
2	2	TATTOO YOU ROLLING STONES / Rolling Stones COC 16052 (Atl)	11 H
3	3	ESCAPE JOURNEY / Columbia TC 37408	16 O
4	4	GHOST IN THE MACHINE POLICE / A&M SP 3730	5 H
5	5	NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND / Capitol STBK 12182	9 K
6	8	RAISE! EARTH, WIND & FIRE / ARC / Columbia TC 37548	2 O
7	7	ABACAB GENESIS / Atlantic SD 19313	6 H
8	6	BELLA DONNA STEVIE NICKS / Modern MR 38 139 (Atl)	15 H
9	9	THE INNOCENT AGE DAN FOGELBERG / Full Moon / Epic KE2 37393	10 O
10	11	SOMETHING SPECIAL KOOL & THE GANG / De-Lite DSR 8502 (PolyGram)	6 H
11	35	EXIT...STAGE LEFT RUSH / Mercury SRM 2 7001 (PolyGram)	2 K
12	13	PHYSICAL OLIVIA NEWTON-JOHN / MCA 5229	4 H
13	14	IF I SHOULD LOVE AGAIN BARRY MANILOW / Arista AL 9573	6 H
14	12	PRECIOUS TIME PAT BENATAR / Chrysalis CHR 1346	18 H
15	16	BREAKIN' AWAY AL JARREAU / Warner Bros. BSK 3576	14 H
16	15	PRIVATE EYES DARYL HALL & JOHN OATES / RCA AFL1 4028	10 H
17	18	NEVER TOO MUCH LUTHER VANDROSS / Epic FE 37451	10 O
18	10	SONGS IN THE ATTIC BILLY JOEL / Columbia TC 37461	8 O
19	19	STREET SONGS RICK JAMES / Gordy G8 1002M1 (Motown)	31 H
20	20	INSIDE YOU ISLEY BROTHERS / T-Neck FZ 37533 (CBS)	4 O
21	17	DON'T SAY NO BILLY SQUIER / Capitol ST 12146	29 H
22	28	WHY DO FOOLS FALL IN LOVE DIANA ROSS / RCA AFL1 4153	3 H
23	23	FEELS SO RIGHT ALABAMA / RCA AHL1 3920	36 H
24	37	GREATEST HITS QUEEN / Elektra 5E 564	2 H
25	25	THE MANY FACETS OF ROGER ROGER / Warner Bros. BSK 3594	9 H
26	26	BEAUTY & THE BEAT GO-GO'S / I.R.S. SP 70021 (A&M)	17 H
27	21	HI INFIDELITY REO SPEEDWAGON / Epic FE 36884	48 O
28	34	CONTROVERSY PRINCE / Warner Bros. BSK 3601	3 H
29	31	IN THE POCKET COMMODORES / Motown M8 955M1	20 H
30	33	ALL THE GREAT HITS DIANA ROSS / Motown M13 960C2	5 L
31	29	WORKING CLASS DOG RICK SPRINGFIELD / RCA AFL1 3697	35 H
32	36	IT'S TIME FOR LOVE TEDDY PENDERGRASS / Phila. Intl. TZ 37491 (CBS)	8 O
33	30	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) / Columbia KC2 37542	10 O
34	32	SHOWTIME SLAVE / Cotillion SD 5227 (Atl)	7 H
35	22	LONG DISTANCE VOYAGER MOODY BLUES / Threshold TRL 1 2901 (PolyGram)	25 H
36	24	NEW TRADITIONALISTS DEVO / Warner Bros. BSK 3593	7 H
37	42	THE BEST OF BLONDIE / Chrysalis CHR 1337	4 H
38	41	KENNY ROGERS' GREATEST HITS / Liberty LOO 1072	56 H
39	39	ALLIED FORCES TRIUMPH / RCA AFL1 3902	10 H



CHARTMAKER OF THE WEEK

40	—	TONIGHT I'M YOURS ROD STEWART Warner Bros. BSK 3602	1 H
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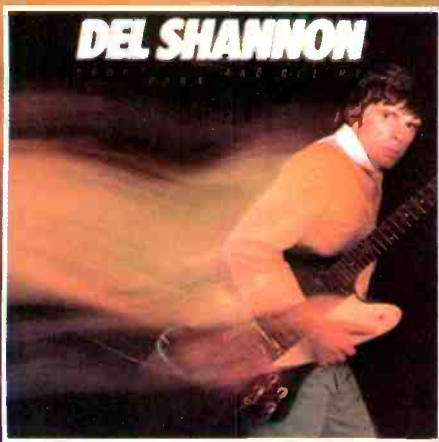
41	51	FREEZE-FRAME J. GEILS BAND / EMI-America SOO 17062	2 H
42	45	FANCY FREE OAK RIDGE BOYS / MCA 5029	25 H

43	53	CIRCLE OF LOVE STEVE MILLER BAND / Capitol ST 12121	2 H
44	43	URBAN CHIPMUNK CHIPMUNKS / RCA AFL1 4027	26 H
45	—	DIARY OF A MADMAN OZZY OSBOURNE / Jet FZ 37492 (CBS)	1 O
46	50	THE ONE THAT YOU LOVE AIR SUPPLY / Arista AL 9551	24 H
47	44	TIME / Warner Bros. BSK 3598	14 H
48	27	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Full Moon / Asylum DP 90004	16 X
49	70	GET LUCKY LOVERBOY / Columbia FC 37638	2 O
50	47	GIVE THE PEOPLE WHAT THEY WANT KINKS / Arista AL 9567	11 H
51	46	TONIGHT! FOUR TOPS / Casablanca NBLP 7258 (PolyGram)	12 H
52	56	THE DUDE QUINCY JONES / A&M SP 3721	34 H
53	59	ALMOST BLUE ELVIS COSTELLO & THE ATTRACTIONS / Columbia FC 37562	2 O
54	38	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram)	18 H
55	58	PIRATES RICKIE LEE JONES / Warner Bros. BSK 3432	16 H
56	—	RE-AC-TOR NEIL YOUNG & CRAZY HORSE / Reprise HS 2304 (WB)	1 H
57	—	LIVING EYES BEE GEES / RSO RX 1 3098 (PolyGram)	1 H
58	40	TIME EXPOSURE LITTLE RIVER BAND / Capitol ST 12163	10 H
59	64	DISCIPLINE KING CRIMSON / Warner Bros. BSK 3629	4 H
60	60	TORCH CARLY SIMON / Warner Bros. BSK 3592	6 H
61	62	AS FAR AS SIAM RED RIDER / Capitol SO 12145	9 H
62	—	THE GEORGE BENSON COLLECTION GEORGE BENSON / Warner Bros. 2HW 3577	1 X
63	54	CHRISTOPHER CROSS / Warner Bros. BSK 3383	87 H
64	49	SHARE YOUR LOVE KENNY ROGERS / Liberty LOO 1108	20 H
65	69	SOLID GROUND RONNIE LAWS / Liberty LO 51087	8 H
66	72	LAW AND ORDER LINDSEY BUCKINGHAM / Asylum 5E 561	3 H
67	68	MSG MICHAEL SCHENKER GROUP / Chrysalis CHR 1336	7 H
68	63	CRIMES OF PASSION PAT BENATAR / Chrysalis CHE 1275	64 H
69	57	LOVE BYRD DONALD BYRD AND 125TH STREET, NYC / Elektra 5E 531	10 H
70	52	EL LOCO ZZ TOP / Warner Bros. BSK 3593	16 H
71	74	JUICE JUICE NEWTON / Capitol ST 12136	34 H
72	76	WALK UNDER LADDERS JOAN ARMATRADING / A&M SP 4876	6 H
73	80	CRAZY FOR YOU EARL KLUGH / Liberty LT 51113	3 H
74	48	STANDING TALL CRUSADERS / MCA 5254	7 H
75	82	CAMOUFLAGE RUFUS with CHAKA KHAN / MCA 5270	4 H
76	65	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN / Qwest / WB QWS 3591	8 H
77	66	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	21 I
78	61	THIS IS THE WAY ROSSINGTON COLLINS BAND / MCA 5207	7 H
79	81	MAGIC WINDOWS HERBIE HANCOCK / Columbia FC 37387	8 O
80	106	QUARTERFLASH / Geffen GHS 2003 (WB)	4 H
81	55	STEP BY STEP EDDIE RABBITT / Elektra 5E 532	14 H
82	67	FANCY DANCER ONE WAY / MCA 5247	8 H
83	89	LIVE! BARBARA MANDRELL / MCA 5243	9 H
84	71	TIME ELO / Jet FZ 37371 (CBS)	14 O
85	104	NIGHTCRUISING BAR-KAYS / Mercury SRM 1 4028 (PolyGram)	2 H
86	77	PARADISE THEATER STYX / A&M SP 3719	43 H
87	92	THE PRESSURE IS ON HANK WILLIAMS, JR. / Elektra 5E 535	13 H
88	78	ARTHUR-THE ALBUM (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Warner Bros. BSK 3582	12 H
89	79	BACK IN BLACK AC/DC / Atlantic SD 16018	65 H
90	99	WANNA BE A STAR CHILLIWACK / Millennium BXL1 7759 (RCA)	12 H
91	83	AEROBIC DANCING / Gateway GSLP 7610	25 H
92	84	HIGH 'N' DRY DEF LEPPARD / Mercury SRM 1 4021 (PolyGram)	15 H
93	103	THERE'S NO GETTING OVER ME RONNIE MILSAP / RCA AHL1 4060	13 H
94	85	FREETIME SPYRO GYRA / MCA 5238	13 H
95	—	SOMETHING ABOUT YOU ANGELA BOFILL / Arista AL 9576	1 H
96	95	GO FOR IT SHALAMAR / Solar BXL1 3984 (RCA)	6 H
97	101	ROUND TRIP KNACK / Capitol ST 12168	3 H
98	107	CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK) VANGELIS / Polydor PD 1 6335 (PolyGram)	5 H
99	108	AEROBIC DANCING featuring DORIAN DAMMER / Parade 100 (Peter Pan)	8 H
100	109	GREG LAKE / Chrysalis CHR 1357	4 H

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TOM PETTY



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MANAGEMENT, DAN BOURGOISE/BUG MUSIC

DROP DOWN AND GET ME

DEL SHANNON

Albums 101-200



NOVEMBER 21, 1981

Nov. 21	Nov. 14		WKS. ON CHART						
101	110	OCTOBER U2/Island ILPS 9680 (WB)	3	H	149	142	SUMMER HEAT BRICK/Bang FZ 37471 (CBS)	13	O
102	90	PIECES OF A DREAM/Elektra 6E 350	8	H	150	156	GREATEST HITS DOORS/Elektra 5E 5151	51	H
103	112	STARS ON LONG PLAY II STARS ON/Radio RR 19134 (Atl)	4	H	151	140	THE LADY AND HER MUSIC-LIVE ON BROADWAY LENA HORNE/Qwest/WB 2QW 3597	10	X
104	73	HOOLIGANS WHO/MCA 2 12001	6	L	152	187	THE POET BOBBY WOMACK/Beverly Glen BG 10000	2	H
105	115	SKYYLINE SKYY/Salsoul SA 3548 (RCA)	3	H	153	162	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM/Mirus/Vintage VNI 7713	40	H
106	88	HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin/Epic NFE 37407	14	O	154	154	PREMONITION SURVIVOR/Scotti Bros. ARZ 37549 (CBS)	7	O
107	86	LOVE ALL THE HURT AWAY ARETHA FRANKLIN/Arista AL 9552	13	H	155	—	IN HARMONY 2 VARIOUS ARTISTS/Columbia BFC 37641	1	O
108	87	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	21	H	156	155	EBONEE WEBB/Capitol ST 12148	13	G
109	96	THIS KIND OF LOVIN' WHISPERS/Solar BXL1 3976 (RCA)	8	H	157	157	SWEET AND WONDERFUL JEAN CARN/TSOP FZ 36775 (CBS)	6	O
110	94	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT/Columbia FC 37389	20	O	158	141	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK)/Liberty LOO 1109	20	H
111	91	THE FRIENDS OF MR. CAIRO JON & VANGELIS/Polydor PD 1 6326 (PolyGram)	15	H	159	124	DEAD RINGER MEAT LOAF/Epic/Cleve. Intl. FE 36007	10	O
112	93	PRETENDERS II /Sire SRK 3572 (WB)	14	H	160	160	UNTOLD PASSION SCHON & HAMMER/Columbia FC 37600	6	O
113	75	TOO LATE THE HERO JOHN ENTWISTLE/Atco SD 38 142	7	H	161	144	LORD UPMINSTER IAN DURY/Polydor PD 1 6337 (PolyGram)	3	H
114	97	WATTS IN A TANK DIESEL/Regency RY 19315 (Atl)	7	H	162	—	GWEN McCRAE/Atlantic SD 19308	1	H
115	125	STOP AND SMELL THE ROSES RINGO STARR/Boardwalk NB 1 33246	2	H	163	153	COUP DE GRACE MINK DeVILLE/Atlantic SD 19311	6	H
116	98	BLACK & WHITE POINTER SISTERS/Planet P 18 (E/A)	21	H	164	186	WANTING YOU STARPOINT/Chocolate City CCLP 2020 (PolyGram)	2	H
117	105	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	25	H	165	—	CAMERA CAMERA RENAISSANCE/I.R.S. SP 70019 (A&M)	1	G
118	111	THE SPIRIT'S IN IT PATTI LABELLE/Phila. Intl. FZ 37380 (CBS)	10	O	166	123	NOVO COMBO/Polydor PD 1 6331 (PolyGram)	12	H
119	149	HOOKED ON CLASSICS ROYAL PHILHARMONIC ORCHESTRA/RCA AFL1 4194	2	H	167	143	FIRE DOWN UNDER RIOT/Elektra 5E 546	13	H
120	120	DIRTY DEEDS DONE DIRT CHEAP AC/DC/Atlantic SD 16033	32	H	168	165	CAPTURED JOURNEY/Columbia K2T 37016	15	O
121	118	I LIKE YOUR STYLE JERMAINE JACKSON/Motown M8 952M1	9	H	169	163	EXIT TANGERINE DREAM/Elektra 5E 557	3	H
122	114	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	12	O	170	133	WIRED FOR SOUND CLIFF RICHARD/EMI-America SW 17059	4	H
123	117	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052	30	H	171	161	BALIN MARTY BALIN/EMI-America SO 17054	26	H
124	126	MAIDEN JAPAN IRON MAIDEN/Capitol MLP 15000	3	X	172	129	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048	32	O
125	119	SIGN OF THE TIMES BOB JAMES/Columbia/Tappen Zee FC 37495	11	O	173	—	THE RED AND THE BLACK JERRY HARRISON/Sire SRK 3631 (WB)	1	H
126	100	CARL CARLTON/20th Century-Fox T 628 (RCA)	17	H	174	159	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS)	32	O
127	113	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	8	H	175	169	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	15	G
128	127	LOVERBOY/Columbia JC 36762	44	O	176	179	TOM TOM CLUB/Sire SRK 3628 (WB)	6	H
129	139	WHAT A WOMAN NEEDS MELBA MOORE/EMI-America ST 17060	3	H	177	185	STICKY FINGERS ROLLING STONES/Rolling Stones COC 39105 (Atl)	2	H
130	116	IT MUST BE MAGIC TEENA MARIE/Gordy G8 1004M1 (Motown)	24	H	178	184	JEALOUS LOVER RAINBOW/Polydor PX 1 502 (PolyGram)	3	X
131	148	EXPOSED II VARIOUS ARTISTS/CBS X2 37601	2	O	179	181	NIGHT FADES AWAY NILS LOFGREN/Backstreet BSR 5251 (MCA)	9	H
132	121	QUINELLA ATLANTA RHYTHM SECTION/Columbia FC 37550	10	O	180	—	METAL PRIESTESS PLASMATICS/Stiff WOW 666	1	G
133	130	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	37	G	181	137	DEAD SET GRATEFUL DEAD/Arista A26 8606	10	L
134	145	HOT ROCKS 1964-1971 ROLLING STONES/London 2PS 60617	6	X	182	151	KIX/Atlantic SD 19307	8	H
135	191	PERHAPS LOVE PLACIDO DOMINGO with JOHN DENVER/CBS Masterworks FM 37243	2	O	183	167	GUILTY BARBRA STREISAND/Columbia FC 36750	57	O
136	146	ALL OF THE ABOVE JOHN HALL BAND/EMI-America SW 17058	2	H	184	164	I'M IN LOVE EVELYN KING/RCA AFL1 3962	18	H
137	122	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA BSR 5160	27	H	185	175	MONDO-MANDO DAVID GRISMAN/Warner Bros. BSK 3618	4	H
138	132	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE/Columbia FC 37438	7	O	186	176	TENDER TOGETHER STANLEY TURRENTINE/Elektra 5E 534	9	H
139	135	THE MAN WITH THE HORN MILES DAVIS/Columbia FC 36790	19	H	187	158	RAGE IN EDEN ULTRAVOX/Chrysalis CHR 1338	7	H
140	150	FACE TO FACE GQ/Arista AL 9547	2	H	188	193	ASSAULT & BATTERY ROSE TATTOO/Mirage WTG 19312 (Atl)	3	H
141	131	DANGEROUS ACQUAINTANCES MARIANNE FAITHFULL/Island ILPS 9648 (WB)	6	H	189	166	FACE VALUE PHIL COLLINS/Atlantic SD 16029	38	H
142	134	ROCK & ROLL ADULT GARLAND JEFFREYS/Epic FE 37436	4	O	190	194	LET IT BLEED ROLLING STONES/London NPS 4 (PolyGram)	2	H
143	136	SLINGSHOT MICHAEL HENDERSON/Buddah BDS 6002 (Arista)	11	H	191	195	MADE IN THE SHADE ROLLING STONES/Rolling Stones COC 39107 (Atl)	2	H
144	138	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	50	I	192	189	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518	52	H
145	102	CHANCES ARE BOB MARLEY/Cotillion SD 5226 (Atl)	5	H	193	174	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835	41	G
146	147	LOVE IS THE PLACE CURTIS MAYFIELD/Boardwalk NB 1 33239	5	H	194	168	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 5E 541	6	H
147	128	KING COOL DONNIE IRIS/MCA 5237	9	H	195	172	BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS)	6	O
148	152	SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl)	2	H	196	170	AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)	23	I
					197	171	'SNAZ NAZARETH/A&M SP 6703	8	H
					198	178	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M SP 4869	13	H
					199	192	LOST IN LOVE AIR SUPPLY/Arista AL 4268	30	H
					200	—	GRAND FUNK LIVES GRAND FUNK RAILROAD/Full Moon/Warner Bros. FMH 3625	1	H

project, admits to being more than a little miffed by what he considers gross insults that have been turning up in various recent **Daryl Hall** interviews. Several publications, including *Rolling Stone* and *People*, have carried quotes from Hall to the effect that his and **John Oates'** career didn't really take off until they assumed production responsibility for their own LPs. Bond, who produced (or co-produced with **Arif Mardin**) such Hall and Oates hits as "Sara Smile," "Rich Girl" and "Do What You Want, Be What You Are," naturally feels a bit slighted. "I'm happy that they've been successful lately, but you can imagine how that feels," he told *Coast* last week. "We put a lot of ourselves into those records. It was more like a trio than just a producer-artist relationship when we were in the studio back in those days, and I think we came out with some pretty good product." In addition to producing or co-producing the group, Bond played guitars and synthesizers on several of Hall and Oates' most successful recordings, and was also credited with string arrangements. According to Bond, the relationship was cut off when Hall fell prey to "the old syndrome of an artist having a number one record and feeling as if he can do anything."

Bond's current or upcoming projects include production of a new album by former **Kenny Loggins** keyboardist **Steve Woods** and **Code Blue's** next LP. The *Dodgers'* project, he says, was a spur of the moment thing that turned out to be "insanity, but a lot of fun. I got a call from **Bob Emmer** (who served as executive producer along with **Shep Gordon**) on a Thursday at 5:00 PM, spent 18 hours on the phone on Friday getting players, lead sheets and a studio, recorded on Saturday and had the record on a plane to the pressing plant by Monday," said Bond, who credits *Dodgers* **Yeager, Johnstone, Reuss** and **Monday** (pictured below with Queen's Roger Taylor) for being "more professional than a lot of people I've worked with. We put a big enough handle on the tunes so they could carry them, and then they sang for hours and hours without complaining." Bond revealed that there are several demos currently in his possession that feature Jerry Reuss' versions of "Gloria" and "Rock Around the Clock" and an a cappella rendition by the whole crew of "Duke of Earl." And that isn't **Duke Snider** they're singing about, either.



ALSO: Glad to see that **Don "Captain Beefheart" Van Vliet**, one of rock's great iconoclasts, has signed with Virgin/Epic, the umpteenth label in the good captain's storied career (as recently reported in *New York, New York*). An album, "Ice Cream for Crow," is due early next year, and will feature some of Beefheart's artwork on the cover. While you're eagerly awaiting it, keep in mind that Beefheart once compared a "tropical hot dog night" to "two flamingos in a fruit fight," and the wait should be that much easier. . . . If you possibly can, you should pick up one of Mattel's "Mork" dolls this Christmas. According to the *Starship*, when **Robin Williams** was recording the voice for these dolls, he jokingly threw in a few obscenities when the going got slow; and while the dirty versions weren't supposed to make it to the marketplace, needless to say, a few of them did, much to Mattel's embarrassment. One of those ought to make for quite a stocking surprise for some unsuspecting kiddie. . . . November 21 is the date set for the "God Is Love" benefit concert at the Shrine Auditorium, a show that will also be a tribute to the **Reverend James Cleveland**. The talent line-up is an impressive one: **Aretha Franklin, Stephanie Mills, Shalamar, Barry and Glodean White** (Barry's 50-piece *Love Unlimited Orchestra* will accompany everyone), **Marilyn McCoo** and **Billy Davis, Jr.**, the Southern California Community Choir and Cleveland himself. **Brock Peters** will emcee the event, proceeds from which will be donated to the Gospel Music Workshop of America, an organization that helps out aspiring gospel singers and musicians. Also, a prayer vigil by all of the artists involved will take place on the 15th at Cleveland's Cornerstone Institutional Baptist Church.

IT'S UP TO A BUCK FOR THE FIRST QUARTER MILE: **Frank Sinatra's** upcoming LP, "She Shot Me Down," is a collection of saloon songs including two written for the Chairman by the late **Alec Wilder**, who will forever be remembered and loved for "I'll Be Around" and "C Fugue Mama." Wilder had, in fact, planned on composing an entire LP for Ol' Blue Eyes, but before he could complete it, he — in Sinatra's words — "took a cab."

Also included on the LP, which was actually due out last week, are **Sonny Bono's** "Bang, Bang" (we figure that's where the album title comes from) and "Thanks for the Memory," a 43-year-old standard most often associated with **Bob Hope**, of course. Composer **Leo Robin** updated some of the lyrics for Sinatra, including such modern memories as smog, jogging and Las Vegas — at least we wish they were memories.

Copyright Conference Sets Panel on Retail

■ LOS ANGELES—"The Retail Picture: What's Selling and Why" will be the topic of a panel discussion sponsored by the California Copyright Conference when the CCC holds its monthly dinner meeting on November 24. Panel members will include Dan Davis, vice president of creative services at Capitol Records; Lou Fogelman, president of Show Industries and chairman of the NARM Retail Advisory Committee; and Stan Layton, vice president, sales at Chrysalis Records.

Scheduled for 6:30 p.m., the dinner meeting will be held at the Sportsmen's Lodge in the San Fernando Valley. For further information, contact the California Copyright Conference at (213) 784-3284.

MCA (Continued from page 4)

The records and music publishing division was only slightly behind its 1980 financial figures. For the past three months, revenues were at \$44,522,000, down from \$46,714,000 in 1980. The nine-month figures show earnings comparatively — \$125,484,000, down from \$128,128,000.

Corporate earnings during the three-month period were \$320,734,000 as compared to \$332,387,000 in 1980. During the nine-month period they were \$990,184,000, compared to \$959,624,000 in 1980.

Delilah Books

(Continued from page 12)

well-defined angle for each book — a writer who is personally influenced by the artist, as in the case of Palmer's "Jerry Lee Lewis," or a writer who was a personal friend, like David Walley who was friends of Duane Allman and will be writing an authorized biography of the Allman Brothers slated for next year.

"We are always looking for writers who have that special involvement with the artist they are writing about," said Sakol. "It is that special point of view that makes it all work."

Delilah has no shortage of good ideas, and their 1982 calendar is their most ambitious yet. Projects in progress include: "Girl Groups" by Alan Betrock; "Bob Dylan" by John Herdman; "The Illustrated Book of Rock Records"; "Cool Cats: Twenty-five years of Rock and Roll Style" by Tony Stewart; "Jim Morrison," a photojournal; "Rock on Film"; "Rock Gomorrah" by Lester Bangs and Michael Ochs; and "The Complete Elvis."

Montage Names Love

■ LOS ANGELES—Marshall Blonstein and David Chackler, co-presidents of Montage Records, have announced the appointment of producer Stuart Love as vice president A&R.

Love had been director of east coast A&R for Warner Bros. Records, director of east coast A&R for Columbia Records, and, most recently, A&R consultant to Carrere Records.

Disco File Top 40

NOVEMBER 21, 1981

- 1. CONTROVERSY**
PRINCE/Warner Bros. (12") BSK 3601
- 2. CAN YOU MOVE**
MODERN ROMANCE/Atlantic (12") DM 4819
- 3. WALKING INTO SUNSHINE**
CENTRAL LINE/Mercury (12") MDS 4013
(PolyGram)
- 4. ROCK YOUR WORLD**
WEEKS & CO./Chaz-Ro (12") CHDS 2519
- 5. LET'S GROOVE**
EARTH, WIND AND FIRE/ARC/Columbia (12")
18 02536
- 6. MENERGY**
PATRICK COWLEY/Fusion (12") FPSF 003
- 7. WORDY RAPPINGHOOD/GENIUS OF LOVE**
TOM TOM CLUB/Sire (12"/LP cut) DSRE 49817/
SRK 3628 (WB)
- 8. DO YOU LOVE ME**
PATTI AUSTIN/Qwest (12") QWS 3591 (WB)
- 9. HAPPY DAYS**
NORTEND FEATURING MICHELLE WALLACE/
Emergency (12") EMDS 6520
- 10. LET'S START II DANCE AGAIN/LET'S START THE DANCE**
HAMILTON BOHANNON/Phase II (12") 4W9 2449
- 11. TAKE MY LOVE**
MELBA MOORE/EML-America (12") ST 17060
- 12. NEVER TOO MUCH**
LUTHER VANDROSS/Epic (12") FE 37451
- 13. R.R. EXPRESS**
ROSE ROYCE/Whitfield (12") WHK 3620 (WB)
- 14. LOVE FEVER**
GAYLE ADAMS/Prelude (12") PRLD 618
- 15. FUNKY SENSATION**
GWEN McCRAE/Atlantic (12") SD 19308
- 16. GIVE IT TO ME (IF YOU DON'T MIND)**
CONQUEST/Prelude (12") PRLD 615
- 17. YOU CAN**
MADLEEN KANE/Chalef (LP cut) CH 0702
- 18. MONY, MONY**
BILLY IDOL/Chrysalis (12") CEP 4000
- 19. LOVE HAS COME AROUND**
DONALD BYRD AND 125TH STREET, NYC./Elektrc
(12") 5E 531
- 20. MAGIC NUMBER**
HERBIE HANCOCK/Columbia (12") FC 37387
- 21. SOMETHING SPECIAL (LP)**
KOOL & THE GANG/De-Lite DSR 8502
(PolyGram)
- 22. NOBODY ELSE**
KAREN SILVER/RFC (12") QRFC 004
- 23. SNAP SHOT**
SLAVE/Cotillion (12") SD 5227 (Atl)
- 24. HUPENDI MUZIKI WANGUU? (YOU DON'T LIKE MY MUSIC)**
K.I.D./Sam (12") S 12340
- 25. YOU'RE THE ONE/DISCO KICKS**
BOYSTOWN GANG/Moby Dick (12") BTG 242
- 26. OUT OF MY HANDS (LOVE'S TAKEN OVER)**
OMNI/Fountain (12") FRD 81 1
- 27. TONIGHT YOU AND ME**
PHYLLIS HYMAN/Arista (12") AL 9544
- 28. 96 TEARS**
THELMA HOUSTON/RCA (12") JD 12293
- 29. DO IT AGAIN**
PAULETTE REAVES/Dash (12") DD 6001
- 30. CALL ME**
SKYY/Salsoul (12") SG 356 (RCA)
- 31. DON'T STOP THE TRAIN**
PHYLLIS NELSON/Tropique (12") TD 104
- 32. ZULU**
QUICK/Pavillion (12") 4Z9 02433 (CBS)
- 33. DO ME**
MONA RAYE/Quality/RFC (12") QRFC 003
- 34. GET IT UP/COOL**
TIME/Warner Bros. (12") BSK 3598
- 35. HEART, HEART**
GERALDINE HUNT/Prism (12") PDS 412
- 36. EVERYBODY NEEDS SOMEBODY SOMETIMES**
ANN-MARGRET/Ram (12") 1001
- 37. THIS MUST BE HEAVEN**
JERRY CARR/Cherie (12") DM 4821 (Atl)
- 38. COME LET ME LOVE YOU**
JEANETTE 'LADY' DAY/Prelude (12") PRLD 619
- 39. WORK THAT BODY/MIRROR, MIRROR**
DIANA ROSS/RCA (LP cuts) AFL1 4153
- 40. GIVE IT TO ME BABY/SUPER FREAK**
RICK JAMES/Gordy (12"/12") M35001/G8
1002M1 (Motown)
(*12" non-commercial; *12" discontinued)

Record World International

England

By VAL FALLOON

■ LONDON—The first compilation of rock video promotion clips is being marketed in December by Thorn EMI. Titled "Videostars," it will sell for \$29.95 and is the first product by a new company formed by former K-Tel executive **Ian Weiner**. The collection has taken six months to reach the stores because of complex copyright clearance. Artists featured include **Phil Collins**, **Genesis**, **Sky** and **Linx**. Because of the continual tussle between the Mechanical Copyright Protection Society and the British Phonographic Industry over video music rates, each track has had to be individually cleared, and with the Musician's Union also involved, a total of 47 contracts have been negotiated. This is hopefully the first of many such compilations which are potentially as popular with music lovers as "greatest hits" albums are now. . . . Appropriately, K-Tel is the first record company to respond to the BPI appeal for harder action against home taping. The new "skull and crossbones" logo with the slogan "Home Taping Is Killing Music" will be stickered on the "Chart Hits" LP released this week. In the next weeks the logos will be seen on advertisements, T-shirts and badges as the anti-home-taping campaign enters its second phase following the press conference during which top artists appealed for a blank tape levy. (*Record World* Nov. 14.) **Bob Montgomery**, general administrator of the Mechanical Rights Society, has suggested that instead of a direct levy, copyright "stamps" could be purchased, making it illegal to buy a cassette without a copyright stamp (a similar system is now used for imported records). The income would be divided up among the various parties involved. The deadline for this campaign is early next year, as the much-debated Green Paper could become law by Spring. Otherwise, said BPI Chairman Chris Wright, home taping could become "government sanctioned theft" . . . Chappell Music has reorganized its staff under the direction of creative chief **Steve Stevenson**. The standard and contemporary repertoire departments will no longer work autonomously so that repertoire exploitation will draw from both sources of music, with both areas equally aggressive.

The new **Bee Gees** "Living Eyes" is receiving solid marketing back-up between now and Christmas, with national newspaper advertising followed by regional TV promotion. The title track was released as a single this week. . . . The Eurodisc label is being launched in the U.K. to be distributed by Ariola. First releases from the German label are mainly classical. . . . **Luciano Pavarotti** graced these shores for one night only at the Manchester Palace Theatre. Tickets at 30 pounds each were sold out in minutes, and the twinkly-eyed opera star is reported to have earned 15,000 pounds for his evening's work. . . . **Ringo Starr** has signed with RCA for the U.K. . . . **Pink Floyd** releasing a "best of" album for Christmas with the title "A Collection of Great Dance Songs" . . . A boxed set of Beatles EPs is being readied by EMI for the stocking market. Thirteen original EPs plus one "special" will cost about 15 pounds. . . . New **Elton John-Kiki Dee** single, "Loving You," out this week from Ariola.

VIDEO WORLD: Precision heads its pre-Christmas release package with "The Great Muppet Caper" on December 4 in all three formats. . . . CIC is joining in the Philips Video 2000 promotion by putting out ten top titles in this format

Canadian Gold for Triumph



RCA recording act Triumph's "Armed Forces" album was recently certified gold in Canada less than a month after release. Pictured at the presentation to the group are, from left: Tom Williams, vice president of Attic Records (Triumph's Canadian label); Mike Levine of Triumph; and Al Mair, president, Attic Records.

and supplying Philips with posters and promo aids. . . . Meanwhile, Philips is spending one and three-quarter million pounds between now and Christmas on its product, with over a million pounds earmarked for TV advertising for the system and Philips' new videocassette recorder. Press advertising will back up the TV spots, and store demonstrations have been organized throughout Britain. Several production companies are now actively marketing pre-recorded cassettes in all three formats, and many are prepared to produce a film in Video 2000 on request. All this activity was preceded here by the arrival and instant success of the German made Grundig 2x4 Super videocassette recorder, which sold out its first shipment and is generally accepted as the most advanced domestic VCR available. The V2000 system features eight-hour flipover cassettes like musicassettes, while Sony's Betamax runs for just over three hours, and most VHS machines for four hours. But VHS still dominates here, as it does everywhere else. England is a particularly important market for this promotion, as the rental tradition means enormous numbers of VCRs and pre-recorded tapes moving around the market. A recent estimate gave 5,000 titles available.

South African Gold for 'Cosmos'



The RCA album "The Music of Cosmos," featuring selections from the score of the PBS television series, recently earned a gold album award in South Africa. Peter Gallo of Teal Record Co., Ltd., RCA's licensee in South Africa, was recently presented with the award in Los Angeles. Pictured from left are: Barry Gross, product manager, RCA Records, west coast; Martin Olinick, division vice president, business affairs, west coast, RCA Records; Gallo; Gentry Lee, vice president of Carl Sagan Productions, which produced the TV series; and Geoffrey Haines-Stiles, executive producer of the Cosmos album.

Germany

By GABRIELE SCHULZE

■ For the first time, Teldec and CBS/Germany are jointly releasing an album on cassette. Titled "Rockarchiv," it will feature music by CBS artists **Janis Joplin**, **Santana**, **Johnny Winter**, **Bruce Springsteen**, and **Jeff Beck**, along with cuts by Teldec artists **John Mayall**, **UFO**, the **Moody Blues**, **Ten Years After** and the **Rolling Stones**. The cassette will be manufactured and distributed by Teldec.

Udo Juergens, the superstar singer from Austria who just released his first English album, has lost a long-fought lawsuit against his publisher, **Hans R. Beierlein**. Juergens claimed that he had lost confidence in the partnership and hoped to cancel his contract and pull some 120 titles out of Beierlein's publishing firm. The two had not worked together since 1977. Juergens will have to pay some \$50,000 in legal fees.

Signings: **Rene Kollo** has signed worldwide to Fonoteam, distributed by RCA, and has just released a radio and television-merchandised album of hits. . . . **Marianne Rosenberg** has signed with RCA, with an album to come in the spring. . . . **Boney M.**, who have sold almost 100 million albums worldwide, have released their new album, "Boonoonoonoos." The record was two years in the making, produced by Boney M. creator **Frank Farian** at a cost of \$350,000. Over 100 tracks were recorded for the project, and only 14 used. A companion film was made last August in Jamaica. . . . **Howard Carpendale's** album, "Such mich in meinem Liedern," is an enormous success, according to EMI Electrola. Before any merchandising or marketing campaign was launched, it had already sold 200,000 copies.

Upcoming tours: German heavy metal band **Accept** is touring Germany in November and will also open for **Judas Priest** in England for an 18-day tour. . . . **Rush**, from Canada, touring in mid-November through seven German cities. . . . **Mink DeVille** will follow up their television appearance on "Rockpalast" with a seven-city tour commencing December 3. . . . **Nils Lofgren** will tour this month with a new band, hitting 11 German cities.

Greatest Hits LPs

Artists represented on greatest hits LPs on labels for which they no longer record are: Patti Labelle (Epic), Diana Ross (Motown), The Who (MCA), Chicago (Columbia), Mel Tillis (MCA), Ashford and Simpson (Warner Bros.), Grover Washington (Motown), James Brown (Polydor), The Rolling Stones (London), Johnny "Guitar" Watson (MCA), The Allman Brothers (Polydor), Barry White (20th Century-Fox) and the Babys (Chrysalis). Also represented by "best of" releases are Elvis Presley (RCA), Minnie Riperton (Capitol), Duane Allman (Polydor) and Jim Reeves and Patsy Cline (RCA), all of whom are deceased.

Other greatest-hits or live greatest hits packages include: the Grateful Dead (Arista), Barbara Mandrell (MCA), the Marshall Tucker Band (Warner Bros.), The Beach Boys (Caribou), Savoy Brown (Capitol), Al Stewart (Arista), Yes (Atlantic), Edwin Starr (20th Century-Fox), Manhattan Transfer (Atlantic) and Charley Pride (RCA).

In addition to these albums, there are some special "best of" packages being released by Columbia Records. Included are multi-record sets by Simon and Garfunkel/Paul Simon, and "Broadway Magic" (a six-album set encompassing 60 songs from 30 hit Broadway shows).

CBS Records is also releasing two individual compilation albums from its Philadelphia International Records distributed label. Both are "best of" albums — one is performed live and the other is made up of studio recordings.

At this time, one year ago, there were similar packages only from Kenny Rogers, Anne Murray, Linda Ronstadt, Waylon Jennings, The Oak Ridge Boys, Box Scaggs, the Doors, Aerosmith, Ronnie Milsap, Donna Summer, Emerson, Lake and Palmer, Andy Gibb, Barry White, The Manhattanans, Bill Withers, Luciano Pavarotti, Fleetwood Mac, The Eagles, Supertramp, Warren Zevon, Kenny Loggins, Willie Nelson, Yes and Roberta Flack and Peabo Bryson.

Two years ago, there were even fewer such albums. They included: Donna Summer, the Bee Gees, Rod Stewart, the Electric Light Orchestra, Waylon Jennings, Lynyrd Skynyrd, Kenny Rogers, Barbra Streisand, Abba, Chic, Crystal Gayle, Barry Manilow, Eddie Rabbitt, The Eagles, Millie Jackson, Neil Young, Teddy Pendergrass and the No-Nukes Concert.

While A&M Records is not represented in the current set of releases, the company has plans for a \$6.98 "best of" series debuting in January. Artists represented in this release are Kim Carnes, Quincy Jones, Nils Lofgren, the Ozark Mountain Daredevils and George Benson — all of whom now record for other labels.

It should be pointed out that some of these greatest-hits and live recordings will receive massive merchandising campaigns to support them.

(Assistance in preparing this story was provided by Samuel Graham and Eliot Sekuler.)

(Continued from page 3)

Perhaps the most comprehensive are those supporting Queen, Billy Joel, Pink Floyd, the Doobie Brothers, Barbra Streisand, David Bowie, George Benson, Bob Seger, Willie Nelson, the Jacksons, Blondie and Rush.

By spicing up an album with a new cut or two, a label has an easier time getting its field staff motivated, and it also gets all departments of the company working together (promotion, marketing, merchandising, publicity, sales).

Such is the case with expansive plans that Elektra/Asylum has for Queen's album. It is part of a three-pronged program called "Greatest Hits, Greatest Flix and Greatest Pix," a multi-media combination of album, an accompanying video and a book of photographs encompassing the band's entire career.

Vic Faraci, E/A executive vice president/director of merchandising has said that the company "is going for massive visibility with a roll-out campaign slated to run between early November and January 2."

Each WEA branch is setting up its own merchandising campaign to accompany the master program, with a full array of aids being made available (posters, banners, mobiles, flats).

Perhaps the most intriguing portion of the campaign is the accompanying video. "Queen's Greatest Flix" is an hour-long video consisting of 17 chronologically-arranged clips ranging from "Bohemian Rhapsody" (1976) to "Flash" (1980).

The Benson album is another one of those items that includes previously-unreleased tracks, one of which is the single "Turn Your Love Around." The two-LP set, which comes in a single-pocket jacket, includes a 12-page booklet, and is being marketed with one of Warner Bros.' biggest campaigns ever, according to Hale Milgrim, the label's director of merchandising.

"This is probably the strongest all-around campaign we've done this year and among the biggest at the label ever," he said. "The TV spots, 30-seconds long and featuring six tunes are a little more stylish than usual, aimed at people who don't normally visit record stores, and there is also a special sales program."

With the Blondie package, Chrysalis is emphasizing the number of songs on the album — twelve — and the "more music for your money" angle. According to Stan Layton, vice president of sales, producer Mike Chapman did extensive remixing on several tracks, something that's being stressed in the album's advertising and merchandising materials.

Chrysalis has augmented its print advertising with what Layton termed a heavy schedule of television spots scheduled to air between now and Christmas, and has shipped merchandising display pieces keyed to both retail and rack accounts. "We've given them the kind of material that will stay up all season," Layton said, describing what he calls "spectacular

(Continued on page 56)

England's Top 25



Albums

- 1 DARE HUMAN LEAGUE/Virgin
- 2 GREATEST HITS QUEEN/EMI
- 3 GHOST IN THE MACHINE POLICE/A&M
- 4 EXIT . . . STAGE LEFT RUSH/Mercury
- 5 SHAKY SHAKIN' STEVENS/Epic
- 6 THE BEST OF BLONDIE BLONDIE/Chrysalis
- 7 ALMOST BLUE ELVIS COSTELLO/F-Beat
- 8 HEDGEHOG SANDWICH NOT THE NINE O'CLOCK NEWS/BBC
- 9 NIGHT TROUBLE GILLAN/Virgin
- 10 PRINCE CHARMING ADAM AND THE ANTS/CBS
- 11 OCTOBER U2/Island
- 12 LOVE IS . . . VARIOUS ARTISTS/K-Tel
- 13 STILL JOY DIVISION/Factory
- 14 DIARY OF A MADMAN OZZY OSBOURNE/Jet
- 15 SUPERHITS 1 & 2 VARIOUS/Ronco
- 16 GOSH IT'S . . . BAD MANNERS BAD MANNERS/Magnet
- 17 BODY TALK IMAGINATION/R&B
- 18 IF I SHOULD LOVE AGAIN BARRY MANILOW/Arista
- 19 7 MADNESS/Stiff
- 20 HOOKED ON CLASSICS RPO/K-Tel
- 21 HAPPY BIRTHDAY ALTERED IMAGES/Epic
- 22 SEE JUNGLE SEE JUNGLE BOW WOW WOW/RCA
- 23 ABACAB GENESIS/Charisma
- 24 ARCHITECTURE AND MORALITY ORCHESTRAL MANOEUVRES IN THE DARK/Dindisc
- 25 GO AHEAD LINX/Chrysalis

Singles

- 1 HAPPY BIRTHDAY ALTERED IMAGES/Epic
- 2 EVERY LITTLE THING SHE DOES IS MAGIC POLICE/A&M
- 3 LABELLED WITH LOVE SQUEEZE/A&M
- 4 JOAN OF ARC ORCHESTRAL MANOEUVRES IN THE DARK/Dindisc
- 5 IT'S MY PARTY DAVE STEWART & BARBARA GASKIN/Broken/Stiff
- 6 ABSOLUTE BEGINNERS JAM/Polydor
- 7 WHEN SHE WAS MY GIRL FOUR TOPS/Casablanca
- 8 GOOD YEAR FOR THE ROSES ELVIS COSTELLO/F-Beat
- 9 OPEN YOUR HEART HUMAN LEAGUE/Virgin
- 10 TONIGHT I'M YOURS ROD STEWART/Riva
- 11 UNDER PRESSURE QUEEN & DAVID BOWIE/EMI
- 12 HOLD ME B.A. ROBERTSON & MAGGIE BELL/Swan Song
- 13 LET'S HANG ON BARRY MANILOW/Arista
- 14 THUNDER IN THE HILLS TOYAH/Safari
- 15 FAVORITE SHIRTS (BOY MEETS GIRL) HAIRCUT 100/Clip
- 16 YOU WERE SWEET SIXTEEN FUREYS AND DAVEY ARTHUR/Ritz
- 17 O SUPERMAN LAURIE ANDERSON/Warner Bros.
- 18 BIRDIE SONG TWEETS/PRT
- 19 PHYSICAL OLIVIA NEWTON-JOHN/EMI
- 20 IT'S RAININ' SHAKIN' STEVENS/Epic
- 21 BEGIN THE BEGUINE JULIO IGLESIAS/CBS
- 22 JUST CAN'T GET ENOUGH DEPECHE MODE/Mute
- 23 WALKING IN THE SUNSHINE BAD MANNERS/Magnet
- 24 UNDER YOUR THUMB GODLEY & CREME/Mercury
- 25 TOM SAWYER (LIVE) RUSH/Mercury

Record World Gospel

GMA Board Meets



The Gospel Music Association board of directors and officers held a quarterly board meeting in Grand Rapids, Michigan Oct. 24-27, during which Peter Kladder (far left), president of Zondervan, hosted a tour of his company's facilities. Pictured with Kladder are (from left) Frances Preston, VP, BMI; Don Butler, executive direction of the GMA; and Dan Johnson, VP, Word Records.

Soul & Spiritual Gospel Albums

NOVEMBER 21, 1981

Nov. 21	Nov. 7	
1	4	IS MY LIVING IN VAIN CLARK SISTERS / New Birth NEW 7056G
2	2	WHERE IS YOUR FAITH JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR / Savoy SGL 7066 (Arista)
3	1	THE HAWKINS FAMILY WALTER HAWKINS / Light LS 5770 (Word)
4	5	CLOUDBURST MIGHTY CLOUDS OF JOY / Myrrh MSB 6663 (Word)
5	3	THE LORD WILL MAKE A WAY AL GREEN / Myrrh MSB 6661 (Word)
6	6	TRUE VICTORY REV. KEITH PRINGLE / Savoy 7053 (Arista)
7	7	BE ENCOURAGED FLORIDA MASS CHOIR / Savoy SGL 7064 (Arista)
8	9	SAINTS HOLD ON SENSATIONAL NIGHTINGALES / Malaco MAL 4373
9	10	INTRODUCING THE WINANS Light LS 5792 (Word)
10	8	JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS Savoy SGL 7059 (Arista)
11	—	GO SHIRLEY CAESAR / Myrrh MSB 6665 (Word)
12	11	GOD'S WAY (IS THE BEST WAY) JAMES CLEVELAND & THE VOICES OF WATTS / Savoy SL 14631 (Arista)
13	28	LOOK TO JESUS PATRICK HENDERSON / NewPax NP 33096 (Benson)
14	16	BORN AGAIN VIOLINAIRES / Jewel LPS 0162
15	23	THE GATHERING NEW YORK COMMUNITY CHOIR / Myrrh MSB 6657 (Word)
16	20	I'M BLESSED THE FOURTH OF MAY / Savoy SL 14629 (Arista)
17	26	SWEET REVIVAL WILLIE NEAL JOHNSON AND THE GOSPEL KEYNOTES / Nashboro 7247
18	18	I LOVE JESUS MORE TODAY TRINITY ALL NATIONS COMBINED CHOIR / Savoy SL 14599 (Arista)
19	25	DON'T GIVE UP ANDRAE CROUCH / Warner Bros. BSK 3513
20	12	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME CHARLES FOLD & THE CHARLES FOLD SINGERS / Savoy SGL 7061 (Arista)
21	—	EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA Myrrh MSB 6691 (Word)
22	17	THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR / Savoy SGL 7050 (Arista)
23	14	RISE AGAIN GOSPEL KEYNOTES / Nashboro 7227
24	24	MORE OF THE BEST ANDRAE CROUCH / Light LS 5795 (Word)
25	13	YOU'VE BEEN MIGHTY GOOD TO ME NEW JERUSALEM BAPTIST CHURCH CHOIR / Savoy SL 7070 (Arista)
26	22	MIRACLE JACKSON SOUTHERNAIRES / Malaco 4370
27	39	MOTHER WHY? WILLIE BANKS & MESSENGERS / Black Label BL 3000 (HSE)
28	35	I'LL GO WITH JESUS ANGELIC GOSPEL SINGERS / Nashboro 7236
29	27	THINGS HAVE GOT TO GET BETTER GENOBIA JETER / Savoy SL 14597 (Arista)
30	—	HIGHER PLANE AL GREEN / Myrrh MSB 6674 (Word)
31	21	REJOICE SHIRLEY CAESAR / Myrrh MSB 6646 (Word)
32	29	MY EXPECTATIONS VOICES OF CORNERSTONE / Savoy SL 14632 (Arista)
33	19	SAID I WASN'T GONNA TELL NOBODY DONALD VAILS & VOICES OF DELIVERANCE / Savoy SGL 7052 (Arista)
34	15	GOD IS OUR CREATOR ALBERTINA WALKER / Savoy SL 14583 (Arista)
35	36	TRAMAINÉ TRAMAINÉ HAWKINS / Light LS 5760 (Word)
36	32	4 & 20 ELDERS O.V. WRIGHT & THE LUCKETT BROTHERS / Creed 3104 (Nashboro)
37	37	CHILD'S PRAYER THE TRUTHETTES / Malaco MAL 4372
38	38	COME TOGETHER PILGRIM JUBILEES / Savoy SL 14626 (Arista)
39	33	I WANT TO BE READY WHEN YOU COME JAMES CLEVELAND & THE LOS ANGELES CHAPTER OF THE GMWA / Savoy SGL 7071 (Arista)
40	34	GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS / New Birth 7048

Gospel Time

By PAM LEE

■ **Al Green** was in Sound Emporium Studio here in Nashville last month putting down tracks for his next Word Records release. Produced by **Tony Brown**, with **Ken Harding** acting as executive producer, the album will feature more traditional gospel classics than Green's previous endeavors. After a tremendous rendition of "How Great Thou Art," **Bill Cantrell**, Al's long-time collaborator, was heard to remark, "Gee, Al, we should have come to Nashville to record a long time ago!"

Daystar Records, based in Baltimore, has released an album by **Diann Franklin** titled "Lazybones." Franklin is planning an extensive ministry tour next year in the West Indies that will include stops in Trinidad, Barbados, and St. Maartens . . . Triangle Records has released **Cynthia Clawson's** "Someday This Old Road" from her "Finest Hour" album, to be marketed and promoted in the country radio market . . . **Reba Rambo** and **Dony McGuire** have begun work on a new concept musical based on the 23rd Psalm. If their success with "The Lord's Prayer" is any indication, looks like Lexicon Music will have a hot property on its hands.

Tramaine Hawkins just completed a commercial for McDonald's and is scheduled to start work on her next Light Records LP in January . . . **Andrae Crouch** taped "The Mike Douglas Entertainment Hour" as co-host Nov. 10. The segment features appearances by Reba Rambo, Dony McGuire, and **Jessy Dixon** . . . **B.J. Thomas** was honored with a Doctorate of Humanities degree from the Baptist College of Charlestown last month.

The **Speer Family** have signed an exclusive artist contract with HeartWarming Records . . . Birthright Records has signed the **Gabriel Hardeman Delegation** and **Michael Orr** and the **Book of Life** to recording agreements . . . **Kenny Marcellino** has been named national promotion coordinator for Joy Productions . . . **Paul K. Logsdon** has been appointed to head the Fellowship of Contemporary Christian Ministries (F.C.C.M.).

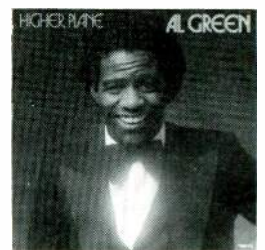
Light Records is adding a \$5.98 mid-line and \$3.88 "super-saver" line to its regular \$7.98 front line effective Dec. 14. Light has also agreed to sub-distribute **Andrae Crouch's** "Don't Give Up" album, released by Warner Bros.

Gospel Album Picks

HIGHER PLANE

AL GREEN — Myrrh MSB 6674 (Word)

Al follows up "The Lord Will Make a Way" (number one for 14 consecutive weeks on RW's Soul & Spiritual Album Chart) with a diverse selection of songs. "Higher Plane" and "By My Side" are real rockers, while "Amazing Grace" and "People Get Ready" slow the tempo for a soulful, bluesy sound.



LOOK TO JESUS

PATRICK HENDERSON AND THE WEST ANGELES CHURCH OF GOD IN CHRIST SANCTUARY CHOIR — NewPax NP33096 (Benson)

Known in secular circles for his work with Leon Russell and the Doobie Brothers, Henderson's professionalism comes through on his first NewPax release. Already number 13 on RW's Soul & Spiritual Chart, this one's a contender for the Contemporary & Inspirational Chart too.



UNFAILING LOVE

EVIE — Word WSB 8867

With her sweet, unblemished vocal, Evie sings songs of glory and praise, with an especially pleasing version of "The Lord's Prayer" included. "I Love My Jesus" uses steel guitar and old-time piano licks for a country flavor.



(Continued on page 43)

Staff Changes at Word

■ WACO—Dan Johnson, VP of marketing and promotion for Word Records and Music, has announced the appointment of Mike Dworak as director of radio promotion for Word.

In a related move, Dan Hickling, former national director of radio promotion, will now serve Word as regional promotion representative in the northeast. Johnson said he feels that with Hickling's three and a half years experience in the home office that he is in an ideal position to represent Word's products, business standards, and overall image in the area of regional promotion, initiated by Word one year ago.

Dworak comes to Word from KCMF-FM radio in Scotts Bluff, Nebraska, where he was PD. He was instrumental in forming that station and KBHL-FM in Lincoln. Dworak also managed the Maranatha Christian Supply in Lincoln for four years.

Jeff Mosley and Glenn Heard have also been added to the radio promotion staff here. Mosley, formerly with KRZI in Waco, will track MOR and traditional formats, while Heard will concentrate on contemporary formats.

Dyer/Kahn Bows

■ LOS ANGELES—Rod Dyer, of Rod Dyer, Inc., design and marketing consultants, and Robert Kahn, that firm's director of client services, have announced the formation of a partnership. The new company will be called Dyer/Kahn. It will remain at its same location, 5550 Wilshire Blvd., Suite 301, Los Angeles 90036.

New York, N.Y.

(Continued from page 16)

more comfortable on stage, and I think that the songs on my past albums weren't presented properly," he added.

Most likely, Wainwright's stage presence will be captured in some type of video format; a disc release or cable special would be perfectly suited to his talents. In the meantime, he'll divide his label shopping and songwriting with furthering his acting career. Wainwright won favorable reviews for his portrayal of Stanley in the Jewish Repertory Theater production of **Harold Pinter's** "The Birthday Party" last year. And he's currently rehearsing for his role in the W.P.A. Theater's production of **Larry Ketron's** "Ghosts of the Loyal Oaks," which opens November 27 for a three-week run at the off-Broadway theater on Fifth Avenue and 19th Street.

LENNON REMEMBERED: "A Tribute To **John Lennon: A Concert in His Memory**" will be presented by the Cincinnati Pops Orchestra December 10 at Radio City Music Hall. Conducted by **Erich Kunzel**, the orchestra will perform a four-part program: a symphonic portrait arranged by **Frank Proto**, a suite featuring songs from "Sgt. Pepper" and "Magical Mystery Tour," an audio/visual portrayal focusing on Lennon's life and music with hundreds of never-before published photos of Lennon and video by **James Westwater**; and a sing-along medley of Beatles favorites arranged by **David Matthews**. Among the special guests slated to appear are **Billy Preston** and **Sarah Vaughan**. Tickets for the 8:00 p.m. concert are scaled at \$15.50, \$12.50, and \$10.50 and go on sale Monday (16) at Ticketron, Charge-It, and the Radio City box office.

WHAT'S GOIN' ON: Island Records is considering releasing a new **Steve Winwood** single, "There's a River," in time for Christmas. . . . Columbia Records will issue the soundtrack to **Warren Beatty's** film "Reds," with a **Stephen Sondheim** score, the first week in December. . . . Look for N.Y.-based rocker **Bonnie Forman's** debut on the new Wave Records. . . . **Graham Parker** is completing tracks on his new LP (his first without the **Rumour**), to be released early next year. **Jack Douglas** is at the board. . . . The **Neville Brothers** will open the **Rolling Stones'** November 23, 24, and 25 Chicago dates. . . . **Jim Del Balzo** has left his position as national album promotion manager/west coast at PolyGram to become Columbia Records' New York local promotion manager. . . . Congratulations to PolyGram national press and artist relations manager **Sherry Ring** on her Sunday (15) marriage to Record Plant engineer **Sam Ginsberg**.

Sparrow Names Gibb

■ CANOGA PARK, CAL.—Jeff Blake, director of marketing services for Sparrow Records, has announced the appointment of Jacque Gibb as coordinator of radio promotion for the label.

Gibb comes to Sparrow from KBRT radio in Los Angeles, where she served as a radio personality and broadcast executive.

Montage, Wheel Pact

■ LOS ANGELES—Marshall Blonstein and David Chackler, co-presidents of Montage Records, have announced the signing of a logo/production deal with the Los Angeles-based Wheel Records.

Rudolph Woltz and Michael W. Meixner, founders and owners of Wheel, have delivered the first project to Montage A&R VP Stuart Love, the Patterson Twins, produced by veteran R&B arranger Hence Powell.

Atlanta Songwriters Perform in Nashville

■ ATLANTA—The Atlanta Songwriters Association showcases its finest talent in Nashville Tuesday (17) at the Cannery on Palmer Street at 8 p.m. The ASA's third annual Nashville showcase will feature 30 of Atlanta's best writers performing one or two songs each.

ASA president Don Bryant said the three-hour show will include Diane Pfeifer, Ray Whitley, William Bell, Susan Thomas, Jan Carlton, Barbara Walker, and others.

Gospel Album Picks

(Continued from page 42)

I MADE A STEP

INEZ ANDREWS - Savoy SL 14638 (Arista)

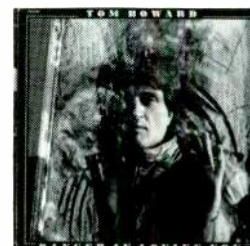
Andrews' dynamic delivery commands attention to forceful lyrics. Her performances leave no doubt as to the sincerity with which she sings.



DANGER IN LOVING YOU

TOM HOWARD - NewPax NP33100 (Benson)

With an extensive background in folk, rock, and jazz music, Tom Howard and co-producer Terry Taylor (of Daniel Amos) have fostered a truly unique album. Original material concentrates on messages couched in flawless production.



Contemporary & Inspirational Gospel Albums

NOVEMBER 21, 1981

Nov. 21	Nov. 7				
1	2	AMAZING GRACE B.J. THOMAS/Myrrh MSB 6675 (Word)	20	—	ROCKIN' REVIVAL SERVANT/Tunesmith TS 6003
2	1	PRIORITY IMPERIALS/DaySpring DST 4017 (Word)	21	15	IN HIS TIME, PRAISE IV MARANATHA SINGERS/Maranatha MM0083A (Word)
3	3	IN CONCERT AMY GRANT/Myrrh MSB 6668 (Word)	22	23	BEST OF B.J. THOMAS Myrrh MSB 6653 (Word)
4	4	HEARTS OF FIRE SWEET COMFORT BAND/Light LS 5794 (Word)	23	—	TOWN TO TOWN PHIL KAEGGY/Sparrow SPR 1053
5	31	THE TRAVELER DON FRANCISCO/NewPax NP 33106 (Benson)	24	17	DON'T GIVE IN LEON PATILLO/Myrrh MSB 6662 (Word)
6	7	JONI'S SONG JONI EARECKSON/Word WSB 8856	25	29	SHOT OF LOVE BOB DYLAN/Columbia TC 37496
7	8	REJOICE 2nd CHAPTER OF ACTS/Sparrow SPR 1050	26	13	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)
8	5	THE KEITH GREEN COLLECTION Sparrow SPR 1055	27	6	SOLDIERS OF THE LIGHT ANDRUS/BLACKWOOD & CO./ Greentree R3738 (Benson)
9	9	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)	28	28	MAKE ME READY FARRELL & FARRELL/NewPax NP 33104 (Benson)
10	10	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)	29	19	SWB SCOTT WESLEY BROWN/Sparrow SPR 1049
11	22	THE BEST OF PRAISE MARANATHA SINGERS/MM0083A (Word)	30	21	ANTSHILVANIA CANDLE/Birdwing BWR 2030 (Sparrow)
12	27	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	31	24	BULLFROGS & BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
13	30	NEVER SAY DIE PETRA/StarSong SSR0032 (Benson)	32	33	STEVE AND ANNIE CHAPMAN StarSong SSR 0029 (Benson)
14	14	BETWEEN THE GLORY AND THE FLAME RANDY STONEHILL/Myrrh MSB 6679 (Word)	33	—	ENCORE 2ND CHAPTER OF ACTS/Myrrh MSB 6673 (Word)
15	16	HOLM, SHEPPARD, & JOHNSON DALLAS HOLM, TIM SHEPPARD, PHIL JOHNSON/Greentree R3583 (Benson)	34	32	HORRENDOUS DISC DANIEL AMOS/Solid Rock SRA 2011 (Word)
16	26	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	35	35	FOREVER TIM SHEPPARD/Greentree R3572 (Benson)
17	12	NOBODY KNOWS ME LIKE YOU BENNY HESTER/Myrrh MSB 6655 (Word)	36	37	ALARMA! DANIEL AMOS/NewPax NP 33095 (Benson)
18	18	ARE YOU READY? DAVID MEECE/Myrrh MSB 6652 (Word)	37	39	LIGHTS IN THE WORLD JOE ENGLISH/Refuge R3764 (Benson)
19	—	SOMEBODY LOVES YOU BOB & PAULINE WILSON/Myrrh MSB 6537 (Word)	38	11	IT'S TIME TO PRAISE THE LORD, PRAISE V MARANATHA SINGERS/Maranatha MM0076A (Word)
			39	20	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Benson)
			40	25	AMY GRANT Myrrh MSB 6586 (Word)

Record World en Puerto Rico

By FRANKIE BIBILONI



Nos honramos en dedicar este "Primer Especial de Puerto Rico" a la eminente figura de la composición puertorriqueña, Don **Rafael Hernández**, cuya música ha llevado un mensaje de belleza al mundo entero y de respeto y admiración a nuestro corazón en Record World.

We dedicate this first Puerto Rican special to the great Puerto Rican composer, Don Rafael Hernández, whose music has given a message of love and beauty to the whole world from the "Isla del Encanto." His music will live and vibrate forever in our hearts.

Conjunto Canayan de Puerto Rico

■ Cuando **Cano Robles** se propone algo, siempre lo consigue. El quería lanzar al mundo de la música afrocaribeña moderna a un grupo que, aunque siguiera los lineamientos de la música "caliente" de Puerto Rico, tuviera un sonido propio y peculiar que lo distinguiera de todos los demás grupos ya existentes.

Y si **Cano Robles** es hombre decidido y de acción, también lo son **Louis García**, **Luis Quevedo** y **Frank Torres**, gerente general de TH Puerto Rico. Y cuando se juntan cuatro hombres como ellos, se puede estar seguro que lo que planeen saldrá perfecto.

Planearon, estudiaron posibilidades, reunieron un grupo de músicos de primera línea y cantantes como Pipo Pica, Rafael López "Paipet" y Cheo Quiñones, y el resultado fue el Conjunto Canayón.

¿Resultados? Uno de los sonidos más identificables de la última década. Un sonido que tiene la alegría de la tierra puertorriqueña. Un disco en el que el puertorriqueño se reencuentra y el extranjero descubre el

verdadero Puerto Rico.

El disco sale en Puerto Rico y los Estados Unidos y de inmediato el tema "Silbando" se coloca en los primeros lugares de popularidad en radio. Por cierto que "Silbando" es una composición original del propio Cano Robles y la canta Pipo Pica. Es una canción alegre, pegajosa, sencilla, abierta y a la vez, profunda en su contenido.

Y cuando el discómano se pone a explorar en la música de Canayón se encuentra de pronto con una bella canción que refleja el alma y corazón de los puertorriqueños. "Sentimiento Borincano" es una obra musical que pasará a la historia como uno de los más bellos cuadros del folclor de esa hermosa isla.

En "Voto campesino" de **Johnny Ortiz** se descubre el mundo esperanzado que nuestros campesinos de todo el mundo viven. Es un himno a la fe a pesar del dolor.

No cabe duda que **Frank Torres** ha acertado una vez más. **Canayón** tiene mucho, pero mucho futuro a nivel internacional.



Conjunto Canayan

■ Sigue la crisis económica afectando la industria discográfica puertorriqueña. ¿Qué va a ocurrir es la pregunta que se hacen mucha gente del disco? La industria atraviesa una etapa fundamental de su historia. De fuentes de mucha credibilidad son varias las compañías que cerrarán operaciones a fin de año, y entre las que se mencionan está la importantísima compañía Fania y sus subsidiarias. En nuestro próximo artículo le daremos más información... Un poco de nostalgia y otro tanto la intención de recrear temas que, pese al tiempo transcurrido no han perdido actualidad, fueron los motivos que llevaron a **Julio Angel** a grabar su nuevo álbum con el acompañamiento músico vocal del **Trio Los Condes** y la orquesta del maestro **Zito Zelante** que una vez más da en el clavo con sus arreglos musicales. En esta entrega sin pausas y con un reconocido buen gusto **Julio Angel** va recordando: "El Album de mi Vida", "Amar y Vivir", "Gema", "Inolvidable" en homenaje postumo a **Tito Rodríguez**, "Odiame", "Brujería", "Contigo Tengo Todo", "Quien Pudiera", "Confianza" y "Querube"... Títulos que marcan toda una época de la canción. Para quienes vivimos aquella época y nos dejamos atrapar por el romanticismo de esos temas habrá muchísimos recuerdos ligados a las melodías, al sentido de las letras y, principalmente, a la voz de el popular cantante.

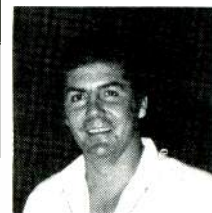
Elba y Renny, el popular dueto especializado en interpretar canciones románticas, han vuelto a la programación de la mayoría de las emisoras de radio de todo el país, con su versión al tema "Esta noche te entrego mi Amor", de Renny Robles. Ello les ha permitido que aumente la demanda de sus grabaciones en el mercado nacional, hasta colocarlos en los primeros lugares de ventas... Reaparece en forma sensacional en nuestro mercado discográfico **Mirla Castellanos**, con una pieza, que empieza a destacar como hit en la radio la titulada "Si no Estuvieras Tú", en la que la popular cantante venezolana hace una verdadera creación... Una melodía que ha causado gran impacto entre los discófilos es: "Canción de mi Soledad", y la magnífica versión de **El Topo**, ya se empieza a imponer en el gusto de los discómanos... **El Topo** graba en exclusiva para el sello Velvet... **Rafael José**, quien ganara el pasado festival Oti, tiene la mira puesta en el terreno de la actuación.

Como cantante ha dado lo suyo, pero lo inquieta el llegar a figurar como uno de los actores a los que los televidentes sigan con interés. Por lo que toca a su preparación, no descuida ningún ángulo, y la fe y la preparación lo llevan adelante... **Julio Iglesias** tiene un nuevo éxito titulado "O Me Caseres O me Dejas", que se ha empezado a difundir desde hace un par de semanas, con magníficos resultados en ventas... La sensibilidad de **Nelson Ned** salió a flote en cada una de sus interpretaciones ante las cámaras de televisión, en el programa de **Chucho Avellanet**... Su nuevo éxito en la radio es "Perdidamente Enamorada", que ya empieza a ser programada en las más importantes radio emisoras del país con muy buenos resultados... **Mandy Vizoso** sigue como uno de los arreglistas y directores más activos y más elogiados por su labor. El paso de los años lo ha convertido en uno de los músicos del que todos los artistas desean tener algún arreglo, y eso debe ser motivo para su satisfacción... El **Gran Combo**, de **Rafael Ithier**, presenta su nuevo sencillo que puede ser uno de los mayores impactos de este ya casi final de año: "El Menu", que estamos seguros empezará a adquirir mucha popularidad, ya que es de gran originalidad... Un número que tiene lo suyo es "Se me Seco la Piel" que canta **Chucho Avellanet**, y la prueba está en que todas las estaciones de radio lo tienen en su lista de éxitos... Ventas enormes el más reciente elepe del grupo juvenil, **Menudo** el titulado "Rock Chiquillo". Está agrupación juvenil puertorriqueña se le debe calificar como un fenómeno, ellos han conquistado latinoamérica fórmula simple: su gracia, su musicalidad y sus voces, actualmente estos jovencitos se encuentran en gira artística por, Ecuador, Peru, Argentina, Chile y Venezuela... **Wilkins** sigue cosechando éxitos como intérprete y autor, pues aparte de su extraordinaria popularidad con su canción "Tratandose de Ti", muchas de sus canciones son grabadas por la mayoría de los cantantes de moda... Un éxito a nivel internacional es el que está logrando **Lupita D'Alessio** con su tema titulado "No lo Puedes Negar" (Manuel Alejandro-Ana Magdalena), que se dió a conocer simultáneamente en diferentes países, y parece ser que en todos está obteniendo un magnífico recibimiento. Es que es una canción estupenda, y muy bien lograda... ¡Chiaoooooooooo!



Julio Angel

Chucho Avellanet



Frankie Bibiloni



Elba y Renny

RCA

PRONTO

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Josefina Guinot/ Discos Sonido Latino

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La Solución/ Discos LAD

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Menudo

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CANCIO IMPACTO DEL AÑO
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COMPOSITOR DEL AÑO
José Nogueras

DUO DEL AÑO
Elba y Renny/ Borinquen

CANTANTE DE SALSA EXTRANJERO (Masculino)
Oscar D León/ TH

CANTANTE DE SALSA EXTRANJERO (Femenina)
Celia Cruz/ Vaya

CANTAUTORES DEL AÑO (Masculino)
Wilkins/ Masa

CANTAUTORES DEL AÑO (Femenina)
Charytin/ TH

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Felipe Rodríguez/ Global

ESPECTÁCULO EN VIVO DEL AÑO
"4to. Festival Salsa"/ Winston

CARÁTULA DE DISCO DEL AÑO
Pijuan y su Super Trulla Número Tres/ P. Ranch

"PREMIOS ESPECIALES"
Marvin Santiago/ TH
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"8to. Festival De La Voz Y La Canción"

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Tite Curet Alonso, compositor de altos quilates, en el Puerto Rico de Hoy. Su música ha trascendido fronteras a nombre y representación hermosa de la "Isla del Encanto."



Myrta Silva, figura relevante de la composición puertorriqueña, cuya fama ha trascendido fronteras, llevando su mensaje a toda Latinoamérica. Popularísima figura de la televisión puertorriqueña y neoyorkina y triunfadora cantante de sus ritmos antillanos y románticos boleros.

Avanza popularidad del Grupo Menudo



El Grupo Menudo, producción puertorriqueña está ocupando los toques de popularidad en las tablas de éxito latinoamericanas. Cinco jóvenes talentos de Puerto Rico, que están abriendo las puertas de la fama internacional.

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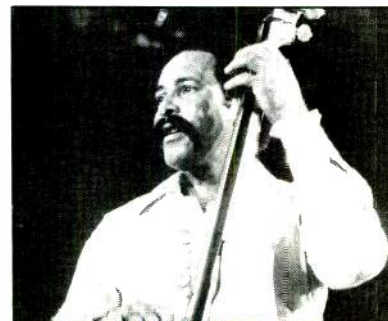
y sus artistas de Puerto Rico agradecen a Record World y Frankie Bibiloni los premios concedidos en la "Selección de Valores Puerto Rico 1981"



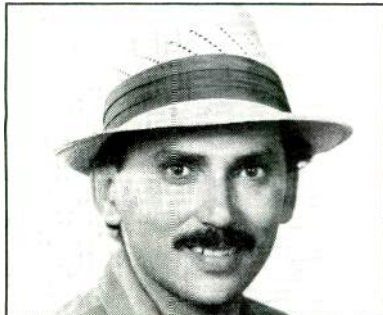
Danny Rivera
"Cantante del año"



Orquesta La Solución
"Orquesta del año"



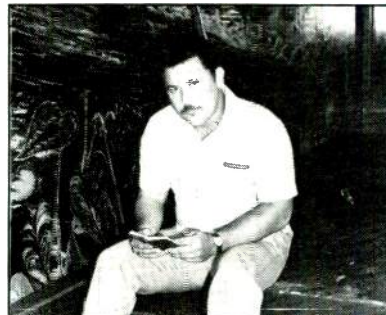
Oscar D'Leon
"Cantante Salsa Extranjero"



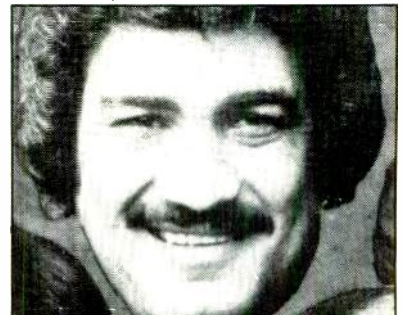
Luis Mojica
"Promotor del año"



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Monroig Representara A Puerto Rico En El Festival OTI de Mexico

■ **Glen Monroig**, hijo de una de las grandes glorias de la canción de Puerto Rico, **Gilberto Monroig**... Glen es un cantante singular dentro del ambiente artístico de Puerto Rico. En contadas ocasiones puede constatar que en autor viva tan en completo acuerdo con las ideas que expresa en sus canciones. Por esto, con una sola palabra, la adecuada sería: íntegro. Como la mayoría de los jóvenes autores que componen la nueva corriente de la música una forma más de expresión, que un vehículo hacia el éxito. Como sucede con frecuencia en estos casos, la fortuna no le sonrió de inmediato, aunque ahora la continuación ininterrumpida de sucesos positivos y afortunados, tanto en su vida privada como en su carrera artística, nos permiten afirmar que el artista ha encontrado su camino. **Glen Monroig** es un joven modesto, consciente de su realidad y de que el triunfo no se en-

cuentra a la vuelta de la esquina; sigue superándose, estudiando y componiendo cada vez mucho mejor en vista de que todos sus temas están basados en vivencias propias.

Glen recientemente terminó de grabar un nuevo elepe para la compañía Artomax y donde funge como co-productor el compositor mexicano y representante de **Marco Antonio Muñiz**, **Don Rubén Fuentes**. El cantautor será objeto de una especial atención por parte de la compañía en la que graba, Artomax, pues con su talento y dedicación, ha demostrado que es uno de los más firmes valores y esto ha sido reconocido por la compañía... En el próximo Festival "OTI" que este año se celebrará en ciudad México el Sabado 5 de diciembre del presente año... **Glen Monroig** será nuestro representante, con una canción de su propia cosecha... ¡Éxitos!



Ron Chaimowitz de Discos CBS International, Raphael y Ed Brown de los Cigarrillos Winston, en el cocktail party, que Discos CBS le ofreció al cantante español en el Hotel Caribe Hilton de Puerto Rico.

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Alberto Pantojas, director de programación de "Estereotempo," popular emisora de Puerto Rico, que recibió premio como "Director de Programación Radial."

Wilkins, Wilkins, Wilkins

■ Puerto Rico tiene a Wilkins, para orgullo nuestro... El dramatismo interpretativo que **Wilkins** imparte a sus canciones es, sin duda alguna, un elemento de éxito en su carrera. Así quedó demostrado en su primer concierto en el Centro de Bellas Artes.

El espectáculo finalizó con una cerrada ovación (todo el público en sala puesto de pie) que obligó al cantante a interpretar un número adicional. **Wilkins** pidió a los asistentes que no se sentaran si querían que él los complaciera con otra canción.

Y, tras las órdenes de "siéntense" y "párense," Wilkins se echó en un bolsillo al público que colmaba la sala de festivales del Centro de Bellas artes.

Abrió el show con un contagioso y estrepitoso número rock. Un acertado efecto de luces iluminó la inmensa sala (parecía una escena de la película "Encuentro Cercano" para luego romper en luces multicolores.

El cantante estuvo acompañado por un fondo de voces pertenecientes al grupo musical "Viva la Gente", en adición a otras dos voces femeninas que también hicieron coro al trovador. Un chelo, un violín y un saxo, fueron instrumentos claves en el



Wilkins

concierto.

El popular cantautor interpreto "Para Amar Así", "Tratándose de Ti", "Respirare", "Tú Jamás", "Yo Te Prometo" y otros éxitos pasados: "No Se Puede Morir Por Dentro", "Te Amo", "O Tú O Nada", "Pensamiento y Palabra". Mientras ofrecía su versión del tema italiano "Bella Sín Alma", el auditorio permaneció silencioso, hipnotizado, para luego estallar en una prolongada ovación.

Emocionado pero con un aplomo digno de verdaderos veteranos de la escena. **Wilkins**, dirigiéndose a todos dijo: — "Si ustedes pudieran estar en mi lugar en este momento, podrían sentir con exactitud lo que yo estoy sintiendo, gracias a ustedes".

Pijuan

■ Pianista, compositor, arreglista, director de orquesta y productor de discos. Como director de orquestas ha estado al frente de uno de los conjuntos musicales más populares de Puerto Rico (Pijuan y su Sexteto) desde el 1965, haciéndose de un gran nombre dentro del ambiente de los Clubes nocturnos de los hoteles de Puerto Rico. Esto lo coloca en posición de ostentar el record de haber actuado por espacio de 16 años ininterrumpidamente en el ambiente hotelero, ha trabajado en los siguientes hoteles de gran prestigio: Tres años en el Condado Beach, Un año en el Hilton, un año y medio en el San Juan, Seis meses en la Concha seguido de seis meses en el Happy Hills Casino de Nueva York y los teatros hispanos en U.S.A. (New York y otras ciudades con población latina). De regreso a Puerto Rico vuelve a ser contratado por el Club Caribe



Pijuan

del Caribe Hilton donde sus actuaciones han tenido tanta acogida que su contrato se le ha prolongado por nueva años consecutivos y donde continúa presentandose en esos momentos.

En estos 15 años de actividad ha grabado 15 L.P.S de los cuales han salido alrededor de 15 éxitos. Fue director artístico de distintas compañías discográficas y ha producido artistas de renombre como **Julio Angel**, **Lucecita**, **Las Caribelles**, **Los Infames**, **Julio** y **Casapons**, **Armando Vega** y otros. En el 1973 lanzó su propia marca de discos (Melon Records), donde ha producido 15 álbumes que hoy son parte de su catálogo el cual incluye 8 elpes de Pijuan y 7 de otros artistas.

Es **Pijuan** una de las personalidades de más arraigo en la Televisión puertorriqueña, pues su grupo uno de los más solicitado por la pantalla chica, especialmente através de los programas que el mismo a producido y contado con su animación- "La Factoría de la Salsa" en sus dos diferentes ciclos- Canal 7 y "Salsa de Salon"- Canal 4. También ha producido con **Paquito Cordero** "El Show Fiat" y el Show Coca Cola por el canal 2.

Por su estilo musical el cual consta
(Continued on page 50)

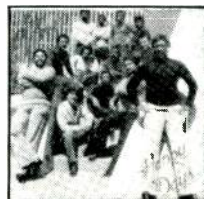
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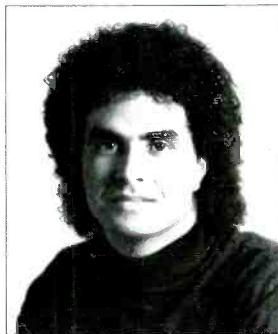


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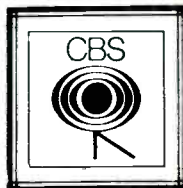
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Danny Rivera

■ Naci un dia 27 de Febrero de 1945. Segun cuentan mis padres naci de madrugada con la ayuda de una comadrona.

La primera vez que me presente en publico tenia mas o menos la edad de cinco años, el escenario fue la mesa del comedor y la audiencia los amigos vecinos del vecindario. Recuerdo muy bien esa noche, cante las canciones que para aquellos tiempos estaban de moda. Felipe Rodriguez "la voz" estaba en pleno apogeo; convirtiéndolo en boleros que canturaban ancianos y niños.

Luego de este primer concierto le sucedieron otros en la casa; en la calle y en la escuela. Al llegar a la pubertad ya sabia claramente que me dedicaria, a esta profesion del canto. Jamas tuve duda, esto me ayudo a continuar adelante. Tan asi era mi seguridad con referente a mi futuro, que ya en la escuela secundaria combinaba los estudios con las serenatas, las fugas a la calle para cantar en cualquier esquina. Mi primera incursion como profesional en una emisora de radio. WKAQ radio el mundo. Luego TV, hasta llegar a grabar mi primer LP: este lo grabe en Caracas, Venezuela. Este acontecimiento ha sido uno de los mas trascendentales de mi trabajo artistico.

De alla para aca he grabado muchos LPs, no todos son de mi agrado, siempre me es dificil grabar un disco, es como un parto en cada uno



de ellos va mi vida con alegria y dolores.

Elegir canciones es una tarea muy complicada, ya que tengo la costumbre de pensar en muchos rostros cuando comienzo a crear un nuevo disco.

Con el correr del tiempo, ese pedazo de vinyl me abrio las puertas en muchos paises de America Hispana a donde yo fui a probar lo que decia y cantaba en los discos (aun continuo esa labor).

He cantado desde ese entonces en salas aborrotadas de publico, como tambien en salas a medio llenar y en muchas ocasiones en salas vacias. Todas y cada una de ellas me han regalado el honor de estar presente frente a un publico, mayor o menos cantidad no es lo mas importante, sino, ese regalo que nos da la vida de poder realizar el sueño que siempre ha merodeado nuestras vidas y que gracias a la bondad de unos cuantos o unos muchos ese sueño no se quedo con los ojos cerrados, despertó y vive y es por tal motivo que soy feliz.

Orquesta La Solucion

■ Agrupación Musical que nace en Junio de 1974, bajo la acertada dirección de **Roberto Rivera**.

Roberto Rivera, joven director de orquesta nacido en Mayaguez se inicia en la música a la edad de 15 años, bajo la influencia de la música Rock... Aunque realizó sus estudios de contabilidad se dedicó de lleno a la música popular. Los integrantes de la orquesta la Solución, son talentosos músicos que cursan o han cursado estudios en universidades en Estados Unidos.

La orquesta se compone de una sección de vientos que cuenta con tres trombones, en la sección de ritmos, piano, bajo, bongo, conga timbal y dos cantantes.

La primera grabación de la orquesta fue en el 1976. Fue una grabación producida por su director, bajo un sello que llevó el nombre de Luana Records. El título del mismo fue "El Amor De Mi Bohio".

Esa grabación le abrió el camino para que Velvet se interesara en la orquesta y con este sello grabaron varios temas en 1977. En el 1978 son

firmados por el sello Performance. Bajo este sello grabaron un álbum que se tituló "La Juma De Ayer". Este elepe tuvo muy buena aceptación entre los compradores de discos.

En el 1980 son firmados por la compañía T.H. records bajo el sello LAD y se consagran en todo el país, logrando pegar en ventas records los temas "Mi Vecina", "La Rueda", "Separemos Nuestras Vidas" y "Bartolo"... Han viajado durante los últimos 3 meses a Santo Domingo, Lima, Peru, Panama, Colombia y ciudades norteamericanas.

Es indudable que el éxito de La Solución está en la sencillez con temas musicales, haciéndolos fáciles de captar en letras y música por la mayor parte del público.

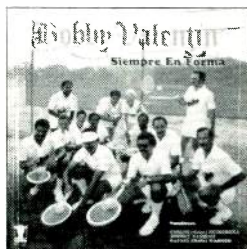
Gracias al gran compañerismo que reina en dicho grupo, han llegado a obtener grandes éxitos y a conquistar el gran público puertorriqueño y estamos seguros que pronto el de muchos países latinoamericanos.

Su actual super éxito discográfico es "Una Canita Al Aire."



Felicita al "Especial Record World de Puerto Rico 1981" y presenta su éxito "¿Que te pasó?" en interpretación de

BOBBY VALENTIN



Bronco BR 120

Orta Records Distributors
Calle Cerra No. 626

Parada 15,
Santurce, Puerto Rico 00907
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Cortijo: 25 Años en La Musica

■ El domingo primero de noviembre en el Flying Saucer de Isla verde se afectó un concierto con el cual se celebro los 25 años de actuación profesional de **Rafael Cortijo y su Combo**, el hombre que primero introdujo en los grandes salones de lujo, la música popular estilizada. El Escambrón, los hoteles Condado Y Flamboyán en Puerto Rico; el Palladium de Los Angeles, California; Poliedro en Venezuela, Waldorf Astoria, Lincoln Center y Carnegie Hall son algunos de los sitios que conocieron su música hace más de 20 años. Y hoy se le escucha en la radio de Amsterdam, París y otros lugares de Europa. Y su fotografía se encuentra en el Hall de ña Fama de la Ciudad Luz por considerársele el mejor representante de la música folklórica puertorriqueña.

Desde que **Rafael Cortijo** fundara su Combo en 1954, ha sido ininterumpidamente fábrica de artistas. Con

él han estado en distintas épocas Ismael Rivera, Marvin Santiago, Cheo Feliciano, Chivirico Dávila, Mon Rivera, Palmieri, Pacheco, Tito Puente, Vitín Avilés y santos Colón entre otros.

Junto a "Papá Cortijo" en tan importante ocasión estuvieron **Lalo Rodríguez, Roberto Rohena, Santos Colón, Willie Rosario, José Noguera, Mickey Cora** y su **Orquesta Cábala, El Conjunto Canayón, Ismael Rivera** e **Ismael Miranda**... Fue una noche inolvidable para **Rafael Cortijo**.

Pijuan

(Continued from page 48)

de un sonido distinto que el público siempre lo distingue y lo identifica por su cadencia rítmica y baileable sin estridencias ni alborotos exagerados, se le conoce a **Pijuan** como el creador de la salsa de salón. **Pijuan** junto a su hermano el Licenciado **Luis R. Piñeiro** han creado un nuevo sello disquera "Private Ranch Records", localizado en la calle Cerra 616, Santurce, P.R. 000907...

Al iniciar sus operaciones la empresa discográfica "Private Ranch", con la exclusiva de auténticas estrellas de nuestro ambiente musical como son: **Harry Fraticelli, Orlando Pabellón, Tony Guayama, Dianne Mae, Trio Los Soles, Sammy Aguirre, Lourdes Jiménez** y **Carlos Camacho**.



Rafael Cortijo y su Combo graban en exclusiva para el sello Velvet.



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Desde Nuestro Rincon Internacional Latin American Album Picks

By TOMÁS FUNDORA

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



■ Son muchos los años en que he estado relacionado, directa o indirectamente, con la industria discográfica puertorriqueña, considerada siempre como un amplio reflejo de la neoyorkina, por la alta población puertorriqueña de la Babel de Hierro y el trasiego constante de personalidades, artistas y ejecutivos entre ambas áreas. Se ha insistido en mantener esta idea, con la cual no he estado nunca de acuerdo. Bien es cierto que el mercado de Puerto Rico ha sido espejo de los vicios y enfermedades que llegaron a ser tan fuertes que, prácticamente, destruyeron al de Nueva York. Bien es cierto que se siguió la misma política de enriquecerse a costilla sangrante de los talentos puertorriqueños, pueblo puertorriqueño, personalidades radiales puertorriqueñas y compositores puertorriqueños, extrayendo siempre de Puerto Rico sus talentos, sus dineros, sus creatividades y su sinceridad campechana. Al pasar de los años, he visto enriquecerse intereses discográficos, en su generalidad ajenos a la tierra que un día les dió acogida comercial y espiritual, exprimiendo al máximo la bondad puertorriqueña, para luego abandonarlo todo cuando las motivaciones económicas no fueron lo suficientemente fuertes o cuando los que vinieron y los

que estaban, tristes testigos del despojo económico y artístico, aprendieron todas las lecciones y pusieron en práctica las mismas enseñanzas y doctrinas que casi destruyen este bello mercado. Puerto Rico acogió amorosamente a cuanto artista extranjero llegó. Le dió casa, amor y dedicación. Y yo me pregunto: ¿Cuántos dineros y esfuerzos se han gastado en acreditar fuertemente a los artistas puertorriqueños en el extranjero? ¿Cuántos de los talentos boricuas adornan jugosamente las marquesinas del mundo, aun cuando se lo han merecido, desde hace tiempo en extremo? Y el sabor amargo me viene a la boca. El dolor de pueblo y de mis viejos amigos se me hace patente y lacerante. Pero se ha despertado. Los que un día esgrimieron sus dólares y sus recursos para humillar, perseguir o destruir todo aquello que iba contra sus intereses, se han debilitado. Los artistas, los sellos netamente puertorriqueños y los que en verdad, han amado y aman y respetan a Puerto Rico, comienzan a despertar. No se puede seguir extrayendo de Puerto Rico. Hay que poner. ¡Poner dedicación, esfuerzo, bondad y trabajo!

Está sucediendo en ambos mercados. Comienza a florecer el mercado de Puerto Rico. Comienzan a despertar los artistas, los arreglistas, los programadores, los compositores y la masa de pueblo. Comienzan a comprender que muchos han burlado de sus bellos instintos y honestas manifestaciones. Motivado por ello, por el cambio en Puerto Rico, ha podido Record World Magazine, lanzar este "Especial de Puerto Rico," sino impresionante, orgulloso, digno y edificante. Han cooperado los que han podido, se han sumado los que anteponen el odio a la necesidad de comunicarse, amarse, edificar en vez de destruir.

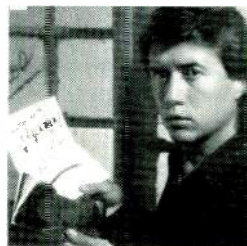
Felicitemos a todo el pueblo puertorriqueño, a sus personalidades y artistas por este florecimiento de su arte artístico y discográfico. Nos sumamos a todo empeño y esfuerzo que sea necesario para lanzar a los talentos y grabaciones puertorriqueñas a los cuatro vientos. Y si para ello, fuese necesario atacar, atacaremos. Si fuese necesario desenmascarar, desenmascaremos. Si fuese necesario andar lejos, volaremos. Pero este es un bello renacer de Puerto Rico tan hermoso, que quien no ponga un grano de arena en su desenvolvimiento, se le retirara musicalmente el calor de sus playas y el amor de su querido pueblo.

Mi felicitación a nuestro corresponsal, en especial, **Frankie Bibiloni**, boricua por los cuatro costados, serio a veces, alegre muchas, por su amor y dedicación reporteril y profesional en este empeño, sin el cual no hubiera sido posible. ¡Viva Puerto Rico!

We take great pride and pleasure in dedicating this week's "Desde Nuestro Rincon" to Puerto Rico, totally in Spanish. ¡Viva Puerto Rico!

"CELOS"

NAPOLEÓN—Profano RF 9083



Con su interpretación de "Celos" vendiendo fuertemente en ambas costas, Napoleón logra su primer éxito fuerte en Estados Unidos. Arreglos de L. Laxsreno, L. Holdridge y L. Muhoberac, grabado en Filmways Heider Recording Studios, Hollywood, Calif. Hermosas orquestaciones dan apropiado marco a uno de los más fuertes interpretes internacionales de México. Otros temas son "Te amaré," (Napoleón) "Dejame," (Napoleón) y "Aún estoy de pie." (Napoleón).

■ With his performance of "Celos" selling heavily on both coasts, Napoleon, one of Mexico's top artists, is enjoying his first heavy hit in the States. Superb orchestrations and great sound. Other tunes are "Ven amor" (Napoleón), "Amor amarte a tí" (Napoleón) and "Vuela conmigo" (Napoleón).

"LO QUE PASÓ, PASÓ" (Triunfador OTI Mexico 81)

YOSHIO—CBS DCS 961



Otra gran voz internacional de México, Yoshio, interpreta el tema ganador de OTI, Mexico, con gran fuerza. Excelentes arreglos de M. Mendez, F. Zumaque, Rodrigo Alvarez y Tomás Gonzaga. Baladas romanticas. "Lo que pasó, pasó," (F. Gil) "Amarse," (Otone-Fina) "Donde vayas serás mía" (M. Lorena) y "Sabor a nada." (Ortega-D. Ramos)

■ Yoshio, another top international performer from Mexico, became a winner at the OTI Festival this year with "Lo que pasó, pasó," included here. Also in this package are "Esperaré por tí" (Alejandro-Vezzani), "Esa será mi casa" (Carnicer-Sebastian-Fona) and "Desnudate" (F. Gil).

"CANCIONES DEL SOLAR DE LOS ABURRIDOS"

WILLIE COLON-RUBEN BLADES—Fania JM 597



En una producción WAD, Willie Colon y Ruben Blades juntas talentos para ofrecer otra brillante producción salsera. Ritmo, alegría y sabor en "Canciones del Solar de los Aburridos" en las cuales resaltan "Tiburón," (R. Blades) "Madame Kalalú," (R. Blades) "Y deja" (Piloto y Vera) y "el telefonito." (D.R.)

■ Ruben Blades and Willie Colon make a good combination in this salsa package, produced by WAD. Energetic sound, a contagious beat and superb lyrics. Good arrangements by Blades, Colon, Cruz, Garrido, Sheller, and Vazquez. "¡De qué" (R. Blades), "Ligia Elena" (Blades) and "Tiburón" (R. Blades).

"LAS CANCIONES DE VICTOR CORDERO"

LUCHA VILLA—Musart ED 1811



La popular voz ranchera femenina de Lucha Villa interpreta temas de Victor Cordero, tales como "Polvo y olvido," "Juan Charrasquedo," "flor del Rio," "El loco" y "Golondrina aventurera."

■ Popular ranchera performer Lucha Villa performs tunes penned by the unforgettable Mexican composer Victor Cordero, including "Nada gano con quererte," "Flor de Rio," "Mi casita de paja" and "Gabinio Barrera."

Latin (U.S.A.) Hit Parade

EAST COAST — COSTA ESTE

NOVEMBER 21, 1981

Nov. 21	Nov. 14		
1	1	Abusadora/Wilfrido Vargas	Karen 60
2	4	Amor Comprado/El Gran Combo	Combo 2021
3	3	Monta Mi Caballo/Oscar D'Leon	T.H. 2149
4	2	Quiero Dormir Cansado/Emmanuel	Arcano 3535
5	6	Ayudala/Mari Trini	CBS 80314
6	8	No Te Voy A Dejar Ir/Ismael Miranda	Fania 593
7	12	Una Canita Al Aire/La Solución	T.H. 2154
8	7	Me Llaman Chu/Johnny Ventura	Combo 2020
9	10	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
10	18	Mi Piel/Conjunto Quisqueya	Liznel 1399
11	5	Ni Su Hombre Ni Su Amante/Lissette	Odeon 76201
12	9	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50317
13	11	Amor Verdadero/Willie Colon	Fania 590
14	20	No Me Dejes Solo/Los Hijos del Rey	Karen 61
15	25	Ramona/Sonora Poncaña	Inca 1077
16	14	Abusadora/Conjunto San Juan	Teca 3019
17	15	Que Me Perdonen Los Dos/Nydia Caro	Alhambra 171
18	19	Quiero Que Elijas El Lugar/Basilio	Karen 59
19	29	Viajera/Tommy Olivencia	T.H. 2154
20	31	El Menu/El Gran Combo	Combo 2021
21	37	Quien Sera El Abusador/Victor Waill	Alhambra 172
22	27	Que Mal Amada Estas/Chucho Avellanet	Velvet 6006
23	16	Dos Jueyes/Celia & Willie	Vaya 93
24	17	A Mi/Sophy	Velvet 6004
25	30	Viva El Norte Vol II/Varios	Telediscos 1502
26	—	Disco De Oro/Varios	CBS 10319
27	21	En Carne Viva/Raphael	CBS 80305
28	34	Abusadora/Grupo 7	Kubaney 31005
29	28	Toma Mis Manos/Willie Colon	Fania 590
30	22	Insaciable Amante/José José	Pronto 1085
31	—	Mala Pata/Sonora Matancera/Justo Betancourt	Barbaro 207
32	23	Nostalgia/Marvin Santiago	T.H. 2148
33	13	Me Estoy muriendo Por Dentro/Basilio	Karen 59
34	38	Paginas De Mujer/Eddie Palmieri/Cheo Feliciano	Barbaro 205
35	35	Perdoname/Camilo Sesto	Pronto 1086
36	24	A La Reina/El Gran Combo	Combo 2021
37	39	Rosas Sin Espinas/Felito Felix	Caytronics 6010
38	—	Los Jefes/Daniel Santos/Orlando Contreras	Teca 3006
39	—	Fuego/Menudo	Raff 9082
40	—	A Mi Si Me Gusta Asi/Oscar D'Leon	T.H. 2167

WEST COAST — COSTA OESTE

NOVEMBER 21, 1981

Nov. 21	Nov. 14		
1	1	El Me Mintio/Amanda Miguel	Profono 3049
2	2	Ahora Que Estuviste Lejos/Karina	Orfeon 16054
3	3	Con Tu Amor/Juan Gabriel	Pronto 1096
4	4	Yo Quiero Saber De Ti/Vicente Fernandez	CBS 20555
5	8	El Bracero Fracasado/Las Jilguerillas	CBS 20529
6	6	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
7	5	La Carta No. Tres/Los Humildes	Fama 608
8	7	Porque Te Vas*/Emmanuel	RCA 9700
9	11	No Volvera A Verme*/Angélica María	Profono 79083
10	13	Celos/Napoleon	Raff 9083
11	9	A La Que Vive Contigo/Manoella Torres	CBS 20545
12	26	Ese Señor De Las Canas/Lorenzo de Monteclaro	CBS 20552
13	12	No Que No/Rigo Tovar	Profono 3046
14	14	Solterito Me Quedo Yo/Hermanos Barron	Joey 2091
15	10	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50317
16	15	Te Quiero Para Mi/Trigo Limpio	Mercurio 59101
17	16	Quiero Dormir Cansado/Emmanuel	Arcano 3535
18	23	Con El Alma En La Mano/Los Yonicis	Atlas 60212
19	17	El Cofrecito/Beatriz Adriana	Peerless 2216
20	19	Burbujas/Burbujas	Telediscos 1001
21	21	No Lo Puedes Negar/Lupita D'Alessio	Orfeon 16055
22	32	Viva El Norte Vol. II/Varios	Telediscos 1502
23	25	Lastima Es Mi Mujer/Sunny Ozuna	Freddie 026
24	29	Y Nunco Comprendi*/Vicky	Gas 323
25	22	Insaciable Amante/José José	Pronto 1085
26	18	Viva El Norte Vol I/Varios	Telediscos 1501
27	24	Perdoname Si Lloro/Julia Palma	Alhambra 58101
28	30	La Ropa Sucia Se Lava En Casa/Jorge Vargas	Orfeon 16H-5289
29	27	Juliantla/Joan Sebastian	Musart 1805
30	—	Frio De Ausencia*/Galy Galliano	FM 80158
31	20	Quince Sensacionales Exitos/Juan Gabriel	Telediscos 1018
32	31	Si Ya Te Vas/Chelo	Musart 1806
33	28	Quede Grandes Exitos/José José	Telediscos 1015
34	35	Quedate Otro Ratito/Norma Sol	Profono 3047
35	37	Una Noche De Amor/Los Humildes	Fama 608
36	—	No Sirvo Para Estar Sin Ti/Rocio Durcal	Pronto 1097
37	—	Fuego/Menudo	Raff 9082
38	—	Rancheras De Oro/Varios	CBS 20557
39	40	Ay Amor Tu Siempre Ganas*/Los Bondadosos	Anahuac 1204
40	—	Parchis/Parchis	CBS 81301

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

Latin American (International) Hit Parade

ARGENTINA

(Ventas 45s)

By Augusto Conte

1. Frente a Frente — Jeanette — RCA
2. El Baile de los Pajaritos — Tabaco — RCA
3. En Ruta de Nuevo — Barrabás — Interdisc
4. Autobus Holandes — Frankie Smith — CBS
5. Los Ojos de Bette Davis — Kim Carnes — EMI
6. Procuro Olvidarte — Hernaldo — PolyGram
7. Tanta Soledad — Los Moros — RCA
8. Estoy Aquí Solo — Nikka Costa — CBS
9. Cariño Mío — Angela Carrasco — Microfón
10. La Cotorra — Cuarteto Imperial — CBS
11. Sin Tí — Daniel Danieli — PolyGram
12. O Me Quieres O Me Dejas — Julio Iglesias — CBS
13. Arriba las Manos — Ottawa — Microfón
14. Big Six — Max — PolyGram
15. Es Un Mentiroso — Bee Gees — PolyGram

PUERTO RICO

(Ventas)

By Frankie Bibiloni

1. Abusadora — Wilfrido Vargas — Karen
2. Una Canita al Aire — La Solución — T.H.
3. Quiero Dormir Cansado — Emmanuel — Arcano
4. El Menu — El Gran Combo — Combo
5. O Me Quieres O Me Dejas — Julio Iglesias — CBS
6. Que Te Pasó — Bobby Valentin — Bronco
7. A Mi — Sophy — Velvet
8. Mi Piel — Conjunto Quisqueya — Liznel
9. Quien Será el Abusador — Victor Waill — Alhambra
10. Con Tu Amor — Juan Gabriel — Pronto
11. Rock en la T.V. — Grupo Menudo — Padosa
12. Que Me Perdonen los Dos — Nydia Caro — Alhambra
13. No Me Dejes Solo — Los Hijos del Rey — Karen
14. Viajera — Tommy Olivencia — T.H.
15. No Lo Puedes Negar — Lupita D'Alessio — Orfeon

SANTO DOMINGO

(Ventas)

By Pedro María Santana

1. No Te Puedo Tener — Milly — Algar
2. Quiero Que Elijas El Lugar — Basilio — Karen
3. Amor Verdadero — Willie Colon — Fania
4. Perdido en la Oscuridad — José José — Discomundo
5. En Carne Viva — Raphael — Hispavox
6. Guitarra — David Dali — T.H.
7. Quiero Dormir Cansado — Emmanuel — RCA
8. No Me Desprecies — Johnny Ventura — Combo
9. Salí Porque Salí — Cheo Feliciano — Fania
10. Ni Su Hombre Ni Su Amante — Lissette — Odeon
11. No Le Hagas Lo Que A Mí — Mirla Castellanos — Hispavox
12. Si Entendieras — Robert del Castillo — Combo
13. Me Estoy Muriendo — Olga Lara — Combo
14. Abusadora — Wilfrido Vargas — Karen
15. Mi Piel — Conjunto Quisqueya — Liznel

SAO PAULO

(Ventas)

By Napem

1. Denshere on My Shoulders — John Denver — RCA
2. (Out Here) On My Own — Nikka Costa — CBS
3. Bette Davis Eyes — Kim Carnes — EMI
4. Abre Coracao — Marcelo — Elektra
5. Leao Ferido — Biafra — CBS
6. A Rua Em Que Voce Morave — Gilberto Lemos — RGE
7. Planeta Agua — Guilherme Arantes — Elektra
8. Double Dutch Bus — Frankie Smith — CBS
9. Santa Maria do Brasil — Lindomar Castilho — RCA
10. Aporencias — Márcio Greyck — CBS
11. Eu Vou Ter Sempre Voce — Antonio Marcos — RCA
12. Bem-Te-Vi — Renato Terra — PolyGram
13. Amar é Viver — Altieris Barbiero — PolyGram
14. Ultima Carta — Marcos Roberto — Copacabana
15. Pega Na Mentira — Erasmo Carlos — PolyGram

Rocio Jurado Recibe Tres Premios 'Ace'

By MANOLO GARCÍA OLIVA

■ ¡Todo sucedió en una cálida noche madrileña! El famoso restaurante "Mayté", de la capital española, lucía sus mejores galas para un evento del cual eramos parte importante. La entrega de los tres premios de la Asociación de Cronistas de Espectáculos de Nueva York (ACE) que tan merecidamente conquistará, en buena lid, esa figura relevante del espectáculo musical, y gran mujer, que es Rocio Jurado.

Organizado por la compañía discográfica RCA-Española y con la asistencia de su Presidente, Alberto Gaites, Manolo Díaz Pallares, productor artístico de las grabaciones de la artista, Hugo Ferrer, Director de Relaciones Públicas de dicha empresa, así como destacados compañeros de la prensa española, entre los que figuraban Carlos Ferrando, de "Fotogramas," Jose Maria Amilibia, del diario "Pueblo", Carlos Galindo, de "ABC" y representantes de tan importantes publicaciones como "El país", "Diario 16", "Diez minutos", "Lecturas" y la "Sociedad Española de Radiodifusión".

El acto comenzó con una cena confeccionada especialmente para gusto de la estrella española por la propietaria de dicho establecimiento, la conocida Mayté quien, anualmente, otorga los importantes premios teatrales que llevan su nombre. Acto seguido, el vicepresidente de la ACE, señor Carlos Naveco, dijo unas breves palabras en las cuales expuso la importancia de dichos premios a nivel internacional así como el precedente impuesto por Rocio Jurado al haber conquistado tres premios en un mismo año y en dos categorías diferentes: dos por "Discos" (mejor cantante femenina como intérprete del tema "Señora" y Album del año por el disco de larga duración del mismo título anterior) y un tercero en el apartado de Variedades como "artista internacional del año".

La ocasión fue aprovechada, además, para hacer entrega a esta misma artista de un "Disco de Oro" al haber impuesto nuevas marcas de ventas en el album "Señora" así como un Certificado testimoniando la exitosa acogida que está teniendo su último LP titulado "Canciones de España".

La artista, visiblemente emocionada, agradeció con su humildad y



sencillez acostumbrada, a todos los miembros de la prensa neoyorquina y madrileña tales honores prometiendo el continuar brindándole al público lo mejor de su arte y, como es natural, lo mejor de Rocio Jurado.

La noche se completó con una transmisión en directo para un programa radial de la Cadena SER así como la grabación de un programa para la primera cadena de televisión española titulado "Bla, Bla, Bla" donde el colega Jose Maria Amilibia entrevistó a la superestrella española, al compañero Vicepresidente, Carlos Naveco, y a este servidor.

Después de concluido el acto, los propietarios de la famosa discoteca "Xenor", de Madrid, nos ofrecieron un agasajo con motivo de la apertura del espectáculo de esa gran figura de la comedia que es Rau Sender que divirtió a todos hasta últimas horas de la madrugada.

Gioconda

(Continued from page 13)

the right rich, warm instrument.

The two men are old Gioconda hands. Sherrill Milnes has been heard as Barnaba at the Metropolitan and turns in a particularly persuasive, large-scale, well inflected performance. He makes his voice sufficiently evil yet never shuns the necessary beauty nor the long line. He never shouts, and he applies the best style in his work. And Nicolai Ghiaurov, while not quite what he was ten years ago, still sings almost surely the most impressive Alvisé in the world today. The black, smooth, sinister passion of his voice caresses the Venetian leader's lines, and he makes both his aria and the duet with Laura a memorable part of the recording.

Record World en Nueva York

By IVAN GUTIERREZ

■ ¡Sor muchos los que han intentado tapar el sol con un dedo! Pero, al menos visto en televisión, el espectáculo del pasado 11 de octubre que, en esfuerzo conjunto, presentaron Televisa, Univision y Spanish International Network desde el escenario gigantesco del Madison Square Garden, no resultó tan "extraordinario" como se esperaba.

Muchos se preguntarán por qué digo "visto en televisión". Sencillo porque el extenso personal utilizado durante los meses de preparación del evento supo reclamar cuantiosas sumas de dinero por su trabajo (lo cual me parece bien) pero se olvidó de aplicar reglas de cortesía, urbanidad y respeto hacia distinguidos miembros de la comunidad y clase periodística en general, que hubieran permitido esas relaciones públicas fueran hechas con más sentido común, menos arrogancia y muchísima más cortesía de la demostrada. De hecho, fueron tantos los que se quedaron "fuera" que una simple lista haría esta reseña interminable aunque, desde luego, en ella debo incluir mi nombre, aunque se ha caracterizado por cooperar siempre, desinteresadamente, con dicha empresa.

Pero si yo era un simple granito con el que no contaron, no hay duda que la arena de ese coliseo estaba colmada a capacidad ante el interés que entre el público supo despertar la participación de relucientes superestrellas, mismas que, al tratarse de tan poderoso consorcio, puede usted apostar cobraron sumas de dinero muy inferiores a las que, usualmente, demandarían.

La indiscutible "gran señora de la canción ranchera", **Lolá Beltrán**, fue víctima de la descortesía hasta de sus propios compatriotas al llegar a escena para hacer su aparición, pudo cantar una única melodía en su muy emotivo, conocido estilo, pero el factor tiempo le jugó una mala pasada. Cuando se disponía a entonar otra, la poderosa cadena le arrojó en su cara créditos técnicos del programa, dejando (por lo menos a los televidentes) con ganas de seguir viendo a esta veterana gran estrella.

Tanto en televisión como en escena (cuentan) causó buena impresión (más de lo esperado, podría decirse) la guapa **Lucía Mendez** con sus interpretaciones de temas de arraigo popular mientras **Camilo Sesto** lució desconcertado la mayor parte del tiempo. Sin embargo, al menos esta vez se dirigió, hablando, al público neoyorquino, a go que no hace a menudo. ¿Sería esto lo que le robó tiempo a la siguiente estrella del espectáculo, Lola Beltrán?

Miguel Bose demostró calidad como bailarín y cantante de ultramoderno estilo, que no busca la perfección melódica en su voz, sino en el igualmente correcto, genuino movimiento danzario. Gustó mucho Miguel Bose en su debut en Nueva

York y esto es importante para esperar un pronto regreso.

A pesar de la expectativa existente por verlo personalmente después de cinco años de no pisar ningún escenario de la urbe, puede asegurarse que **Roberto Carlos** cantó demasiado poco, dejando tanto al televidente, como a público de la arena, con ganas de escucharle mucho más de su repertorio, de su extraordinario estilo e idoneidad interpretativa.

Y **Jose Luis Rodriguez** demostró, nuevamente, ser el exitazo de aún otro espectáculo musical de envergadura, "robándose" las mejores críticas tanto por parte de publicaciones hispanas como norteamericanas. Entre estas últimas no es posible olvidar que, en su reseña del día siguiente, el tan poderoso "New York Times" se refirió al artista venezolano como "la sensación de momento", asegurando que recordaba a baladistas de sobra conocidos aquí como **Tom Jones** y **Engelbert Humperdinck** aunque (y traduzco dicha reseña!) "es más joven, mejor parecido y, con voz tenoril de gran intensidad, canta mejor que ellos".

Ese día Nueva York y, por ende, todos los hispanos aquí residentes, estaban de fiesta. Precisamente la noche antes de este "show", televisado en cadena al mundo entero, esta ciudad resultaba triunfadora del Festival OTI Nacion al, permitiendo que la canción "Cuando fuiste mujer" (de **Vilma Planas** y **Hector Garrido**) interpretada por el artista boricua **Aldo Matta** fuese seleccionada para representar a Estados Unidos el próximo 5 de diciembre en México, durante la fase internacional de ese evento.

Pero con la descortesía habitual de quienes llegan a Nueva York "endiosados", produciendo un show de efímeras horas para disfrute de quienes residen el año entero en esta ciudad, sorprendió que ni siquiera **Raul Velasco** tuviera interés por anunciar esto durante el transcurso del espectáculo, sin duda otro de los grosos errores cometidos ese día, tanto en el tan cacareado "Desfile de la Hispanidad" como en el espectáculo musical de referencia. Entretanto, habrá que felicitar a la empresa por traer a dicho evento **Mari Cruz Soriano** quien, con su serena belleza y talento, dió lucimiento al mismo en calidad de coanimadora.

Y ya que menciono "grosos errores", no puedo pasar por alto esa teoría de que traer a **Astor Piazzola** desde tan lejos para un único número (que pasó sin pena ni gloria) resultó pretencioso y hasta ridículo entretanto **Los Carrangueros de Raquira** cumplieron su tarea folklorista. Y la orquesta gigante, al menos en televisión (¡y dale con lo mismo!) resultó... ¡espartosa! Tanto así que la aparición de Jose Luis Rodriguez se convirtió en reto donde se impuso la musicalidad del intérprete, aunque otros compañeros suyos no tuvieron la misma suerte.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"No Volverás a Verme"
(Juan Gabriel)
ANGELICA MARIA
(Melody - Profono)

(Regional)
"El Bracero Fracasado"
(Ernesto Pesquera)
LAS JILGUERILLAS
(CBS INT.)



La Nueva Producción de Emmanuel

By VILO ARIAS SILVA

■ MÉXICO—No cabe la menor duda, que la figura de Emmanuel en este año que ya está a punto de caducar floreció a un nivel en extremo atractivo. Que su rostro fué impreso en los magazines más prestigiados del mundo de habla hispana y que su más reciente élepe, titulado Intimamente Emmanuel ha sobrepasado cifras millonarias, las mismas que son un fiel reflejo del triunfo indiscutible del intérprete de RCA, quien con talento y

calidad se alza en plan triunfal en todo escenario que pisa. Entre los jóvenes aspirantes con mayores posibilidades para ganarse un respetable sitio en el medio hispanoamericano, también hay que anotar en el primer lugar, y su futuro, con todos los méritos exhibidos, luce brillante. Pero todo intérprete, todo cantante que sueña con permanecer entre los consentidos de las mayorías está supeditado siempre a lo que pueda pasar con su nueva producción, y aquí está la incógnita. Emmanuel, el notable triunfador con los temas "Insoportablemente bella", "Todo se derrumbó dentro de mí", "Quiero dormir cansado", "Con olor a hierba", "El día que puedas", "Tengo mucho que aprender de tí", "Esa triste guitarra" etc. se juega, contando con todo el apoyo de su empresa RCA México, la consolidación definitiva con su nueva producción que trae en un porcentaje bastante elevado temas de su propiedad autoral como "Si te acercas hacia el Sur", "Tú y Yo", "Ahora te toca" etc. y de otros autores como "Horas" de Carlos Murguía. Esta producción, que viene a ser su quinto élepe en su cuenta personal de grabaciones y que muy pronto estará en el mercado, ha sido producida y dirigida por Renato López, profesional de cotizado talento del staff de RCA México, en cuyos estudios y contando con todos los cuidados que el caso requería, fueron grabados los temas de esta nueva producción de Emmanuel.

Expectativa general

Por otro lado, la expectativa general en cuanto a la aparición de estas nuevas grabaciones en el mercado nacional, ha hecho generar una ansiedad sin límites por parte de sus miles de fanáticas, ya que al conocer públicamente el incumplimiento por parte de su anterior productor Manuel Alejandro, y saberse que el citado profesional español no ha intervenido en esta nueva grabación, todos los comentarios están dirigidos y encierran una interrogante con letras mayúsculas, en el sentido de como funcionarán entre el consumidor estas nuevas canciones. La ventaja —si se puede considerar— es que Emmanuel ya tiene un bien ganado prestigio, que el sello que dirige Guillermo Infante es solvente en todas sus áreas —entiendase promoción, distribución y ventas— y que el consumidor ha dado muestras de enorme simpatía por el intérprete de la faz pecosa. ¡El aspirante a ídolo internacional se juega con éste quinto élepe un prestigio que puede ser determinante en su futura trayectoria artística!

10 Exitos Comprobados

■ MÉXICO—Multi-estelar resultó la unión de talentos en el élepe titulado El Disco del Año que el sello Gamma lanzó al mercado. Un auténtico derroche musical de éxitos ya comprobados y que ha tenido una aceptación realmente sobresaliente dentro del gusto de los amantes del género moderno en español. Miles de copias agotadas, es el resultado de éste magnífico disco de colección que ostenta una genuina exhibición de alto valor artístico.

El Disco del Año lanzado por Gamma contiene los temas:

"Estar enamorado" en la voz de Raphael. Una canción que forma parte del reencuentro entre Manuel Alejandro y el hijo predilecto de Lináres. "No me hables" con su propio autor Juan Pardo. Este tema fué extraído de su élepe "Juan mucho más Juan," producción que marcó el retorno, después de tres años, de Pardo como intérprete de sus obras.

"Adiós amigo" con la siempre triunfadora Rafaella Carrá. Con esta grabación la espectacular Rafaella marcó su debút discográfico en su nueva empresa grabadora.

"Cantaré" con Pedro Marín. Canción que consolidó a un nivel sobresaliente la imagen de ídolo juvenil de Marín.

"Tus ojos castaños" (Nelson Ned). Escrita por el propio Nelson y piedra anular de su primer élepe como artista exclusivo Gamma. "Primer amor" con Yuri. Otro hit de impacto arrollador de la revelación de escasos 17 años.

"Te quiero" interpretado por su propio autor José Luis Perales. Tema que forma parte de su reciente élepe con ventas millonarias que se identifica bajo el título de "Nido de Águilas."

"Maldito amor" con la Primerísima de Venezuela Mirla Castellanos, y que aún se sostiene en los lugares más destacados de las listas de popularidad a nivel nacional.

"Como tú" (Oscar Athié). El primer éxito de un nuevo joven valor, que tiene, por sus demostradas cualidades, un futuro envidiable. "Castillos en el aire" con su creador Alberto Cortez. Otra de las buenas obras lírico-musicales de "la voz de la amistad."



Juan Pardo



Nelson Ned



Al hablar de Puerto Rico y su influencia musical en el mundo, no podríamos ignorar al eterno Bobby Capó. Nuestro saludo desde este "Especial de Puerto Rico."

Loretta Debuta

■ MÉXICO—En medio de un gigantesco número de aspirantes —nacionales y extranjeros— que pretenden ganarse un lugar dentro del gusto general, ha surgido en la actualidad una nueva voz, que por estilo y calidad musical ha llamado la atención de todo ese gigantesco equipo humano (radio y prensa especializada) que de una u otra forma, según sus funciones y alcances, colaboran con el éxito de todas las canciones que entran en la permanente prueba selectiva.

Ella se llama Loretta y su creación "Palabra de honor." Esta producción ha sido lograda en los propios estudios de grabación del sello Helix, al cual pertenece en exclusiva, y por la forma en que está planeada la promoción de Loretta, hace pensar, que esta nueva voz está debutando con todo a su favor.

La difusión en ésta primera etapa luce muy aceptable, habiendo logrado ya excelentes comentarios, los mismos que han comenzado a extenderse simultáneamente por toda la República.

el número **UNO**

Vicente
Fernández

Presenta
su nuevo L.P.

el número **UNO**



Vicente
Fernández

DCS-950

EN MEXICO



CBS MARCA EL RITMO

Hensler (Continued from page 3)

The German-born Hensler, who had been in charge of PolyGram Classics for two years before being named PolyGram's vice president, operations last year, stressed that it was his management philosophy to delegate as much responsibility as possible. "When I ran classical," he said, "after a short while I set the organization to what I thought it should be, and it's still there. Those people are carrying the organization. And I hope to do exactly the same here."

Hensler conceded that he had no experience in the U.S. in the crucial areas of A&R, business affairs or promotion, which he described as "the fortes of David Braun and Bob Sherwood," PolyGram's recently departed president and executive vice president/general manager, respectively. But he said that he didn't see that as a drawback, as long as he had "the right people in the organization" to handle those areas.

"I don't consider myself an A&R man who can go out and search talent," he said. "And I feel that as a non-native it would be a mistake. As far as I can tell, that has never worked in the past."

"But there are many ways of structuring a company, and I don't think that the company president necessarily has to make these choices... I think it is important that people know that I have a certain artistic sensitivity, and that I can deal with artists and with managers. But I think it would be a mistake if I pretended that I was going to shape the company's musical taste."

The only area of PolyGram in which Hensler has so far made executive changes is promotion, with the hiring of Bob Edson as vice president of promotion and Bill Cataldo as national promotion director (see separate story). "These decisions are always difficult to make," Hensler said, "but promotion is so crucial that you can't afford to just sit and look on and see what's happening. You really must make sure that it works."

Acknowledging that radio's growing conservatism and decreasing receptivity to new artists was a problem, Hensler suggested that "alternative means of promotion" would be pursued more actively at PolyGram to break acts. "I believe, for instance, that cable television is going to play a very important role in establishing new artists," he said, pointing to the role that television has played in the career of the best known artist on the PolyGram Classics roster, Luciano Pavarotti.

Hensler also emphasized what he called the "safety base" provided by PolyGram's extensive catalogue. "We are very strong in that sector, which of course gives a security to the whole company," he said. "And we are looking at ways to market our catalogue even better, because I believe this is a trend that is here to stay. The public is demanding a very wide range of music and repertoire. We will never forget that we want to have more multi-platinum artists, but no matter what

happens in the charts, the catalogue will always be there."

He added that there were plans to undertake an extensive reissue program in both jazz and country music, noting that "we have incredible treasures in our vaults" and "the first priority in those areas is to make that available again."

Asked to outline what his specific functions would be as president, Hensler answered: "Shaping the organization and orchestrating the people and seeing that they work together rather than against each other—that's a prime goal. Another thing is to formulate the mission of the company, where we want to go, and to give that direction to the whole company. Thirdly, I would say that there are contacts that are important for the company that are best taken care of by the president of the company. I would also add that international relationships are a very important aspect, and I of course have a background in international."

"I'll be devoting a lot of time to thinking how our American artists can be promoted overseas," said Hensler, who has held high executive positions with PolyGram in both Germany and the U.S. "And I'll try to bridge the gaps that may exist in the understanding of the two sides of the Atlantic, because I know both sides, and I know that a lot of things have not happened in the past."

Hensler acknowledged that PolyGram, which in recent months has seen many top executives depart and has been sued by many of its top artists, is not without its problems. But he displayed a confident, optimistic tone throughout the interview.

On the subject of the well-publicized lawsuits filed against PolyGram by the Gap Band, Yarbrough & Peoples and Cameo, three of the label's most successful black acts, Hensler said: "I hate lawsuits. I would rather spend money for promotion than for litigation, and obviously we will try to resolve these things amicably. But we are also not blackmailed. We are not desperate. We will try to keep these artists, definitely. But not at all costs."

Finally, addressing himself to the persistent rumors within the industry that PolyGram's entire U.S. operation may be on shaky ground, Hensler smiled and said:

"Maybe I can say that I know a little better. I have known top management in Europe for quite a number of years. They hired me something like 13 years ago, and I have worked with them a long time, and I don't think they would lie to me. We've had meetings here, and they have complimented me on the kind of improvement we've accomplished over the past year."

"Obviously, when you have executives leave here and there, and you have these kinds of rumors in the street, I think the best answer to the rumors is to break a few artists, and in general do business as usual, and the rumors will go away."

Retail Rap (Continued from page 34)

TIDBITS: All retail stores have their own particular favorite album or artist that they give that special push or extra attention to. This month Dog Ear's favorite is the **Cure**, Everybody's is **Rodney Crowell**, Waxie Maxie likes **Garland Jeffreys** and **Quarterflash**, and the Circles day shift has a special affection for **Diana Ross**, while the night shift favors **Gil Scott-Heron**.

MORE TIDBITS: Retail sales were healthy this week, as the onslaught of holiday season releases continued. Strong sales for new albums by **Rod Stewart**, **Neil Young**, **Earth, Wind & Fire**, **Ozzy Osbourne** and **Rush** were all expected but one release bubbling under the top sales was not as predictable. RCA's "Hooked on Classics," a medley of classical compositions in the "Stars On" tradition, is a strong seller in retail stores across the country, with a particularly strong concentration in Washington. Other artists with strong initial sales this week include the **Bar-Kays**, **George Benson**, **Angela Bofill** and the **Steve Miller Band**.

Greatest Hits LPs (Continued from page 41)

visuals that cover six to eight feet of wall space."

Columbia Records is going all out on the Billy Joel and Pink Floyd releases, according to Arma Andon, vice president of product development.

"Billy's record is kind of unique, because it includes songs previously recorded (before the success of "the Stranger"), and we have done videos for the first two singles from the album," he said. "We are using some of this footage in our television advertising and tying it all together with a large radio campaign."

In addition, Joel will be playing a live broadcast for NBC's Source FM network and "Saturday Night Live."

The Pink Floyd album features previously-released selections with one twist—there is a new version of "Money."

In order to focus on this song, Andon and the promotion department have decided to send a 12-inch single pressed on pink vinyl to radio.

Peter Pan Inks Melanie

■ NEWARK—Vincent A. Fusco, managing director of Peter Pan Records Artists Series, has announced the signing of Melanie to an exclusive logo-bearing production agreement.

Her first album and single, both entitled "Detroit or Buffalo," will be released under the Blanche Records logo and distributed by Peter Pan. The records were produced by Melanie's long-time producer Peter Schekeryk.

"We think this promotional record and the distinctive graphics of the album will play a major part in bringing the album to the attention of everyone," he stated. "And to make consumers aware of this record, we have created a television spot that features an unusual blend of film and animation."

Ron McCarrell, Epic Records' vice president of marketing, has launched a substantial television campaign to back the Jacksons record.

"Because the album has a string of hits that have already been successful at radio, we are trying to maintain a high profile on this album," he said. "Through a series of promotional contests and very substantial point of purchase pieces we are trying to help the record to have longevity."

"Through the Jacksons merchandising people we have secured some of the group's T-shirts, jerseys and even key chains."

Strouse Pacts With Big 3 Music

■ NEW YORK—Big 3 Music Corporation, the print division of United Artists Music, has signed a long-term agreement with show and film composer Charles Strouse for the exclusive print rights to his music. The pact covers print rights to specified existing copyrights as well as all future Strouse compositions.

'Jazzercise' in Los Angeles



Judi Sheppard Missett marked the release of her MCA album "Jazzercise" on November 5 with a dance/exercise performance in front of Nickelodeon Records in Los Angeles. The crowd of more than 600 people watched Sheppard Missett and participants from the audience go through various dance routines to songs from the album. After the performance, she signed copies of "Jazzercise" for fans.

Record World Country



CBS-Nashville Sets Intl. Push

■ NASHVILLE—CBS Records Nashville, in conjunction with CBS Records International and CBS affiliates overseas, has announced plans for a major international development campaign in 1982, previewed by the appearance this month of several of its Nashville artists on a special live two-hour presentation of Germany's popular TV program, "Musikladen."

Traditionally an exposure vehicle for pop music performers, the "Musikladen Special" will feature CBS-Nashville music representatives Larry Gatlin and the Gatlin Brothers Band, Ronnie McDowell, Lacy J. Dalton, Janie Fricke, Bobby Bare, and Calamity Jane, among other acts, before a viewing audience of some 10 million on Thursday (19) via TV Bremen.

Rick Blackburn, VP and GM of CBS Records-Nashville, said the TV special is intended to "break the ice for a major international development plan for CBS Nashville music in 1982. We're looking into the possibility of putting together a series of tours with a major European concert promoter and soliciting a major sponsor for the

Dave Conrad

(Continued from page 10)

others. Almo/Irving's foreign affiliates are grouped under the umbrella title of Rondor International.

"This move is long overdue for Almo/Irving," Freed said. "Nashville has been and remains to be one of the premiere writer/publisher/artist-oriented centers in the world, and in the past our indirect involvement in Nashville has always led to significant successes for us."

Mary Del Frank, who handled copyright royalty administration at Pi-Gem/Chess, will be Conrad's administrative assistant at the new Almo/Irving office here at 1010 16th Avenue South.

series. At this point, we are considering tour plans that would include not only the United Kingdom, but Germany, Scandinavia, Holland, Belgium, Australia, and Canada as well.

ACM Restructures Membership Categories

■ LOS ANGELES—The Academy of Country Music has restructured its membership categories, eliminating fans and non-industry people from voting for its annual Hat Awards, while opening a new, non-voting associate membership segment for fans and non-industry people.

The associate membership division of the Academy of Country Music will be designated specifically for fans, at a yearly fee of \$10. The general membership of the ACM retains voting rights, with an increase in yearly dues to \$20. The ACM is not presently accepting applications for general membership.

Nashville Report

By AL CUNIFF

■ **Willie Nelson** and **Waylon Jennings** are cutting an LP for Willie's Lone Star Records. Because Willie is on Columbia and Waylon is on RCA, it will be interesting to see what happens with distribution. Speaking of Willie, he's back on the concert road for the first time since his recent illness . . . The BBC got good ratings with six "**Barbara Mandrell** and the Mandrell Sisters" shows it bought, so it has purchased an additional 13 shows.

Ed Bruce, **Patsy Bruce**, and **Glenn Ray** have written the theme song for the new "Bret Maverick" show, in which Ed will have a regular role as well. The show is set to premiere Dec. 1 . . . Shannon Records has signed **Jimmy Angel**, whose first release is "Let's Give the King a Rest," a song that asks everyone to respect **Elvis's** memory . . . MCA's **Kippi Brannon** opens for **Ronnie Milsap** in Knoxville Nov. 21 and Chattanooga Nov. 22.

Lasse Eriksson, Swedish-based chairman of Moon Shine Records (Europe), visited here recently to discuss expansion and budget plans for 1982. The label will soon ship a single on Canadian artist **Iris Larratt** . . . The Opryland theme

(Continued on page 60)

CMA Board Elects Officers

■ NASHVILLE—The board of directors of the Country Music Association elected officers for the coming year at a meeting here Friday (6). Rick Blackburn, VP and GM of CBS Records-Nashville, is the CMA's new chairman of the board, and Ken Kragen, president of the Los Angeles-based Krage & Co., is the organization's new president.

Prior to joining CBS, Blackburn attended the University of Cincinnati and worked for a time as an air personality at a radio station in the Cincinnati area. He entered the record business as a regional sales manager for Epic Records. He later worked at A&M Records, Mercury Records, Ode Records, and Monument Records, before rejoining CBS as vice president, marketing, for the label's Nashville division.

Kragen's firm manages Kenny Rogers, Dottie West, Kim Carnes, the J. Geils Band, Rich Little, Tom Chapin, Bill Medley, Gallagher, Ronnie Laws, Harry Anderson, and others. The

company's four major divisions — management, film and TV, merchandising and licensing, and creative services — are headquartered in West Hollywood and Brooklyn.

Other newly-elected CMA officers for 1981-82 are: executive VP; Tandy Rice, Top Billing International, Nashville; senior VP, Barbara Mandrell. VPs are Bruce Lundvall, Elektra/Asylum Records, New York; Joe Galante, RCA Records, Nashville; Tom Collins, Tom Collins Productions, Nashville; Don Zimmermann, Capitol Records, Los Angeles; Hutch Carlock, Music City Record Distributors, Nashville; Bob Sherwood, CBS Records, New York; Chic Doherty, MCA Records, Nashville; Dick McCullough, J. Walter Thompson, Chicago; Roger Sovine, Welk Music Group, Nashville; Stan Mores, Scotti Brothers Artist Management, Santa Monica, CA; Irving Waugh, Irving Waugh Productions, Nashville; Barrie Bergman, The Record Bar, Durham, NC; and Andrew Wickham, Warner Bros. Records, Los Angeles.

International VP is Harold Moon, PRO Canada, Ontario, Canada. Second international VP is Drew Taylor, Drew Taylor Organization, Scotland. Secretary is Bill Lowery, the Lowery Music Group, Atlanta; and assistant secretary is Buddy Killen, Tree International, Nashville.

Treasurer is Lynn Shults, Capitol-EMI-America/Liberty, Nashville; and assistant treasurer is Don N. Nelson, Don N. Nelson & Associates, San Diego, CA.

Sergeant-at-arms is Joe Sullivan, Sound Seventy Corporation, Nashville; assistant sergeant-at-arms is Jim Halsey, the Jim Halsey Company, Tulsa; and historian is Bill Anderson.

Officers will serve on the CMA board during the coming year along

(Continued on page 60)

Country Picks of the Week

SINGLE **ED BRUCE**, "YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD" (prod.: Tommy West) (writers: W. Holyfield, R. Hatch) (Bibo/Vogue/Welk, ASCAP & BMI) (3:26). Coming off his highest-charting single ever ("Everything's a Waltz," which peaked at eight, matching his earlier "Girls, Women and Ladies"), Bruce has another strong offering with this easy-paced tune with a very positive lyric. MCA 51210.

SLEEPER **HELEN CORNELIUS**, "LOVE NEVER COMES EASY" (prod.: James Stroud) (writers: J. MacRae, B. Morrison) (Southern Nights, ASCAP) (2:55). One of the best female country vocalists around, Cornelius will draw new attention to her solo career with this Johnny MacRae/Bob Morrison ballad, highlighted by a strong vocal and pretty melody. Elektra 47237.

ALBUM **DOTTIE WEST**, "IT'S HIGH TIME." Aided by producers Brent Maher and Randy Goodrum, Dottie offers a strong LP, with crisp, powerful tunes matched to her special vocal style. Highlights include her current title single, a cover of the hit pop ballad "Without You," and "You're Not Easy To Forget." Liberty LT-51114.



'Together' Tour Kickoff



Crystal Gayle and Eddie Rabbitt recently kicked off their 13-date November concert tour, "Together for the First Time," at the Atlanta Civic Center before a capacity crowd. Pictured backstage after the show are, from left: Mary Ann McCready, director, artist development, CBS Records-Nashville; Tim Pritchett, southeastern regional country music marketing manager, CBS Records; Allen Reynolds, Gayle's producer; Gayle; John Fagot, Columbia local promotion manager; and Bill Gatzimos, Gayle's manager/husband.

Top Billing Signs Dave Rowland & Sugar

■ NASHVILLE—Top Billing International has announced the signing of an exclusive representation agreement with Elektra recording artists Dave Rowland & Sugar.

Top Billing president Tandy Rice said his company has "mapped out a plan for 1982 that will totally incorporate every aspect of TBI's services —

representation in every region of the country, in every type of venue, as well as a concentrated effort from our Creative Services Department focused on television, magazines, and tour press."

Dave Rowland & Sugar includes Dave Rowland, Melissa Prewitt and Jamie Kaye.

Country Singles Publisher's List

AFTER TEXAS Kilroy (Tree, BMI/Cross Keys, ASCAP) Jones, Johnson	89	at the Wheel, BMI) Preston	3
ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) Bowen (Bocephus, BMI) Williams	1	MY FAVORITE MEMORY Talley-Haggard (Shade Tree, BMI) Haggard	4
ALL NIGHT LONG Gibson (Sun Disc/Bosque River, BMI) Cavalier	56	NEVER BEEN SO LOVED (IN ALL MY LIFE) Wilson-Pride (Al Gallico/Dusty Roads/Bibo, ASCAP & BMI) Wilson, Holyfield	79
ALL ROADS LEAD TO YOU Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	16	NOW THAT THE FEELING'S GONE Johnson (Muscle Shoals, BMI) Buckins, McCormick	44
ALL THESE THINGS Baker (Tune Kel, BMI) Nevel	77	ONE NIGHT FEVER Bowen (Southern Nights, ASCAP) Morrison, MacRae	7
ALWAYS LATE WITH YOUR KISSES Gamble-Bowen (Peer/Rightsong, BMI) Frizzell, Crawford	88	ONLY ONE YOU Killen (Tree, BMI/Cross Keys, ASCAP) Jones, Garvin	67
ARIZONA Allen-Allen (Boxer, BMI) Allen	90	ONLY WHEN I LAUGH Chancey (Golden Torch/Gold Horizon/Colgems-EMI, BMI & ASCAP) Malby, Shire	58
BET YOUR HEART ON ME Norman (April/Widmont, ASCAP) McBride	8	ONLY YOU (AND YOU ALONE) Kennedy (Tra-Hollis, BMI) Ram, Rand	70
BLAZE OF GLORY Richie (House of Gold, BMI) Slate, Morrison, Keith	3	PATCHES Hall (Gold Forever, BMI) Dunbar, Johnson	66
CAROLINA BY THE SEA Mattocks (Hoodswamp, BMI) Mattocks	75	PREACHING UP A STORM Rogers (Blackwood/Magic Castle, BMI) Murrar, Anders	53
CATCH ME IF YOU CAN Kennedy (Milene, ASCAP) Carlile	60	RED NECKIN' LOVE MAKIN' NIGHT Twitty/Chancey (Warner-Tamerlane/Face the Music/Blue Lake/Plum Creek, BMI) Seals, Barnes	33
CHEATIN' IS STILL ON MY MIND Jenkins (Kevin Lee/Ronchris, BMI) Jenkins	46	RODEO ROMEO Baker (Barry, BMI) Mitchell	25
CRYING IN THE RAIN Moman (Screen Gems-EMI, BMI) King, Greenfield	35	SEND ME SOMEBODY TO LOVE Sherrill (Combine, BMI) Kregel	74
DIAMONDS IN THE STARS Pennington (Almarie, BMI) Shofner	64	SHARE YOUR LOVE WITH ME Richie (Duchess, BMI) Braggs, Malone	23
DOWN AND OUT Mevis (Hall-Clement/Welk, BMI/Golden Opportunity, SESAC) Dillon, Dycus	14	SHE'S GOT A DRINKING PROBLEM Kilroy (House of Gold, BMI) Morrison, DuBois, Newton	68
DROPPING OUT OF SIGHT Crowell (Unichappell/Morris, BMI) Hall	57	SHE'S STEPPIN' OUT Collins (Rick Hall, ASCAP) Brasfield, Aldridge	38
EVERLOVIN' WOMAN (Combine, BMI/Music City, ASCAP) Linde, Devaney	86	SHINE Moman (Waylon Jennings, BMI) Jennings	48
EVERYONE GETS CRAZY NOW AND THEN Killen (Cross Keys, ASCAP) Welch	69	SLEEPIN' WITH THE RADIO ON Wilson (Algee, BMI) Davis	31
FAMILY MAN Killen (Tree, BMI) Rhody	51	SLIP AWAY Deaton-Larkin-Prater (Blackwood/Levisa/Red Ribbon, BMI) Deaton	63
FANCY FREE Chancey (Goldline, ASCAP/Silverline, BMI) Hinson, August	13	SLIPPIN' OUT, SLIPPIN' IN Burgess (Barnwood, BMI) Burgess	100
FOURTEEN CARAT MIND Reeder-Watson (Acuff-Rose, BMI) Frazier, Lee	21	SLOWLY Howard (Cedarwood, BMI) Hill, Pierce	92
GONNA TAKE MY ANGEL OUT TONIGHT West (Sister John/Sugar Plum/Newkeys, BMI) Rogers	87	SOMEONE COULD LOSE A HEART TONIGHT Malloy (Briarpatch/DebDave, BMI) Rabbitt, Malloy, Stevens	49
GRANDMA'S SONG Davies (Vogue, BMI) Davies	76	STARS ON THE WATER Crowell (Coolwell/Granite, ASCAP) Crowell	41
HAVE YOU EVER BEEN LONELY Bradley (Shapiro, Bernstein, ASCAP) DeRose, Brown	40	STEP BY STEP Malloy (Briarpatch/DebDave, BMI) Rabbitt, Stevens, Malloy	96
HEADED FOR A HEARTACHE Morgan-Worley (New Albany, BMI/Hoosier, ASCAP) Dowell, Blazy	24	STILL DOIN' TIME Sherrill (Cedarwood, BMI) Moffatt, Meeney	11
HEART ON THE MEND Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	9	TAKIN' IT EASY Sherrill (Algee, BMI) Sherrill, Sherrill, Dalton	97
HEARTACHES OF A FOOL Nelson (Tree/Pardner, BMI) Nelson, Breeland, Buskirk	65	TEACH ME TO CHEAT Gillespie-Kendalls (Hall-Clement/Welk, BMI) Skinner, Bell, Wallace	45
HURRICANE Dean-Everette (Blackwood, BMI/Rich Bin, ASCAP) Stegall, Harris, Schuyler	94	TEARDROPS IN MY HEART Robbins-Fox (Tro-Cromwell, ASCAP) Horton	71
HUSBANDS AND WIVES Garrett-Dorff (Tree, BMI) Miller	26	TELL ME WHY Larkin-Conley (Blue Moon/Easy Listening/April, ASCAP) Conley, Acklen	30
I CAN'T SAY GOODBYE TO YOU Sherrill (Al Gallico, BMI) Hobbs	84	THE CLOSER YOU GET Gibson (Chinnichap/Down 'n Dixie, BMI) Pennington, Gray	81
I JUST CAME HOME TO COUNT THE MEMORIES Jones-Anderson (Contention, SESAC) Ray	61	THE COWBOY AND THE LADY Butler (House of Gold, BMI) Goldsboro	73
I WANNA BE AROUND Penney (20th Century Fox, ASCAP) Mercer, Vimmerstedt	93	THE HOUSE OF THE RISING SUN Post (Velvet Apple, BMI/Darla, ASCAP) Parton, Post	95
I WISH YOU COULD HAVE TURNED MY HEAD (AND LEFT MY HEART ALONE) Pennington (Tree, BMI) Throckmorton	91	THE ROUND-UP SALOON Butler (House of Gold, BMI) Goldsboro	6
I WOULDN'T HAVE MISSED IT FOR THE WORLD Milsap-Collins (Hall-Clement/Welk, BMI/Jack & Bill/Welk, ASCAP) Fleming, Morgan, Quillen	28	THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison Street, ASCAP) Young	36
IF I NEEDED YOU Ahern-Gundis-Williams (United Artists/Columbine, ASCAP) Van Zandt	5	THE WOMAN IN ME Reynolds (O.A.S., ASCAP) Thomas	17
I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) Norman (Hall-Clement/Bibo/Welk, BMI) McDill, Holyfield	80	THEM GOOD OL' BOYS ARE BAD Scotti-D'Andrea (Flowering Stone, ASCAP) Pennig, Harrington, Espy	22
I'LL STILL BE LOVING YOU Collier-Darrell (Music West of the Pecos, BMI) Earwood	72	(THERE'S NO ME) WITHOUT YOU Bradley (Hall-Clement/Welk, BMI) Morgan, Fleming	52
IT TURNS ME INSIDE OUT Crutchfield (Duchess/Red Angus, BMI) Crutchfield	55	WATCHIN' THE GIRLS GO BY Killen (Tree-Strawberry Lane, BMI) Killen, McDowell	54
IT'S ALL I CAN DO Norman (United Artists/Jack & Bill/Welk, ASCAP) Leigh, Jordan	10	WHAT ARE WE DOIN' LONESOME Gatlin-Gatlin-Gatlin (Larry Gatlin, BMI) Gatlin	15
IT'S HIGH TIME Maher-Goodrum (Blue Quill/Random Notes, ASCAP) Maher, Goodrum	39	WHEN YOU WALK IN THE ROOM Ruff (Unart, BMI) DeShannon	42
IT'S WHO YOU LOVE Bowen (Cross Keys/Chappell, ASCAP) Kane, Bourke, Black	50	WHO DO YOU KNOW IN CALIFORNIA Bowen (Milene, ASCAP) Raven	34
JACAMO Silver (Geoff & Eddie, BMI) Shapiro, Folari	85	WHOLE LOT OF CHEATIN' GOIN' ON Rogers (Partner/Vogue/Algee, BMI) Scaife, Singleton, Hayes	98
JUST ONE TIME Bowen (Acuff-Rose, BMI) Gibson	20	WHY AM I DOING WITHOUT Walls-Kemp (Tree, BMI/Millstone, ASCAP) Lane, Kirby	83
LONELY NIGHTS Norman (Blackwood, BMI) Stegall, Harris	37	WISH YOU WERE HERE Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	2
LOOKS LIKE A SET-UP TO ME DiMartino (Tree, BMI) Rhody	99	YEARS AGO Kennedy (American Cowboy, BMI) Reid	29
LORD, I HOPE THIS DAY IS GOOD Williams, Fundis (Sabal, ASCAP) Hanner	47	YOU MAY SEE ME WALKIN' Skaggs (Amanda-Lin, ASCAP)	15
LOVE IN THE FIRST DEGREE Alabama-McBride-Shedd (House of Gold, BMI) Hurt, DuBois	19	YOUR DADDY DON'T LIVE IN HEAVEN (HE'S IN HOUSTON) English (Phooey/Black Mountain Road, BMI) Ballaw, Moulds	82
MEMPHIS Stroud (Arc, BMI) Berry	58	YOU'RE MY BESTEST FRIEND Hall (Songpainter, BMI) Davis	32
MIDNIGHT RODEO Dean-Everette (Denny, ASCAP) Orender, Ware	59	YOU'RE MY FAVORITE STAR Lloyd-Bellamy (Famous/Bellamy Brothers, ASCAP) Bellamy	18
MISS EMILY'S PICTURE Logan (Tree, BMI) Lane	6		
MOUNTAIN DEW (Tannen, BMI) Lunsford, Wiseman	27		
MY BABY THINKS HE'S A TRAIN Crowell (Asleep			

DALLAS STAR RECORDS PRESENTS A RISING STAR



NEW SINGLE JERRY ABBOTT "ONE NIGHT STANLEY"

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PROMOTION BY
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MEMBER, TEXAS MUSIC ASSOCIATION

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Ed Bruce — "You're the Best Break This Old Heart Ever Had"

Tom Jones — "Lady Lay Down"

Diane Pfiefer — "Play Something We Could Love To"

The **Solid Gold Band** is racking up solid airplay on their first record, "Cherokee Country". It's playing at KKYX, WSDS, WSLC, WDLW, KFDI, WPNX, WYDE, WCMS, KMPS, KDJW, WLWI, KOKE.

Bobby Smith is moving with "Too Many Hearts in the Fire" at WDLW, WPNX, WIRK, WDEN, WLWI, WSLC, KFDI, KVOO, WGTO, KRMD, KEBC, WSM, WTOD, WYDE, KOKE, KDJW. **Narvel Felts** has action on "Fire in the Night" at WNOE, WFAI, KVOO, WSLC, WPNX, KFDI, KDJW.



Corbin-Hanner Band

Billy Swan has "Stuck Right in the Middle of Your Love" playing at WGTO, WSLC, WCMS, WSLR, KEBC, KSOP, KRMD, WPNX, KKYX, WQQT, KGA, WLWI, KTTS, WMZQ, KDJW, KOKE, KEEN, WMC.

The **Corbin-Hanner Band** is showing well with "Oklahoma Crude" at WDEN, WSDS, KEBC, WSLC, KFDI, KRMD, WPLO, WPNX, WQIK, KCKC, WTOD.

Super Strong: **Merle Haggard, Don Williams, Waylon, Eddie Rabbitt, T.G. Sheppard, John Anderson.**

Lobo is making inroads in the country field with "I Don't Want To Want You," already added at WSM, WDEN, WSDS, WPNX, WQYK, WSAI, WLWI, KHEY. Tennessee Express has strength with "Little Things" at WSLC, WGTO, KRMD, WSM, KKYX, WQQT, WLWI.



Billy Swan

David Heavener has play on "Cheat on Him Tonight" at WAMZ, WSDS, KRAK, KTTS, WLWI. **Ed Bruce** is strong with "You're the Best Break This Old Heart Ever Had" at KFDI, WDLW, KSOP, WTSO, KRMD, KSSS, KBUC, WSM, WHOO, WPNX, WIVK, KOKE, KKYX, KNIX, WCXI, KGA, KEEN, KMPX, WTOD, WSAI, WCMS, WDEN, KCUB, KDJW.

Joe Stampley has an early start with "Let's Get Together and Cry" at WDEN, WCMS, WYDE, WTOD, KKYX, WHOO, KEBC, KRMD, KFDI. **Paul Williams** is starting to get attention with "Making Believe" at WLWI, WPNX, WDLW, KYNN, KEBC.

SURE SHOTS

Ed Bruce — "You're the Best Break This Old Heart Ever Had"

Lacy J. Dalton — "Wild Turkey"

LEFT FIELDERS

Credence Clearwater Revival — "Cotton Fields"

Buzz Cason with Southwind — "Love Me When I'm Gone"

Roger Cook — "Anwar Sadat"

The O'Roark Brothers — "A Woman Like You"

AREA ACTION

Rob Parsons — "Shadow of Love" (KRMD, KMPS, WSLC)

David Alan Coe — "Juanita" (WPNX, WDLW, KVOO)

Screen-Full of Stars



Warner Bros. artists (from right) Con Hunley, Gail Davies, and T.G. Sheppard are joined by Asylum's Johnny Lee and Elektra's Nancy Sinatra on a recent segment of the syndicated TV series "Country Top 20."

LOOK HERE TERRY GREGORY



WS 902563

"I CAN'T SAY
GOODBYE TO YOU"

"WE HAD ALL
IT TAKES TO
FALL IN LOVE"

NEW RADIO ADDS:

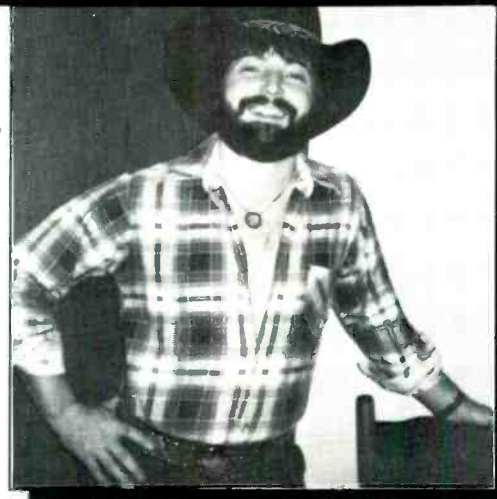
WPNX Columbus
WIRK W Palm Beach
WSLC Roanoke
WSLR Akron
WKMF Flint
WAXX Eau Claire
KDJW Amarillo
KOUL Corpus Christi
KFDI Wichita
KZUN Spokane
KKYX San Antonio

LEON SHERRILL

"AIN'T IT FUNNY"

B/W

"I'VE ALMOST
JACK DANIELS
DROWNED"



WS 902585

YOU'RE IN



HANDSHAKE COUNTRY

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Country Single Picks

COUNTRY SONG OF THE WEEK

LACY J. DALTON — Columbia/Sherrill 18-02637

WILD TURKEY (prod.: Billy Sherrill) (writers: H. Moffatt, P. Seibert) (Song Biz, BMI) (2:40)
Don't be fooled by the coy intro — this song is a tough gal's tell-it-like-it-is stand against a barroom turkey of a special breed. The tongue-in-cheek lyric is especially attention-getting.

EDDY ARNOLD — RCA JK-13000

ALL I'M MISSING IS YOU (prod.: Norro Wilson) (writer: W. Holyfield) (Bibo/Welk, ASCAP) (2:35)

This light, bouncy tune is well suited to Arnold's vocal style, and is molded in much the same fashion as Eddy's recent singles chart successes.

CREEDENCE CLEARWATER REVIVAL — Fantasy 920

COTTON FIELDS (prod.: John Fogerty) (writer: H. Ledbetter) (TRO-Folkways, BMI) (2:53)

This band's powerful sound fits the needs of today's country formats, and this unique treatment of a blues/folk classic deserves a listen by MDs.

JOHNNY RODRIGUEZ — Epic 14-02638

IT'S NOT THE SAME OLD YOU (prod.: Billy Sherrill) (writers: T. Seals, R. Kerr) (Wamer-Tamerlane/Face the Music/Irving/Buchanan-Kerr, BMI) (2:17)

Funky guitar and keyboard sounds highlight this pop-flavored, driving cut that is a departure from Rodriguez's previous style.

KIN VASSY — Liberty P-A-1440

WHEN YOU WERE BLUE AND I WAS GREEN (prod.: Larry Rogers) (writer: E. Conley) (Easy Listening, ASCAP) (2:54)

Vassy picks up on an excellent Earl Thomas Conley cut and gets the most out of the penetrating lyric on this fine ballad. It's another impressive cut for this new artist.

JOE STAMPLEY — Epic 14-02533

LET'S GET TOGETHER AND CRY (prod.: Ray Baker) (writer: J. Koonse) (Honeytree/Tellum, ASCAP) (2:54)

Crying steel guitar lines, a solid rhythm section, and sympathetic lyric are the prime features in Stampley's inviting country ballad, spiced with Baker's crisp production.

SUSIE ALLANSON — Liberty P-A-1422

HEARTS (OUR HEARTS) (prod.: Michael Lloyd) (writers: K. Beal, D. Allen) (Tree/Duchess/Posey, BMI) (3:12)

Burning guitar lines and a medium tempo characterize this light, minor-key offering from Allanson.

BURRITO BROTHERS — Curb/CBS Z55 02641

IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) (prod.: Michael Lloyd) (writers: J. Beland, G. Guilbeau) (Atlantic, BMI) (3:42)

The title tells the message in this breezy cut with an appealing hook and the Burritos' pleasant vocal harmony.

CYNTHIA CLAWSON — Triangle 5431

SOMEDAY THIS OLD ROAD (prod.: Jerry Crutchfield) (writers: B. Cannon, R. Squires) (Sabal, ASCAP) (3:01)

One of the finest singers in contemporary Christian music, Clawson sounds fine on this easy, country-flavored ballad as well. Triangle is marketing this in several formats.

BOBBY LEWIS — KWIK 2003

WHY DON'T WE GO CRAZY TOGETHER (prod.: Jack Eubanks) (writers: B. Lewis, L. Henley) (House of Gold, BMI/Bobby Goldsboro, ASCAP) (2:46)

Lewis keeps it country with this catchy song about two abused lovers who figure there's no sense in going crazy alone.

CMA (Continued from page 57)

with the following directors: Katie Coke, Janice Ericson, Don Reid, Brenda Lee, Tom T. Hall, Larry Gatlin, Len Ellis, Bob Cole, A. Torio, Jeffrey Krager, Bob Austin, Lee Zhito, Ralph Peer II, Mary Reeves Davis, Jim Slone, E.W. Wendell, Jerry Bradley, Rick Blackburn, Jim Schwartz, Sam Mar-

maduke, Bette Kaye, Wayne McCary, Hal David, Jim Foglesong, Don Light, Dick Blake, Sam Luvullo, Sonny Anderson, Charles Scully, Glenn Snoddy, and lifetime directors Bill Denny, Frances Preston, Wesley Rose, and Joe Talbot.

Country Album Picks

HURRICANE

LEON EVERETTE — RCA AHL 1-4152

Headed by Everette's recent title hit, this drivin' package also contains such fine tunes as "Think It Over," by Keith Stegall and Chris Waters, and "If You're Serious About Cheating," by R.C. Bannon and John Schweers.



CHRISTMAS

KENNY ROGERS — Liberty LOO-51115

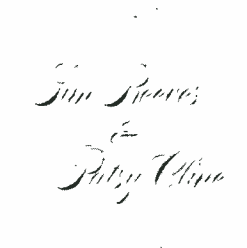
Rogers's self-production and the inclusion of several recent Christmas tunes are two points of interest on this package of smooth, easy-flowing seasonal songs. Highlights include "Christmas Everyday" and "Christmas Is My Favorite Time of the Year."



GREATEST HITS

JIM REEVES & PATSY CLINE — RCA AHL 1-4127

This is a strong marketing concept that matches two late country vocalists who remain unparalleled. Standouts include the current single, "Have You Ever Been Lonely" (which simulates a duet between the two which was never done in their lifetime), as well as the artists' individual top hits, such as "He'll Have To Go," "Welcome To My World," "I Fall to Pieces," "Crazy," and others.



Nashville Report (Continued from page 57)

park is holding open auditions in cities across the country to find about 400 entertainers for its park next year. They also need people for shows produced by Opryland Talent Agency at other tourist destinations. For more details call (615) 889-6600, ext. 4343.

RCA's **Steve Wariner** will tape the "Barbara Mandrell" show later this month. Label-mate **Sylvia** will be featured on the same show later . . . **Alabama's** pop/rock market tour is off to a flying start, with sellouts and encores setting the pace . . . The Music Row area now has a **Roy Acuff** Drive, formerly Hawkins Street . . . **Joe Stampley** is in the studio with producer **Ray Baker** readying an LP for release in early 1982 . . . The **Bellamy Brothers** will be featured on the new "Austin City Limits" season.

Gene Watson's appearance on "Country Top 20" airs this month in the show's 101 markets . . . Drake-Chenault's "History of Country Music" is set for release next spring. It is supposed to air on radio in April and again in October. The company also offers a 12-hour "Country Christmas" special, which is 90 percent music . . . The Academy of Country Music helped radio station KLAC celebrate its 11th birthday as a country station. The ACM arranged talent for a country show at Los Angeles's Magic Mountain Saturday (14) . . . Watch for **Moe Bandy** on the Stetson float in Macy's Thanksgiving Day Parade.

IN THE STUDIO: Wax Works (Larry Mace, Memphis, Ray Hobbs), Pete's Place (J.W. Kline, Jeff Morgan), Music City Recorders (Warner Mack), Bennett House (Deborah Allen), Center Row (Denny Hilton, Wayne Carson, Brenda Patterson), Woodland (Four Guys, Gary Buck, Oak Ridge Boys, Carl Perkins, Charlie Daniels Band, Rosanne Cash), Roxy (Porter Wagoner, Jackie Frazier, Bobby Rainbow), Sound Stage (Dave Rowland & Sugar, Helen Cornelius, Reba McEntire, Tanya Tucker), Soundshop (Mel Tillis, Razyzy Bailey, Roger Miller), Sound Emporium (Thrasher Brothers, Kenny Rogers, John Green, Mary Clements), Music City Music Hall (George Strait, Charley Pride, James Galway), LSI (Steve Earle, Terry McMillan, Tennessee Ernie Ford), Hilltop (Paul Downing, the Hinsons, Dave Kirby), Creative Workshop (Bobby Russell, Gary Dunham), Scruggs (Bob House, Joe Sun and Shotgun), Columbia (Johnny Paycheck, Charley Pride, Terry Gregory, Joe Stampley, Ramsey Karney, Dick Krim), Koala (Del Reeves, Jack Grayson, Liz Lyndell, Nashville Rhythm Section).

COUNTRY BOOKS: "Merle Haggard: Sing Me Back Home" is Merle's new autobiography, written with **Peggy Russell**, who reviews country records for Cleveland's "Plain Dealer." The 287-page book is anecdotal and not especially revealing, but Haggard fans will love it. It also contains 16 photos from Merle's family past. It's published by Times Books of New York . . . "Make Me a Star" is the first novel by TV producer **Chet Hagan**. It's an Ace Trade Paperback (431 pages) that traces the career of an aspiring "country and western" (someone should tell Ace that term is defunct) star. Lightweight reading, but an interesting perspective on a subject that will appeal to a certain segment of readers.

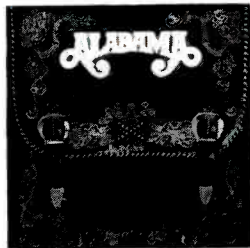
Record World Country Albums



NOVEMBER 21, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Nov. 21	Nov. 14		WKS. ON CHART
1	1	FEELS SO RIGHT ALABAMA RCA AHL1 3930 (3rd Week)	36
2	3	FANCY FREE OAK RIDGE BOYS/MCA 5209	24
3	2	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) /Columbia KC2 37542	10
4	4	STEP BY STEP EDDIE RABBITT/Elektra 5E 532	14
5	9	BARBARA MANDRELL LIVE /MCA 5243	12
6	6	GREATEST HITS KENNY ROGERS/Liberty LOO 1072	57
7	7	THERE'S NO GETTIN' OVER ME RONNIE MILSAP/RCA AHL1 4060	13
8	8	THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra/Curb 5E 535	13
9	5	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	20
10	10	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE/Columbia FC 37438	10
11	13	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 5E 541	6
12	15	I AM WHAT I AM GEORGE JONES/Epic JE 36492	72
13	11	JUICE JUICE NEWTON/Capitol ST 12136	35
14	26	GREATEST HITS CHARLEY PRIDE/RCA AHL1 4151	5
15	16	ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210	18
16	18	BIG CITY MERLE HAGGARD/Epic FE 37693	3
17	14	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37464	8
18	20	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	74
19	19	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36865	35
20	23	GOOD TIME LOVIN' MAN RONNIE McDOWELL/Epic FE 37399	15
21	17	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108	27
22	21	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772	57
23	25	MR. T CONWAY TWITTY/MCA 5204	20
24	12	URBAN CHIPMUNK /RCA AFL1 4027	32
25	27	GREATEST HITS OAK RIDGE BOYS/MCA 5150	54
26	22	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	19
27	24	YOU DON'T KNOW ME MICKEY GILLEY/Epic FE 37916	13
28	28	RODEO ROMEO MOE BANDY/Columbia FC 37568	3
29	29	TAKIN' IT EASY LACY J. DALTON/Columbia FC 37327	16
30	34	I'M A LADY TERRI GIBBS/MCA 5255	4
31	33	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	132
32	31	RAINBOW STEW LIVE MERLE HAGGARD/MCA 5216	17
33	36	GREATEST HITS ANNE MURRAY/Capitol SOO 12110	59
34	30	YEARS AGO STATLER BROTHERS/Mercury SRM 1 6001 (PolyGram)	19
35	35	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	54
36	38	MIDNIGHT CRAZY MAC DAVIS/Casablanca NBLP 7257 (PolyGram)	5
37	37	THE VERY BEST OF MEL TILLIS /MCA 3274	3
38	40	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36753	69



39	67	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. BSK 3599	2
40	47	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	57
41	46	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	79
42	39	BEST OF EDDIE RABBITT /Elektra 6E 235	104
43	42	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528	31
44	32	TOWN & COUNTRY RAY PRICE/Dimension DL 5003	7
45	43	STARDUST WILLIE NELSON/Columbia KC 35305	183
46	48	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883	36
47	45	HORIZON EDDIE RABBITT/Elektra 6E 276	71
48	44	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 35642	154
49	50	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	29
50	56	WITH LOVE JOHN CONLEE/MCA 5213	17
51	51	DESPERATE DREAMS EDDY RAVEN/Elektra 5E 545	3

CHARTMAKER OF THE WEEK

52 — **STRAIT COUNTRY**
GEORGE STRAIT
MCA 5248



53	41	RODNEY CROWELL /Warner Bros. BSK 3587	7
54	49	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	109
55	53	BEST OF DON WILLIAMS, VOL. II /MCA 3096	108
56	52	NOW OR NEVER JOHN SCHNEIDER/Scotti Bros ARZ 37400 (CBS)	19
57	61	CLASSIC CRYSTAL CRYSTAL GAYLE/Liberty LOO 982	106
58	54	DRIFTER SYLVIA/RCA AHL1 3986	30
59	62	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	137
60	60	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	24
61	70	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36474	54
62	55	ENCORE MICKEY GILLEY/Epic JE 36586	61
63	59	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL1 3852	36
64	64	AFTER ALL THESE YEARS MICKEY NEWBURY/Mercury SRM 1 4024 (PolyGram)	2
65	65	MAKIN' FRIENDS RAZZY BAILEY/RCA AHL1 4026	26
66	66	LEATHER & LACE WAYLON & JESSI/RCA AHL1 3931	36
67	73	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS/Elektra 5E 542	6
68	57	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	31
69	63	MINSTREL MAN WILLIE NELSON/RCA AHL1 4045	16
70	69	FRAGILE HANDLE WITH CARE CRISTY LANE/Liberty LT 51112	4
71	74	SLEEPING WITH YOUR MEMORY JANIE FRICKE/Columbia FC 37535	4
72	71	TENNESSEE WHISKEY DAVID ALLAN COE/Columbia FC 37454	11
73	58	BEST OF BARBARA MANDRELL /MCA AY 1119	144
74	68	OLD LOVES NEVER DIE GENE WATSON/MCA 5241	6
75	72	MORE GOOD 'UNS JERRY CLOWER/MCA 5215	9

'Austin City Limits' Readies Its Seventh Season

■ AUSTIN—"Austin City Limits," the PBS-TV series entering its seventh season, has announced that it will feature Emmylou Harris, Chet Atkins, Willie Nelson, Ronnie Milsap, Merle Haggard, and other country stars in its new series of 13 one-hour programs. The show's new season starts Jan. 7 at 9 p.m. (EST).

The series' first four shows will include, in order, Emmylou Harris and

Rodney Crowell, Kris Kristofferson with Billy Swan, Chet Atkins with Jethro Burns, and Johnny Lee and Charly McClain.

Future Shows

Upcoming shows will feature John Anderson, Ricky Skaggs, Jerry Reed, Earl Scruggs, Roy Clark, Terri Gibbs, Guy Clark, David Olney and the X-Rays, George Thorogood and the Destroyers, and Austin-style jazz ar-

tists the Jazzmanian Devils.

"Austin City Limits" is produced by Terry Lickona and directed by Allan Muir. The show is a production of Southwest Texas Public Broadcasting Council of San Antonio/Austin, and is distributed nationally by the Public Broadcasting Service. The show is underwritten in part by a grant from the Lone Star Brewing Co. Inc.

First Generation Adds Sutcliffe

■ NASHVILLE—Pete Drake, president of First Generation Records, has announced the appointment of Moke Sutcliffe as sales manager of the independent label.

Sutcliffe previously held similar positions with Heathrow Records and A&M Records in London.



Record World Country Singles

NOVEMBER 21, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Nov. 21	Nov. 14		WKS. ON CHART
1	5	ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) HANK WILLIAMS, JR. Elektra/Curb 47191	12
2	1	WISH YOU WERE HERE BARBARA MANDRELL/MCA 51171	12
3	3	MY BABY THINKS HE'S A TRAIN ROSANNE CASH/Columbia 18 02463	13
4	11	MY FAVORITE MEMORY MERLE HAGGARD/Epic 14 02504	10
5	8	IF I NEEDED YOU EMMYLOU HARRIS & DON WILLIAMS/Warner Bros. 49809	10
6	7	MISS EMILY'S PICTURE JOHN CONLEE/MCA 51164	13
7	9	ONE NIGHT FEVER MEL TILLIS/Elektra 47178	12
8	14	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 47215	8
9	12	HEART ON THE MEND SYLVIA/RCA 12302	11
10	13	IT'S ALL I CAN DO ANNE MURRAY/Capitol 5023	11
11	16	STILL DOIN' TIME GEORGE JONES/Epic 14 02626	8
12	15	YOU MAY SEE ME WALKIN' RICKY SKAGGS/Epic 14 02499	11
13	2	FANCY FREE OAK RIDGE BOYS/MCA 51169	12
14	17	DOWN AND OUT GEORGE STRAIT/MCA 51170	11
15	19	WHAT ARE WE DOIN' LONESOME LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 18 02522	8
16	20	ALL ROADS LEAD TO YOU STEVE WARINER/RCA 12307	9
17	21	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523	8
18	22	YOU'RE MY FAVORITE STAR BELLAMY BROTHERS/Warner/Curb 49815	7
19	25	LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288	5
20	23	JUST ONE TIME TOMPALL & THE GLASER BROTHERS/Elektra 47193	10
21	24	FOURTEEN CARAT MIND GENE WATSON/MCA 51183	8
22	26	THEM GOOD OL' BOYS ARE BAD JOHN SCHNEIDER/Scotti Brothers 5 02489 (CBS)	8
23	4	SHARE YOUR LOVE WITH ME KENNY ROGERS/Liberty 1430	11
24	27	HEADED FOR A HEARTACHE GARY MORRIS/Warner Bros. 49829	6
25	30	RODEO ROMEO MOE BANDY/Columbia 18 02532	5
26	31	HUSBANDS AND WIVES DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49825	7
27	29	MOUNTAIN DEW WILLIE NELSON/RCA 12328	8
28	32	I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP/RCA 12342	4
29	33	YEARS AGO STATLER BROTHERS/Mercury 57059 (PolyGram)	5
30	34	TELL ME WHY EARL THOMAS CONLEY/RCA 12344	6
31	6	SLEEPIN' WITH THE RADIO ON CHARLY McCLAIN/Epic 14 02421	14
32	36	YOU'RE MY BESTEST FRIEND MAC DAVIS/Casablanca 2341 (PolyGram)	5
33	39	RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY/MCA 51199	4
34	38	WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN/Elektra 47216	6
35	10	CRYING IN THE RAIN TAMMY WYNETTE/Epic 14 02439	13
36	40	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	5
37	44	LONELY NIGHTS MICKEY GILLEY/Epic 14 12578	3
38	18	SHE'S STEPPIN' OUT CON HUNLEY/Warner Bros. 49800	13
39	48	IT'S HIGH TIME DOTTIE WEST/Liberty 1436	4
40	51	HAVE YOU EVER BEEN LONELY JIM REEVES AND PATSY CLINE/RCA 12346	3
41	46	STARS ON THE WATER RODNEY CROWELL/Warner Bros. 49810	7
42	42	WHEN YOU WALK IN THE ROOM STEPHANIE WINSLOW/Warner/Curb 49831	7
43	53	BLAZE OF GLORY KENNY ROGERS/Liberty 1441	2
44	45	NOW THAT THE FEELING'S GONE BILLY "CRASH" CRADDOCK/Capitol 5051	6
45	28	TEACH ME TO CHEAT KENDALLS/Mercury 57055 (PolyGram)	14
46	47	CHEATIN' IS STILL ON MY MIND CRISTY LANE/Liberty 1432	7



CHARTMAKER OF THE WEEK

47	—	LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS MCA 51207	1
48	—	SHINE WAYLON JENNINGS/RCA 12367	1
49	—	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT/Elektra 47239	1
50	59	IT'S WHO YOU LOVE KIERAN KANE/Elektra 47228	3
51	60	FAMILY MAN WRIGHT BROTHERS/Warner Bros. 49837	4
52	54	(THERE'S NO ME) WITHOUT YOU SUE POWELL/RCA 12287	6
53	66	PREACHING UP A STORM MEL McDANIEL/Capitol 5059	3
54	70	WATCHIN' GIRLS GO BY RONNIE McDOWELL/Epic 14 02614	2
55	57	IT TURNS ME INSIDE OUT LEE GREENWOOD/MCA/Panorama 51159	10
56	65	ALL NIGHT LONG JOHNNY DUNCAN/Columbia 18 02570	4
57	63	DROPPING OUT OF SIGHT BOBBY BARE/Columbia 18 02577	3
58	64	ONLY WHEN I LAUGH BRENDA LEE/MCA 51195	6
59	74	MIDNIGHT RODEO LEON EVERETTE/RCA 12355	2
60	61	CATCH ME IF YOU CAN TOM CARLILE/Door Knob 81167	6
61	84	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. 49860	2
62	69	THE ROUND UP SALOON BOBBY GOLDSBORO/CBS/Curb 5 02583	3
63	68	SLIP AWAY MEL STREET & SANDY POWELL/Sunbird 7568	6
64	81	DIAMONDS IN THE STARS RAY PRICE/Dimension 1024	2
65	73	HEARTACHES OF A FOOL WILLIE NELSON/Columbia 18 02558	2
66	35	PATCHES JERRY REED/RCA 12318	9
67	—	ONLY ONE YOU T.G. SHEPPARD/Warner/Curb 49858	1
68	76	SHE'S GOT A DRINKING PROBLEM GARY STEWART/RCA 12343	4
69	43	EVERYONE GETS CRAZY NOW AND THEN ROGER MILLER/Elektra 47192	9
70	—	ONLY YOU (AND YOU ALONE) REBA McENTIRE/Mercury 57062 (PolyGram)	1
71	86	TEARDROPS IN MY HEART MARTY ROBBINS/Columbia 18 02575	3
72	50	I'LL STILL BE LOVING YOU MUNDO EARWOOD/Excelsior 1019	7
73	90	THE COWBOY AND THE LADY JOHN DENVER/RCA 12345	2
74	62	SEND ME SOMEBODY TO LOVE CALAMITY JANE/Columbia 18 02503	7
75	75	CAROLINA BY THE SEA SUPER GRIT COWBOY BAND/Hoodswamp 8003	5
76	37	GRANDMA'S SONG GAIL DAVIES/Warner Bros. 49790	14
77	67	ALL THESE THINGS JOE STAMPLEY/Epic 14 02533	6
78	41	MEMPHIS FRED KNOBLOCK/Scotti Brothers 5 02434	14
79	49	NEVER BEEN SO LOVED (IN ALL MY LIFE) CHARLEY PRIDE/RCA 12294	14
80	55	I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) JANIE FRICKE/Columbia 18 02197	19
81	52	THE CLOSER YOU GET DON KING/Epic 14 02468	11
82	85	YOUR DADDY DON'T LIVE IN HEAVEN (HE'S IN HOUSTON) MICHAEL BALLEW/Liberty 1437	4
83	87	WHY AM I DOING WITHOUT WAYNE KEMP/Mercury 57060 (PolyGram)	3
84	95	I CAN'T SAY GOODBYE TO YOU TERRY GREGORY/Handshake 9 02563	2
85	—	JACAMO DONNA FARGO/Warner Bros. 49852	1
86	93	EVERLOVIN' WOMAN PAT GARRETT/Gold Dust 104	3
87	92	GONNA TAKE MY ANGEL OUT TONIGHT RONNIE ROGERS/Lifesong 45094	2
88	88	ALWAYS LATE WITH YOUR KISSES LEONA WILLIAMS/Elektra 47217	3
89	83	AFTER TEXAS ROY HEAD/Churchill 7778	5
90	91	ARIZONA REX ALLEN, JR./Warner Bros. 49844	2
91	79	I WISH YOU COULD HAVE TURNED MY HEAD (AND LEFT MY HEART ALONE) PEGGY FORMAN/Dimension 1023	5
92	56	SLOWLY KIPPI BRANNON/MCA 51166	9
93	71	I WANNA BE AROUND TERRI GIBBS/MCA 51180	10
94	82	HURRICANE LEON EVERETTE/RCA 12270	19
95	58	THE HOUSE OF THE RISING SUN DOLLY PARTON/RCA 12282	13
96	77	STEP BY STEP EDDIE RABBITT/Elektra 47174	17
97	80	TAKIN' IT EASY LACY J. DALTON/Columbia/Sherrill 18 02188	19
98	78	WHOLE LOT OF CHEATIN' GOIN' ON JIMMI CANNON/Warner Bros. 49806	7
99	—	LOOKS LIKE A SET UP TO ME CEDAR CREEK/Moon Shine 3001	1
100	72	SLIPPIN' OUT, SLIPPIN' IN BILL NASH/Liberty 1433	7





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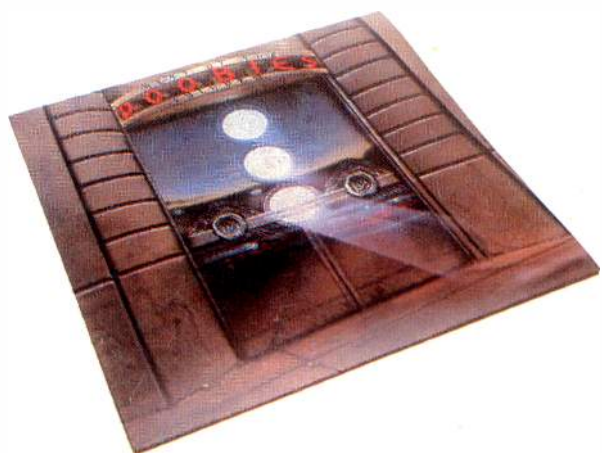
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