

Record World



Molly Hatchet

Special: The Robert Klein Radio Show

Hits of the Week

SINGLES

CHIC, "STAGE FRIGHT" (prod.: Rodgers-Edwards) (writers: Edwards-Rodgers) (Chic/Warner-Tamerlane, BMI) (3:37). The recurring chorus hook and a kinetic rhythm section surround Luci Martin's lead vocal enthusiasm on this vibrant single from the new "Take It Off" LP. A holiday treat from the hitmakers. Atlantic 3887.



BARRY MANILOW, "SOMEWHERE DOWN THE ROAD" (prod.: Manilow) (writers: Snow-Weil) (ATV/Mann & Weil/Snow, BMI) (3:46). Following the top 15 success of his "The Old Songs" comes this warm ballad. Manilow's reassuring vocal is complemented with sparkling piano leads for maximum airplay. Arista 0658.



GENESIS, "ABACAB" (prod.: Genesis) (writers: Banks-Collins-Rutherford) (Hit & Run/Pun, ASCAP) (3:59). Sinuous keyboards, pulsating synthesizers and a driving rock beat transport Phil Collins' lead vocal on this title cut from the group's hot-selling LP. Already an AOR staple, it's headed for heavy pop rotation. Atlantic 3891.



DIANA ROSS, "MY OLD PIANO" (prod.: Edwards-Rodgers) (writers: Edwards-Rodgers) (Chic, BMI) (3:41). Culled from her "Diana" LP collaboration with Bernard Edwards and Nile Rodgers, this rhythmic number is filled with the sounds of Chic. Diana's joyous vocal and the big hook will win pop ears. Motown 1531.



SLEEPERS

BILL CHAMPLIN, "TONIGHT TONIGHT" (prod.: Foster) (writers: Foster-Kennedy-Champlin) (Irving/Foster/Frees/X-Ray, BMI) (3:47). The veteran and accomplished writer/session vocalist makes his label debut with this cut from the forthcoming "Runaway" LP. His endearing vocal spells hit. Elektra 47240.



THE OHIO PLAYERS, "THE STAR OF THE PARTY" (prod.: Fields) (writers: Fields-Wilson) (On The Boardwalk/Dat Richfield Kat, BMI/Songs Can Sing, ASCAP) (4:09). A funky bass strut and recurring chorus chant give this initial single from the new "Ouch!" LP plenty of ammunition for radio. Boardwalk 7-11-133.



LENA HORNE, "STORMY WEATHER (PART I)" (prod.: Jones) (writers: Koehler-Arlen) (Arko, ASCAP) (3:00). Horne is absolutely electrifying on this showstopper from her "... The Lady and Her Music" original cast album. Her amazing range and power are captured by the Quincy Jones production. Qwest 49878 (WB).



PETER CETERA, "LIVIN' IN THE LIME-LIGHT" (prod.: Cetera) (writer: Cetera) (Double Virgo, ASCAP) (4:20). Well-known for his work as Chicago's bassist and vocalist, Cetera makes his solo debut with this rocker from his namesake LP. Blistering guitars surround his appealing vocal. Full Moon/WB 49885.



ALBUMS

CON FUNK SHUN, "7." The seven-member group continues to create funk that's infectiously danceable yet polished enough to work on black and pop radio. Their depth of writing talent has yielded a strong mix of fast, slow and mid-tempo cuts like the BOS-bulleting "Bad Lady." Mercury SRM-1-4030 (PolyGram) (8.98).



EMMYLOU HARRIS, "CIMARRON." Once again, Harris' country roots have flowered into an LP that truly defies categorization. A sympathetic group of musicians and Brian Ahern's production make the most of her interpretations of Rusty Young's (Poco) "Rose of Cimarron" and Springsteen's "The Price You Pay." Warner Bros. BSK 3603 (8.98).



JOAN JETT AND THE BLACK HEARTS, "I LOVE ROCK 'N' ROLL." The former Runaway's first solo LP created a groundswell of popularity which, fueled by constant touring, is yielding instant AOR acceptance for this second album. Key cuts include the title (a concert standard) and her own "Love Is Pain." Boardwalk NB1 33243 (8.98).



T.S. MONK, "MORE OF THE GOOD LIFE." This family trio overtook the streets and black radio airwaves with last spring's "Bon Bon Vie." Their second LP promises more of the same and delivers, getting off to a great start with the BOS-bulleting "Too Much Too Soon." Production savoir faire by Sandy Linzer. Mirage WTG 19324 (Atl) (8.98).



**The #1 Single in the U.K.*
is Breaking in L.A. and
Destined to go PLATINUM.**



“It’s My Party” by Dave Stewart & Barbara Gaskin (PR-4)

**#1 for 5 weeks and over ¾ million copies sold to date in the U.K.*

RW

DAVE STEWART and BARBARA GASKIN, “IT’S MY PARTY” (prod.: Stewart) (writers: Reiner-Gold-Gluck, Jr.) (World Song, ASCAP) (3:46). Replacing Lesley Gore’s innocent helplessness is a slickly arranged electronic update of the #1 hit from ’63. Pop radio won’t be able to resist this oddly affecting debut. Platinum 4.

CB

DAVE STEWART and BARBARA GASKIN (Platinum PR-4) It’s My Party (3:46) (World Song Publishing, Inc.) (Reiner, Gold, Gluck, Jr.) (Producer: D. Stewart) Already a #1 U.K. hit and a top-selling import here in the U.S. as a result of new rock club and radio play, this progressive pop cover of Leslie Gore’s hit is so delightfully eccentric that it shouldn’t fail to hit as a domestic release. A synthesizer tour de force, it’s unconventional but melodic.

BB

DAVE STEWART WITH BARBARA GASKIN — It’s My Party (3:46); producer: D. Stewart; writers: Reiner, Gold & Gluck, Jr.; publisher: World Song Publishing ASCAP: Platinum 4. Lesley Gore’s No. 1 record in 1963 gets a 1980’s workout on this remake that has already been a huge hit in England and sustained airplay here as an import. Stewart and Gaskin retain some of the song’s innocence while at the same time add a contemporary flair.



Platinum Records, Inc. 6363 Sunset Blvd. Ste #711 Hollywood, Ca. 90028



MGM/CBS Video Enters Rental Field

By DIDIER C. DEUTSCH

■ NEW YORK—In a move that had been expected for some time, MGM/CBS Home Video last Tuesday (8) announced its entry into the rental field, with the creation of a new selective program called "First Run Home Video Theater," which will offer participating dealers and their customers recent theatrical blockbusters that have not yet been seen on broadcast or cable television, shortly after their initial release.

Kicking off the program, which bows on February 1, 1982, will be John Derek's highly-publicized "Tarzan the Ape Man," starring Bo Derek and Miles O'Keefe.

In making the announcement, Cy Leslie and Peter W. Kuyper, co-chairmen of MGM/CBS Home Video, stressed that the rental program was not meant to replace the company's successful sales program, but was created as a parallel entity. "In the long range, our business is in sales, not rental," stated Leslie in his opening remarks. "But our program is designed to complement the videocassette sales structure, in that it will enable cus-

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Arista May Sell Interworld Music

By SAMUEL GRAHAM

■ LOS ANGELES—Elliot Goldman, senior vice president and general manager of Arista Records, confirmed last week that "a decision has been made to explore the possible sale" of Interworld Music, the music publishing concern that has been allied with Arista's own publishing arm since November 1980.

Arista's Goldman told *Record World* that the minimum bids for In-

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CBS, PolyGram Endorse 'Gift of Music' Campaign

■ NEW YORK—The National Association of Recording Merchandisers' "Give the Gift of Music" media campaign moved several steps closer to reality this past week, when CBS Records and PolyGram Records decided to endorse it.

CBS (Columbia, Epic, Portrait and associated labels) and PolyGram (Mercury, Polydor, Casablanca, RSO, London, Philips, Deutsche Gramophon and associated labels), join WEA (Warner Bros.-Elektra/Asylum-Atlantic and associated labels), the Capitol Records Group (Capitol, EMI-America, Liberty), A&M, Chrysalis, Alfa, Boardwalk and Ranwood.

Major labels still holding out are MCA, RCA and Arista.

According to Joe Cohen, executive

vice president of NARM, now that most of the industry has accepted the plan, the next step is to implement the specifics of the campaign. The plan calls for manufacturers to donate one-half cent per LP and tape unit shipped to a NARM fund for the purpose of financing the "Gift of Music" push.

"CBS helped spearhead the 'Gift of Music' campaign from the beginning in March 1980, and there is no other roster that benefits more from it than CBS with Barbra Streisand, Billy Joel and Neil Diamond," Cohen told *Record World*. "These artists are among the five most often given as gifts, so CBS has much to benefit."

Cohen explained that CBS had never questioned the need to imple-

ment such a program. He said the only reservation was in the area of funding — specifically how the money was going to be collected.

"Clarifications were necessary so we (the NARM executive council) sat down with Dick Asher (deputy president and chief operating officer of the CBS Records Group) and worked it out," he said.

Cohen admitted that "there will always be some compromises in the program.

"Unless we get broad representation from the entire industry, it won't happen," he said. "Also, they must be satisfied with the advisory board and that will be our next step.

"We will speak to all of the companies for suggestions and the board will be made up of an impressive group of industry members."

Asher told *RW* it wasn't a question of the campaign's legitimacy that had the company holding back.

"We were just waiting for certain questions of procedure to be cleared up, like matters of accounting and how the fund would be administered.

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Sluggish Sales of Rock Video Product Should Improve, Say Most Dealers

By JIM FISHEL

■ NEW YORK—Although the sales of rock-oriented videocassettes and videodiscs have been slower than first anticipated by retailers and manufacturers, a *Record World* survey has revealed that 1982 could witness a dramatic rise in sales volume if the price of software decreases, the number of catalogue titles grows, stereo becomes the standard in all machines and prices on hardware also decline.

Still, it may take several additional years to really ignite the mass acceptance of this medium, because of the demographic identified with video hardware buyers (35 to 40-year-old men), a group not generally associated with the purchase of this music style.

In fact, not one music video has yet to hit the *RW* Videocassette Chart, but most retailers express hope that this will change with the increasing

number of new videos by superstars.

"Contemporary music video is still very much a hit business," said Frank Barnako, president and owner of Washington's Video Place, adding that this is probably why rock videos account for a minuscule number of sales — less than one percent. Most retailers surveyed cited similar figures.

"The real problem is that the titles that have become available don't fit the demographics of the people that have video machines," said Dan Thompson, sales manager for St. Louis-based Sight and Sound Distributors, a chain of more than 50 stores. "REO Speedwagon, for instance, will sell out the biggest arena here, but the kids that go to the concert don't have video machines.

"I think if Kenny Rogers, Barbra Streisand or Frank Sinatra had current videos of new material, they'd be monsters, especially something created especially for video. It would be as popular as records."

"They're not doing exceptionally well or even very well, because there's not really a market yet for that kind of stuff," said Mitch Perliss, video buyer for Los Angeles' Music Plus. "My personal belief is that when you put on a record, you can walk around the house and do things. When the sound isn't as good as a disc, because it's mono, how many times can you see Blondie or Rod Stewart do the same things before it gets old? The Mike Nesmith video ('Elephant Parts') is doing okay for us, but it's certainly no 'Jazz Singer' or 'Annie Hall'."

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Hearings Held On New Deregulation Bills

By JOANNE SANDERS

■ WASHINGTON—The House Subcommittee on Telecommunications, Consumer Protection and Finance held hearings last Wednesday (9) on two bills that would revise the 1934 Communications Act by significantly modifying or eliminating the Fairness Doctrine and the equal time rule. Both changes are supported by the Federal Communications Commission.

The bills would also change the procedure by which broadcast

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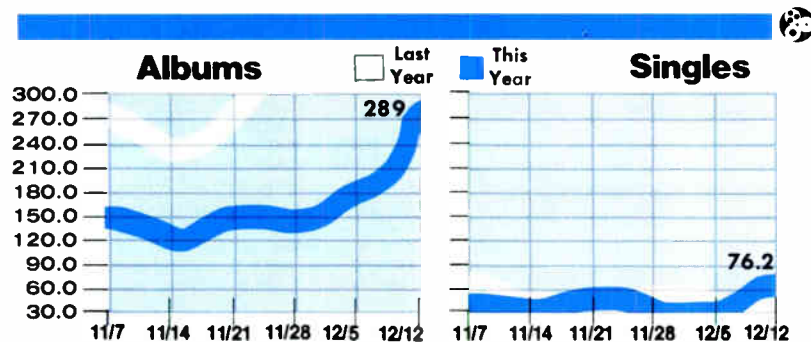
Programming Keys VHD Videodisc Intro

By ELIOT SEKULER

■ LOS ANGELES—Marketing programs for the upcoming introduction of the VHD videodisc system — now scheduled for a June '82 worldwide debut — will be keyed to the variety of software available for the system, according to Lou Delmonico, vice president, marketing for VHD Programs, Inc. The firm has thus far acquired some 250 programs, and plans to have approximately 120 available when the system is placed on the market at the Summer Consumer Electronics

(Continued on page 17)

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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Opposite page 26. For the past year, Robert Klein has been bringing his unique brand of comedy to a growing audience of FM radio listeners with his weekly "Robert Klein Radio Hour," syndicated by his own company. *Record World* presents a special salute to what is possibly the most unusual — and certainly the funniest — of all the syndicated rock interview shows.



Page 47. Sly Dunbar (left) and Robbie Shakespeare are among the foremost emissaries of reggae music, through their much-noted touring with Black Uhuru, production work on their own Taxi label and a lengthening list of studio credits. *Record World* spoke with them during a momentary New York stopover, on their way to another stretch in the studio.

Sharell To Head Promotion at E/A

■ LOS ANGELES—Jerry Sharell, Elektra/Asylum Records senior vice president, has been named director of all E/A promotional activities in his new post as senior vice president/promotion, it was announced by company chairman Joe Smith.



Jerry Sharell

Smith also announced that Burt Stein, E/A vice president/promotion, will take over all album promotion duties for the label, along with added responsibilities in the areas of artist development and special projects.

Sharell began his music industry career in radio in 1961, moving into promotion in Cleveland the following year. He went on to national promotion slots with A&M and Buddah Records. He joined E/A in 1973 as general manager of the west coast office and was named vice president/international the next year. In January 1976, shortly after Joe Smith moved from Warner Bros. Records to assume the E/A chairmanship, Sharell was named vice president of the newly-formed artist development department. In 1979, he was named vice president/creative services. He was promoted to senior vice president this March.

Stein entered the music industry as E/A's Chicago promotion representative in 1972, and within a year had been promoted to midwest regional promotion manager. Stein relocated to Los Angeles in 1976 to become the label's national album promotion director. He was named national promotion director in April 1979 and promoted to vice president/promotion in November 1980.

Quality, Montage Pact

■ LOS ANGELES—Quality Records of Canada has purchased a major equity position in Montage Records, the Capitol-distributed label run by Marshall Blonstein and David Chackler, it was announced by Quality president George Struth.

Quality has made "a financial commitment in the seven-figure range spanning the next three years," according to a prepared statement, which also quoted Struth as calling the deal "a situation that would afford us (Quality) entry into the U.S. and international markets."

Under the terms of the deal, Quality has acquired the right to license all Montage product in Canada, and Montage will have access to Quality

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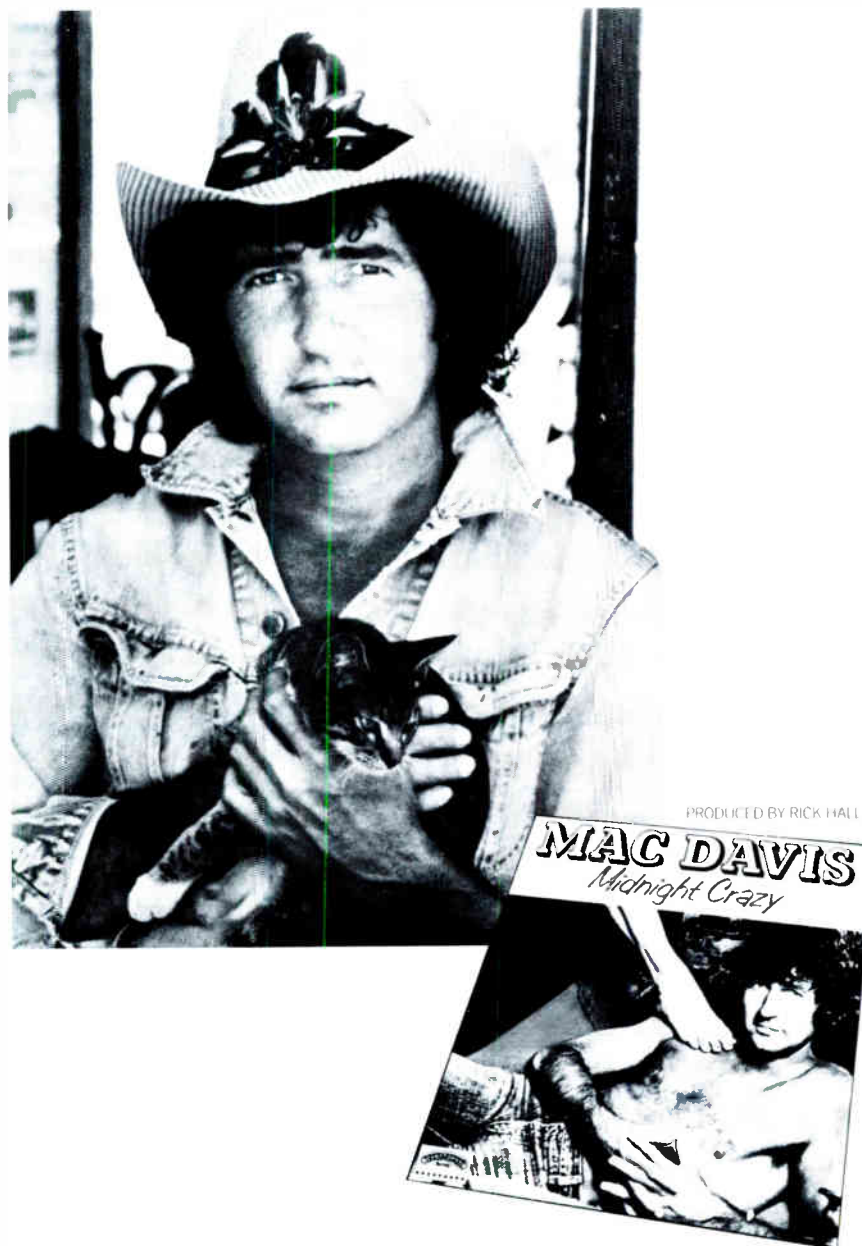
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Powerhouse Picks

Air Supply (Arista) "Sweet Dreams"

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Precedent-Setting Judgment In T-Shirt Bootlegging Case

By JOSEPH IANELLO

■ NEW YORK—In a precedent-setting case, Winterland Productions, the San Francisco-based concert merchandisers, has been awarded over one million dollars in damages, costs of action and attorneys' fees by Judge Hubert L. Will of the United States District Court for the Northern District of Illinois, Eastern Division. The judgment follows an earlier court order issued October 23, which found defendants Creative Screen Design, Ltd. and Arnold and Allan Goldzweig, president and secretary/treasurer, respectively, of Creative Screen Design, liable for the unauthorized manufacture and distribution of silk-screen T-shirts which were licensed by Winterland Productions and its clients.

"We felt this case was quite important because a district judge has tremendous latitude in how he chooses to fashion recovery by a plaintiff," said Eric Wurst, of Nilsson, Robbins, Dalgarn, Berliner, Carson & Wurst, the firm representing Winterland. "Prior to this case there had not been a decision in a bootleg T-shirt case that determined how you award damages."

The Goldzweigs were held liable for \$825,612 in damages, and Arnold Goldzweig was additionally held liable for \$62,603, together with interest "there on at the rate provided by law," plaintiffs' costs of the action, and plaintiffs' attorneys' fees of \$77,140.

Judge Will also found that the defendants' sale of 103,662 infringing T-shirts was the result of conduct on the part of all defendants "with full

knowledge of the illegality of their acts. The infringements of the defendants were willful, deliberate, and intentional."

According to Wurst, "the primary reason why the court trebled the damage awards — the sum of the actual damages established was \$275,204 — was to act as a deterrent for future bootleggers.

"This case gave us an opportunity to have a judge fix recovery of damages at two levels: the printing or wholesale level — one of the Goldzweig brothers printed the T-shirts; and also the retail bootleg level — the other brother ran a crew and sold T-shirts at concerts."

In addition, the court ruled that the defendants were permanently enjoined from the manufacture, distribution, and sale of unauthorized T-shirts of Winterland's clients and plaintiffs in the action: Nightmare Productions, Inc. (Journey); REO Speedwagon, Inc. (REO Speedwagon); S.B.B., Inc. (Bob Seger and the Silver Bullet Band); Gimcastle, Ltd., (Black Sabbath); Blue Oyster Cult, Inc. (Blue Oyster Cult); Grateful Dead Productions, Inc. (Grateful Dead); Amboy Dukes, Inc. (Ted Nugent); Steady State, Inc. (Sammy Hagar); Aerosmith Productions, Inc. (Aerosmith); Fleetwood

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Making Merry With Murray



Capitol recording artist Anne Murray was recently in Capitol's Hollywood Tower to collect a gold LP from label execs for her last studio LP, "Where Do You Go When You Dream." Murray's current album is "Christmas Wishes," and her first American television special, "A Special Anne Murray Christmas" recently aired on CBS. Pictured at the gold presentation are, from left, standing: Dennis White, vice president marketing; Bruce Wendell, vice president promotion; Bhaskar Menon, chief executive officer, EMI Music Worldwide; Murray; Leonard Rambeau, her manager; Don Zimmermann, president, Capitol Records Group; Rupert Perry, vice president A&R; and Walter Lee, vice president sales. Kneeling: Bob Young, vice president business affairs; Helmut Fest, vice president international; and Dan Davis, vice president creative areas.

Court Upholds ASCAP in Store Radio Case

■ NEW YORK—The U.S. Court of Appeals for the Second Circuit has affirmed a lower court's decision in the infringement action brought against The Gap clothing stores by the American Society of Composers, Authors and Publishers, acting on behalf of seven copyright owners and members of the Society.

The action, resulting from a complaint filed by the defendants (Sailor Music, Wow and Flutter Music, Quackenbush Music, Warner Bros. Music, Jobete Music, Black Bull Music, and Gladys Music) when The Gap refused to enter into an ASCAP license after the 1976 Copyright Act became effective, clarifies the provi-

sions of the act which requires commercial establishments playing the radio over speakers to be licensed.

The Gap, a well-known nationwide chain of 420 clothing stores, challenged the act, which provides a very limited exemption for places which use "a single receiving apparatus of a kind commonly used in private homes," but only if the broadcasts are not "further transmitted to the public."

The court, which held The Gap liable as infringers for performances of ASCAP music, emphasized that all but the most minimal radio uses of music in commercial establishments require licenses from ASCAP or its members.

NARM's Joe Cohen Stresses Importance Of Indie Distribution

■ NEW YORK—The Performing Arts Lodge of B'nai B'rith held their monthly meeting here Monday (7), with Joe Cohen, executive vice president of NARM, as the guest speaker.

Before Cohen's speech, the lodge voted to accept women in the performing arts industry as chapter members by a 57 to 6 margin. "It is an overwhelming victory for our lodge," said president Herb Linsky. The lodge is actively seeking a minimum of 25 female members.

Cohen addressed the lodge on the topic of "The Record Industry in 1985," stressing the importance of independent distribution in the coming years. "The independents will have an advantage over the majors," Cohen said, "because they don't own their own pressing plants and their overhead is lower. As a result, they will be more flexible and able to take greater risks."

The future success of retail stores was also discussed. Cohen said that

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David Steiner

Dec. 23 Deadline For Grammy Ballots

■ LOS ANGELES—Members of the National Academy of Recording Arts and Sciences (NARAS) have been urged to send in their first-round ballots for the 24th annual Grammy Awards as soon as possible to avoid the Christmas mail rush.

The deadline for receipt of the ballots in the Los Angeles office of the accounting firm of Deloitte, Haskins and Sells, which will tabulate the votes, is December 23.

UA Music Holding National Meetings

■ NEW YORK—Key executives and senior professional managers from all of the U.S. offices of United Artists Music are convening at the music publishing organization's Los Angeles headquarters for four days of national meetings chaired by UA Music's president Harold Seider, beginning this Tuesday (15). The theme of the convention is "Further Utilization of the Music Copyright in the '80's."

According to Seider, the convention will largely focus on three "priority" areas in which the firm made significant progress this year: the increased flow of marketing materials, the strengthening of UA Music's national

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Cover Story

Molly Hatchet's Three-Axe Attack

■ Florida's hard-driving rock 'n' roll band, Molly Hatchet, is ready for another assault on the airwaves with the release of its fourth Epic LP, "Take No Prisoners," and it looks as if fans of the fiery southern rockers are going to succumb willingly. A radio airplay Flashmaker in its first week of release (*Record World*, November 28), "Take No Prisoners" affirmed that strong start as Chartmaker the following week, and has been climbing steadily up the retail and radio rungs since.

ville record store. The pair played together for two years before catching up with bassist Banner Thomas in the same vinyl shop and, in 1975, drummer Bruce Crump was added to the lineup. The four friends played their first gig as Molly Hatchet a year later, taking their name from a legendary 17th century female who allegedly hacked up her lovers. Vocalist Danny Joe Brown (replaced by Farrar after the second LP when illness prevented his touring with the group) joined that



According to Dave Hlubek, one of a trio of guitarists responsible for the Hatchet's three-pronged axe attack, the record is a milestone for the band, and a showcase for their growing versatility. "Take No Prisoners" is a statement maker for Molly Hatchet," he says. "This is 1981, not 1978, and the band has the right to explore new turf." Vocalist Jimmy Farr's funky duet with Mother's Finest singer Joyce Kennedy (on "Respect Me in the Morning") adds a new element to the band's no-mercy rock sound, as does the addition of the Tower of Power horn section to the cut "Lady Luck." But it is the aggressive hard-core rock of tracks like "Dead Giveaway" and "Power Play" that carry on the Hatchet tradition of assertive southern metal — a tradition that has earned the band two platinum LPs ("Beatin' the Odds" and "Flirtin' With Disaster") and a gold for their 1978 debut, "Molly Hatchet."

The group's origins stretch back more than 10 years, to the day Hlubek first met fellow Hatchet guitarist Steve Holland in a Jackson-

ville record store. The pair played together for two years before catching up with bassist Banner Thomas in the same vinyl shop and, in 1975, drummer Bruce Crump was added to the lineup. The four friends played their first gig as Molly Hatchet a year later, taking their name from a legendary 17th century female who allegedly hacked up her lovers. Vocalist Danny Joe Brown (replaced by Farrar after the second LP when illness prevented his touring with the group) joined that

same year, and the then-five-piece outfit honed their chops doing strenuous live shows throughout the Southern "gator country" circuit. It was Pat Armstrong, former manager of Lynyrd Skynyrd, who first suggested that a trio of guitarists could make the band a more formidable presence on the music scene, and the addition of Duane Roland brought the band to their present six-member configuration. While continuing to build their reputation as a hard-working road band, Molly Hatchet caught the ear of producer Tom Werman, who took them into the studio to record a debut album, and the rest is Hatchet history.

Despite four best-selling albums, the band refuses to rest on its laurels and maintains that grueling tour schedule (nine months a year) with the same durability that's marked their recorded output. As Hlubek sums it up, "We're not sitting back, taking it easy. That'd be like selling out on our audiences. We're still alive and hungry. Molly Hatchet is still the most aggressive sound the south has to offer."

Sony Corp. Restructures

■ NEW YORK—Sony Corporation of America has restructured its organization into five autonomous operating groups — marketing and sales, manufacturing, service, engineering laboratories, and diversified operation — and has announced a series of senior management promotions and appointments.

Marketing and sales is subdivided into four companies: Sony Consumer

Products, headed by Joseph A. Lagore, responsible for the sales of consumer audio and video products; Sony Communications Products, headed by Koichi Tsunoda, responsible for the sales of industrial video, office products, data products, professional audio and special projects; Sony Broadcast Products, headed by Neil Vander Dussen, a newly-created

(Continued on page 17)

Warner Bros. Music Int'l Confab



Executives of Warner Bros. Music's worldwide companies are pictured here at the firm's recent international convention on the island of Sardinia in the Mediterranean. Among those pictured are: Chuck Kaye, chairman of Warner Bros. Music-Los Angeles; Mel Bly, president of Warner Bros. Music-Los Angeles; Leonard Golove, vice president/legal, Warner Bros. Music-Los Angeles; Leslie E. Bider, chief financial officer/treasurer, Warner Bros. Music-Los Angeles; Al Kohn, director of copyrights, Warner Bros. Music-Los Angeles; Bob Stabile, professional manager, Warner Bros. Music-Los Angeles; Michael Sandoval, professional manager, Warner Bros. Music-Los Angeles; Ronny Vance, professional manager, Warner Bros. Music-Los Angeles; Tim Wipperman, general manager, Warner Bros. Music-Nashville; Johnny Wright, professional manager, Warner Bros. Music-Nashville; Henry Marks, professional manager, Warner Bros. Publications, Inc.-New York; Rob Dickins/Dave Beatti-London; Ed Heine/Fritz Egner-Germany; Bill Flemming-Australia; Siggie Loch-Germany; Ben Bunders-The Netherlands; Vittorio Somalvico-Italy; Jean DeVoust-France; Lennard Desmond/Hans Desmond-Sweden; Arjen Witte-Holland; and Kevin O'Hara-South Africa.

American Music Awards To Air on ABC Jan. 25

■ LOS ANGELES—The ninth annual American Music Awards will air on ABC-TV live from the Shrine Auditorium in Los Angeles on Monday, January 25, 1982, from 9 to 11 p.m. The special is a Dick Clark Teleshows production.

Nominations for the awards, which will be announced later this month, are in three categories: pop/rock, country and soul. There are five awards in each category: favorite male and female vocalist, favorite group, and favorite album and single. Winners are determined by votes cast by a cross-section of the American record-buying public as polled via ballot by the Herbert Altman Communications Research, Inc. firm. Names of nominees are compiled from the year-end charts of the major industry trade publications. Results of the voting, tabulated by the Peat, Marwick & Mitchell accounting firm, are kept secret until envelopes are opened during the live presentation ceremonies.

In addition, a special "Award of Merit" will be presented to a member of the musical community "for outstanding contributions, over a long period of time, to the musical entertainment of the American public." Previous recipients have been Bing Crosby, Ella Fitzgerald, Irving Berlin, Chuck Berry, Perry Como, Berry Gordy, Jr., Johnny Cash and Benny Goodman.

Producing the special for the seventh time is Al Schwartz. Jeff Margolis is director. Larry Klein serves as creative consultant. Dick Clark is executive producer.

Teitler to Reno/Metz

■ LOS ANGELES—Bob Reno and Stephen Metz have announced that personal manager Phyllis Teitler has joined their organization.

Teitler, who will be working with recording artists, has represented and worked with many acts during the past ten years as an independent personal manager.

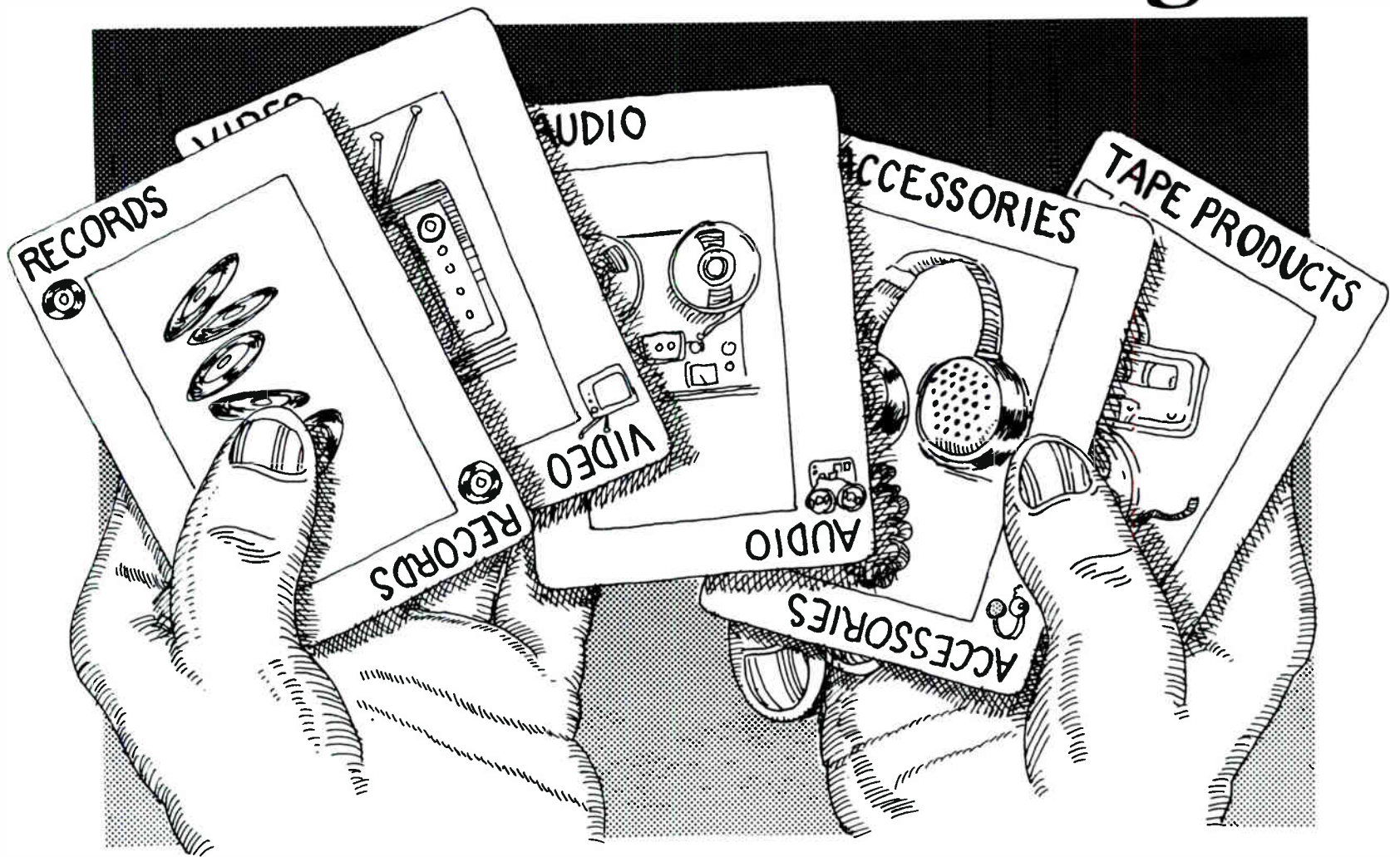
CBS Songs Hot On Singles Chart

■ LOS ANGELES—CBS Songs, formerly April/Blackwood Music, is presently celebrating one of the hottest weeks in the history of the company with 11 titles on *Record World's* Singles Chart.

Along with O'ivia Newton-John's number one hit "Physical," CBS is represented by Mike Post's "Theme From Hill Street Blues," Luther Vandross' "Never Too Much," ELO's "Twilight," Al Jarreau's "We're in This Love Together," Dan Fogelberg's "Hard To Say" and "Leader of the Band," Billy Joel's "Say Goodbye to Hollywood" and "She's Got a Way," Loverboy's "Working for the Weekend," Lulu's "If I Were You," and Central Line's "Walking Into Sunshine."

In addition, CBS Songs has four top 30 country charters, including Johnny Lee's "Bet Your Heart on Me." This flurry of activity comes on the heels of the company's first international convention, held in Nashville and hosted by company president Michael Stewart.

The Best Deal in Vegas.



At the Winter Consumer Electronics Show in Las Vegas, Record World is laying its cards on the table — and the odds are in your favor.

There's no need to gamble elsewhere when Record World provides the best and fastest weekly coverage of the audio and video industries.

Our bonus circulation at the CES will bring all of the latest news and product release information to all attendees in addition to our regular weekly circulation, which includes the most influential retailers, distributors and manufacturers of audio and video products all over the country.

If you are planning to be at CES, let Record World showcase your product through your advertising (that can include your booth number). If you can't make it to the country's largest audio and video show, let us bring your message there in our January 9th issue.

Reserve your space now.

Issue date: **January 9, 1982**

Advertising Deadline: **December 28, 1981**

Record World

Record World Single Picks



Pop

BLUES BROTHERS — Atlantic 3884

EXPRESSWAY TO YOUR HEART (prod.: Tischler) (writers: Huff-Gamble) (Blackwood/Double Diamond/Downstairs, BMI) (3:20)
Elwood and Jake have to be applauded for their good taste in selecting this Soul Survivors top five classic from '67. Delivered in their own raggedy style, it features a steamy sax solo and chorus carousing.

AL STEWART — Arista 0639

INDIAN SUMMER (prod.: Desmond-Stewart) (writer: Stewart) (Frabjous/Approximate, BMI) (3:15)

The full, rich sound on this title track from Stewart's latest LP includes ringing guitars and keyboards, tasteful production, and a host of percussion instruments adorning Al's soft tenor. There's plenty to offer pop and AOR audiences.

DAN HILL — Epic 14-02665

I'M JUST A MAN (prod.: Boylan) (writers: Hill-Parker) (Welbeck/ATV, ASCAP) (3:52)
Hill belts out this dramatic ballad with more power and punch than he's shown on recent efforts. From the "Partial Surrender" LP, it shows him with extended range in the upper registers. A pleasing add for pop and especially A/C formats.

ANDI OSTROWE — Square Point 214

NOTHING IS EVERYTHING (prod.: not listed) (writer: Townshend) (Towser Tunes) (4:03)

The petite young vocalist covers this Pete Townshend tune with surprising vocal authority. Backed by her own guitars and Richard Sohl's keyboards (formerly with Patti Smith), she shows plenty of promise with this AOR-pop sleeper.

TOM NIELSEN and the PARKER BROTHERS — ABI 101

WAKE UP AND WONDER (prod.: Basi) (writer: Nielsen) (KAJ, ASCAP) (3:10)

Nielsen plays Floyd Parker on TV's "The Guiding Light." This debut single from the forthcoming "Pretty Boy Floyd" LP features Jeff Southworth's crisp guitar work, throbbing keyboards and Nielsen's pleasing vocal. A rocker for pop radio.

KACEY CISYK — Posse 5015

CIRCLE OF TWO (prod.: Hoffer) (writers: Hoffer-Gelber) (Sandbox/Worthal/Hoffer, ASCAP) (2:57)

The theme from a new motion picture starring Richard Burton and Tatum O'Neal is a sentimental ballad showcasing Cisyk's velvety vocal charm. Well orchestrated and produced, it's headed for heavy rotation on A/C radio.

MELISSA MANCHESTER — Arista 0657

RACE TO THE END (Theme from "Chariots of Fire") (prod.: Mardin) (writers: Vangelis-Anderson) (Spherick B.V./Toughknot/WB, ASCAP) (3:37)

Manchester enters the theme sweepstakes with this vocal rendition of the popular motion picture instrumental. Her triumphant vocal is adorned with glorious strings and wrapped exquisitely in Arif Mardin's perfect production.

ARLO GUTHRIE — WB 49889

OKLAHOMA NIGHTS (prod.: Pilla) (writer: Webb) (White Oak, ASCAP) (3:20)

Guthrie wrings every bit of emotion out of this Jimmy Webb-penned song culled from his "Power of Love" LP. His vocal flights on the hook and the stirring choruses are great for pop, A/C and even country programming.

THE BLASTERS — Slash 110

I'M SHAKIN' (prod.: not listed) (writer: Toombs) (Twin Duck, BMI) (2:20)

The L.A.-based quintet has been tearing up audiences wherever they play with their contagious brand of neo-rockabilly. Phil Alvin's biting vocal quiver and the band's tight rocking drive should make this initial single from their namesake LP a hot item at clubs, AOR and progressive pop outlets.

ANN-MARGRET — First American 132

EVERYBODY NEEDS SOMEBODY SOMETIMES (prod.: Sabu) (writer: Sabu) (Kreimers, BMI) (3:40)

Ann-Margret's sensual vocal whispers and coos are supported by spirited choruses on the hook and loads of rhythmic pizzazz. The arrangement and production are first-rate with strong potential for the dance floor as well as pop radio.

B.O.S./Pop

SHEREE BROWN — Capitol 5079

GET DOWN, I'M SO BAD (prod.: Rudolph) (writer: Brown) (Shown Breree/Glenwood, ASCAP) (3:28)

Brown's seductive vocal shakes and slides around a boss bass groove, while saucy horn charts add spice to the arrangement. The theme is simple and to the point, and ready for action on radio and at clubs.

LITTLE JOHNNY TAYLOR — Ronn 97

I ASK MYSELF A QUESTION (prod.: Thompson) (writer: Thompson) (Su-Ma/Big Star, BMI) (2:26)

Here's a little somethin' to warm up the coldest winter nights. Taylor's passionate vocal and heated guitar riffs work well over the understated horn backing.

ROGER — WB 49883

DO IT ROGER (prod.: Troutman) (writers: Roger & Larry Troutman) (Troutman's/Bumpershoot, BMI) (3:59)

Hot on the heels of his BOS top five "... Grapevine" comes this hypnotic funky dancer. Guitar pyrotechnics create an interesting break and add lyrical fills, while the deep bass plow and handclaps carry Roger's idiosyncratic vocal. From "The Many Facets of Roger" LP, it's a natural at clubs and black radio.

MICHAEL HENDERSON — Buddah 630 (Arista)

MAKE IT EASY ON YOURSELF (prod.: Jackson) (writers: Bacharach-David) (Famous, ASCAP) (3:51)

Henderson sports a husky, emotive tenor on this mid-sixties hit (Jerry Butler, the Walker Brothers). Appropriate piano/string accompaniment highlights the dramatic arrangement. From the "Slingshot" LP, it's multi-format-bound.

THE CHI-LITES Featuring Eugene Record — Chi-Sound/20th Century-Fox 2600 (RCA)

HOT ON A THING (Called Love) (prod.: Record-Davis) (writer: Record) (Angelshell/Six Continents, BMI) (3:58)

Loaded with hooks, this outstanding slice from the group's "Me and You" LP is headed for hit status on the black side, with pop action in the cards. Eugene Record's ultra-smooth vocal is dressed in backing vocal satin, while an irresistible bass riff spices the danceable beat.

C.M. LORD — Montage 1209

FLASHBACK (prod.: Robinson-C.M. Lord) (writers: Lord-Robinson) (Frontwheel/Pete Robinson/Shine, BMI) (3:32)

Cathy Lord makes her label debut with this slice from her new namesake LP. An ominous beat and memorable hook share the spotlight with Lord's vocal fervor and David T. Walker's guitar.

PHYLLIS HYMAN — Arista 0656

YOU SURE LOOK GOOD TO ME (prod.: Jackson) (writers: Conadera-Potter) (ATV, BMI) (3:29)

There's a big brassy sound to this latest spin from Hyman's "Can't We Fall in Love Again" LP. Her stylish vocal is embellished with cute chorus backing, a spunky rhythm section and sweet strings. It's a happy pop piece that should spread from a black base to crossover success.

TYRONE DAVIS — Col 18-02634

LEAVE WELL ENOUGH ALONE (prod.: Graham) (writer: Dees) (Irving, BMI) (3:46)

Davis gives an emotional reading to this Sam Dees-penned song. Taken from Davis' latest "Everything in Place" LP, it sports soft harmony vocals on the refrain, relaxed strings and a tasteful arrangement that's right for those quiet moments of reflection.

PATTI LABELLE — Phila. Int'l 5-02655 (CBS)

THE SPIRIT'S IN IT (prod.: Gamble-Womack) (writers: Gamble-Womack) (Mighty Three, BMI) (3:06)

Labelle puts the heat on from her accappella cries on the intro to the last gospel-like shout. The rhythm section cooks, horns burn and Patti puts forth one of her most inspired vocal performances in recent memory. The title cut from her latest LP, it's made for movin'.

E.J. RICE — Platinum 2

LET ME LOVE YOU (One More Time) (prod.: Touch-Thurlow) (writers: Sklerov-Holden-Threlfall) (World Songs/Dream Dealers) (3:59)

Formerly with Harold Melvin & the Blue Notes, Rice makes his label debut with this beautiful ballad from his forthcoming "E.J." LP. His inspirational vocal is backed by strings and a simple yet effective arrangement.

MELBA MOORE — EMI-America 8104

LET'S STAND TOGETHER (prod.: McFadden-Whitehead) (writers: McFadden-Whitehead-Moore) (Assorted/Mighty Three/Ep-tember, BMI/ASCAP) (3:45)

Moore gets production/writing/vocal assistance from McFadden & Whitehead on this exciting single from her "What a Woman Needs" LP. The uplifting lyrics are delivered with Melba's typically convincing vocal splendor. A hot instrumental break gives added radio appeal.

Country/Pop

DEBORAH ALLEN — Capitol 5080

YOU LOOK LIKE THE ONE I LOVE (prod.: Gibson) (writers: Allen-VanHoy) (Duchess/MCA/Posey/Unichappell/VanHoy, BMI/ASCAP) (2:36)

Allen's career should skyrocket with the release of this bouncy, irresistible pop-rocker. Co-penned with her guitarist Rafe VanHoy, it features a big, bright hook, smart piano lines, strong lyrics and her huggable vocal. Look for strong crossover response.

BILLY SWAN — Epic 14-02601

STUCK RIGHT IN THE MIDDLE OF YOUR LOVE (prod.: Rogers) (writers: Morrison-MacRae) (Southern Nights, ASCAP) (2:29)

Culled from his impressive "I'm Into Lovin' You" LP, this easy rollin' cut finds Swan giving a strong vocal effort. Cool chorus backing, attractive guitar statements and a sharp hook make for a strong radio item.

TOM JONES Mercury 76125

LADY LAY DOWN (prod.: Popovich-Justis) (writers: VanHoy-Cook) (Tree/Cross Keys, BMI/ASCAP) (3:14)

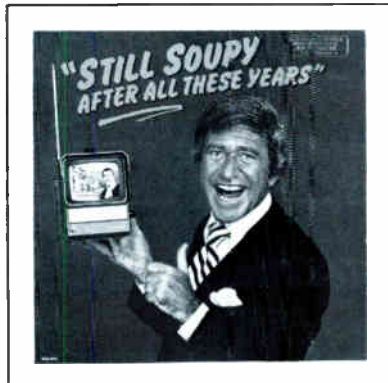
From the "Darlin'" LP comes this lyrically-strong ballad delivered in Jones' inimitable vocal manner. Swing and sway while Tom tiptoes on the high note and belts out the full choruses. There's something here for A/C audiences as well as pop and country.

Record World Album Picks



GREAT WHITE NORTH
BOB & DOUG MCKENZIE—Mercury SRM-1-4034 (8.98)

Good day, eh! O.K., so Bob McKenzie and his brother Doug, of SCTV's "Great White North," are no morons. So, when their lawyer gave them \$10 (each!) to do this album, and Geddy Lee of Rush to sing with them, they couldn't resist. So, good day, eh!



STILL SOUPY AFTER ALL THESE YEARS

SOUPY SALES—MCA 5274 (8.98)
Pity the unfortunate generations that grew up without lunch with Soupy! White Fang and all the zany routines are here, along with the dredged up "Pachalafaka" and "The Mouse."



AMARCORD NINO ROTA
VARIOUS ARTISTS—Hannibal HNBL 9301 (8.98)

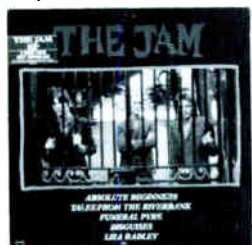
An impressive array of jazz artists offer their varied interpretations of the evocative themes composed by the late Nino Rota for the films of Federico Fellini. Carla Bley's orchestral "8½" and Jaki Byard's solo piano interpretation of "Amarcord" are standouts.



SHAKEDOWN
LAMONT CRANSTON BAND—Waterhouse 15 (8.98)

The Minneapolis octet's fifth LP leans heavily on the rock side while maintaining their distinctive blues influence. "Moonlight on the Broken Glass" makes the grandest emotional statement, while "Two Trains . . ." boogies with class.

THE JAM
Polydor PX-1-503 (5.98)



An invaluable compilation of singles from the hit British trio that have only been available as imports here until now. Includes "Absolute Beginners," "Funeral Pyre" and the brief, delicate "Liza Radley."

CLASSIC YES
YES—Atlantic SD 19320 (8.98)



A really excellent selection of the group's best moments, from "Starship Trooper" in 1970 through "Wondrous Stories" in 1977. Includes long-playing seven-inch with unreleased live versions of two songs.

FUNTAZTIK
EDWIN BIRDSONG—Salsoul SA 8550 (RCA) (8.98)



The vocalist/keyboardist/composer/producer's "Rapper Dapper Snapper" (included here) finds a sultry groove that caught on as a dance hit in many regions. Birdsong's got many more grooves up his sleeve.

BOP FOR KEROUAC
MARK MURPHY—Muse MR 5253 (8.98)

MARK MURPHY BOP FOR KEROUAC



This is a wonderful mood piece, bringing together the jazz Jack Kerouac loved (Charlie Parker, Miles Davis, Charles Mingus) with the author's own words. Murphy sings and recites; Richie Cole supplies sax fire.

LIFE OF EASE
THE LEGENDARY BLUES BAND—Rounder 2029 (8.98)



This is the basic group that backed Muddy Waters over the last ten years, augmented by Duke (and the Drivers) Robillard on guitar. On this sparkling recording, tunes by harpist/vocalist Jerry Portnoy fit with blues standards.

THE ZIPPER
Rhino RNEP 601 (5.98)



This L.A.-based quartet delivers terse pop statements with an energetic backbeat, produced with the appropriate feeling by the Doors' Ray Manzarek. They're best with harmony hooks like "I'm in Love."

BURUNDI BLACK
Cochalot BIG 3 (4.98)



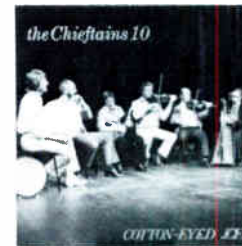
Here's an example of musical grafting, featuring a recording of an African drum ensemble made in the sixties. One record with this drum track became a British hit ten years ago; this version is by Visage drummer Rusty Egan.

KINGS OF THE BOOGIE
CANNED HEAT—Destiny DLA 10007 (8.98)



The legendary group in their last performances with the late Bob "The Bear" Hite still serves up a steaming heap of boogie music with a heavy John Lee Hooker influence. Includes "Dog House Blues" by the Devo boys.

COTTON-EYED JOE
THE CHIEFTAINS—Shonachie 79019 (8.98)



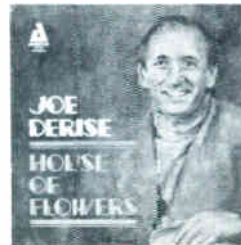
Touring through Texas, these masters of Irish traditional music discovered that the dance featured in "Urban Cowboy" had its roots in the old sod. They made it a hit back home; it's here with more Celtic dances.

THE BEST OF THE BLUES BROTHERS
Atlantic SD 19331 (8.98)



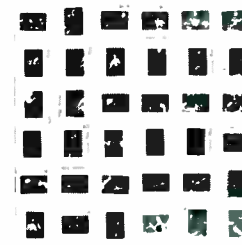
Jake & Elwood and their crackerjack band play it one more time with unreleased live versions of "Rubber Biscuit" and "Expressway to Your Heart," plus covers from previous LPs like Taj Mahal's "She Caught the Katy."

HOUSE OF FLOWERS
JOE DERISE—Audiophile AP-153 (8.98)



The song stylist lends his distinctive touch to his own "Minstrel Man" and other originals; the fascinating title cut by Harold Arlen and Truman Capote; Ellington's "Sophisticated Lady" and Porter's "Looking at You."

GREATEST HITS LIVE IN CONCERT
SAVOY BROWN—Town House SKBK 7003 (Accord) (9.98)



It's the new band, but they perform songs from every period in the British blues group's history—and guitarist Kim Simmonds was there for it all! Four sides, with "Street Corner Talkin'" and "Needle & Spoon."

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ **GETTING SERIOUS:** When last we caught up with **Gene Simmons** of **Kiss**, he was cracking wise about the prospect of **Cher** (Simmons' erstwhile girlfriend, you'll recall) joining the band on stand-up Vox keyboards, à la **Mike Smith** of the **Dave Clark Five**. Simmons was making no such jokes when we spoke to him last week, and that isn't merely because he has a different lady friend now (you've heard of her: **Diana Ross**). No, Gene was getting serious largely because Kiss' new album, "(Music From) the Elder," is undoubtedly the group's most thoughtful work, the highlight of a career that's been best known for such antics as breathing fire and spitting blood onstage and songs that have admittedly been somewhat less than thought-provoking.

"The Elder," you see, is a concept album, based on a short story by Simmons — the basic premise of which, he says, is that "there's a benign, ancient order that sits and quietly watches as we either progress or regress." A concept album? Sure, "The Wall" was a concept piece (and **Bob Ezrin**, who produced "The Elder," also contributed to the production of that **Pink Floyd** epic), and it was a smash, but such albums aren't exactly in vogue these days, and it seems especially unlikely that Kiss should come up with one.

"The whole concept of Kiss is unlikely," says Simmons. "The fact that in 1972 we decided to put on make-up, when the glitter-glam rock thing was dead, was crazy in itself. So was the fact that we wanted to grow our hair when everyone was looking like **Patti Smith**. The return to naturalism onstage started around that era; everybody became, 'Hey, we're just like you,' but we didn't want to be just like you. So the whole thing was unlikely. We always had a problem being heard on the radio. And we would always avoid 'depth' — you know, the soul-searching, mystery-of-life kind of lyrics — so we'd sing 'I want to rock 'n' roll all night' and 'Let's all have a party' instead. We've never done what people expected."

"The Elder" may not be "a total departure for us musically," Simmons concedes, but it is a milestone. For one thing, it marks the recorded debut of drummer **Eric Carr**. For another, the band has changed its look a bit — the hair is shorter, the costumes are different — but their pictures don't appear anywhere on the cover (says Carr, "It didn't make any sense to have pictures of four guys in make-up on the cover of a record like this"). What's more, they even have **Lou Reed** — here comes that word "unlikely" again — contributing to some of the songs. Like 'em or not, Kiss lives up to drummer Carr's billing: "This band is always going to be different, and always unique . . ."

Given Kiss' very visual approach and the concept of "The Elder," you'd think they could very successfully adapt it to a medium other than the LP — especially with the video boom in full swing. "I like videos," says Gene, "but I much prefer features. I don't want to be on a 19-inch screen; I want to be on a 17-foot screen. Yeah, we'd like to see this as a movie, but at this point it's just talk. I want to wait and see; I want to have a really special vehicle. Maybe it's 'The Elder,' maybe it's not." Whatever it is, the way we figure it, you can bet it'll be done with a splash.

HOLLYWOOD UNDERGROUND: Art galleries-cum-nightclubs The Zero Zero Club and C.A.S.H. have both been having their troubles lately. The Zero Zero, which has long served as the luxurious after-hours oasis of the Hollywood night scene, was recently asked by the L.A.P.D. to discontinue the club's post-2:00 a.m. gatherings; the visiting patrolmen predicted dire consequences should their request go unheeded. Meanwhile, next door at **Janet Cunningham's** C.A.S.H., the financial situation had deteriorated to the imminent eviction level. And so, in the best traditions of culture and cooperation, the two clubs united to present a benefit concert, details of which were not available at press time. And in the future, the Zero Zero's **Wayzata Camerone** will be holding Tuesday night acoustic jam sessions and Friday evening shows featuring assorted local personalities.

FIGURE IT OUT: Among the most promising bands to emerge from L.A.'s rock club scene is **Gary Myrick and the Figures**, and their recent shows at the Roxy proved that the group's local following has remained faithful. Myrick, currently on a 15-date mini-tour of the west and southwest, has one of the few L.A. club bands who show any real potential as a major concert draw; their strongly visual act seemed a bit confined by the Roxy's cramped quarters. At present, the band and their manager, **David Weaver**, are at work devising a game plan that will take them to larger halls (in the 3000-seat range), possibly by tying in with a commercial sponsor, à la the **Rolling Stones** and **Rod Stewart**.

NAMES IN THE NEWS: Elektra/Asylum's entire publicity department, numbering 10 in all, recently went up to Sonoma, California for their annual department meetings. We're told that in between various wine-tasting excursions, workouts at the hotel spa and other vital diversions, they actually managed to get some work done, but we don't believe it for an instant . . . Minneapolis' **Lamont Cranston Band**, who have a new album on Waterhouse Records (it's called "Shakedown"), opened Rolling Stones dates in St. Louis

(Continued on page 56)

Karla DeVito Cools Out in New York



Epic recording artist Karla DeVito recently performed at the Bottom Line in New York, featuring music from her solo LP, "Is This a Cool World or What?" Pictured backstage are, from left: Ron McCarrell, vice president marketing, Epic/Portrait/Associated Labels; Karla DeVito; Don Dempsey, senior vice president and general manager, E/P/A; and Dick Wingate, director east coast talent acquisition, Epic A&R.

Music Videos (Continued from page 3)

The question of sound quality was brought up by many dealers, most of whom cited the superiority of videodisc stereo sound (on the laser disc) to the mono found on most videocassettes.

Slim Whittington of Atlanta's American Tape and Video, explained that the RCA CED disc system has accounted for eight to eleven percent of his music video sales, compared with three percent for VHS and Beta. "These are relatively sophisticated buyers who want good quality sound," he said.

According to Marty Laser of Tele-Video in Richmond, Virginia, videodiscs are moving much quicker than tapes, because of the stereo capability and lower price.

"The only way that some of the kids are going to buy a program is if their parents have a machine and they buy a tape to play at home," he said.

Currently, all retailers admit, there is still a shortage of musical programming in areas other than rock. For instance, black music, jazz, country and disco have not seen a great surge — some of the smattering of titles include Teddy Pendergrass, Willie Nelson's Fourth of July picnic, and CBS' jazz extravaganza, "One Night Stand."

Among the companies in the rock music area are Warner Home Video (Gary Numan's "The Touring Principle," the Kinks' "One for the Road," Blondie's "Eat to the Beat," Devo's "The Men Who Make the Music," Dire Straits' "Making Movies," Rod Stewart's "Live at the L.A. Forum," "Fleetwood Mac" and "Woodstock"), MGM/CBS Home Video (The Clash's "Rude Boy," REO Speedwagon's "Live Infidelity," "James Taylor in Concert," "No Nukes," "ELO in Concert," and a project in progress, "Charlie Daniels in Concert"), RCA SelectaVision videodiscs (Elton John's "To Russia With Elton," "The Grateful Dead In Concert," the Rolling Stones' "Gimme Shelter," the Band's "The Last Waltz," the Beatles' "Let It Be," "Don Kirshner Presents Rock Concert," and programs in progress featuring Bob Welch, Neil Young, Pink Floyd and Joni Mitchell), MCA

Videodisc (ABBA, Fleetwood Mac and Olivia Newton-John), Chrysalis "The Best of Blondie" and Jethro Tull's "Slipstream"), Pioneer Artists Videodisc (Paul Simon and Joni Mitchell), Thorn/EMI Video ("Queen's Greatest Flix," "The Tubes Video," "April Wine" and Paul McCartney and Wings' "Rock Show"), Pacific Arts (Michael Nesmith's "Elephant Parts") and Magnetic Video (Alice Cooper's "Strange Case," "Let It Be," the Rolling Stones' "Sympathy for the Devil," and Eddie Money's "Money Madness").

Ron Reimann, owner of Ron Reimann Video in Lubbock, Texas, said he could sell a "tremendous amount" of video on certain country artists. He cited the Statler Brothers and Oak Ridge Boys as examples.

"The young teenyboppers can't afford to buy a \$49 or \$59 tape — in fact you don't pay this for a Blondie tape because you want an alternative, you have to be a real fan of the group," he stated.

Agreeing with Reimann's opinion was Bob Zimmerman of Barney Miller in Lexington, Kentucky. "Mom and Dad aren't going to come in and spend 60 bucks to get the kids a concert tape," he said. "Some of the new prices are just outrageous, with some getting to be about \$75-\$80."

Gary Reichel, software buyer for Detroit's Thomas Video, said he feels there hasn't been enough music video released yet. He said the Blondie and Devo videos did well, but many of the others didn't fare as well.

"A lot of people who are into this kind of music don't have video players, but that will change as time goes on, and then the music things will do better," he said. "Eight months ago, Warner Bros. was talking about bringing out more titles in the area of music. I think a video of the Doors movie would do real well, as would many country, black and jazz titles from top 10 sellers."

According to Marsha Kesselman, director of marketing and advertising for New York-based Video Shack, promotion of tapes is another area that

(Continued on page 17)

Record World Spotlights

Independent Distribution

Record World is celebrating the resurgent growth of independent record distribution with a special salute in our January 16 issue. The indies have long been a crucial part of the recording industry, and as the industry adjusts to current economic conditions, their importance is increasing. Record World will be working closely on this special with NARM, which is also recognizing the indie with a wide-ranging plan to promote the independents' role in the record industry.

We will present the who, what and where of the independent distributors, focus on the independent labels themselves and explore why and how independent distribution operations have been a critical factor in the growth of the record and tape business now and over the years.

Help us spread the word.

ISSUE DATE: **January 16, 1982**
EDITORIAL & ADVERTISING DEADLINE: **January 6, 1982**

For further information, contact:
New York — Mort Hillman — (212) 765-5020
Los Angeles — Stan Monteiro — (213) 465-6126
Nashville — Tom Rodden — (615) 329-1111

By JOSEPH IANELLO

■ **ROCKIN' AT ROSELAND:** The Roseland Ballroom, one of New York City's landmark sites and the home of cheek-to-cheek dancing since 1920, will open its doors to rock 'n' roll for the first time on December 29 with the **Bad Brains**, the **Bush Tetras**, and headliners the **Gang of Four** slated to appear in a historical concert. The show is being booked by **Ian Copeland's** Frontier Booking International (FBI) and promoted by the Gang of Four — "They're the ones taking the risks and they're making the profits," Copeland told New York, N.Y.

Bringing rock into the Roseland is certainly a coup for Copeland. For years, several rock promoters in New York have tried to do shows in the grand ballroom but were all turned away by its owners, who feared the rock clientele would wreck the spacious venue. "They almost fell for the **Specials**," Copeland told us, "when I described the group as a reggae/calypto band." But it was only last fall — amidst rumors that the famed site would be torn down to make way for a new theater complex — that new owners decided to give rock a try. A spokesman for Roseland said that Copeland was contacted because "he has the most prominent and exciting talent around." We were also told that no plans beyond the initial rock date have been made. As Copeland said, "I don't see it as a trial, but in effect it is."

What makes Roseland so attractive besides its name and tradition is a 10,000-square-foot dance area and a capacity of 3500. Roseland currently has ballroom dancing Wednesday through Sunday and after-midnight disco that reportedly draws 3000 every weekend night.

THE WORLD ACCORDING TO SILVERSTEIN: **Shel Silverstein** is one of popular music's most prolific songwriters. His songs have been covered by everyone from **Marianne Faithfull** ("The Ballad of Lucy Jordan") to **Johnny Cash** ("A Boy Named Sue") to **Emmylou Harris** ("Queen of the Silver Dollar"). Silverstein has written over 1000 songs; recorded his own albums on Columbia, Flying Fish, Chess, Parachute, and other labels; written the soundtrack and appeared in the film "Who Is Harry Kellerman and Why Is He Saying Those Terrible Things About Me"; authored several plays (his one-act "The Lady and the Tiger" just completed a successful off-Broadway run); and is currently rehearsing a full-length play.

Silverstein also writes books, very successful books at that — our favorites are "The Giving Tree" and "Where The Sidewalk Ends." His latest, "A Light in the Attic" (Harper & Row), is currently at the top of the New York Times best-seller list. It's a book of poems and illustrations that you're likely to find in the "junior" section at your local bookstore, but in fact, there are lessons and viewpoints for the adult too. Included are over 100 entries, all clever and charming, that treat numerous topical themes: "If We Were a Rock 'n' Roll Band," "How Not to Dry the Dishes" (we tried it once and it works), "Unscratchable Itch," "Adventures of a Frisbee" and many more laughable, heart-warming pieces. It's a perfect holiday gift item for someone special.

ROCK AMERICAN STYLE: "American Rock," a weekly TV series, will begin taping in New York next Saturday (19) with a first segment of one of America's more hallowed institutions, the battle of the bands. Conceived by **Charles Brucia** and produced by **Jon Small** with **Howard Grossman** as executive producer, "American Rock" will pit amateur bands battling it out in front of live studio audiences and rock superstar judges.

A total of 26 segments will be taped in New York, with the best rock 'n' roll talent from major markets featured on each show. Bands will be selected and eliminated after a lengthy screening process. Each group must submit a tape to a designated FM rock station located in a major metropolitan area representing their region. Tapes will be judged by the stations DJs who will select the final three; finalists are selected to appear in New York for taping before a live audience. "One city will be pitted against another, and the band that wins in one region will go up against a winner from another region until we truly have the top amateur rock group in the country," said Grossman.

Over \$5,000 in musical equipment and 20 free hours of recording time at Media Sound Studios will be awarded to the first place band from each city. The three bands selected by New York City's WNEW-FM DJs are **Nikko Toy** (Queens), the **Jitterz** (New Jersey), and **Joey Balin and the Mirrors** (Manhattan). The host for the first taping is **Allen Fawcett**, who appears on the daytime TV series "The Edge of Night," and **Todd Rundgren** is among the panel of judges. The bands will be judged on the basis of originality, the quality of the music and lyrics and their overall stage presence. Subsequent shows will be taped with bands representing Boston, Philadelphia, Atlanta, Cleveland, Chicago, San Francisco and Los Angeles. The series will begin with the new fall programming, either in syndication or on network TV.

IS NOTHING SACRED?: CBGB, the starting point for many of New York's new wave bands in the mid and late '70s, was the victim of a major theft last week (7). Thieves broke into the downtown club sometime after 2:30 a.m. and made off with an estimated \$40,000 worth of sound equipment. Stolen were a

(Continued on page 40)

Manilow's Long Island Record-Breaker



Barry Manilow's recent two-night stand at Nassau Coliseum on Long Island set new box-office and attendance records for the venue, and was one of the fastest sell-outs in the history of the Coliseum. Arista Records has just released "Somewhere Down the Road" as the new single from Manilow's album, "If I Should Love Again." Pictured backstage after the opening show at Nassau are from left: Clive Davis, president, Arista Records; Manilow; Jay Clark, operations manager, WABC Radio; and Miles Lourie, Manilow's manager.

Deregulation Hearings

(Continued from page 3)

licenses are renewed and prohibit the FCC from requiring that stations ascertain the problems, needs and interests of people living in their broadcast area, limiting the length and number of commercials, and requiring program logging to follow a particular format.

At issue in discussions of the Fairness Doctrine and the equal time rule is the right of the broadcaster to speak without government interference versus the right of the public to a free flow of information from diverse sources.

Although there is strong support for modification of these rules, efforts to change them received a serious blow

from Congressman John D. Dingell (D-Mich), chairman of the full House committee, who called proposals to repeal them "the latest indication that deregulatory fever has reached epidemic proportions."

With regard to measures that would repeal regulations and allow marketplace forces to police the industry, Timothy Wirth (D-Colo), chairman of the subcommittee, said, "It is my strong belief that public policy-makers . . . should not be attempting to deregulate those markets for the sake of deregulation — but should attempt to deregulate them only when the level of competition warrants it."

'Gift of Music' (Continued from page 3)

We now feel very positive about the program," he asserted. "We think it's really a good idea and we're all planning to put in a lot of time, effort and money to make it a success. It's nice to see the industry — the dealers and the record labels — working together for their mutual benefit."

Cohen said the PolyGram move occurred on Thursday (10), the day that Guenter Hensler, president and chief executive officer, returned from meetings in Europe.

According to Jack Kiernan, senior vice president of sales, marketing and promotion at PolyGram, the company had always been supportive of the campaign.

"It was just a matter of getting all of the information and working out the details," he said. "The problem is that when you're dealing with a company of a large size, these decisions take longer."

"(Boardwalk chairman) Neil Bogart can just walk in and say he'll do it in eight seconds because he's one man, but it's more complex in a large corporation."

Kiernan said he hopes the campaign will bring more people to music as a gift item and "broaden our base, since it's there to be had."

"The flower sellers have done this for years and so has the dairy association, and it was time for the record industry to do it," he said.

Among the dissenters of the plan, Bob Siner, president of MCA Records, has been one of its most outspoken critics. However, he has been softening his resistance during the past few weeks, but not on the subject of funding of the project.

"They're talking about a half-cent, and then maybe we'll go to a penny-and-a-half, and then maybe we'll go to three cents," Siner said in an interview with RW. "I don't know where it's going, and if you're going to commit, you have to commit to the total program, not just for a six-month shot."

'Not Sold Yet'

"If you do, you're just throwing away another two or three million dollars, or whatever it costs. I don't think it's been thought out for the next four or five years, and that's my major contention against it. I've seen so many of these things start, where there'll be a charity organization or some kind of regulatory board, and they get so totally consumed in themselves that the expenditures just get out of control. I'm just not sold on it yet."

While RCA declined comment on its future plans, Cohen said they are clearly interested in joining the campaign and it's just a matter of sitting down with them.

At press time, Arista had not committed to the campaign but was reported to be interested in joining the other majors.

Video Visions

DECEMBER 19, 1981



'Tarzan the Ape Man'

Video Visions

By DIDIER C. DEUTSCH

■ **TIE-INS:** The week has been fraught with announcements of tie-ins between various video companies and major film studios. Most impressive of all so far is the licensing agreement between Columbia Pictures and Home Box Office, whereby HBO will show "all of Columbia's motion pictures that are now in production or will commence principal photography before April 1984, as well as all films released by Columbia since January 1981."

Films covered by the agreement include such features as "Absence of Malice," starring **Paul Newman** and **Sally Field**; "Neighbors," with **John Belushi** and **Dan Aykroyd**; "Only When I Laugh," the **Neil Simon** comedy starring **Marsha Mason** and **Kristy McNichol**; and the film version of the Broadway musical hit, "Annie," with **Albert Finney**, **Carol Burnett**, **Bernadette Peters** and **Tim Curry** in the cast. With the exception of "Malice" and "Laugh," those films have yet to be released commercially. Under the arrangement, they will become available to HBO between 1982 and 1986.

Meanwhile, Video Gems and Fine Arts Films have entered into a licensing, duplicating and distributing agreement for the production of videocassettes using films in the Fine Arts library. Titles include "Shinbone Alley," with **Carol Channing** and **Eddie Bracken**; "Animation Wonderland," starring **Hans Conried**, **Vincent Price** and **Bill Cosby**; and "Mini-Musicals," an animated feature with the voices of **Joni Mitchell**, **Jim Croce**, **Helen Reddy** and **Sonny and Cher**. Also included is a film of composer **Igor Stravinsky** conducting his ballet "Petrouchka."

Finally, the USA Cable Network has renewed the late-night music-oriented series "Night Flight" through 1983, with the agreement involving a very special New Year's Eve edition of the show, featuring seven non-stop hours of classic rock films and feature musical segments, including the avant-garde **Jean-Luc Godard** film "Sympathy for the Devil," starring the **Rolling Stones**. Also included in the special will be a musical tribute to **John Lennon**, another to **Bob Marley**, and a report on the 1981 Stones tour.

Another highlight of this special, which will air at 11:30 p.m. (EST), will be the legendary "T.A.M.I. Show," the filmed account of the 1963 concert featuring the **Stones**, **Jan and Dean**, **James Brown**, **The Supremes**, **Chuck Berry**, **Marvin Gaye**, **Smokey Robinson** and the **Miracles**, **Gerry and the Pacemakers**, and many others.

PRIME MOVERS: **Carolyn Baker**, former director of talent acquisition at MTV, has set up her own TV/video consulting firm, with offices at 155 West 68th Street, New York 10023. Phone: (212) 496-7389. Her first client is . . . MTV! . . . **Carmel Bass** has joined the midwest branch staff of VCA Duplicating Corp. as sales representative. Bass, who will be responsible for the sales and marketing of industrial duplicating products in the Chicago area, spent the last four years with a midwest video dealer . . .

PRODUCED BY MEDIA HOME: It was bound to happen sooner or later! Tired of waiting for new product to arrive from regular producers of commercial films, Media Home Entertainment, one of the nation's largest independent video

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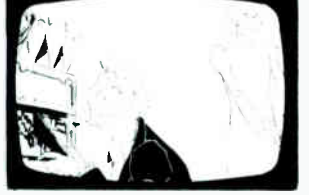
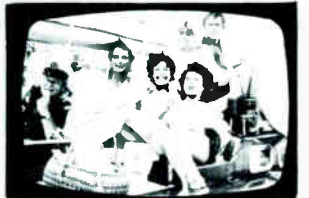
Video Picks

THE FOUR SEASONS (1981): Produced by Martin Bregman. Directed by Alan Alda. Starring Alan Alda, Carol Burnett, Len Cariou, Rita Moreno and Jack Weston. (MCA Videocassette, color, 108 mins., \$89.) Excellent acting, a challenging script and Alda's superb direction make this story about friendship moving, often funny and always engrossing. The Vivaldi score and excellent cinematography give the film a lush feel that should translate well to home video screens.

IT'S A WONDERFUL LIFE (1946): Produced and directed by Frank Capra. Starring James Stewart, Donna Reed and Lionel Barrymore. (Nostalgia Merchant, b&w, 125 mins., \$54.95.) With one of Stewart's most memorable performances, Capra's classic film depicting small-town life in America should enjoy popularity during the Christmas season.

A WALT DISNEY CHRISTMAS (1981): Produced by Walt Disney Telecommunications. (Disney Home Video, color, 32 mins., \$44.95.) Featuring four classic Walt Disney cartoons and a plush Mickey Mouse doll, this delightful holiday package has recently won a Gold Videocassette Award. The kids will love this one.

SILENT NIGHT (1981): Produced by William Hanna and Joseph Barbera. Animation director: Peter Luschnitz. (Media Home Entertainment, color, 27 mins., \$39.95.) The true story of how the song "Silent Night" was written, portrayed in a heart-warming animated cartoon. The music is sung exquisitely by the Oberndorf Boys Choir. Viewing the tape is bound to become a family tradition for the holidays.



Promo Picks

"O SUPERMAN" — LAURIE ANDERSON (Warner Bros.). Produced and directed by Josh White. This spellbinding piece, which might be considered a recital, is as compelling as it is simple. Laurie's androgynous, black leather-clad presence is colored with reds, blacks and whites. Silhouettes, solemn gestures, and a globe are all part of an unforgettable world view.

"TWO TRIPLE CHEESE" — COMMANDER CODY (Peter Pan). Produced by Eric Nelson for Video West. Directed by Joe Dea. An affectionate tribute to the joys of fast food, this clip has dancing French fries, flying burgers of giant proportions and jets of slowly oozing ketchup everywhere. Not the slickest production, its sense of humor and imaginative mates and props nevertheless make for terrific club and cable programming.



Video World



MGM/CBS Video Enters Rental Field

(Continued from page 3)

tomers to preview titles which will become available for sale immediately following the end of the rental period."

Films released as part of the "First Run Home Video Theater" program will be available to participating dealers on a monthly basis, at the rate of one or two releases per month. The lease period for each film will be four months, at a cost of \$60 per cassette. Titles of forthcoming features will be announced 60 days prior to their national release date, with distributors and dealers requested to place their orders 30 days prior to the release.

Following "Tarzan," other films already announced in the rental program include Blake Edwards' "S.O.B.," starring Julie Andrews and William Holden, in March; and "Rich and Famous," with Jacqueline Bisset and Candice Bergen, in April. Subsequent titles will include "Whose Life Is It Anyway?," with Richard Dreyfuss; "Buddy Buddy," with Walter Matthau and Jack Lemmon; and "Pennies from Heaven," the new musical starring Steve Martin and Bernadette Peters.

In order to distinguish them from films made available in MGM/CBS'

regular sales program, all rental-only features in the "First Run" plan will be presented in a distinctive, easily identifiable red cassette. While nothing can actually prevent the illegal duplication of titles in demand, both Leslie and Kuyper stressed that the red cassette, which is in the process of being copyrighted, should prove a deterrent. Both also said that, because of the relatively short life of the rental system, which extends over a four-month period before the films are made available to dealers as part of the regular sales program, the company would be able to monitor closely what happens to each rental-only cassette, and that any illegal duplication during that time would be prosecuted to the full extent of the law.

Dealers who participate in the rental plan will be required to sign on for a one-year period, and to lease a minimum of one cassette a month. As part of the extensive merchandising program prepared by MGM/CBS to sustain "a high trade and consumer profile," they will be provided with two elaborate in-store pieces: a large window light box, with interchangeable transparencies of current releases, and a "theatre marquee" wall

display unit with slot inserts featuring past, current and forthcoming titles in the program.

MGM/CBS has also prepared a heavy consumer advertising campaign in national magazines and newspapers, on radio, and on broadcast and cable television to help launch the "First Run Home Video Theater" concept.

"The keys to our rental program are its simplicity to the dealer and the consumer, and its continuity," said Herb Mendelsohn, vice president of marketing. "Simplicity in that, at any given time, we will be dealing with an average four titles. Continuity in that each title will be given exposure every month for four months."

According to the plan, dealers will receive a monthly newsletter containing advance information on upcoming releases, and a customer preview sheet which will feature a reservation form. This will enable dealers to know in advance what titles meet with greater popular acceptance, and how many cassettes of each title might be needed for rental.

Similarly, at the end of each cassette will be trailers for the forthcoming two features, another incentive for customers to determine ahead of time what titles they might want to rent in the future.

"We view rental of films as a viable

alternative to our sales program," commented Kuyper. "It gives our customers an opportunity to see at home motion picture box office hits that have not been available before. We don't think this will interfere with our regular sales program, but will create a new business instead."

News of the new rental plan was generally warmly received by members of the industry. In a prepared statement, issued the day of the MGM/CBS presentation, Morton J. Fink, president of Warner Home Video, which recently instituted an all-rental policy, said, "We still believe that a continuously renewable one-week license program is better than a longer term, in that it provides more flexibility for the dealer and allows him to operate a more profitable business, on a title-by-title basis. But any differences between these programs right now are really secondary to the overall intent of the rental concept."

"In an industry that's emerging as rapidly as the home video market, there are apt to be program alterations before the marketplace determines which will be the most workable, profitable program. We applaud our competitors' entry into the rental market. It shows that they, too, have realized the necessity for a structured rental arrangement with dealers."

Video Visions

(Continued from page 15)

cassette duplicator/distributors, has entered theatrical feature production. According to **Joseph Wolf**, chairman of the board of MHE, the company has set aside ten million dollars to finance an average of two pictures a year, from conception to screenplay development to total production financing.

The company, which has a library of more than 200 titles, has set no restrictions on the genre of films it will finance, with horror and cult films, movies aimed at mature audiences, and G and PG family fare likely to come out of the MHE production facilities. The way we see it, in his heyday, another distributor, **Joseph E. Levine**, became a vital force in independent film production when he grew tired of being solely associated with Italian imports. So why not MHE?

VIDEO MUSIC WEEK IN GOTHAM: Thorn EMI Video Programming Enterprises, Inc., known as TEVPE for short, last week celebrated the release of three new videocassettes featuring contemporary artists. The specially-designed "Music Week," run in New York in conjunction with Video Shack, marked the introduction of "Queen's Greatest Flix," "The Tubes Video," and "April Wine," "three extraordinary examples of the marriage of video and rock music," according to **Frederick J. Richards**, president of TEVPE. Highlights of the week included free posters of Queen and the Tubes to customers, a \$10 rebate on the "Queen's Greatest Flix" video, and special appearances by some well-known New York deejays (what? no free popcorn?).

NEWS FROM ACROSS THE DITCH: From Hamburg, Germany, comes the announcement that RCA in that country is getting ready to enter the video software market. According to managing director **Hans Georg Baum**, the label will have its first releases, consisting of Columbia Pictures films, out in the streets by early January. **Wolfgang Riehl** has been made head of the newly-created RCA Video . . . Minis Musik is taking a cue from American dance clubs, and providing German clubs with music-oriented videos that can be projected on a giant screen (made in U.S.A.). The big hit, however, according to RW correspondent **Gabriele Schulze**, is the fact that clubs are also equipped with their own video recording devices, scattered throughout the place, which judiciously focus on the audience, Candid Camera-style. People smooching in dark corners suddenly find themselves the center of attention on the big screen, between segments by **David Bowie** or the **Stones**. Smile . . .



Cy Leslie (left) and Peter W. Kuyper, co-chairmen, MGM/CBS Home Video, at the press conference announcing the firm's new rental plan.

Scene Three Video Names Dunn

■ NASHVILLE—Kitty Moon, president of Scene Three, has announced the appointment of Ronald R. Dunn, Jr. as production engineer at the film and tape production and post-production facility here.

Dunn will be in charge of all audio production on location and in Scene Three's one-inch videotape post-production facility.

On the Cover: 'Tarzan the Ape Man'

■ Miles O'Keeffe plays Edgar Rice Burroughs' primitive jungle hero and Bo Derek is the woman who loves him in this sensuous retelling of the Tarzan and Jane legend. Directed by John Derek from a screenplay by Tom Rowe and Gary Goddard, it will be the first MGM/CBS Video release to appear when the "First Run Home Video Theater" rental-only program swings into action this February.

RCA, CBS Cooperating On Videodisc Projects

By MARIANNE MEYER

■ NEW YORK—Thomas G. Kuhn, the new division vice president of RCA SelectaVision Video Discs, has announced that increased cooperation between RCA and MGM/CBS Home Video will lead to a greater number of videodisc titles available to the consumer in 1982.

RCA will make eight new titles available in January (including "Close Encounters of the Third Kind: The Special Edition" and "Rocky II") and add titles each month for a total of approximately 160 in the new year. In addition, compatible products from the MGM/CBS CED system will be marketed with RCA titles in a joint brochure. Kuhn expressed confidence that by the end of next year, CED videodisc purchasers will have a range of nearly 400 titles to choose from.

Citing a recent RCA survey of over 1,000 disc player owners, Kuhn said demand for discs is running well ahead of forecasts. The survey showed that the average disc owner has over 18 albums, while those owning their players six months or longer average over 21 titles. "We couldn't ask for better," Kuhn told a press conference last Wednesday (9). "People who own the player use it and like it. They're collecting discs and building libraries." Calling the survey full of "encouraging signs" for videodiscs' future, Kuhn noted that RCA's two top sellers ("The Muppet Movie" and "20,000 Leagues Under the Sea") indicated a strong interest in the video system as "a family product."

Kuhn went on to say, however, that while the children's market tends to concentrate on the same classic titles, "newer releases are selling the system better," and RCA will work to acquire hit films to appeal to older family members. Other programming plans include items aimed at the collectors/oldies market (westerns, a Laurel and Hardy series) and the preparation of participatory/interactive discs.

On the subject of rental, Kuhn explained that, while 15 to 18 percent of those disc-purchasers responding to the RCA survey had "some rental experience," rental was not a consideration in RCA's plans at this time. "We sell to our distributors," he said. "There is rental going on at the retail level, and there's not much we can do about it. It's up to suppliers to see what they can do about it." He said he foresaw no shift in pricing policy on discs in the coming year, stating that "it behooves us to keep the disc a low-price item."

Looking to 1982, Kuhn reaffirmed RCA's efforts to bring a stereo player into the market, adding that he hopes to see such a system available by June or July. More than 20 stereo disc titles should also be ready by the end of 1982, Kuhn said, reiterating that the outlook for disc and player sales in the new year is an encouraging one.

Music Videos *(Continued from page 12)*

needs help.

"Some of the manufacturers are doing very little in the way of promotion, while others are doing a lot, and some are doing nothing; there's no middle ground," she said.

Thorn/EMI, which entered the video music field with three tapes, "April Wine" and "The Tubes Video," released in mid-November, and "Queen's Greatest Flix," released last week, has been working on a special marketing campaign in conjunction with Video Shack, implemented last week.

"Music Week," as it has been labeled, is one example of how Thorn/EMI views its involvement in the video music field, said Nicholas Santrizos, vice president of marketing. "Music has a genuine opportunity to become an important part of programming," he stated, "but its acceptance won't be automatic, the way films are, which is why we made that arrangement with Video Shack.

"The key to acceptance is to get better recognition in the minds of consumers, which will be achieved through concerted industry-wide market developments. We need to focus the buyers' attention to the availability of music-oriented product.

"As long as we understand the needs of the market and how we can best fulfill these needs, the future of music on video looks bright."

Thorn/EMI does not restrict itself to rock music, and sees other kinds of music becoming part of an original programming.

"We have a strong interest in promoting music on video across the board," Santrizos said. "The popularity of music has already been demonstrated on regular broadcast shows. But the need to increase that recognition is a key to our success, and as long as customers are not fully aware of the programming alternatives that are offered, besides films, music on video will not be a major ingredient."

Video Shack has perhaps the biggest inventory of music-oriented cassettes in the world, and Kesselman said that "we'll be carrying them all, probably, as more titles become avail-

VHD *(Continued from page 3)*

Show in Chicago.

The forthcoming Winter Consumer Electronics Show in Las Vegas will feature the first in-depth introduction of VHD as a system, although the past two exhibitions have included some displays of VHD prototypes. The VHD system has been developed by a consortium of international firms that includes JVC Japan, General Electric, Matsushita and Thorn/EMI. Delmonico stressed that the system is truly international; 13 brands have committed to VHD hardware production in Japan, while in the U.S., Panasonic, Sharp, Quasar JVC and General Electric will be marketing this version of the system.

The software mix available at the outset of the VHD introduction will

able."

Another prominent development in the growth of this programming could be the proliferation of rentals. As Dan Thompson of Sight and Sound put it, "Who's going to put out \$40 for a movie or video concert? It's cost prohibitive. A video is different from a record in that you play it once and you've seen it. You don't watch it repeatedly."

Seth Willenson, vice president of programming and business affairs, RCA SelectaVision videodiscs, said he was optimistic about the future of music on video. He emphasized, however, that it is still too early to make projections and that the technology has yet to fully mature.

"At present, retail experience shows that feature films are the most successful, with music on video being secondary," he said. "But the demographics of cassette or disc player owners are not the same as those of contemporary music buyers."

In preparing its catalogue, RCA taps three different sources: licensing of original programming, co-productions, and creation of new programs. In the first category are such musical feature films as "The Grateful Dead in Concert," "The Last Waltz," and "The Harder They Come." Other sources include original material augmented with promo clips (as in the case of Blondie), videos based around the creation of a musical piece (Fleetwood Mac and the creation of "Tusk"), and material from broadcast and cable TV appearances (the Paul Simon concert).

"A new approach will evolve out of experience, and RCA is trying to conceptualize new programming involving not only the artist, but the artist's management, and various other creative people to create a wholly original audio-visual concept," Willenson said. RCA now has 15 different projects in various stages of development.

"Videodisc has to mature," Willenson stated. "The relationship that exists now between cable and home video can be compared to the one that exists between radio and records. Any introduction has to be integrated into a well-conceptualized marketing plan.

consist of approximately 25 percent music-oriented programming, described by Delmonico as including material ranging from Peter Allen in concert to the Tubes and Itzhak Perlman. "The stereo aspect of the system makes that category of programming especially attractive," said Delmonico, who also stressed such features as random access and chapter-repeat capabilities as advantages held by VHD over the other two disc systems already introduced (RCA's CED SelectaVision system and Sony-Philips' LaserVision, marketed in the U.S. by Magnavox and Pioneer). Delmonico forecasted that the various player brands available in the U.S. would retail for between \$400 and

(Continued on page 56)

"We are looking for a creative synthesis of several artistic forms to create something essentially new. A form has to be found. David Bowie is the best example of an artist who has been able to channel his creative energies into various fields, but he understands how the media overlap, and he applies in every case a high degree of sophistication and high production values."

Cross-merchandising is already a reality, in the sense that promo clips of an artist's single are usually prepared as the single comes out. "What we would like to do is bring out a videodisc of a group or an artist as the album comes out. This probably will happen within the next year. But as the video business develops, we will see more of this happening."

(This story was prepared with the assistance of Didier C. Deutsch and Marianne Meyer.)

Sony Restructures

(Continued from page 8)

company responsible for the sales of broadcast equipment; and Sony Tape Sales, headed by Eiji Tanaka, responsible for the sales of audio and video tape products.

The manufacturing group brings together Sony Manufacturing Company of America, headed by Shiro Yamada, and Sony Magnetic Products, Inc. of America, headed by Clinton Michaelis. The former operates the San Diego color TV plant, established in 1972, and the soon-to-be-built new plant in Columbia, South Carolina, while the latter operates the Dothan, Alabama plant, one of the world's largest magnetic tape manufacturing operations.

Service and parts operations are now regrouped within one single division, Sony Consumer Service Company, headed by Tsukasa Kimura.

Engineering Laboratories include Sony Technology Center, of Palo Alto, headed by Grant Smith; and Sony Consumer Electronics Laboratories, in Paramus, New Jersey.

Finally, Sony Aviation, Inc. so far constitutes the only company in the fifth group, diversified operations. It leases aircraft in the U.S., and coordinates the sales of Falcon jets in the Japanese market, through Sony's parent company in that country.

Named as president and chief operating officer for Sony Corporation of America is Kenji Tamiya, formerly executive vice president of the company. Robert E. Dillon, formerly senior vice president, finance and administration, was promoted to executive vice president of Sony Corporation of America. Named to head the Sony Broadcast Products Company is Neil Vander Dussen, who comes to Sony from RCA Corporation, where he was executive vice president responsible for RCA's diversified businesses.

Sony Corporation of America, headquartered in New York City, employs more than 6,000 persons in facilities in 17 states. The company celebrated its 21st year in the United States in 1981.

Consistency and Cooperation Spark Long-Term Success of Jones' 'Dude'

By NELSON GEORGE

■ NEW YORK—This week is the 36th on *Record World's* Black Oriented Album Chart for Quincy Jones' "The Dude," and the album's longevity is a tribute to the sales consistency of the album and the unusual cooperation between A&M Records and Jones' recently-born Warner Bros.-distributed Qwest label.

"The Dude" was Jones' last album for A&M. In many cases an artist's last project for a label is a half-hearted, lackluster affair that receives a similar promotional effort from the label. But in the words of A&M's vice president, black music marketing Jheryl Busby, "Quincy gave us an album that was designed for longevity, because he used it as a sampler for the acts that would be on his label. There was a great variety of things to work, from dance music to R&B to adult contemporary."

Ed Eckstine, vice president and general manager of Qwest, noted that because of this "we had none of the traditional hostility that occurs when an artist is leaving a label. We had a vested interest in delivering a quality record and maximizing its success. There are no hard feelings between us and A&M." The album is approximately 40,000 copies short of platinum, according to A&M.

The first single released from the album was Chaz Jankel's dance-oriented "Ai No Corrida," featuring Qwest artists Dune (a vocal group whose personnel is currently in a state of flux) and Patti Austin. It peaked at number five BOS and 26 pop, and went top five on the disco chart as a promotional 12-inch backed with the Stevie Wonder composition "Betcha Wouldn't Hurt Me." The latter song, though never released as a commercial single, was extremely popular and received substantial airplay in many markets. The album's title cut, a funky but stylish rap record, was exposed in a similar manner. It was placed on a promotional 12-inch with the second single, "Razzamatazz," which reached number 17 on the BOS chart. On the pop side, "Razzamatazz" ran into the same problem many black up-tempo singles had this year, said Eckstine — "little or no pop airplay." Austin sang lead on both, in effect running interference for her album, "Every Home Should Have One," released in August. So far that album has spawned one BOS hit, "Do You Love Me?," and four cuts have been receiving black airplay.

A different tack was taken with the third single, "Just Once," a ballad (Continued on page 44)

Arista May Sell Interworld (Continued from page 3)

terworld that are being entertained by Bertelsmann, Arista's German parent company, are "in excess of \$10 million."

"My anticipation is that it will not be a difficult sale, and frankly, there has been keen interest already expressed by the first two or three people we approached," Goldman said.

If Interworld is sold, Billy Meshel, who has overseen the operation of both Arista Music and Interworld since the latter was acquired last year, will remain as Arista's chief operating officer. Meshel, describing himself as "very melancholy" about the prospect of the Interworld sale, said, "We increased the amount of licenses issued on the music — which means records — by better than 30 percent in the first year of our term here (at Interworld). So I feel very gratified that I had the opportunity to work that catalogue, because it's a song plugger's dream."

Interworld's holdings include the copyrights of such artist-writers as Randy Newman, John Stewart, Barry White, Jimi Hendrix, Burt Bacharach and Hal David and Harry Nilsson, along with the Sunbury-Dunbar and Brunswick catalogues and several others. According to Goldman, the fact that Meshel has done "a superb job — Interworld's expenses have been reduced dramatically, and the activity has been increased several-fold — is what is going to make the

company a very attractive purchase for someone." It will be "particularly attractive," he added, to "someone who has an existing operation in effect on a worldwide basis."

Mike Stewart, described by Goldman as "the initiating force in the formation of Interworld through Bertelsmann," left the company over a year ago to head April/Blackwood Music, now known as CBS Songs. "At that point," Goldman said, "I had suggested combining (Interworld) with Arista's own music publishing operation, making it as efficient as possible and taking a period of time to examine it and bring some judgments to bear upon its viability as a company within the context in which it was being run."

"We did that over the last eight or ten months," he continued, "and came to the conclusion that while there were several different ways to go, if the right price could be achieved — because (Interworld's) are excellent catalogues — that would be the first choice."

The decision to sell Interworld, Goldman indicated, was finalized in mid-November. It was a decision that "had to do with fresh people making an evaluation of a particular situation and trying to do it on a considered basis," he said. "It was not a matter of running in and saying, 'Well, somebody (Stewart) left — let's sell.' It was simply a question of evaluating the cost of maintaining the catalogues, the time and effort involved in working them, compared to how those assets might be otherwise utilized."

In other publishing news, it is expected to be announced shortly that Warner Bros. Music has purchased 20th Century-Fox's music publishing company for a reported \$16.5 million. Although sources indicate that the two parties have reached an agreement in principle on such a sale, neither 20th Century Music's Herb Eiseman nor Warner Bros.' Mel Bly, presidents of their respective firms, could be reached for confirmation.

Mobile Fidelity Promotes Michael Dion

■ LOS ANGELES—Herb Belkin, president of Mobile Fidelity Sound Lab, has announced the promotion of Michael Dion to vice president of international sales.

Dion took over the newly formed international division a year ago as director. Prior to that, he had been director of national sales.

Normandy Sound Redesigns Facility

■ NEW YORK—Normandy Sound, the only 24-track recording studio in Rhode Island, has redesigned and updated its facility. The five-year-old facility, designed by Dan Zellman of New York-based Howard Schwartz Studios, has added many features in the modernization plan.

'Solid Gold' Wendy



Andy Gibb, co-host of TV's "Solid Gold," admires the headgear of Stiff America recording artist Wendy O. Williams of the Plasmatics, who appeared on the show performing selections from their "Metal Priestess" EP.

ATI Names Vlasic

■ NEW YORK—William Elson, president, American Talent International Ltd., has named Marsha Vlasic vice president.

Vlasic has been with ATI as a booking agent for the past two and a half years. Prior to that she was an agent with ICM for two and a half years. She began her career at ATI in 1972.

American Talent International Ltd. is the booking agency division of ATI Equities, Inc., the multi-faceted entertainment organization headed by Jeffrey Franklin.

Disco File Top 40

DECEMBER 19, 1981

1. **ROCK YOUR WORLD**
WEEKS & CO./Choz-Ro (12") CHDS 2519
2. **CONTRIVERSY**
PRINCE/Warner Bros. (12") BSK 3601
3. **LET'S GROOVE**
EARTH, WIND AND FIRE/ARC/Columbia (12") TC 37548
4. **CALL ME**
SKYY/Salsoul (12") SG 356 (RCA)
5. **I CAN'T GO FOR THAT (NO CAN DO)**
DARYL HALL & JOHN OATES/RCA (12") JD 12358
6. **LOVE FEVER**
GAYLE ADAMS/Prelude (12") PRLD 618
7. **GENIUS OF LOVE/WORDY RAPPINGHOOD**
TOM TOM CLUB/Sire (12"/12") SRK 3628/DSRE 49817 (WB)
8. **CAN YOU MOVE**
MODERN ROMANCE/Atlantic (12") DM 4819
9. **YOU CAN**
MADLEEN KANE/Chalet (12") CH 0702
10. **TAKE MY LOVE**
MELBA MOORE/EMI-America (12") ST 17060
11. **WALKING INTO SUNSHINE**
CENTRAL LINE/Mercury (12") MDS 4013 (PolyGram)
12. **SURE SHOT**
TRACY WEBER/Quality/RFC (12") QRFC 005
13. **YOU'RE THE ONE FOR ME**
'D' TRAIN/Prelude (12") PRLD 621
14. **HAPPY DAYS**
NORTHEND FEATURING MICHELLE WALLACE/Emergency (12") EMDS 6520
15. **R. R. EXPRESS**
ROSE ROYCE/Whitfield (12") WHK 3620 (WB)
16. **COME LET ME LOVE YOU**
JEANETTE 'LADY' DAY/Prelude (12") PRLD 619
17. **CAN'T HOLD BACK (YOUR LOVING)**
KANO/Mirage (12") DM 4823 (Atl)
18. **MENERGY**
PATRICK COWLEY/Fusion (12") PFSF 003
19. **WE'LL MAKE IT**
MIKE & BRENDA SUTTON/Sam (12") S 12342
20. **SOMETHING SPECIAL (LP)**
KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)
21. **TAINTED LOVE/WHERE DID OUR LOVE GO**
SOFT CELL/Sire (12") DSRE 49856 (WB)
22. **WORK THAT BODY/MIRROR, MIRROR**
DIANA ROSS/RCA (LP cuts) AFL1 4153
23. **DO YOU LOVE ME**
PATTI AUSTIN/Qwest (12") QWS 3591 (WB)
24. **MONY, MONY**
BILLY IDOL/Chrysalis (12") CEP 4000
25. **FUNKY SENSATION**
GWEN McCRAE/Atlantic (12") SD 19308
26. **PHYSICAL**
OLIVIA NEWTON-JOHN/MCA (LP cut) 5229
27. **GIGOLO**
MARY WELLS/Epic (12") 49 02663
28. **INSIDE YOU (LP)**
ISLEY BROTHERS/T-Neck FZ 37533 (CBS)
29. **THIS MUST BE HEAVEN**
JERRY CARR/Cherie (12") DM 4821 (Atl)
30. **YOU'VE REALLY GOT A HOLD ON ME/ARE YOU LOVIN' SOMEBODY**
DEBRA DEJEAN/Handshake (12") 4W9 02541
31. **OUT OF MY HANDS (LOVE'S TAKEN OVER)**
OMNI/Fountain (12") FRD 81 1
32. **FUNGI MAMA (BEBOPAFUNKADISCOLYPSO)**
TOM BROWNE/Arista/GRP (12") 5507
33. **JAPANESE BOY**
ANEKA/Handshake (12") 4W9 02623
34. **GET IT UP/COOL**
TIME/Warner Bros. (12") BSK 3598
35. **PLAY TO WIN/PENTHOUSE AND PAVEMENT**
HEAVEN 17/Virgin/B.E.F. (12"/LP) (Import U.K.)
36. **DO IT AGAIN**
PAULETTE REAVES/Dash (12") DD 6001
37. **GET ON UP AND DO IT AGAIN (LP)**
SUZY Q/Atlantic/RFC SD 19328
38. **WATCH OUT**
BRANDI WELLS/WMOT (12") FW 37668
39. **NOBODY ELSE**
KAREN SILVER/Quality/RFC (12") QRFC 004
40. **DON'T STOP THE TRAIN**
PHYLLIS NELSON/Tropique (12") TD 104

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

Jazz Beat

By SAMUEL GRAHAM

■ **ICE PICKIN'**: Albert Collins and Koko Taylor, two stalwarts of the little Alligator label, took top honors in their respective categories at the annual W.C. Handy Blues Awards ceremony in Memphis a few weeks ago. For the second straight year, Koko was named female blues artist of the year and Albert male blues artist of the year, with both of them heading lists of nominees that included some mighty big and impressive names (would you believe that Aretha Franklin was among the distaff nominees? Hell, no one would complain a bit if Lady Soul actually did sing more blues). As Alligator tells it, both Taylor and Collins were on tour when the blues awards were handed out, so neither could attend the ceremony; ice-pickin' guitarist Collins, in fact, was due here in L.A. last week to open a couple of shows for George Thorogood.

STILL GOING STRONG: Among the nominees for female blues artist of the year at the W.C. Handy awards, along with Aretha, Koko, Etta James, Odetta and Esther Phillips, was Elizabeth Cotten, the 87-year-old composer of "Freight Train" and other classics. We had the opportunity to hear this natural resource in person last week, as she shared a bill at McCabe's with Richard Thompson, an English guitarist, singer and writer who merits more praise than the space allotted to us here could ever provide for. As for Ms. Cotten, well, she is getting on, and let's face it, her guitar playing was a little frail. But it is no minor achievement when a person going on 90 can still handle the intricacies of ragtime and blues-flavored fingerpicking at all, and Cotten pulled it off with such ingenuous charm that one hardly noticed when she didn't quite hit the note. What's more, she wrote "Freight Train" at the tender age of 12, and as someone in the audience noted, how often is it that one hears a 75-year-old tune performed by the original artist?

ALLIGATOR TEARS: Aside from celebrating the Albert Collins and Koko Taylor awards, Alligator Records has also been readying a new album by Johnny Otis and son Shuggie, called "The New Johnny Otis Show." It's the elder Otis' first recording in some eight years, we're told; during the last ten years, he's been busy as pastor of L.A.'s Landmark Community Church. Shuggie, a fine guitarist who recorded three albums for the Epic label, has also been out of action for the better part of ten years. "The New Johnny Otis Show," which will also feature tenor saxist Plas Johnson, drummer Earl Palmer and bass player Edgar Willis, was actually due out about a month ago, so this may be old news to some people — but it's old news that's still good news, and it bears repeating here.

THIS WEEK'S JAZZ PHOTO, believe it or not, comes courtesy of the American Land Title Association in Washington, D.C. Tenor saxophonist Buck Hill (very appropriate first name, given the subject matter) is pictured holding up a free home buyer's booklet pertaining to owner's title insurance and other valuable matters during the filming of the Land Title Association's public service spot for TV. Hill will be in New York in both January and March, playing dates at the Jazz Forum and Sweet Basil with Kenny Barron, Buster Williams and Billy Hart (who are not the accompanying musicians in the photo, by the way). And if anyone wants to give him a few land titles, he probably won't put up much of a fight.



RECORDS: Pianist Scott Cossu's first album for Windham Hill is "Wind Dance," an effort that was produced by another Windham Hill pianist, George Winston, and that features Cossu in occasional ensemble settings with guitarist Alex de Grassi, another W.H. player, as well as cello and percussion. Cossu is not a technical giant — the guy is no threat to Oscar Peterson, and that's the

honest truth of the matter — but he mostly plays within his limitations, concentrating more on mood than on technique and crafting some delicate and attractive pieces of music in the process. . . . Contemporary's newest issues in their Contemporary Classic series include the late Helen Humes' "'Tain't Nobody's Biz-ness If I Do," a collection of standards ("I've Got It Bad," "When the Saints Go Marchin' In" and many others) performed with her usual style; the Curtis Counce Group's "Counciltation," with Harold Land, Jack Sheldon, Frank Butler and Carl Perkins (no, not the Carl Perkins of "Blue Suede Shoes" renown, but you probably knew that anyway); Howard McGhee's "Maggie's Back in Town," matching the trumpeter with a rhythm section of Phineas Newborn, Jr., Leroy Vinnegar and Shelly Manne; and "Music for Lighthouse-keeping," by Howard Rumsey's Lighthouse All-Stars. Rumsey is a bassist who these days is the proprietor of a Redondo Beach, California jazz club (it's called — get ready for a surprise — the Lighthouse); on this 1956 date, he's accompanied by Bob Cooper, Frank Rosolino (the great trombonist also appears on the Helen Humes set), Conte Candoli, Stan Levey and Sonny Clark. . . . Seven new twofers are on the verge of being released by Fantasy/Prestige/Milestone (if they aren't already in stores by now, that is), including Bill Evans' "Conception," which will include his very first album as a leader, the 1956 LP called "New Jazz Conceptions." Other twofers: "Giants of the Blues Tenor Sax," with Arnett Cobb, King Curtis, Eddie "Lockjaw" Davis, Coleman Hawkins, Illinois Jacquet, Oliver Nelson and others too numerous to mention; "Giants of the Funk Tenor Sax" (not to be confused, etc.), with Gene Ammons, Johnny Griffin, Houston Person, Sonny Stitt and others; "Caravan," a collection of sides from 1947, '50 and '51 by the Johnny Hodges All-Stars, the Billy Strayhorn All-Stars and the Duke Ellington All-Stars; "Dakar," 1957 John Coltrane sessions; Yusef Lateef's "Yusef's Bag," and one that sounds like a gem, Kenny Burrell and Coleman Hawkins' "Moonglow."

HITTING THE ROAD: This past weekend, December 11-14, pianist Milcho Lelev and flutist Jim Walker, principals in the "classical-jazz fusion" band Free Flight, were set to perform at the Sofia Jazz Festival in that Bulgarian capital. Lelev is a native Bulgarian; although he left the country some 11 years ago to pursue his career in jazz, he also played the Sofia festival last year.

The Jazz LP Chart

DECEMBER 19, 1981

- 1. THE GEORGE BENSON COLLECTION**
GEORGE BENSON / Warner Bros. 2HW 3577
- 2. COME MORNING**
GROVER WASHINGTON, JR. / Elektra 5E 562
- 3. BREAKIN' AWAY**
AL JARREAU / Warner Bros. BSK 3576
- 4. CRAZY FOR YOU**
EARL KLUGH / Liberty LT 51113
- 5. SOLID GROUND**
RONNIE LAWS / Liberty LO 51087
- 6. SIGN OF THE TIMES**
BOB JAMES / Toppan Zee / Columbia FC 37495
- 7. STANDING TALL**
CRUSADERS / MCA 5254
- 8. FREE TIME**
SPYRO GYRA / MCA 5238
- 9. LOVE BYRD**
DONALD BYRD AND 125TH ST, NYC / Elektra 5E 531
- 10. REFLECTIONS**
GIL SCOTT-HERON / Arista AL 9566
- 11. SOMETHING ABOUT YOU**
ANGELA BOFILL / Arista AL 9576
- 12. THE MAN WITH THE HORN**
MILES DAVIS / Columbia FC 36790
- 13. EVERY HOME SHOULD HAVE ONE**
PATTI AUSTIN / Qwest / WB QWS 3591
- 14. PIECES OF A DREAM**
Elektra 6E 350
- 15. YOURS TRULY**
TOM BROWNE / Arista / GRP 5507
- 16. THE DUDE**
QUINCY JONES / A&M SP 3721
- 17. SOLO SAXOPHONE II - LIFE**
JOHN KLEMMER / Elektra 5E 566
- 18. ENDLESS FLIGHT**
RODNEY FRANKLIN / Columbia FC 37154
- 19. BELO HORIZONTE**
JOHN McLAUGHLIN / Warner Bros. BSK 3619
- 20. MAGIC WINDOWS**
HERBIE HANCOCK / Columbia FC 37387
- 21. JUST LIKE DREAMIN'**
TWENNYNINE with LENNY WHITE / Elektra 5E 551
- 22. MORNING SUN**
ALPHONSE MOUZON with GUEST ARTISTS / Pouso 7107
- 23. AS FALLS WICHITA, SO FALLS WICHITA FALLS**
PAT METHENY & LYLE MAYS / ECM 1190 (WB)
- 24. LA LEYENDA DE LA HORA**
McCOY TYNER / Columbia FC 37375
- 25. FREE LANCING**
JAMES BLOOD ULMER / Columbia ARC 37493
- 26. TENDER TOGETHER**
STANLEY TURRENTINE / Elektra 5E 534
- 27. AUTUMN**
GEORGE WINSTON / Windham Hill C 1012
- 28. SPLASH**
FREDDIE HUBBARD / Fantasy F 9610
- 29. WINELIGHT**
GROVER WASHINGTON, JR. / Elektra 6E 305
- 30. MONDO MANDO**
DAVID GRISMAN / Warner Bros. BSK 3618
- 31. GROVER WASHINGTON, JR. ANTHOLOGY**
Motown M9 961A2
- 32. THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- 33. PROPHECY**
TYZIK / Capitol ST 12186
- 34. STRAIGHT AHEAD**
ART BLAKEY and THE JAZZ MESSENGERS / Concord Jazz CJ 168
- 35. BLUE TATTOO**
PASSPORT / Atlantic SD 19304
- 36. SEND IN THE CLOWNS**
SARAH VAUGHAN and THE COUNT BASIE ORCHESTRA / Pablo 2312 (RCA)
- 37. LIVE IN JAPAN**
DAVE GRUSIN AND THE GRP ALL-STARS / Arista / GRP 5506
- 38. MR. C**
NORMAN CONNORS / Arista AL 9575
- 39. AFRICA, CENTER OF THE WORLD**
ROY AYERS / Polydor PD 1 6327 (PolyGram)
- 40. VOYEUR**
DAVID SANBORN / Warner Bros. BSK 3546

The Book Report

By LAURIE LENNARD

■ "Elvis," Albert Goldman's controversial biography of Elvis Presley (McGraw-Hill, 591 pp, \$14.95), has garnered more press attention than any music related book in recent history. "Elvis" has been praised by most of the consumer press but has been panned by rock critics. Playboy called the book "the best yet (on Presley)"; the Village Voice called it an "attempt at cultural genocide." Other critics have called the book "a foul, mean-spirited, anti-rock, anti-Elvis diatribe" and a "total fabrication." The press Goldman's book has received — both positive and negative — has helped the book become a mass-market smash. "Elvis" has joined "Born To Run" as one of the few rock books to make the best seller lists.

Responding to the critical uproar, Goldman told The Book Report last week: "It's really a lot of defensive stuff. These critics see it as an attack of their precious idol. The whole music industry is made up of so much propaganda, but this is one of the few books around that shoves the propaganda right back down its throat. You know, if this book were about Nixon, boy, they would be eating it up with a spoon. But when it comes to knocking rock, adolescent attitudes really come to the forefront in these 40-year-old rock critics."

But aside from condemning Goldman's point of view and his obvious distaste for rock 'n' roll, many rock critics have called Goldman to task for alleged inaccuracies in the book. Specifically, Greil Marcus — whose "Mystery Train" book contains one of the most respected essays ever written on Elvis — wrote in his Village Voice review that "it is Goldman's purpose to entirely discredit Elvis Presley . . . to selectively omit important sections of the story being told, to falsify others, and to surround the entire enterprises with calumnies and lies." Dave McGee wrote in The Record: "Scenes have been pieced together through information supplied by those supposedly close to Elvis, most all of whom have an axe to grind. The characters Goldman savages most often are, appropriately enough, now dead."

As far as getting his facts wrong, Goldman said: "These asses that think I made this stuff up are crazy. Almost 90 percent of the people I quote in the book are still alive, and we haven't heard about any libel suits. All these people who are screaming and saying it's inaccurate are not presenting any new evidence; they are just shooting their mouths off."

Rock fans seem as disturbed by "Elvis" as the critics, judging by the scores of letters received by Rolling Stone after that publication ran a chapter of the book in a November issue — more than it had received in response to any article in the magazine's recent history.

For the many people outraged over "Elvis," the bad news has only begun. Goldman is reportedly negotiating with William Morrow Press to write a biography of John Lennon. Reports of million-dollar contracts have not been confirmed, but Goldman is definitely looking for a major deal and recently hired a new agent to help him get it. "Contrary to popular belief," Goldman said, "I won't be making a lot of money off the Elvis book. It wasn't that great a deal."

When asked if he would be approaching the Lennon book with the same attitude as he approached "Elvis," Goldman replied: "Lennon was the exact opposite of Elvis; he was always a hero of mine. John always wanted to grow up, and Elvis only wanted to stay a baby. Whereas Elvis couldn't write a note, John was a great creator, a genuine contemporary hero. Elvis was a mass media hero and he lives on only because he never really existed to begin with."

Readers of "Elvis," however, may remember an early chapter of the book in which Goldman, in passing, refers to Lennon as "a parody of himself."

BOOK ENDS: Philip Norman, author of the critically-acclaimed Beatles book, "Shout," is on tour with the Rolling Stones and will be writing a biography of the band for Simon & Schuster . . . Two traditional year-end books retailing for \$12.95 have just been released: "The Year in Rock" by Musician Magazine, published by Delilah Press, and "The Rock Yearbook," published by St. Martin's Press. "The Year in Rock" is essentially nothing more than a reprinting of articles that have already appeared in Musician Magazine. The graphics often compete with the copy, making many of the essays hard to read, and the whole project looks like it was quickly thrown together. "Rock Yearbook," definitely the better of the two, is filled with interesting features on artists, genres, reviews, best and worst album covers, rock fashion photos, quotes of the year and other fun items . . . At a recent press party celebrating Mike McCartney's new book, "The Macs" (yes, he is Paul McCartney's brother), Cynthia Lennon and Sid Bernstein were on hand to help celebrate. When the flashbulbs stopped popping, The Book Report asked Lennon what she thought of the book, which details Paul McCartney's family life. "I haven't read it yet," she replied . . . A flurry of picture books are hitting the stands in time for the holiday buying season. "Bob Marley: Soul Rebel-Natural Mystic" features over 150 black and white photos by Adrian Boot and text by Vivien Goldman. Boot had been Marley's official tour photographer for the last several years, and Goldman is one of the foremost writers on reggae. Both are staffers for the New Musical Express. The book retails for \$6.96. "Queen's Greatest Pix" from Quartet Press features black and white and color photos of the band, and is for avid fans only. "Spotlight Heroes," published by McGraw-Hill, retails for \$9.95 and features well over 100 black and white photos of rock superstars by John Rowlands.

Columbia Execs Journey Backstage



Columbia recording artists Journey recently appeared for four nights at the Los Angeles Forum. The first night of the engagement, November 22, was proclaimed "Journey Day" by Los Angeles Mayor Tom Bradley. Journey is on an extensive tour in support of their platinum album, "Escape." Pictured backstage are, from left: Journey's Ross Valory; Ron Oberman, vice president merchandising, Columbia Records, west coast; Journey's Steve Perry; Herbie Herbert, Journey's manager; Walter Yetnikoff, president, CBS Records Group; Journey's Neal Schon; Tony Zetland, director marketing, Columbia Records, west coast; Journey's Jonathan Cain and Steve Smith; and Michael Dilbeck, vice president A&R, Columbia Records, west coast.

Sain Signs With Welk

■ LOS ANGELES—Nancy Sain has signed with the Welk Music Group for exclusive representation of her newly-formed publishing companies, it was announced jointly by Sain, president of Insane Music Industries, and Dean Kay, executive vice president/general manager of the Welk Music Group.

The deal calls for an exclusive long-term co-publishing relationship between the Welk Music Group and Magic Dream Music (BMI) and Diamond Three Music (ASCAP), publishing subsidiaries of Sain's forthcoming record label and production companies.

Staff-writer relations and promotional activities will be coordinated between Sain and Gaylon Horton, division manager for the Welk Group in Los Angeles.

Prior to the formation of IMI, Sain held several industry positions. She was in national promotion at Casablanca, directed singles promotion and artist development at United Artists Records, and was co-founder of Butterfly Records. Most recently, she has run her own independent marketing and promotion consultancy.

RCA Names Wells

■ NEW YORK—Tony Wells has joined RCA Records in the newly-created position of A&R talent manager-black music, it was announced by Robert Wright, director, A&R-black music.

Prior to joining RCA, Wells served as single copy sales manager for the Westchester Rockland Newspaper Company. From 1978 to 1980, he handled promotion and A&R duties for Decade Records in Nashville and worked as a staff songwriter for Tree Publishing Company and Pinball Publishing Company, a subsidiary of Decade.

City Hall Distributors Moves to New Office

■ SAN RAFAEL, CAL.—City Hall Record Distributors has announced that it has moved from 254 Scott St., San Francisco to a new warehouse/office location at 15 Tiburon St., San Rafael 94901.

City Hall was founded in 1973 as a sub-distributor for the firm of Jack's Record Cellar, which Norman Pierce founded in 1950.

Hall & Oates on the Air



RCA recording artists Daryl Hall & John Oates were recently recorded in concert at the Capitol Theater in Passaic, New Jersey by RadioRadio, CBS Radio's new FM network aimed at listeners in the 18-34 age range. The performance will be broadcast as the first in a series of monthly 90-minute shows. Pictured backstage after the concert are, from left: Bob Kipperman, vice president and general manager, RadioRadio; Hall; Jeb Brien, vice president, Champion Entertainment; Leslie Corn, director, programming, RadioRadio; Tommy Mottola, president, Champion Entertainment; and Oates.

Record World Singles 101-150

DECEMBER 19, 1981

Dec. 19	Dec. 12	
101	119	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS / Phila. Intl. 5 02619 (CBS) (Mighty Three, BMI)
102	102	FUNKY SENSATION GWEN McCRAE / Atlantic 3853 (Kenix, ASCAP)
103	108	NUMBERS KRAFTWERK / Warner Bras. 49795 (Na Nonsense, ASCAP)
104	104	SHARING THE LOVE RUFUS with CHAKA KHAN / MCA 51203 (Bean Braake, ASCAP)
105	114	ANYONE CAN SEE IRENE CARA / Network 47950 (E/A) (Carub, ASCAP / Fedara, BMI)
106	113	MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS / Palydar 2189 (PalyGram) (Spheric B.V. / WB, ASCAP)
107	115	KICKIN' BACK L.T.D. / A&M 2382 (Alma / McRavscad, ASCAP)
108	109	SANDY BEACHES DELBERT McCLINTON / MSS / Capital 5069 (Narcalepsy / Steve Marris / Duchess / MCA, BMI)
109	111	I WILL FIGHT GLADYS KNIGHT & THE PIPS / Columbia 18 02549 (Nick-O-Val, ASCAP)
110	116	GENIUS OF LOVE TOM TOM CLUB / Sire 49882 (WB) (Metered / Ackee, ASCAP)
111	120	COULD IT BE LOVE JENNIFER WARNES / Arista 0611 (Gee Sharp, BMI)
112	138	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK / Beverly Glen 2000 (Ashtray, BMI)
113	—	PAC-MAN FEVER BUCKNER & GARCIA / Columbia 18 02673 (BGO, ASCAP)
114	117	SEASONS OF GOLD GIDEA PARK featuring ADRIAN BAKER / Profile 5003 (Various Publishers, not listed)
115	105	THE WOMAN IN ME CRYSTAL GAYLE / Columbia 18 02523 (O.A.S., ASCAP)
116	121	RUNAWAY RITA LEIF GARRETT / Scotti Bras. 02879 (CBS) (Flowering Stone, ASCAP)
117	110	LOOKER SUE SAAD / Warner Bras. 49851 (Warner-Tamerlane, BMI / WB, ASCAP)
118	—	THOSE GOOD OLD DREAMS CARPENTERS / A&M 2386 (Alma / Sweet Harmony / Hammer & Nails, ASCAP)
119	133	COOL (PART I) TIME / Warner Bras. 49864 (Tianna)
120	126	867-5309 / JENNY TOMMY TUTONE / Columbia 18 02646 (Tutane / Keller, BMI)
121	131	LOVE FEVER GAYLE ADAMS / Prelude 8040 (Trumar / Diamond In The Rough, BMI)
122	125	LOVED BY THE ONE RUPERT HOLMES / Elektra 47225 (WB / The Halmes Line, ASCAP)
123	112	I'M YOUR SUPERMAN ALL SPORTS BAND / Radia 19321 (Atl) (All Sparts / Diode, ASCAP)
124	124	STUCK IN THE MIDDLE GRAND FUNK RAILROAD / Warner Bras. 49866 (Cram Renraff, BMI)
125	—	SPLISH SPLASH DR. JOHN / Columbia 18 02675 (Unart, BMI)
126	—	TAINTED LOVE SOFT CELL / Sire 49855 (WB) (Equinox, BMI)
127	127	SWEETER AS THE DAYS GO BY SHALAMAR / Solar 12329 (RCA) (Spectrum VII / Silver Sounds, ASCAP)
128	—	JINGLE BELLS (LAUGHING ALL THE WAY) ST. NICK / Warner / Curb 49877 (Over the Rainbow, ASCAP)
129	129	DESTROYER KINKS / Arista 0619 (Davray, P.R.S.)
130	—	IT'S MY PARTY DAVE STEWART & BARBARA GASKIN / Platinum 4 (World Songs, ASCAP)
131	132	WE ARE THE CHAMPIONS BIG BLUE WRECKING CREW / Elektra 47253 (Queen / Beechwaad, BMI)
132	123	DON'T HIDE OUR LOVE EVELYN KING / RCA 12322 (Mighty M, ASCAP)
133	135	SOME GUYS HAVE ALL THE LUCK NICKI WILLIS / Bearsville 49868 (WB) (KEC / April, ASCAP)
134	122	PASSENGER PASSENGER / Friendship 500 (Pap n' Roll, ASCAP)
135	140	LOVE IN THE FAST LANE DYNASTY / Salar 47946 (E/A) (Spectrum VII / Silver Sounds, ASCAP)
136	139	I WANT YOU BOOKER T. / A&M 2374 (Irving / House of Jones, BMI)
137	141	(I FOUND) THAT MAN OF MINE JONES GIRLS / Phila. Intl. 5 02618 (CBS) (Mighty Three, BMI)
138	—	SOMETHING ABOUT YOU ANGELA BOFILL / Arista 0636 (ATV / Irving / Patmas / Charleville, BMI)
139	143	I BELIEVE IN LOVE ROCKIE ROBBINS / A&M 2380 (Alma, ASCAP / BMI)
140	144	TWINKLE EARL KLUGH / Liberty 1432 (United Artists / Earl Klugh, ASCAP)
141	142	BEWARE BARRY WHITE / Unlimited Gold 5 02580 (CBS) (Stane Diamond, BMI)
142	—	DO IT TO ME VERNON BURCH / Spector 0019 (Sand B / Bayard, BMI)
143	—	TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD / Baardwalk 7 11 132 (M&M, BMI)
144	—	CAN'T HOLD BACK (YOUR LOVING) KANO / Mirage 3878 (Atl) (Pub. not listed)
145	118	TAKE MY LOVE MELBA MOORE / EMI-America 8092 (Duchess / MCA, BMI)
146	128	LUNATIC FRINGE RED RIDER / Capital 5062 (Rumphybaban, CAPAC)
147	130	INTRODUCTION STARS ON / Radia 3879 (No Pub. Listed, BMI / ASCAP)
148	136	SATURDAY, SATURDAY NIGHT ZOOM / Palydar 2186 (PalyGram) (Zoom, BMI)
149	137	UP PERISCOPE NOVO COMBO / Palydar 2184 (PalyGram) (Nava, BMI)
150	134	FOOL ME AGAIN NICOLETTE LARSON / Warner Bras. 49820 (Hidden Valley / WB, ASCAP / Unichappell / Begonia Melodies, BMI)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

ABACAB	Genesis (Hit & Run / Pun, ASCAP) 79	LOVE IS ALRIGHT TONITE	Springfield-Drescher (Robie Parter, BMI) 47
ALL OUR TOMORROWS	Schwartz-Tyson (ATV / Schwartzcoke, BMI) 72	LOVE IS A ROCK	Avsec (Bema / Sweet City, ASCAP) 89
ARTHUR'S THEME (BEST THAT YOU CAN DO)	Omarion (Irving / Waalnaugh / Unichappell / Begonia Melodies, BMI / Hidden Valley / Pop 'n' Roll / WB, ASCAP) 28	MORE THAN JUST THE TWO OF US	Baxter (Shell Songs / Sneaker / Home Crown, BMI) 48
ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)	Hug (Mercury Shoes / Great Pyramid, BMI) 97	MY GIRL (GONE, GONE, GONE)	Henderson-Macleod (ATV Canada / Same Sung / Solid Gold, P.R.O.) 19
A WORLD WITHOUT HEROES	Ezrin (Kiss, ASCAP / Undercut / Metal Machine, BMI) 95	MY KINDA LOVER	Mack-Billy (Songs of the Knight, BMI) 61
BETTER THINGS	Davies (Davray, P.R.S.) 93	NEVER TOO MUCH	Vandras (Uncle Rannie's, ASCAP) 55
BLAZE OF GLORY	Richie, Jr. (House of Gold, BMI) 99	NO REPLY AT ALL	Group (Hit & Run / Pun, ASCAP) 39
BLUE JEANS	Janes (Cessess / Electric Apple / Le-Ho, BMI) 96	OH NO	Carmichael-Group (Jabete / Commodores Entertainment, ASCAP) 11
BREAKIN' AWAY	Graydon (Al Jarreau / Desperate / Golden Roke, BMI) 66	OUR LIPS ARE SEALED	Gottelher-Freeman (Gotawn / Plangent Visions, ASCAP) 23
CALL ME	Muller-Roberts (One to One, ASCAP) 82	PHYSICAL	Farrar (Stephen A. Kipner / April / Terry Shaddick, ASCAP, BMI) 1
CASTLES IN THE AIR	Butler (Mayday / Benny Bird, BMI) 46	POOR MAN'S SON	Peterik-Sullivan (Holy Moley / Rude, BMI / WB / Easy Actian, ASCAP) 67
CENTERFOLD	Justman (Center City, ASCAP) 21	PRIVATE EYES	Hall-Oates (Fust Buzza / Hat-Cha / Six Continents, BMI) 4
CLOSER TO THE HEART	Group-Brown (Care, ASCAP / CAPAC) 94	SAUSALITO SUMMERNIGHT	Kaapman (Southern, ASCAP) 59
COME GO WITH ME	Jardine (Gil / See Bee, BMI) 42	SEA OF LOVE	Petty (Fort Knox / Tek, BMI) 73
COMIN' IN AND OUT OF YOUR LIFE	Webber (Songs Of Bandier Kappelman / Landers-Whiteside / Emanuel, ASCAP) 16	SHAKE IT UP	Baker (Ric Ocasek / Lida, BMI) 26
CONTROVERSY	Prince (Ecnirp, BMI) 52	SHE'S A BAD MAMA	JAMA (SHE'S BUILT, SHE'S STACKED) Haywood (Jim-Edd, BMI) 65
COOL NIGHT	Seay-Davis (Web IV, BMI) 27	SHE'S GOT A WAY	Romane (April / Impulsive, ASCAP) 36
DON'T STOP BELIEVIN'	Stane-Elsan (Weed High Nightmare, BMI) 9	SNAP SHOT	Dauglass (Cotillion / Evening Ladies, BMI) 92
ENDLESS LOVE	Richie (PGP Music / Brackman / Intersong, ASCAP administered) 69	SOMEONE COULD LOSE A HEART	TONIGHT Mallory (Briarpatch / Debdow, BMI) 29
EVERY HOME SHOULD HAVE ONE	Janes (Blackwood, BMI) 84	SOMEWHERE DOWN THE ROAD	Manilow (ATV / Mann & Weil / Snow, BMI) 74
EVERY LITTLE THING SHE DOES IS MAGIC	Group-Padgham (Virgin / Chappell, ASCAP) 18	START ME UP	Glimmer Twins (Colgems-EMI, ASCAP) 24
FALLING IN LOVE	Group-Bangiovi (Daksel, BMI) 76	STEAL THE NIGHT	White (Sunrise / Slapshot / Vinyl / Interworld, BMI) 40
FEEL LIKE A NUMBER	Segar-Punch (Gear, ASCAP) 88	STEP BY STEP	Mallory (Briarpatch / Deb Dave, BMI) 70
FOR YOUR EYES ONLY	Neil (UA, ASCAP) 56	SUPER FREAK (Part 1)	Miller-James (Jabete / Stane City, ASCAP) 71
GET IT UP	Day-Starr (All Jams, Tianna, no licensee listed) 98	SWEET DREAMS	Maslin (Careers / Bestall, BMI / Riva, P.R.S.) 54
HARD TO SAY	Fogelberg-Lewis (Hickory Grove / April, ASCAP) 78	TAKE IT EASY ON ME	Prod. not listed (Colgems-EMI, ASCAP) 45
HARDEN MY HEART	Baylan (Narrow Dude / Bonnie Bee Good / Geffen-Kaye, ASCAP) 8	TAKE MY HEART	Deodato-Group (Delightful / Second Decade, BMI) 20
HEART LIKE A WHEEL	Miller (Sailor, ASCAP) 31	TALKING OUT OF TURN	Williams (MCA, ASCAP) 64
HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU)	Maslin (Al Gallica / Turtle, BMI) 12	THE NIGHT OWLS	Martin (Colgems-EMI, ASCAP) 41
HIT AND RUN	Janes (Barkays / Warner-Tamerlane, BMI) 86	THE OLD SONGS	Manilow (WB / Upward Spiral, ASCAP) 32
HOOKED ON CLASSICS	Jarract-Reedman (Chappell / MCPS copy controlled) 13	THE SWEETEST THING (I'VE EVER KNOWN)	Landis (Sterling / Addison / Street, ASCAP) 22
I CAN'T GO FOR THAT (NO CAN DO)	Hall-Oates (Fust Buzza / Hat-Cha / Six Continents, BMI) 7	THEME FROM HILL STREET	BLUES Post (MTM, ASCAP) 37
IF I WERE YOU	Landan (Blackwood / Fullness, BMI) 60	TROUBLE	Buckingham-Dashut (New Sounds, BMI) 10
I HEARD IT THROUGH THE GRAPEVINE	Trautman (Stane Agate, BMI) 100	TRYIN' TO LIVE MY LIFE	WITHOUT YOU Seger-Punch (Happy Hooper, BMI) 43
I'M JUST TOO SHY	Jackson (Black Stallion, ASCAP) 63	TURN YOUR LOVE AROUND	Graydon (Garden Roke, BMI / Rentakul Veets / JSH, ASCAP) 15
I'VE DONE EVERYTHING FOR YOU	Olsen (Warner-Tamerlane, BMI) 25	TWILIGHT	Lynne (April, ASCAP) 58
I WANT YOU, I NEED YOU	Gaudia (Marvin Gardens / Home Sweet Home / Bug & Bear / John Charles Crawley, ASCAP) 68	UNDER PRESSURE	Group-Bowie (Queen / Beechwood / Bewlay / Fleur, BMI) 34
I WOULDN'T HAVE MISSED IT	Milsap-Collins (Pi-Gem, BMI / Chess, ASCAP) 30	WAITING FOR A GIRL LIKE YOU	Lange-Janes (Somerset Songs / Evansongs, Ltd, ASCAP) 2
JUST ONCE	Janes (ATV / Mann & Weil, BMI) 35	WAITING ON A FRIEND	Glimmer Twins (Colgems-EMI, ASCAP) 33
KEEPING OUR LOVE ALIVE	Beamish (Sienna, BMI / WB / Easy Actian, ASCAP) 87	WALKING INTO SUNSHINE	Carter (Central Line, PRS) 83
KEY LARGO	Sumba-MacLellan (Jen Lee / Chappell, ASCAP / Lawrey, BMI) 62	WE'RE IN THIS LOVE	TOGETHER Graydon (Blackwood / Magic Castle, BMI) 85
LA LA MEANS I LOVE YOU	Salas (Mighty Three / Bellboy, BMI) 77	WHEN SHE WAS MY GIRL	Walfert (MCA, ASCAP) 57
LEADER OF THE BAND	Fogelberg-Lewis (Hickory Grove / April, ASCAP) 44	WHY DO FOOLS FALL IN LOVE	Ross (Patricia, BMI) 6
LEATHER AND LACE	Irvine (Welch Witch, BMI) 14	WORKING FOR THE WEEKEND	Fairbairn-Dean (Blackwood / Dean of Music, BMI) 51
LET ME LOVE YOU ONCE	Lake (Pesca, BMI / Alma, ASCAP) 49	WORKING IN THE COAL MINE	Group (Marsaint / Warner-Tamerlane, BMI) 80
LET'S GROOVE	White (Soggiore / Yaugaulei, ASCAP) 3	WKRP IN CINCINNATI	Buckner-Garcia (MTM / Fast Fade, ASCAP) 90
LET THE FEELING FLOW	Bryson-Pate (WB / Peabo, ASCAP) 91	WRACK MY BRAIN	Harrison (Gongo B.V., BMI) 50
LITTLE DARLIN'	Olsen (Land of Dreams, ASCAP) 75	YESTERDAY'S SONGS	Diamond (Stanebridge, ASCAP) 17
LIVING EYES	Group-Richardson (Gibb Bras. / Unichappell, BMI) 53	YOU COULD HAVE BEEN WITH ME	Neil (ATV, BMI) 38
LOVE IN THE FIRST DEGREE	Group-McBride-Shedd (Maypap, BMI) 81	YOUNG TURKS	Stewart (Riva / Nite-Stalk, ASCAP) 5



Record World A/C Chart

DECEMBER 19, 1981

Dec. 19	Dec. 12		WKS. ON CHART
1	5	YESTERDAY'S SONGS NEIL DIAMOND Columbia 18 02604	7
2	2	THE OLD SONGS BARRY MANILOW / Arista 0633	11
3	4	WHY DO FOOLS FALL IN LOVE DIANA ROSS / RCA 12349	9
4	1	WAITING FOR A GIRL LIKE YOU FOREIGNER / Atlantic 3868	11
5	9	COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND / Columbia 18 02621	6
6	8	LEATHER AND LACE STEVIE NICKS with DON HENLEY / Modern 7341 (Atl)	7
7	7	TURN YOUR LOVE AROUND GEORGE BENSON / Warner Bros. 49846	8
8	3	OH NO COMMODORES / Motown 1527	12
9	11	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON / Capitol 5046	8
10	15	COOL NIGHT PAUL DAVIS / Arista 0645	5
11	12	CASTLES IN THE AIR DON McLEAN / Millennium 11819 (RCA)	8
12	6	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY / Arista 0626	14
13	16	I WOULDN'T HAVE MISSED IT RONNIE MILSAP / RCA 12342	5
14	20	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT / Elektra 47239	4
15	10	STEAL THE NIGHT STEVIE WOODS / Cotillion 46016 (Atl)	13
16	18	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA / RCA 12304	8
17	19	TROUBLE LINDSEY BUCKINGHAM / Asylum 47223	7
18	22	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES / RCA 12361	4
19	13	I WANT YOU, I NEED YOU CHRIS CHRISTIAN / Boardwalk 7 11 126	11
20	23	SHE'S GOT A WAY BILLY JOEL / Columbia 18 02628	3
21	28	COME GO WITH ME BEACH BOYS / Caribou 02633 (CBS)	4
22	24	MORE THAN JUST THE TWO OF US SNEAKER / Handshake 59 02557	5
23	14	THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON / Elektra 47186	16
24	32	LEADER OF THE BAND DAN FOGELBERG / Full Moon / Epic 14 02647	2
25	21	JUST ONCE QUINCY JONES featuring JAMES INGRAM / A&M 2357	17
26	17	HARD TO SAY DAN FOGELBERG Full Moon / Epic 14 02488	17
27	38	YOU COULD HAVE BEEN WITH ME SHEENA EASTON / EMI-America 8101	2
28	35	IF I WERE YOU LULU / Alfa 7011	5
29	29	PHYSICAL OLIVIA NEWTON-JOHN / MCA 51182	11
30	31	BLAZE OF GLORY KENNY ROGERS / Liberty 1441	4
31	39	COULD IT BE LOVE JENNIFER WARNES / Arista 0611	2
32	33	HARDEN MY HEART QUARTERFLASH / Geffen 49824 (WB)	4
33	25	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	23
34	26	ARTHUR'S THEME (BEST THAT YOU CAN DO) / CHRISTOPHER CROSS / Warner Bros. 49787	19
35	30	THE WOMAN IN ME CRYSTAL GAYLE / Columbia 18 02523	10
36	27	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338	18
37	40	YOUNG TURKS ROD STEWART / Warner Bros. 49843	2

CHARTMAKER OF THE WEEK

38	—	THOSE GOOD OLD DREAMS CARPENTERS A&M 2386	1
39	34	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN / EMI-America 8093	14
40	—	LOVE IN THE FIRST DEGREE ALABAMA / RCA 12288	1
41	41	PRIVATE EYES DARYL HALL & JOHN OATES / RCA 12296	15
42	37	IT'S ALL I CAN DO ANNE MURRAY / Capitol 5023	18
43	42	FOR YOUR EYES ONLY SHEENA EASTON / Liberty 1418	21
44	49	WKRP IN CINCINNATI STEVE CARLISLE / MCA 51205	2
45	48	LOVED BY THE ONE RUPERT HOLMES / Elektra 47225	6
46	36	SHARE YOUR LOVE WITH ME KENNY ROGERS / Liberty 1430	16
47	44	THE NIGHT OWLS LITTLE RIVER BAND / Capitol 5033	15
48	45	FANCY FREE OAK RIDGE BOYS / MCA 51169	12
49	—	LET'S GROOVE EARTH, WIND & FIRE / ARC / Columbia 18 02536	1
50	43	YOU SAVED MY SOUL BURTON CUMMINGS / Alfa 7008	12



Artie Ripp's Family Group Provides a Creative Haven

By ELIOT SEKULER

■ LOS ANGELES—With two singles currently on the charts, a maze of creative and financial relationships, an active state-of-the-art recording studio and a myriad of publishing arrangements, Artie Ripp and company's Family Resources group has become a musical beehive.

Ripp is currently partnered with Artie Kornfeld in the management and production of Scotti Brothers recording group Survivor, with Shelly Weiss in a management and executive production capacity for Handshake Records group Sneaker, and with Irwin Mazur in the direction of ARC recording artist Gerard McMahan's career and that of writer Randy Hanson, whose debut Elektra/Musician LP is being produced by Tom Dowd. He's also working with writer/producer Steve Nathanson in the production of recording artist Monte and in the development of a theatrical project titled "The Street Kings," which, he says, "is being developed as a property for motion pictures, legit theatre and, possibly, a weekly series."

Ripp's relationships with many of his partners span almost two decades. In 1965, for example, he purchased a firm called Cloud Nine Music, run by Gary Katz, Richard Perry and Shelly Weiss. Irwin Mazur, who serves as president of Family Productions, brought Billy Joel to Ripp in 1971. The first Joel LP, "Cold Spring Harbor," was released on the Family Productions label in 1971. Artie Kornfeld was involved with Ripp's Kama Sutra label in the '60s and in many other projects over the years.

Ripp sees the type of production company/publishing/management complex his group of companies represent as fulfilling an essential need for the record industry. "Record labels have become supermarkets," he said in a recent interview. "They're not in the business development business. How else are the new industry leaders going to be developed?"

"That's where the production company comes in," he continued. "I have a clear understanding of the record business, publishing, production and show business in general. Over the years, I've worked on commercials, in television, and film soundtracks including Francis Ford Coppola's 'You're a Big Boy Now' and Woody Allen's 'What's Up Tiger Lily.' And Kama Sutra Records was the first record company to go to Madison Avenue, where we worked for General Mills, Bufferin and several other large accounts. So my function is to provide creative people with the expertise and resources to back up their talents and enable them to fulfill their dreams."

The recording studio operation plays a key role in the activities of the Family Group; its 24-track machine, rehearsal facilities and writing rooms enable associated writers, producers and artists to refine musical ideas without keeping a constant eye on the clock. "There's got to be some eco-

nomics responsibility, of course, but Motown, for example, didn't restrict Holland-Dozier-Holland. Our responsibility is to give our artists the opportunity to present the best work they can do," said Ripp.

According to Ripp, a consequence of allowing artists associated with his firms sufficient time and ample resources to develop has been their more ready acceptance by radio. "Normally, most artists take three albums before they really happen. But I'd rather spend the two years it took Sneaker to work out their musical concepts than throw away the first few records." Sneaker's Jeff Baxter-produced debut single, "More Than Just the Two of Us," is currently number 48 on the Record World chart. Similarly, Survivor, which was remixed, re-mastered and re-sequenced by Kornfeld and Ripp along with producers Jim Peterik and Frank Sullivan, fared well with its debut release.

In the instance of each of his partnerships, Ripp's Family Productions/Home Grown Music headquarters provides his associate with administrative services, office space and rehearsal and studio facilities. "They're all actively involved in choosing the team of people and the kind of services we need to render to each of our companies, as well as to the overall company, in order for us to function in the most creative, efficient and businesslike way," Ripp said. Administrative functions are handled by general manager Victor Levine, who reports to Mazur.

While future plans include such ambitious projects as the design of a soundstage for film and video projects, Ripp, who has headed two indie labels, resists taking the custom label step taken by many other production firms. "This way, I have the benefit of having Ron Alexenburg and Handshake killing to move Sneaker to number one at the same time that the Scotti Brothers are going nuts with Survivor. There's a certain magic in putting together a team," he said.

Towsley Joins Kragen

■ LOS ANGELES—Debra Towsley has been named director of advertising and promotion for KK Sales, the licensing and merchandising subsidiary of Kragen and Company, it was announced by vice president/general manager Gordon Bennett.

Towsley will be responsible for setting the 1982 advertising plans for the Kenny Rogers Western Collection, a licensing program involving seven western wear manufacturers.

Towsley had been involved in special projects for the Country Music Association. Prior to that she had held local pop promotion positions with Ariola America and Mercury Records and worked for CBS Records in Nashville.

Record World Singles



DECEMBER 19, 1981

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

Dec. 19	Dec. 12		WKS. ON CHART
1	1	PHYSICAL OLIVIA NEWTON-JOHN MCA 51182 (5th Week)	12
2	2	WAITING FOR A GIRL LIKE YOU FOREIGNER/ Atlantic 3868	11
3	4	LET'S GROOVE EARTH, WIND & FIRE/ARC/ Columbia 18 02536	12
4	3	PRIVATE EYES DARYL HALL & JOHN OATES/RCA 12296	17
5	7	YOUNG TURKS ROD STEWART/Warner Bros. 49843	10
6	6	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA 12349	10
7	16	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361	6
8	11	HARDEN MY HEART QUARTERFLASH/ Geffen 49824 (WB)	10
9	9	DON'T STOP BELIEVIN' JOURNEY/ Columbia 18 02567	8
10	12	TROUBLE LINDSEY BUCKINGHAM/Asylum 47223	9
11	5	OH NO COMMODORES/Motown 1527	13
12	10	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY/ Arista 0626	14
13	21	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/ RCA 12304	7
14	15	LEATHER AND LACE STEVIE NICKS with DON HENLEY/ Modern 7341 (Atl)	13
15	17	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846	9
16	20	COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND/ Columbia 18 02621	6
17	18	YESTERDAY'S SONGS NEIL DIAMOND/ Columbia 18 02604	7
18	8	EVERY LITTLE THING SHE DOES IS MAGIC POLICE/ A&M 3471	13
19	19	MY GIRL (GONE, GONE, GONE) CHILLIWACK/ Millennium 11813 (RCA)	12
20	22	TAKE MY HEART KOOL & THE GANG/ De-Lite 815 (PolyGram)	11
21	28	CENTERFOLD J. GEILS BAND/EMI-America 8012	7
22	26	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/ Capitol 5046	9
23	25	OUR LIPS ARE SEALED GO-GO'S/ I.R.S. 9901 (A&M)	17
24	13	START ME UP ROLLING STONES/ Rolling Stones 21003 (Atl)	18
25	23	I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD/ RCA 12166	18
26	30	SHAKE IT UP CARS/ Elektra 47250	5
27	32	COOL NIGHT PAUL DAVIS/ Arista 0645	7
28	14	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS/ Warner Bros. 49787	19
29	34	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT/ Elektra 47239	6
30	33	I WOULDN'T HAVE MISSED IT RONNIE MILSAP/ RCA 12342	8
31	31	HEART LIKE A WHEEL STEVE MILLER BAND/ Capitol 5068	8
32	24	THE OLD SONGS BARRY MANILOW/ Arista 0633	11
33	39	WAITING ON A FRIEND ROLLING STONES/ Rolling Stones 21004 (Atl)	3
34	37	UNDER PRESSURE QUEEN & DAVID BOWIE/ Elektra 47235	7
35	27	JUST ONCE QUINCY JONES featuring JAMES INGRAM/ A&M 2357	18
36	41	SHE'S GOT A WAY BILLY JOEL/ Columbia 18 02628	4
37	36	THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON/ Elektra 47186	16
38	47	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/ EMI-America 8101	4
39	38	NO REPLY AT ALL GENESIS/ Atlantic 3858	13
40	42	STEAL THE NIGHT STEVIE WOODS/ Cotillion 46016 (Atl)	11
41	35	THE NIGHT OWLS LITTLE RIVER BAND/ Capitol 5033	18
42	59	COME GO WITH ME BEACH BOYS/ Caribou 5 02633 (CBS)	4
43	29	TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER & THE SILVER BULLET BAND/ Capitol 5042	15
44	61	LEADER OF THE BAND DAN FOGELBERG/ Full Moon/ Epic 14 02647	3
45	55	TAKE IT EASY ON ME LITTLE RIVER BAND/ Capitol 5057	3



46	51	CASTLES IN THE AIR DON McLEAN/ Millennium 11819 (RCA)	6
47	56	LOVE IS ALRIGHT TONITE RICK SPRINGFIELD/ RCA 13008	3
48	53	MORE THAN JUST THE TWO OF US SNEAKER/ Handshake 59 02557	6
49	57	LET ME LOVE YOU ONCE GREG LAKE/ Chrysalis 2571	5
50	40	WRACK MY BRAIN RINGO STARR/ Boardwalk 7 11 130	7
51	58	WORKING FOR THE WEEKEND LOVERBOY/ Columbia 18 02589	6
52	49	CONTROVERSY PRINCE/ Warner Bros. 49808	10
53	54	LIVING EYES BEE GEES/ RSO 1067 (PolyGram)	7
54	76	SWEET DREAMS* AIR SUPPLY/ Arista 0655	2
55	44	NEVER TOO MUCH LUTHER VANDROSS/ Epic 14 02409	14
56	46	FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON/ Liberty 1418	21
57	43	WHEN SHE WAS MY GIRL FOUR TOPS/ Casablanca 2338 (PolyGram)	18
58	45	TWILIGHT ELO/ Jet 5 02559 (CBS)	9
59	48	SAUSALITO SUMMERNIGHT DIESEL/ Regency 7339 (Atl)	15
60	66	IF I WERE YOU LULU/ Alfa 7011	4
61	68	MY KINDA LOVER BILLY SQUIER/ Capitol 5037	4
62	70	KEY Largo BERTIE HIGGINS/ Kat Family 902524 (CBS)	4
63	62	I'M JUST TOO SHY JERMAINE JACKSON/ Motown 1525	8
64	64	TALKING OUT OF TURN MOODY BLUES/ Threshold 603 (PolyGram)	6
65	50	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON/ 20th Century-Fox 2488 (RCA)	21
66	79	BREAKIN' AWAY AL JARREAU/ Warner Bros. 49849	3
67	52	POOR MAN'S SON SURVIVOR/ Scotti Bros. 5 02560 (CBS)	10
68	60	I WANT YOU, I NEED YOU CHRIS CHRISTIAN/ Boardwalk 7 11 126	12
69	63	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE/ Motown 1519	26
70	65	STEP BY STEP EDDIE RABBITT/ Elektra 47174	22
71	67	SUPER FREAK (PART 1) RICK JAMES/ Gordy 7205 (Motown)	20
72	88	ALL OUR TOMORROWS EDDIE SCHWARTZ/ Atco 7342	2
73	87	SEA OF LOVE DEL SHANNON/ Network 47950 (E/A)	2

CHARTMAKER OF THE WEEK

74	—	SOMEWHERE DOWN THE ROAD BARRY MANILOW Arista 0658	1
75	—	LITTLE DARLIN' SHEILA/ Carrere 02564 (CBS)	1
76	84	FALLING IN LOVE BALANCE/ Portrait 24 02608 (CBS)	2
77	69	LA LA MEANS I LOVE YOU TIERRA/ Boardwalk 7 11 129	9
78	71	HARD TO SAY DAN FOGELBERG/ Full Moon/ Epic 14 02488	17
79	—	ABACAB GENESIS/ Atlantic 3891	1
80	72	WORKING IN THE COAL MINE DEVO/ Full Moon/ Asylum 47204	16
81	89	LOVE IN THE FIRST DEGREE ALABAMA/ RCA 12288	2
82	90	CALL ME SKYY Salsoul 7 2152 (RCA)	2
83	86	WALKING INTO SUNSHINE CENTRAL LINE/ Mercury 76126 (PolyGram)	3
84	—	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/ Qwest 49854 (WB)	1
85	73	WE'RE IN THIS LOVE TOGETHER AL JARREAU/ Warner Bros. 49746	21
86	92	HIT AND RUN BAR-KAYS/ Mercury 76123 (PolyGram)	3
87	—	KEEPING OUR LOVE ALIVE HENRY PAUL BAND/ Atlantic 3883	1
88	—	FEEL LIKE A NUMBER BOB SEGER & THE SILVER BULLET BAND/ Capitol 5077	1
89	—	LOVE IS LIKE A ROCK DONNIE IRIS/ MCA 51223	1
90	—	WKRP IN CINCINNATI STEVE CARLISLE/ MCA 51205	1
91	95	LET THE FEELING FLOW PEABO BRYSON/ Capitol 5065	3
92	74	SNAP SHOT SLAVE/ Cotillion 46022 (Atl)	8
93	98	BETTER THINGS KINKS/ Arista 0649	2
94	97	CLOSER TO THE HEART RUSH/ Mercury 76124 (PolyGram)	2
95	—	A WORLD WITHOUT HEROES KISS/ Casablanca 2343	1
96	99	BLUE JEANS CHOCOLATE MILK/ RCA 12335	2
97	75	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN/ EMI-America 8093	14
98	78	GET IT UP TIME / Warner Bros. 49774	11
99	80	BLAZE OF GLORY KENNY ROGERS/ Liberty 1441	4
100	81	I HEARD IT THROUGH THE GRAPEVINE ROGER/ Warner Bros. 49786	12

*Denotes Powerhouse Pick.

PRODUCERS AND PUBLISHERS ON PAGE 21.

World Radio History

Record World Album Airplay

DECEMBER 19, 1981

FLASHMAKER

I LOVE ROCK 'N' ROLL
JOAN JETT AND THE
BLACKHEARTS
Boardwalk



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

WNEW-FM/NEW YORK

ADDS:
DAVID BOWIE — RCA
CLASH (single) — Epic
JOSIE COTTON (12") — Elektra
KISS — Casablanca
BILLY SQUIER (single) — Capitol
STARFIGHTERS — Jive / Arista
STEVE WINWOOD (import single) — Island
HEAVY ACTION:
ROLLING STONES — Rolling Stones
ROD STEWART — WB
KINKS — Arista
CARS — Elektra
J. GEILS BAND — EMI-America
POLICE — A&M
BOB SEGER — Capitol
GENESIS — Atlantic
BILLY JOEL — Columbia
NEIL YOUNG — Reprise

WBCN-FM/BOSTON

ADDS:
CLASH (single) — Epic
HENRY PAUL BAND — Atlantic
IN HARMONY II — Columbia
SOUPY SALES — MCA
S.V.T. — MSI
BOB WELCH — RCA
HEAVY ACTION:
J. GEILS BAND — EMI-America
CARS — Elektra
ROLLING STONES — Rolling Stones
AC/DC — Atlantic
POLICE — A&M
DEVO — WB
GO-GO'S — I.R.S.
STEVIE NICKS — Modern
BILLY SQUIER — Capitol
FOREIGNER — Atlantic

WCOZ-FM/BOSTON

ADDS:
BLACK SABBATH — WB
HEAVY ACTION:
J. GEILS BAND — EMI-America
ROLLING STONES — Rolling Stones
SHOOTING STAR — Virgin / Epic
CARS — Elektra
POLICE — A&M
BOB WELCH — RCA
OZZY OSBOURNE — Jet
RUSH — Mercury
SURVIVOR — Scotti Bros.
PETER CETERA — Full Moon / WB

WBLM-FM/MAINE

ADDS:
SCHON & HAMMER — Columbia
TIM BOGERT — Accord
HEAVY ACTION:
CARS — Elektra
SURVIVOR — Scotti Bros.
POLICE — A&M
TOUCH — Atlantic
ROLLING STONES — Rolling Stones
ATLANTA RHYTHM SECTION — Columbia
QUARTERFLASH — Geffen
MAYDAY — A&M
GENESIS — Atlantic
J. GEILS BAND — EMI-America

WCCC-FM/HARTFORD

ADDS:
NONE
HEAVY ACTION:
AC/DC — Atlantic
ROLLING STONES — Rolling Stones
J. GEILS BAND — EMI-America
RUSH — Mercury
BLACK SABBATH — WB
GENESIS — Atlantic
OZZY OSBOURNE — Jet
CARS — Elektra
POLICE — A&M
MOLLY HATCHET — Epic

WPLR-FM/NEW HAVEN

ADDS:
SURVIVOR — Scotti Bros. (re-add)
JOHN HALL — EMI-America (re-add)
HEAVY ACTION:
POLICE — A&M
J. GEILS BAND — EMI-America
AC/DC — Atlantic
OZZY OSBOURNE — Jet
QUARTERFLASH — Geffen
CARS — Elektra
LOVERBOY — Columbia
RUSH — Mercury
BLACK SABBATH — WB
ROLLING STONES — Rolling Stones

WBAB-FM/LONG ISLAND

ADDS:
BLUES BROTHERS — Atlantic
DAVID BOWIE — RCA
YES — Atlantic
THRILLS — G&P
BILLY SQUIER (single) — Capitol
FOGHAT (single) — Bearsville
BUCKNER & GARCIA — Columbia
CHRIS SQUIRE / ALAN WHITE : (single) — Atlantic
HEAVY ACTION:
WBAB HOMEGROWN — WBAB Broken
FOREIGNER — Atlantic
ROLLING STONES — Rolling Stones
J. GEILS BAND — EMI-America
GENESIS — Atlantic
OZZY OSBOURNE — Jet
QUEEN — Elektra
CARS — Elektra
AC/DC — Atlantic
ROD STEWART — WB

WLIR-FM/LONG ISLAND

ADDS:
BLUES BROTHERS (single) — Atlantic
BILLY BREMNER (import single) — Stiff
COMMANDER CODY — Peter Pan
MIDNIGHT FLYER (EP) — Swan Song
BILLY SQUIER (single) — Capitol
CHRIS SQUIRE / ALAN WHITE (single) — Atlantic
STARFIGHTERS — Jive / Arista
TUBES (single) — Capitol
HEAVY ACTION:
JOAN JETT — Boardwalk
GENESIS — Atlantic

CARS — Elektra
AC/DC — Atlantic
POLICE — A&M
J. GEILS BAND — EMI-America
NEIL YOUNG — Reprise
OZZY OSBOURNE — Jet
HENRY PAUL BAND — Atlantic
GO-GO'S — I.R.S.

WMMR-FM/PHILADELPHIA

ADDS:
BUCKNER & GARCIA — Columbia
HEAVY ACTION:
FOREIGNER — Atlantic
ROLLING STONES — Rolling Stones
CARS — Elektra
GENESIS — Atlantic
POLICE — A&M
J. GEILS BAND — EMI-America
STEVIE NICKS — Modern
AC/DC — Atlantic
JOAN JETT — Boardwalk
TRIUMPH — RCA

WHFS-FM/WASHINGTON

ADDS:
BLACK FLAG — SST
HUMAN SWITCHBOARD — I.R.S.
LIQUID LIQUID — 99
JOHN MARTYN (import) — WEA
SIDE EFFECTS — DB
ROY SUNDHOLM — Ensign/RCA
HEAVY ACTION:
GO-GO'S — I.R.S.
POLICE — A&M
GENESIS — Atlantic
VANGELIS — Polydor
J. GEILS BAND — EMI-America
JAM (EP) — Polydor
U2 — Island
STRAY CATS (import) — Stray / Arista
TOM TOM CLUB — Sire
KING CRIMSON — WB

WQBK-FM/ALBANY

ADDS:
DAVID BYRNE — Sire
JOSIE COTTON — Elektra
LAMONT CRANSTON BAND — Waterhouse
BOB & DOUG MCKENZIE — Anthem (import)
ROMEO VOID (EP) — 415
CHRIS SQUIRE / ALAN WHITE (single) — Atlantic
HEAVY ACTION:
CARS — Elektra
JOAN JETT — Boardwalk
JOAN ARMATRADING — A&M
KINKS — Arista
ROLLING STONES — Rolling Stones
U2 — Island
NEIL YOUNG — Reprise
GO-GO'S — I.R.S.
HALL & OATES — RCA
J. GEILS BAND — EMI-America

WAQX / SYRACUSE

ADDS:
JOAN JETT — Boardwalk

BOB & DOUG MCKENZIE — Mercury

HEAVY ACTION:
ROLLING STONES — Rolling Stones
J. GEILS BAND — EMI-America
BRYAN ADAMS — A&M
GENESIS — Atlantic
GO-GO'S — I.R.S.
FOREIGNER — Atlantic
POLICE — A&M
LINDSEY BUCKINGHAM — Asylum
CARS — Elektra
HENRY PAUL BAND — Atlantic

WOUR-FM/UTICA

ADDS:
ADAM AND THE ANTS — Epic
JOAN JETT — Boardwalk
BRUCE SPRINGSTEEN (single) — Columbia
STARFIGHTERS — Jive / Arista
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
MARTIN BRILEY — Mercury
OZZY OSBOURNE — Jet
POLICE — A&M
QUARTERFLASH — Geffen
J. GEILS BAND — EMI-America
TRIUMPH — RCA
JOHN ENTWISTLE — Atco
GREG LAKE — Chrysalis

WCMF-FM/ROCHESTER

ADDS:
ADAM & THE ANTS — Epic
STARFIGHTERS — Jive / Arista
HEAVY ACTION:
AC/DC — Atlantic
J. GEILS BAND — EMI-America
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
LOVERBOY — Columbia
TRIUMPH — RCA
OZZY OSBOURNE — Jet
KINKS — Arista
BILLY SQUIER — Capitol
JOURNEY — Columbia

WDVE-FM/PITTSBURGH

ADDS:
FOGHAT (single) — Bearsville
BRUCE SPRINGSTEEN (single) — Columbia
U2 — Island
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
POLICE — A&M
CARS — Elektra
AC/DC — Atlantic
DONNIE IRIS — MCA
J. GEILS BAND — EMI-America
OZZY OSBOURNE — Jet
HENRY PAUL BAND — Atlantic
IRON CITY HOUSEROCKERS — MCA

WMMS-FM/CLEVELAND

ADDS:
MOONLIGHT DRIVE — Progress

HEAVY ACTION:

AC/DC — Atlantic
J. GEILS BAND — EMI-America
FOREIGNER — Atlantic
QUARTERFLASH — Geffen
POLICE — A&M
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
GO-GO'S — I.R.S.
CARS — Elektra
OZZY OSBOURNE — Jet

WSHE-FM/MIAMI

ADDS:
JOAN JETT — Boardwalk
NEIL YOUNG — Reprise
HEAVY ACTION:
JOURNEY — Columbia
QUARTERFLASH — Geffen
J. GEILS BAND — EMI-America
CARS — Elektra
FOREIGNER — Atlantic
LINDSEY BUCKINGHAM — Asylum
SURVIVOR — Scotti Bros.
ROLLING STONES — Rolling Stones
POLICE — A&M
GENESIS — Atlantic

WLUP-FM/CHICAGO

ADDS:
BLACK SABBATH — WB
HEAVY ACTION:
GENESIS — Atlantic
TRIUMPH — RCA
OZZY OSBOURNE — Jet
J. GEILS BAND — EMI-America
QUARTERFLASH — Geffen
POLICE — A&M
LOVERBOY — Columbia
SHOOTING STAR — Virgin / Epic
MICHAEL SCHENKER GROUP — Chrysalis
DONNIE IRIS — MCA

WXRT-FM/CHICAGO

ADDS:
TOM COSTER — Fantasy
BOB AND DOUG MCKENZIE — Mercury
RIFFMASTER AND THE ROCKME FOUNDATION (single) — Practical
SIMPLE MINDS (import single) — Zoom / Virgin
CHRIS SQUIRE / ALAN WHITE (single) — Atlantic
GROVER WASHINGTON, JR. — Elektra
HEAVY ACTION:
POLICE — A&M
ROLLING STONES — Rolling Stones
J. GEILS BAND — EMI-America
CARS — Elektra
GENESIS — Atlantic
DEVO — WB
STEVE MILLER — Capitol
BOBBY AND THE MIDNITES — Arista
HALL AND OATES — RCA
LINDSEY BUCKINGHAM — Asylum

MOST ADDED

I LOVE ROCK 'N' ROLL — Joan Jett and the Blackhearts — Boardwalk (8)
 CHRISTMAS IS THE TIME TO SAY I LOVE YOU (single) — Billy Squier — Capital (5)
 STARFIGHTERS — Jive / Arista (5)
 THE GREAT WHITE NORTH — Bob and Doug McKenzie — Mercury (4)
 IN HARMONY II — Various Artists — Columbia (4)
 RUN WITH THE FOX (single) — Chris Squire and Alan White — Atlantic (4)
 SHAKEDOWN — Lamont Cranston Band — Waterhouse (4)

TOP AIRPLAY

FREEZE-FRAME
J. GEILS BAND
 EMI-America



MOST AIRPLAY

FREEZE-FRAME — J. Geils Band — EMI-America (33)
 TATTOO YOU — Rolling Stones — Rolling Stones (32)
 SHAKE IT UP — Cars — Elektra (27)
 ABACAB — Genesis — Atlantic (26)
 GHOST IN THE MACHINE — Police — A&M (26)
 FOR THOSE ABOUT TO ROCK WE SALUTE YOU — AC/DC — Atlantic (21)
 DIARY OF A MADMAN — Ozzy Osbourne — Jet (18)
 QUARTERFLASH — Geffen (18)
 4 — Foreigner — Atlantic (14)
 GET LUCKY — Loverboy — Columbia (13)

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

KSHE-FM / ST. LOUIS

ADDS:
 IN HARMONY II — Columbia
 LAMONT CRANSTON BAND — Waterhouse
THRILLS — G&P
HEAVY ACTION:
 POLICE — A&M
 OZZY OSBOURNE — Jet
 ROLLING STONES — Rolling Stones
 J. GEILS BAND — EMI-America
 ROD STEWART — WB
 GENESIS — Atlantic
 AC/DC — Atlantic
 DAN FOGELBERG — Full Moon / Epic
 CARS — Elektra
 KSHE SEEDS, VOL. 2 — Sweetmeat

WABX-FM / DETROIT

ADDS:
 NONE
HEAVY ACTION:
 FOREIGNER — Atlantic
 POLICE — A&M
 JOURNEY — Columbia
 QUARTERFLASH — Geffen
 STEVIE NICKS — Modern
 ROLLING STONES — Rolling Stones
 J. GEILS BAND — EMI-America
 STEVE MILLER BAND — Capital
 SURVIVOR — Scotti Bras.
 QUEEN — Elektra

WQFM-FM / MILWAUKEE

ADDS:
 IN HARMONY II — Columbia
 DONNIE IRIS — MCA
 BILLY SQUIER (single) — Capital
 BOB WELCH — RCA
HEAVY ACTION:
 GENESIS — Atlantic
 TRIUMPH — RCA
 AC/DC — Atlantic
 LOVERBOY — Columbia
 SURVIVOR — Scotti Bras.
 STEVIE NICKS — Modern
 J. GEILS BAND — EMI-America
 OZZY OSBOURNE — Jet
 QUARTERFLASH — Geffen
 GARY O — Capital

KQRS-FM / MINNEAPOLIS

ADDS:
 DONNIE IRIS — MCA
 JOAN JETT — Boardwalk
 PINK FLOYD — Columbia
 SAXON — Carrere
 SURVIVOR — Scotti Bras.
HEAVY ACTION:
 FOREIGNER — Atlantic
 CARS — Elektra
 QUARTERFLASH — Geffen
 J. GEILS BAND — EMI-America
 ROLLING STONES — Rolling Stones
 OZZY OSBOURNE — Jet
 AC/DC — Atlantic
 ATLANTA RHYTHM SECTION — Columbia
 LOVERBOY — Columbia

WRXL-FM / RICHMOND

ADDS:
 JOAN JETT — Boardwalk
 BILLY SQUIER (single) — Capital
HEAVY ACTION:
 GREG LAKE — Chrysalis
 CARS — Elektra
 ROLLING STONES — Rolling Stones
 FOREIGNER — Atlantic
 STEVE MILLER BAND — Capital
 POLICE — A&M
 SNEAKER — Handshake
 AC/DC — Atlantic
 TRIUMPH — RCA

WKLS-FM / ATLANTA

ADDS:
 DONNIE IRIS (single) — MCA
 JOAN JETT — Boardwalk
HEAVY ACTION:
 AC/DC — Atlantic
 ROLLING STONES — Rolling Stones
 CARS — Elektra
 RUSH — Mercury
 J. GEILS BAND — EMI-America
 QUARTERFLASH — Geffen
 OZZY OSBOURNE — Jet
 TRIUMPH — RCA
 LOVERBOY — Columbia
 HENRY PAUL BAND — Atlantic

WYMX-FM / AUGUSTA

ADDS:
 PETER CETERA — Full Moon / WB
 JOAN JETT — Boardwalk
 KISS — Casablanca
HEAVY ACTION:
 AC/DC — Atlantic
 STEVIE NICKS — Modern
 ROD STEWART — WB
 ROLLING STONES — Rolling Stones
 J. GEILS BAND — EMI-America
 ROSSINGTON / COLLINS — MCA
 QUEEN — Elektra
 QUARTERFLASH — Geffen
 CARS — Elektra
 GENESIS — Atlantic

KLBJ-FM / AUSTIN

ADDS:
 IN HARMONY II — Columbia
 THE 10TIONS (EP) — Stark
HEAVY ACTION:
 POLICE — A&M
 ROLLING STONES — Rolling Stones
 CARS — Elektra
 LOVERBOY — Columbia
 GENESIS — Atlantic
 STEVIE NICKS — Modern
 QUARTERFLASH — Geffen
 J. GEILS BAND — EMI-America
 GO-GO'S — I.R.S.
 DELBERT McCLINTON — Capital

KSRR-FM / HOUSTON

ADDS:
 JOAN JETT — Boardwalk
 STARFIGHTERS — Jive / Arista
HEAVY ACTION:
 ROLLING STONES — Rolling Stone

POLICE — A&M
 FOREIGNER — Atlantic
 JOURNEY — Columbia
 CARS — Elektra
 STEVIE NICKS — Modern
 AC/DC — Atlantic
 GENESIS — Atlantic
 RUSH — Mercury
 ROD STEWART — WB

KTXQ-FM / DALLAS

ADDS:
 RICK SPRINGFIELD (single) — RCA
HEAVY ACTION:
 TRIUMPH — RCA
 KINKS — Arista
 QUARTERFLASH — Geffen
 J. GEILS BAND — EMI-America
 LOVERBOY — Columbia
 CARS — Elektra
 ROLLING STONES — Rolling Stones
 DAN FOGELBERG — Full Moon / Epic
 OZZY OSBOURNE — Jet
 GENESIS — Atlantic

KFML-AM / DENVER

ADDS:
 AVIATORS (single) — Aviator Music
 COWBOY JAZZ — Raunder
 dB'S (import) — Albion
 CLAUDIA SCHMIDT — Flying Fish
HEAVY ACTION:
 POLICE — A&M
 BRUCE COCKBURN — Millennium
 DEVO — WB
 CARS — Elektra
 EMMYLOU HARRIS — WB
 DELBERT McCLINTON — Capital
 NOVO COMBO — Palydar
 BOBBY & THE MIDNITES — Arista
 TOMMY TUTONE — Columbia
 STRAY CATS (import single) — Stray / Arista

KLOS-FM / LOS ANGELES

ADDS:
 NONE
HEAVY ACTION
 (in alphabetical order):
 PAT BENATAR — Chrysalis
 GENESIS — Atlantic
 JOHN HALL — EMI-America
 KINKS — Arista
 LOVERBOY — Columbia
 QUARTERFLASH — Geffen
 RED RIDER — Capital
 ROLLING STONES — Rolling Stones
 SHOOTING STAR — Virgin / Epic
 BILLY SQUIER — Capital

KOME-FM / SAN JOSE

ADDS:
 LAMONT CRANSTON BAND — Waterhouse
HEAVY ACTION
 (in alphabetical order):
 AC/DC — Atlantic
 PAT BENATAR — Chrysalis
 CARS — Elektra
 FOREIGNER — Atlantic
 J. GEILS BAND — EMI-America
 JOURNEY — Columbia
 POLICE — A&M

ROLLING STONES — Rolling Stones
 BILLY SQUIER — Capital
 ROD STEWART — WB

KSJO-FM / SAN JOSE

ADDS:
 NONE
HEAVY ACTION:
 BILLY SQUIER — Capital
 RED RIDER — Capital
 GARY O — Capital
 JOURNEY — Columbia
 RIOT — Elektra
 MAYDAY — A&M
 J. GEILS BAND — EMI-America
 RAINBOW — Palydar
 KINKS — Arista
 POLICE — A&M

KGB-FM / SAN DIEGO

ADDS:
 TUBES (12") — Capital
 TIM BOGERT — Accord
 LAMONT CRANSTON BAND — Waterhouse
 BOB & DOUG MCKENZIE — Mercury
HEAVY ACTION:
 FOREIGNER — Atlantic
 ROLLING STONES — Rolling Stones
 J. GEILS BAND — EMI-America
 JOURNEY — Columbia
 STEVIE NICKS — Modern
 GO-GO'S — I.R.S.
 AC/DC — Atlantic
 LINDSEY BUCKINGHAM — Asylum
 PAT BENATAR — Chrysalis
 QUARTERFLASH — Geffen

KZAP-FM / SACRAMENTO

ADDS:
 NONE
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 TRIUMPH — RCA
 QUARTERFLASH — Geffen
 LOVERBOY — Columbia
 J. GEILS BAND — EMI-America
 GENESIS — Atlantic
 CARS — Elektra
 POLICE — A&M
 OZZY OSBOURNE — Jet
 GREG LAKE — Chrysalis

KZOK-FM / SEATTLE

ADDS:
 PINK FLOYD — Columbia
HEAVY ACTION:
 LOVERBOY — Columbia
 POLICE — A&M
 SHOOTING STAR — Virgin / Epic
 TRIUMPH — RCA
 ROLLING STONES — Rolling Stones
 QUARTERFLASH — Geffen
 JOURNEY — Columbia
 GENESIS — Atlantic
 OZZY OSBOURNE — Jet
 AC/DC — Atlantic

38 stations reporting this week. In addition to those printed are: WLPX-FM, WMJQ-FM.

Radio Replay

By PHIL DIMAURO

■ SURREY BUYS CHARTER: Six of Charter Broadcasting's seven radio properties, which have been up for sale for some time, have been purchased by the Surrey Broadcasting Company of Tucson, Arizona, owners of KAIR-AM and KJYK-FM in that city. The Charter stations—KCBO-AM and FM, San Diego; KSLQ, St. Louis; K-101, San Francisco; and WOKY and WMIL, Milwaukee—were sold at a price of \$32 million, \$26 million of which is to be paid immediately in cash. Charter's WDRQ, Detroit, will be sold separately. Surrey's vice president, **Kent Nichols**, told Radio Replay that the negotiations took a relatively short time to complete. (Charter had been negotiating with another potential purchaser.) "This company was formed (in 1978) with the intention of acquiring a full complement of AM and FM stations," said Nichols, who added that the opportunity to purchase a group all at once "doesn't come around very often."

GOT THE FEVER: Promotion people never stop puzzling over why radio stations add certain records, and is it any wonder? Consider the case of "Pac-Man Fever," a Columbia single which turned up on the new additions lists of two *Record World* Album Airplay reporters this week: WMMR, Philadelphia and WBAB, Long Island. It's a fairly standard rocker with snippets of sound effects from the popular video game which **Bob Buchmann**, 'BAB's VP of programming and morning air personality, said was added because he's "a heavy Pac-Man fanatic." Buchmann says *Games* magazine recently reported that Pac-Man machines are eating more quarters than any other game. He estimates his weekly habit at \$5 to \$6, while he's heard that some video junkies spend up to \$20 per week.

YULE FARE: Stations, syndicators and networks all seem to be cooking up various treats for the Christmas holidays. Among those that crossed our desk are an annual tradition in New York, WNEW-FM's Christmas benefit concerts. In order to cover the listening area as completely as possible, they're starting with a New Jersey show, December 14, at the Capitol Theater in Passaic. **Rick Springfield** will headline, with **Karla DeVito** opening. On the following Thursday (17), the Manhattan concert, held at the Savoy, will feature the **Ian Hunter Band** and **Novo Combo**. Proceeds from the shows will go to charity, and listeners are requested to bring a wrapped gift for distribution to sick and needy children in the greater metropolitan area. Listeners will also have a chance to meet Santa Claus, whose deeply-pitched voice is said to bear a curious resemblance to that of program director/afternoon air personality **Scott Muni**. . . . For Christmas day, the Mutual Broadcasting System will present **Orson Welles'** production of "A Christmas Carol," originally presented on the Campbell's (Soup) Playhouse on Christmas eve in 1935. Scrooge is played by **Lionel Barrymore**, and Mutual Radio will avoid any midnight visits by unwanted spirits by offering the show as a "gift" to listeners, without commercials. . . . Drake-Chenault's Christmas specials include "Christmas at Our House," a mixture of music and talk including special holiday recipes; and "Country Christmas," hosted by **Eddy Arnold** and featuring visits with stars like **Kenny Rogers**, **Barbara Mandrell** and **Merle Haggard**. . . . New this year is a country Christmas special from the Hollywood-based Weedeck Corporation. Six hours in length, it features music for the holidays along with appropriate messages from **Johnny Cash**, **Mickey Gilley**, **Alabama's Don Read** and others. . . . Radio stations in search of unique holiday music this year should check out the **Phil Spector** Christmas medley created for radio only by Pavillion Records, which recently reissued the classic 1963 Spector Christmas album in simulated stereo. Edited by label president **John Luongo**, the medley encompasses "Sleigh Ride," "Frosty the Snowman," "I Saw Mommy Kissing Santa Claus," "Rudolph the Red-Nosed Reindeer," "Santa Claus Is Comin' to Town," "A Marshmallow World," "Christmas (Baby Please Come Home)," and "White Christmas" as performed by the **Ronnettes**, the **Crystals** and **Darlene Love**. . . . And if your tastes are a bit more offbeat, dig through last year's singles for "Grandma Got Run Over by a Reindeer." Musically, it's country, but the lyrics qualify it for any station that wants to wake its listeners from the grogginess that often follows holiday feasting.

MOVES: **Alan Serxner** has been appointed vice president and general manager at WCAU-AM, Philadelphia, after six years as director, finance and administration, for the AM and FM stations. . . . **Mike Osterhout** has been promoted to general manager of Q 105, Tampa. . . . Plough Broadcasting has awarded **Gary Kines**, GM of its WQXM, Clearwater/Tampa, with a vice presidential title. . . . **Bob Fish**, GM of WRKO, Boston, and **Ron Thompson**, GM of WHBQ, Memphis, have both been promoted to the rank of vice president by RKO Radio. . . . **Louise**

Heifetz has been named general manager of KERE, Denver, while continuing as assistant to **Tony Brooks**, president of Sandusky Broadcasting. . . . **Jerry McKenna** has been appointed general manager of WOKY, Milwaukee, coming from KZAP, Sacramento. . . . **Fred Seiden** has been named operations manager at KOST, Los Angeles. . . . After two months as acting PD, **Michael Picozzi** has been named program director of WYSP, Philadelphia. The station, recently purchased by Infinity Broadcasting, is now being consulted by **Jeff Pollack** Communications. . . . **I. Shannon Sweatte** has been named vice president and general manager of KVI, Seattle, coming from KJR in the same city. . . . **John Moen** will take over as national program director for United Broadcasting. His recent programming posts include the chain's WOOK-FM (OK-100), Washington, and WYST-FM (92 Star) in Baltimore. . . . **Pam Haslam** has been named director, press information for the CBS Radio Network and RadioRadio. . . . **Janice Ginsberg** has been appointed director of Public Relations at Narwood Productions. . . . **John Bloodwell** has been promoted to assistant program director in charge of promotions at WMMR, Philadelphia. Also at WMMR, **Randy Kotz** moves from weekends to the 2:00 a.m. to 6:00 a.m. shift weekdays. . . . Speaking of WMMR, one of its alumnae, **Carol Miller** of WPLJ, New York, is celebrating her tenth year in professional broadcasting this month. She got her start at the Philadelphia station while still an undergraduate at the University of Pennsylvania.

SHORT WAVES: Drake-Chenault will release a new format for radio, "Hitparade," in February. According to senior vice president **Denny Adkins**, the format will combine non-rock 'n' roll hits of the 1950s, MOR hits of the 1960s and pop hits of the 1970s in a package aimed at a broad demographic base in the 40-plus age bracket. The "Hitparade" format is designed to appeal to AM stations. . . . The ABC television program "Fridays" has been running a unique radio promotion whereby a winning listener from a station is flown out to California to meet the cast of the show and actually appear in a skit. WPLJ in New York is sending **Peter Carelli** of West Patterson, N.J. No doubt his home town will be watching. . . . Michelob Beer will be the national sponsor for Westwood One's 48-hour "Rock Years" program. . . . Arista Records has produced and syndicated a one-hour **Air Supply** special, to air on over 100 stations the weekends of December 12-13 and 19-20. Supervised by the label's director of product management, **Abbey Konowitch**, the special includes songs recorded during the Australian group's recent U.S. tour.

WSM Teams With Associated Press For National Country Radio Network

By AL CUNNIFF

■ NASHVILLE—Two of the most prestigious names in broadcasting, WSM Inc. and the Associated Press, have announced the formation of the Music Country Network, a live overnight radio programming service from here which will begin airing in April 1982 with over 100 affiliated stations across the country.

Tom Griscom, senior vice president of broadcasting for WSM, and Roy Steinfort, vice president of Associated Press' broadcasting services, say the network will provide music, news, and entertainment features for seven hours each night (11 p.m. to 6 a.m.) in each time zone in the U.S.

WSM-AM will be the flagship station, with WSM personnel providing entertainment programming for the network. News, sports, and information segments will be provided by the AP Radio Network and broadcast live from AP's studios in Washington, D.C. The AP Radio Network has over 1130 affiliated stations, making it the largest radio network in the country.

AP and WSM will share in ad revenues from the network, although specific figures were not available. The network will not affect WSM's Friday

and Saturday live broadcasts of the Grand Ole Opry. In fact, the network offers new strength to WSM, whose airway's dominance was trimmed by recent federal regulations regarding clear-channel AM broadcasts.

The new network's studios will be based at the Opryland complex here, with WSM personality and Grand Ole Opry announcer Chuck Morgan serving as primary host for the network. Music Country Network will feature a nationwide toll-free phone number that will allow listeners to call in with information and questions.

Music Country Network programming will be transmitted from AP's transponder on the Westar III satellite. Local stations will receive the signal through the AP satellite dish in their area. The programming will be offered on an exclusive basis to one station in each market.

Steinfort said the Music Country Network is the first of several expanded services AP expects to offer its member stations. Opryland Productions is also in the process of developing video programming for the world through satellite transmission.

Record World Salutes
The
Robert Klein
Radio Show

December 19, 1981



David Winkler

THE ROBERT KLEIN RADIO SHOW
 231 East 51st Street, New York, N.Y. 10022 212-935-8370



Dear Friends of the Robert Klein Radio Show,
 Here we are celebrating our first anniversary
 in syndicated radio. If things keep up this
 well, we're definitely going to give away
 T-shirts or pencil cases with our name on it.
 Or maybe a glass-enclosed Empire State
 Building and when you shake it snow appears;
 or, maybe fake rubber buttocks "branded"
 with R.K.R.S., or an iridescent sun visor...
 or a...

Many Thanks and Best Wishes,

Robert Klein

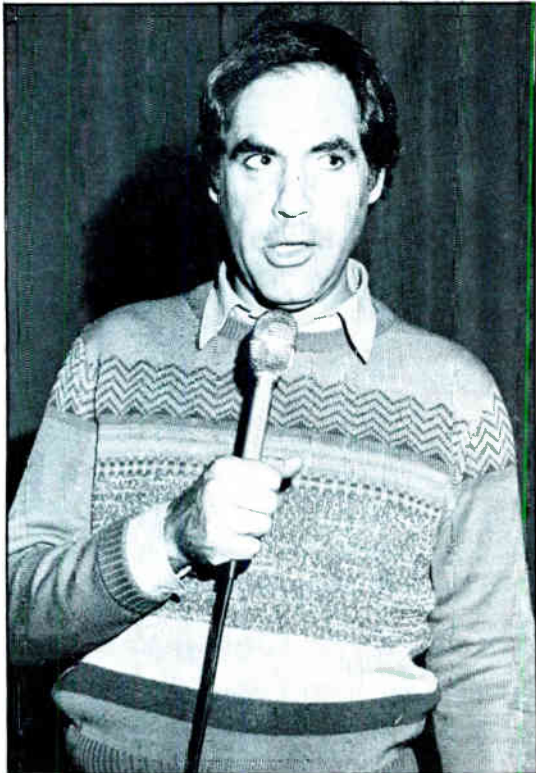
- | | | | |
|------------------------|------------------------|---------------------------|--------------------------|
| WDDQ Adel, GA | WKGD Cumberland, MD | WBPZ Lock Haven, PA | WPRB Princeton, NJ |
| KYLD Alamogordo, NM | WXLP Davenport, IA | KLDS Los Angeles, CA | WRCH Riverhead, NY |
| WPRR Altoona, PA | KAZY Denver, CO | WRBN Madera, CA | WKCX Rome, GA |
| KYTX Amarillo, TX | WRIF Detroit, MI | KUUL Madera, CA | KIXY San Angelo, TX |
| KGLM Anaconda, MT | KDCK Dodge City, KS | KMKF Manhattan, KS | KZDZ San Luis Obispo, CA |
| WAPL Appleton, WI | WDDV Dover, DE | WQFM Milwaukee, WI | KTMS Santa Barbara, CA |
| WAGQ Athens, GA | WFDN Fond du Lac, WI | WLSQ Montgomery, AL | KCBS Santa Rosa, CA |
| WZGC Atlanta, GA | KBBB Fort Madison, IA | WVAQ Morgantown, WV | KCBW Searles, MO |
| RISM Belknap, WA | WGLV Gainesville, FL | WTAD Murphysboro, IL | WVLR State College, PA |
| WVDD Berryville, VA | KKQZ Grand Forks, ND | KFMH Muscatine, IA | WVFB Stowe, VT |
| KIDK Billings, MT | WGRK Greensboro, NC | WNEW New York, NY | WQXZ Syracuse, NY |
| WVAL Binghamton, NY | C100 Halifax, Canada | WADR Niles, MI | WBDI Terre Haute, IN |
| WVYY Blacksburg, VA | WHND Hammond, LA | WMEK Norfolk, VA | CHUM Toronto, Canada |
| WPMV Blairstown, NJ | WRLS Hartford, CT | WDCR Drono, ME | KZZK Tri-cities, WA |
| WKDY Bluefield, WV | WMTU Houghton, MI | CRFA Ottawa, Canada | KWFM Tucson, AZ |
| WBRN Bowling Green, KY | WJNR Iron Mountain, MI | WPFM Panama City, FL | WOUR Utica, NY |
| WRRJ Bridgeport, CT | WFYV Jacksonville, FL | WTRX Pensacola, FL | CFUN Vancouver, Canada |
| WZIR Buffalo, NY | KBTM Jonesboro, AR | CKPT Peterborough, Canada | KVRF Vermilion, SD |
| KATK Carlsbad, NM | KIXS Killeen, TX | WIDQ Philadelphia, PA | KSXT Walla Walla, WA |
| KKRL Carroll, IA | CKLC Kingston, Canada | KOPA Phoenix, AZ | WWDC Washington, DC |
| WKKI Celina, OH | KASK Las Cruces, NM | KMRI Pittsburg, KS | WXXY Watkins Glen, NY |
| WRDQ Charlotte, NC | KRLG Lebanon, OH | WYNZ Portland, ME | WABO Waynesboro, MS |
| WLUP Chicago, IL | KIQY Lebanon, OH | KAAR Portland, OR | WBM1 West Branch, MI |
| WMMS Cleveland, OH | WKQQ Lexington, KY | WPDH Poughkeepsie, NY | WERI Westerly, RI |
| WNDR Columbia, SC | | | CFRW Winnipeg, Canada |
| KTTT Columbus, NE | | | |

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A Few Funny Words With Robert Klein

By JOSEPH IANELLO



Robert Klein makes people laugh. On the concert stage, on television, in the movies, on record, on Broadway, and most recently on radio, Klein has turned America on to his unique smart, sometimes irreverent, and always hilarious brand of comedy. Klein's versatility and intelligence are nowhere more apparent than in his current "Robert Klein Radio Show," a syndicated weekly program that's been widely acclaimed for its innovative approach to radio programming. In the following Dialogue, Klein discusses comedy, his career, the radio show and its future.

Record World: You once told me that you wanted your radio show to be like a "You Bet Your Life" of rock 'n' roll. Do you still feel that way, and if so, do you think you've succeeded?

Robert Klein: Well, I didn't want to copy Groucho Marx's show — what I meant by that was that after doing the show a number of times in the first series, in many ways it reminded me of Groucho. I never imagined that I wanted to imitate that, but the idea of someone saying something and me taking it to the absurd — if a guy said something to jump on it like Groucho used to. In other words, go for the laughs in conversation. What I have learned is that the show is weakest when we try to discuss with too many words the music involved in that day's show. Music speaks for itself, and only certain anecdotes and certain contexts work as far as talking is concerned about the music. So we go for the laughs.

That's what I meant by the Groucho thing — it's not that I want to model it in any way after that, but it reminded me of it, of taking conversation often from people who are as shy in speaking as Groucho's civilian guests were. Only once in a while did they have show business people. Rock 'n' roll artists — one could make a generalization that many of them are not geared towards articulation on the radio. They are musical performers, and they don't often address the public. By the way, this is true — when I host the Tonight Show you have actresses and actors on who are brilliant in pretending they are someone else — they are major stars — and they are petrified, to the point of horror, to sit there and talk.

Meryl Streep — I couldn't believe it — I met her the night of the Tony awards. We shared a limousine that they provided to take us to the party. She kept on pumping me about the Tonight Show. She couldn't believe how anyone could do that. "I'd like to do that sometime," she said. "I would do it with you. But with Carson I would feel intimidated." I not only want to put people at their ease, but to make fun of the whole thing and go for the laughs.

RW: So you are trying to show a different side to the rock 'n' roll performer — that they are more than musicians. To discuss lighter things as well as music.

Klein: Well, I am trying to bring things out of them, but I don't like to think of the show as an interview show, although in a technical sense it is. When it gets too Q and A I don't like it, because a disc jockey can do that too — it's got to have some humor. So the idea is not so much to try to present them in some way, but it's the chemistry that is formed by myself and them and their fellow guests.

RW: How has the show evolved since it debuted over two years ago?

Klein: My personal involvement and interest has trebled. When I first did the show for DIR, I did it because I knew I was going to be in New York doing the Broadway show "They're Playing Our Song" and wouldn't be able to do the Tonight Show or "Saturday Night Live" or anything else. And they offered me this, once every two weeks. It seemed a perfect way to keep in touch with a certain segment of my audience that I wasn't hitting, and another way of making some income, and also something that I thought I could do well. But it was their baby, and I would just come in and do it and didn't give it an awful lot of thought. A lot of the shows were good, but I think I have learned so much from that, and have added to that my own entrepreneurial relationship to the show — that is, it is my baby — it has evolved into something that takes up a good deal of my time and interest. And I also think that I am much more immersed in the music business than I had been before, which is quite helpful. It has evolved into the only show of its kind — which it probably was in the beginning anyway. And I think it is a very funny show. And since about half of the show is music to begin with, that part is taken care of. There is always some good rock 'n' roll. . .

RW: But as a format, specifically, you're still pretty much doing what you set
(Continued on page 4)

out to do at the beginning.

Klein: Yeah, the classifications are tired-sounding, so I hesitate to use them. Is it a talk show? Yes, it's a talk show. The live audience is the secret. I mean, this room, full of people sitting just a few feet from some of their favorites, and the kind of candor that sometimes happens; there have been some intellectual highs that have left people absolutely dazzled. Bob Geldof, of the Boomtown Rats, was here with Robert Fripp and there was one point where I didn't speak for four minutes. I got a huge laugh when I said, "Where did I lose control of the show?" But in point of fact I had done precisely what someone in my position *should* do. Shut up, because they were having a beautiful dialogue. And there was Rodney Dangerfield and Phil Linott of Thin Lizzy, and he (Dangerfield) kept on saying "Keep away from my daughter," and kept on getting screams, and Linott was screaming. And the Steely Dan shows were certainly some of the high points for me. The Ringo Starr shows were very touching. He was in love with (Barbara) Bach and she was here with him — just a day or two before they got married. He was here for his movie "Caveman" — in which he was quite good.

Every time someone is on, their work isn't *always* my favorite. But I refuse to denigrate anyone who comes on my show unless they want to hang themselves, unless they are rude or something else, which seldom happens. The idea is to try to present them enthusiastically and, again, let the music speak for itself. We pick the selections we like best. But mostly we end up having people whose music we do like.

Bill Murray was a high point too — there were a lot of great moments. I don't think there was one show where there weren't some good solid laughs.

RW: How many shows do you do a year?

Klein: We do 39 and a "Best Of" every fourth week. We get no complaints about that, because for most people it's a brand new one.

RW: So the "Best Of" is an edited show?

Klein: Basically the same show that had been presented earlier, with re-edited intros and outros — on a couple of occasions I believe Sandra Furton re-edited certain things.

RW: Are you involved in that post-production?

Klein: Very little. I'm more concerned with the input. Sandra Furton is so brilliant at producing these things. I'm a creative loner. I've always written my own material. I've collaborated for "Saturday Night Live" and my specials and on Broadway, and I'm collaborating on a screenplay for Warner Bros. right now — but this is one time where I'm better off letting her have the objectivity and perspective to make sure there's no repetition. I don't mean jokes so much, but angles and this and that, and she watches that. Certain themes will naturally occur again and again.

RW: You mentioned that your interest in the show has trebled, and that you are pretty much concerned with the business aspects of the show, whereas with DIR you weren't.

Klein: Let me clarify that. This is *my* company — that says it all. I'll take it even further — at DIR I was a salaried person, under contract. I did a show once every two weeks. This is weekly, and it's my company, all the way.

RW: What I am getting at is, being that it is your company, you have to play the role of the businessman, don't you?

Klein: I have matured and learned a lot about business, and meeting with sponsors, and meeting with station heads, program directors, and that kind of thing.

RW: How does that sit with you, in addition to being an actor, performer, guest host and on and on and on?

Klein: At first it was like extracting teeth, to be honest. When I went out to Radio and Records convention when we started, I disliked that. Shaking hands and smiling intently at strangers because they would react favorably to you — although there is nothing ethically wrong with that, I have minimized that, thankfully, in my career. The answer is, by necessity I got more and more into it. It just comes clear that you have to make certain executive decisions: hiring and firing, and tempering in meetings and focusing on what your effort should be.

The answer to your question is, it began as quite a negative thing that I had no interest in, didn't want to do, and it is now something that I love to do, in an executive capacity. Sheryl Gordon and Bernadette Elliott, in addition to Sandra Furton — really, Sandra does run the day-to-day affairs of the Robert Klein Radio Show Company. We have a few other personnel, and the Raleigh Pinsky publicity company has really come on strong. It's an all-woman company — that's the secret. The secret is, never hire men in any positions of responsibility — only to clean the place after the work day is done, to go out for the coffee and to cook the meals.

RW: You've been performing before live audiences for years. Do you ever consider what age group might be listening to your show?

Klein: You look at our audience, and they are very young. I still play college concerts all the time, with pimply-faced 17-year-old freshmen. The beauty part is that my fans grow with me — whatever older people I've influenced with my television thing, they'll stay, too — and the young people will catch on. I'm going to re-release "Child of the '50s." I bought the rights to it. And "Mind Over Matter," but I am going to start with "Child of the '50s." When someone paid \$42 for one in the Discophile on Eighth Street a few months ago, I said "That's it for me." I have two copies to my name, one of them unopened. It's been out of print for a number of years, so I'm going to sell it on the radio show. For these people it will be something that totally missed them, because it came out in 1973.

My idea is to put out sort of a test thing by taking a commercial on my own show with an 800 number and then selling the album through a mail-order



“ I don't think there was one show where there weren't some good solid laughs. ”

arrangement. I'll see how many people are interested before deciding on my next move.

RW: If things happen, I assume you'll look for a major label deal?

Klein: I really don't know. It's time I made a new comedy album. I've developed so much material since "New Teeth."

RW: You mentioned that you are still doing concerts. Do you have tours worked out on the campus circuit?

Klein: This ties in with the radio show in a very interesting way. I will never do as many dates as I did about four years ago. I did something like 120 personal appearances a year, and that's ridiculous. I've never liked long tours. What I do now is a night here and there. The years of hard work and people appreciating me make it very worthwhile for me to spend an evening on stage. And it affords me the time I need to do other things. I love doing these college dates, and I'll never stop. By the way, my third one-man show for Home Box Office will be at Yale in the theatre where I went to graduate school, on January 6.

RW: What do those live concert dates do for you as a performer as far as the personal contact with an audience goes?

Klein: Good question. Conventionally, stand-up comedians — there's still a kind of stereotypic view of them that they call out insults, get drunk, and do blue jokes. I am a theatrical performer, and what it does for me to perform in front of an intelligent, enthusiastic audience is, it makes me work up. I think I probably use my noodle more and apply my erudition or whatever I have acquired, more than any comedian I know. And the audience is ready for it. I work upward. I love to be intelligent and funny at the same time. I hate the cheap joke.

RW: You said earlier that you were writing a screenplay.

Klein: I have a deal with Warner Bros. It's called a step deal. That is, I give them a first draft and they have the right to ask for a little polishing — for some more money — and then the third step is producing a movie. The third step is the most difficult, because any movie company develops more projects, is willing to invest more money in screenplays, than it actually produces.

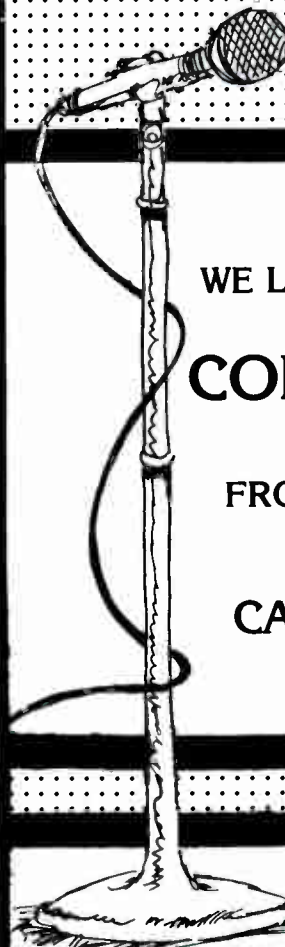
RW: So your two main projects right now are the radio show and the screenplay?

Klein: My personal appearances, my preparing for the Home Box Office special and also a deal I've just consummated to do a Home Box Office play

(Continued on page 8)

CONGRATULATIONS
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ROBERT KLEIN
And His Radio Show

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I don't know...sometimes I get the feeling that people are talking about me.

Robert Klein



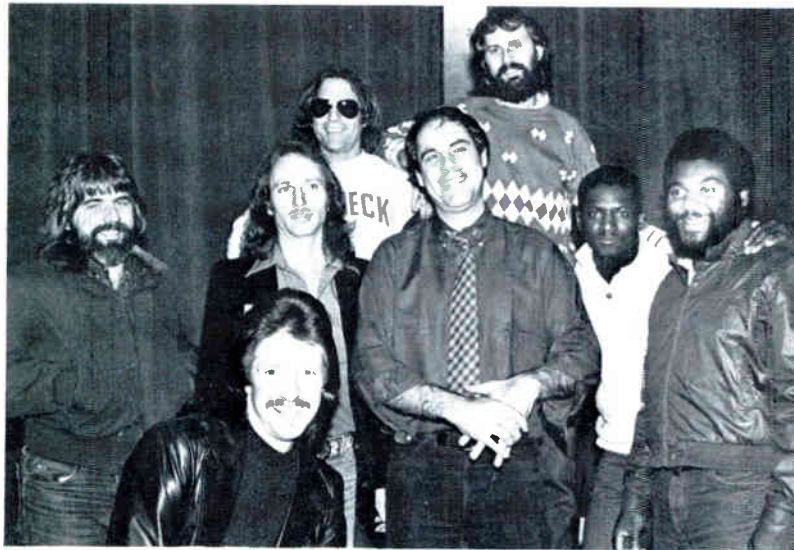
He's a very humorous guy. I've always liked his show, and we had a good time doing it in New York.

Ringo Starr



Robert is a great friend and I loved being on his radio show. Maybe next time I'll do it with someone I've heard of.

Rodney Dangerfield



Robert Klein is one of the most imaginative and creative people in the field of radio today. He always makes the group feel very at home, and to put it very bluntly, he's just plain witty and charming and very very funny all the time.

Patrick Simmons, Doobie Brothers

We are making Robert Klein an honorary member of the Doobie Brothers because we always enjoy taping his show when we're in New York. He has a unique way with people. One always feels relaxed, and Robert seems to bring out the best in everyone he interviews.

Michael McDonald, Doobie Brothers



Robert is a great guy — really funny and very smart. I am looking forward to being on again.

Meat Loaf



He has my respect. He's an intelligent man working in that medium, which is very rare. I enjoyed the experience and would love to do it again. I like him immensely.

Robert Fripp



Robert Klein is one of the funniest men I have seen on American TV and heard on American radio. He has excellent taste, as we even stay in the same hotel — separate rooms, of course.

John Entwistle



Doing the Robert Klein Radio Show developed some of our best comedy material. We felt at home with a live audience and appreciated being so close to our fans. Thanks, Robert, for having us on your show.

Kevin Cronin and Gary Richrath, REO Speedwagon



It was the first time I did an interview where the interviewer was funnier than I was!

Stevie Nicks

It was with real pleasure that I played the three-sided disc of our interview which Robert's people were kind enough to send me. I enjoyed it a lot. The segues into my tunes were expertly done.

Art Garfunkel



It was a riotous experience. I'm looking forward to dropping by next year.

Billy Squier

I spent most of my early professional life around great comedians. Robert was one of them. He has a tremendous talent for observational comedy.

Pat Benatar



I've done all the interviews and all the rap shows, and old Robert is a smooth operator. I've done the Robert Klein Radio Show twice and I'd love to do it again and again.

Ted Nugent



For the days from the Cafe Wha 'til now, happy well-earned anniversary.

Richie Havens



Obviously, I'm supposed to say that it was a gas being on the Robert Klein Radio Show . . . but it really was — and to prove it, I still can't stop my leg.

Doug Fieger, The Knack

He was as funny in person as he always is on radio and TV. He's a great guy to do a show with.

Berton Averre, The Knack



I was impressed by Robert's lunacy. He was even more bizarre than me. I really enjoyed the show and I'd love to do it again.

**John Anthony Helliwell,
Supertramp**



I enjoyed doing the Robert Klein Radio Show. It has a congenial host, scintillating guests, a top-notch staff and free beer.

Loudon Wainwright III



Robert's knowledge of music and his appreciation of musicians make an appearance on his show a truly unique experience.

Bruce Cockburn



I used to listen to the Robert Klein show on WNEW-FM, but I never dreamed that someday I'd be on it. When "Sweetheart" broke, it was the first interview I wanted to do.

**Franke Previte, Franke &
the Knockouts**



What other talk show host would let a rock 'n' roll musician demonstrate his Vancouver chainsaw technique? Doing the show really gave me a "buzz!"

Bill Henderson, Chilliwack



I had a blast doing the show. Robert's a great guy and really does make his guests feel relaxed. I think that's the whole secret to his success.

Greg Kihn

Station Execs Tell Why the Klein Show Works

By PHIL DIMAURO

■ There certainly isn't any lack of sources of artist interview programming for radio today: stations can choose from a growing list of networks and syndicators offering specials and features targeted to every possible format and demographic. Amidst all the programs available, however, there isn't anything quite like "The Robert Klein Radio Show," and people at stations that air the show have a number of ideas about why the Klein show works in varied markets at many kinds of radio stations.

At WNEW-FM in New York, music director Jim Monaghan observed that the show has exhibited constant improvement. "Klein himself seems to be doing his homework a little more," he said, "and his rapport with the audience has been really good." While Monaghan feels the show mainly attracts music fans, he views its appeal as "broader than just music. He can sit down with Ted Nugent and talk about gun control . . . intelligently. Or he can have a guest like Journey, a group which doesn't have much upper demographic appeal, and he gets them to talk in a way that appeals to older listeners."

Monaghan, whose Sunday night airshift includes the show, paid Klein a compliment when he said that this is one show he never walks out on: "I sit in the studio and listen."

Tommy Hedges, program director of KLOS in Los Angeles, remembers the days when Klein himself used to carry his comedy albums on the Brut label up to WBCN in Boston. "We ran the show in Boston (at WCOZ) and we picked it up here," said Hedges. "Robert has made a very conscientious commitment to approach acts with the sensitivity they deserve as artists, while, in a beautiful way, speaking with them on a comedic level . . . He offers a really good glimpse of rock musicians both as artists and as human beings. I remember him with Becker and Fagen of Steely Dan . . . laughing, joking and having a good time. Not like the usual AOR interviews, which always seem to deal with 'sacred topics' . . ."

At WRIF in Detroit, which runs the show at 9 p.m. Sunday evenings, special projects director Mark Pasman took a similar view, praising the often "irreverent, comical look at rock 'n' roll" heard on Klein's show. "At times, radio and everybody else take themselves a little bit too seriously," he added. And while Pasman says that the Klein show might not seem to be ideal entertainment for "the average 15-year-old rock dog, even people in that age bracket can appreciate it. He recently had a very good show with the group Triumph; they appeal to teens, and some teen listeners might stick

around and listen to the show more often after hearing a guest like that." Pasman also pointed to the "massive preparation" that Klein seems to put into his interviews. "It's not like watching Johnny Carson ask the Doobie Brothers, 'Are you really brothers?'"

While the majority of Klein stations fit into the AOR category, John Young, PD of Atlanta's WZGC, has found that the show fits right in with a mass-appeal format at a station that recently missed number one in its market by a tenth of a point in the last ARB. "His humor is mass-appeal, and he has mass-appeal-type guests," said Young. "And occasionally, he scores a real coup, like having Rodney Dangerfield, or Ringo Starr. That was one of the classics." WZGC runs the show at midnight on Sundays, a time when Young feels people are ready for a break in the flow of music.

Young admits he was "surprised" when a representative of "The Robert Klein Radio Show" first approached his station with the idea of carrying the show. "I was hesitant at first, so I watched from a distance for a while." Young liked what he heard, and likes it better every week. "He's (Klein) keeping the momentum going."

Two AOR stations in different regions have scheduled the Klein show as part of a policy of special programming every midnight. At WQFM, Milwaukee, the station starts each new day with "Midnight Express"; at WROQ, Charlotte, it's called "Midnight Snack." In the latter city, connoisseurs of special programming have a chance to sample the Robert Klein show twice a week.

Although WROQ PD Jim Savell says that "variety" is the watchword of his midnight programming philosophy, he has no qualms about running Robert Klein on Thursdays and Sundays. "The feedback has been excellent," he reports. "We've found that some people always listen to it twice. They even call the station to find out when a show will be repeated because they liked it so much the first time." Other "Midnight Snacks" on WROQ include concert programming, music selected especially for headphone listening and comedy albums.

"There's an almost old-timey feeling to the show," Savell continued, "sort of a throwback to the radio of the 1940s. Robert Klein brings the stars within reach of the audience, and he's able to work with both (the stars and the audience) so well. It's so hard to make it sound so easy."

Like WROQ, Milwaukee's WQFM aims at the 18-34 demographic, and program director Brent Alberts feels "very comfortable" using the show on Tuesday nights as part of a regular midnight series that includes special

features, interview shows and a weekly import hour. Alberts thinks the show is especially useful in reaching the older segments of his target demographic, and because the show only lasts an hour, he's confident that it

holds his listeners during that period. WQFM just began running the show at the beginning of June, and Alberts says that the recent Birch statistics indicate that it will pull in good ratings during the time period.

Dialogue: (Continued from page 4)

which has been done off Broadway, called "Table Settings," with Shelley Winters. That will be a nice break. Three weeks with that, done here in New York for the taping.

RW: How about television?

Klein: I did two specials this past year. They were on after some months' delay in May and July. They were out there and I'll let America judge. If I were to find my niche on network television it would be better suited to late night. The network clout will forever diminish, ever so slowly. It will always be important, but now videotape and cable are happening. It's not going to happen overnight, but look at HBO. I have so much more freedom and liberty. They can break boundaries that the networks can't. I don't mean in saying dirty words, but in not being a slave to certain formulae, which is the same disease radio is suffering from.

RW: How about MTV?

Klein: Is that the Warner thing?

RW: Yes. Warner Amex. Visual radio.

Klein: Hey, did you make up that? That's a great expression. Let me tell you what's happening. We have had a number of offers and intense interest to put "The Robert Klein Radio Show" on television. I don't want any regular syndication — like Metromedia, or Channel 9 in New York. But cable is interesting. Like the Warner rock channel and others. USA Network has a thing every weekend for younger audiences. Now, we have a problem here, and it's something to think about intensely. "The Robert Klein Radio Show" is something we have worked very hard on. Radio, I keep on saying with delight, is so old it's new. It was a discovery to me. You don't have to bother with being seen — it's intimate, and we produce in the music, and sometimes when it sounds like there are dead spots the stereo thing is so live and crackling it sounds great and it takes off. Now, if we have cameras in there, are we going to play to the cameras? And how will that affect the radio show? The first concern is the radio show. And the only way I thought it could be done is to televise "The Robert Klein Radio Show." And when you said "visual radio," it made me think. Then we could make it a half-hour instead, because what would you do as far as the music is concerned, except for a strong live act that would be good?

You see, artists all have these videotapes now that they are showing. That's becoming so commonplace that it is not unique any more. So my idea was to televise a radio show. Now, a pure television person is going to find fault with this. Right now we do our show in a real funky — it's not so funky, it's a beautiful RCA studio here which has a great history — you know, there's a discography here and all that. But it's not very attractive to the eye. It's drab. So you would have to have something visual, yes. But then, would we also have a problem with the artists? Would Steely Dan have come on if there were television cameras? Those guys did not want their pictures taken. My allegiance and my thing is the radio show. If this would tip the radio show and ruin it, I think it stinks. And I am not sure I want to start a whole other enterprise.

RW: There is the possibility also of a reverse simulcast — simulcasting a television show so they would have it in stereo. Televise a radio show so they would have a picture.

Klein: Isn't that wild? Could they do that — is there a way to synch it up?

RW: Yeah, it would just run on cable as well as on the air.

Klein: That is an interesting idea. That triple complicates it, but I'd want the minimum disturbance to the radio show. And to the guest pool, which is so delicate. You look at our guest list, it's a Who's Who. Yes, we haven't had the Stones. And yes, we haven't had Springsteen. But we have had huge, huge stars. It is so delicate that I am afraid of upsetting it — queering it, so to speak, with television. You have to be careful with that.

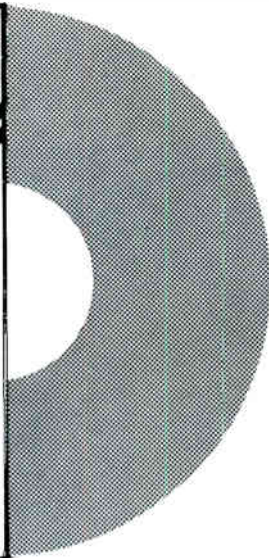
RW: The future is definite as far as the radio show is concerned. You are scheduled this year for 39 shows?

Klein: We have a commitment with Miller, and we are getting a lot of individual commercial sales, a number of them from movie companies — Paramount, Avco, Columbia — because they realize the demographics listening

(Continued on page 10)

Congratulations
to Robert Klein
and Staff

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Sandra Furton: Producing the Unpredictable

By MARIANNE MEYER

■ For Sandra Furton, producing "The Robert Klein Radio Show" has had only one main drawback: "Robert's honesty, incredibly ethical business mind, and just how honorable he is, are rare qualities, and make me incredibly vulnerable to a lot of people who are not like that."

Furton should know — she's been with the show since its inception as a bi-weekly production of DIR Broadcasting in 1979. In fact, when the association with DIR ended in February 1980, it was Furton who went to Klein and said, "I don't know about you, but I don't think this show has run its course."

Klein agreed, and the pair took the show into their own hands, reappearing in a new weekly format in October 1980, syndicated through Klein's Froben company. To Furton, who had spent the interim studying classic live radio broadcasts at New York's Museum of Broadcasting, it was a new opportunity to "unify the entire package in terms of theme, content and musical flow. I felt the show had only just begun to explore the creative possibilities it had."

Considering the free-wheeling improvisational quality that is the show's unique flavor, that's not always an easy task. Taping, which can run anywhere from 40 to 90 minutes at RCA Records' midtown Manhattan recording studios, need to be cut down to a coherent one-hour program, including commercials and musical breaks. "You need some leeway to cut out things that didn't go off well," says Furton of the editing process, "and it's essential to be sensitive to the artists, because you want them to come back on the show."



The range of guests that Furton has convinced to appear is a fascinating one (where else have you heard of Rodney Dangerfield sharing a bill with Pete Townshend, or David Byrne with Madeline Kahn?), but the Michigan-born producer stresses the need to balance each mix with personalities geared to her market. "We have to give the stations what they want and need, and then they don't question the Dennis Blairs and the Loudon Wainwrights who don't get much airplay. We always try to get one strong AOR guest and then we can work those other elements around that."

Beyond diversity, Furton takes pride in the show's ability to explore areas not usually covered in the rock radio format; for example, keyboardist Jan Hammer once discussed a return to his native Czechoslovakia after the Russian invasion. "It's important to discuss issues that people don't usually

talk about or know about," she notes. "We get into a lot of politics and other issues that are always skirted by humor and music and everything else."

Another prime focus of the show lies in the live-in-the-studio performances by bands who don't otherwise get a lot of radio exposure. "I would like to do that more," Furton says, citing successful spots by the Motels, Blue Angel, and Moon Martin, and the enthusiastic response to them. "We get calls from radio stations who ask what labels those guests are on so that they can play them more, and people in the audience who hear the live bands want to know where they can hear more."

Not surprisingly, it was Furton's talent as a booking agent which first brought her into contact with the Klein show. She was working at DIR as an associate producer for Direct News (prior to that, she'd been a pro-

duction assistant for World Education) when Direct News general manager/interviewer Sam Merrill called her with a frenzied request to "get me somebody, anybody" for the new series that was getting ready to roll. Furton quickly became responsible for booking all talent for the Klein show and was named associate producer. Today, as producer, she leads a team which includes associate producer Sheryl Gordon, director of station relations Bernadette Elliott, engineer Mike Moran, and two part-time interns.

Their efforts are currently heard on nearly 150 stations throughout the U.S. (and five more in Canada), who take the show on a barter basis, with six national spots and room for local stations to sell two more. Miller Beer is the major sponsor — as Furton tells it, "beer is a definite tune-in to our particular audience" — and there is a regular supply of the brew on hand for both guests and audience members. Before limits were placed on the latter's consumption, Furton laughingly admits she had her hands full with yet another unpredictable element. Even now, she says cheerfully, "we have a regular ongoing conversation with our studio audience."

Looking to the future, Furton sees the show expanding on its current audience, and there is talk of making the program a cable television series. "The only thing missing now is the lights and the cameras," she says. "But the main thing is to get the radio show so that it's fun, secure and really set up so that the cable will just be an offshoot. The one thing that we would never want to do is lose the radio end of it, 'cause that has a certain magic."



Blowing the blues away with Dan Aykroyd.

Dialogue: (Continued from page 8)

to this show are definitely moviegoers.

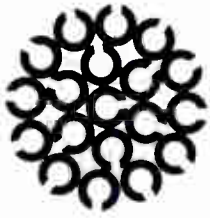
RW: So it is not an exclusive deal with Miller.

Klein: No. We have some open spots. It's exclusive as far as any beverage is concerned. Not even soft drinks. Miller is our main guy. I won't do the commercials, because I don't do commercials. But I enjoy kidding the hell out of them, and they enjoy getting their name mentioned in any context at all. It's amazing how many times we kid them. They have also been terrific in promotion. Being promotion-minded is something we have always offered: I say, "I'm at your service. It's my business." So I flew to Milwaukee and entertained all their college reps, and they backed me up in college concerts. It's been a marvelous relationship.

RW: And will there be another show next year? Starting after this year's 39?

Klein: I don't know. You are going into next year. You are talking about '82. We're going to be here, if my health permits. My future is in radio — part of my future. This has been a most rewarding enterprise. And I don't mean that I am getting fat rich out of it, either. It has been a lot of hard work in developing something worth listening to. It has met with some success. We would like to meet with more. We are still working on it. By the way — we spread to Canada, the Chum network. They are really pleased. They want to spread it to others. We are liable to be in the Arctic soon!

Most of the photos in this special section were taken by Ebet Roberts.



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on your First Anniversary*

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A Feast of Brahms' Music

By SPEIGHT JENKINS

■ NEW YORK—The large number of instrumental issues sometimes makes it difficult for the public to know about a particularly worthwhile entry. One that should be highlighted in the current holiday season is the new London release of Brahms' Cello Sonatas with Lynn Harrell and Vladimir Ashkenazy. Composed 20 years apart, the two pieces offer rich examples of Brahms' most inventive writing and require the services of two virtuosos. This recording features artists who not only have enormous facility but also the ability to make thrilling, meaningful musical statements.

The overall feeling of the recording is commitment and enthusiasm. Harrell is developing steadily into dominance of his age group among cellists. First he was a virtuoso, then a recognized master of Romantic music. Recently in New York he exhibited a new mastery of the baroque: his playing in that repertoire was warm and effective, yet with no Romantic mannerisms. Brahms' music is clearly romantic, yet so firmly tied to Classical thought and structure that a great performance can rarely occur if the artist does not belong to both worlds.

Harrell definitely commands this music. The rich, warm tone of his cello is used in a variety of technically difficult passages, never losing for a second the line, or the sense of phrase. Each movement and each sonata as a whole is firmly etched as a cello statement.

In any Brahms instrumental sonata, the piano is not an accompanist but a collaborator of equal value. The addition of Ashkenazy to the disc makes for a really outstanding performance. The pianist plays with the same spirit as Harrell and with the same degree of brilliant artistry. Many passages have the characteristic Ashkenazy soulfulness, never overstated but warm and rich. His tone is a many-hued palette, always vivid in texture. No one should miss this recording. It ranks with the fine Tchaikovsky Trio which Harrell and Ashkenazy recorded along with Itzhak Perlman a few months ago for Angel.

Bernard Haitink is one of the most consistently satisfying of modern conductors, one of the few who can be called dependable. This does not imply dullness or routine; he is dependable in his constant searching for a sensible interpretation that seems to coincide with the composer's intention. No one in music can presume to find Truth, but the more one learns about a composer or his desires on a certain piece, the more one usually respects Haitink's performance. His

characteristics can be found in good array in his new London pressing of the Brahms Requiem.

A piece of unbearable beauty, the Requiem can become precious or, worse, overly Romantic. Haitink makes it a strong, reverent treatment of a serious text, followed precisely by the Concert Choir of the Vienna State Opera. One is struck by the power of the text, assembled by Brahms from the scriptures. And the Vienna Philharmonic plays brilliantly, making a new impression on music performed so often in the past. The subdued first movement, which lacks violins, has a power and rhythmic urgency that accentuates its honest but not overwhelming grief.

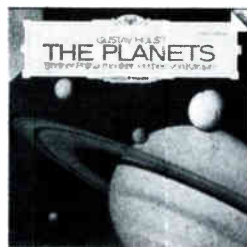
Haitink chose two unusual soloists for the Requiem. Tom Krause, a Finnish baritone who used to sing often at the Metropolitan, does not offer his solos with great warmth or beauty of tone, nor is he dry. His voice is instead a solid, powerful one, stating the text without excess emotion or with more feeling than one suspects Brahms wanted. The soprano solo, sometimes thought to refer specifically to the death of Brahms' mother, can be sung wonderfully well by a rich lyric soprano. Leontyne Price, for one, has offered this solo ravishingly in live performance here, though she has yet to record it. Haitink uses Gundala Janowitz, who is virtually the American soprano's opposite in her monochromatic sound and almost total lack of vibrato. Her rendition of "Ihr habt nun Traurigkeit" in the Requiem suggests the pure sound of the ethereal spheres, and it works. Indeed, her voice floating over the chorus is other-worldly, while Haitink's phrasing is simply extraordinary.

RCA has issued a great many records of historic value in its Red Seal 5 Series in which the discs are mastered at half speed. The works of many of the greatest conductors of the past are freshly presented in wonderful sound for a whole new generation of listeners. One of the latest in the series deserves a special comment: Pierre Monteux's legendary recording of Franck's Symphony in D Minor. What a performance! Filled with energy and excitement, cut by somber tragedy in appropriate moments, it gives the listener the chance to hear one of the greatest maestros of this century leading a symphony close to his heart. Monteux only led the Chicago Symphony twice; he made this splendid recording with them in 1961. Some may still own the record, but in RCA's new process it sounds fresh and thrilling.

Classical Retail Report

DECEMBER 19, 1981

CLASSIC OF THE WEEK



**HOLST
THE PLANETS
KARAJAN
DG Digital**

BEST SELLERS OF THE WEEK

HOLST: THE PLANETS — Karajan — DG Digital
MAHLER: SYMPHONY NO. 8 — Ozawa — Philips Digital
BEST OF LUCIANO PAVAROTTI — London
PONCHIELLI: LA GIOCONDA — Caballe, Pavarotti, Bartoletti — London
VERDI: RARE ARIAS — Pavarotti, Abbado — CBS
WEILL: UNKNOWN SONGS — Stratas — Nonesuch Digital

SAM GOODY/EAST COAST

PLACIDO DOMINGO IN A GALA CONCERT — Giulini — DG Digital
HOLST: THE PLANETS — DG Digital
KORNGOLD: VIOLIN CONCERTO — Perlman, Previn — Angel Digital
BEST OF PAVAROTTI — London
MAHLER: SYMPHONY NO. 8 — Philips Digital
PONCHIELLI: LA GIOCONDA — London Digital
PUCCINI: TOSCA — Scotto, Domingo, Bruson, Levine — Angel Digital
VERDI: RARE ARIAS — CBS
WAGNER: DER RING DES NIBELUNGEN — Jones, McIntyre, Boulez — Philips Digital
WEILL: UNKNOWN SONGS — Nonesuch Digital

KING KAROL/NEW YORK

BACH: COMPLETE CANTATAS, VOL. XXIX — Harnoncourt — Telefunken
BEETHOVEN: SYMPHONY NO. 9 — Boehm — DG Digital
FAURE: PENELOPE — RCA Erato
HOLST: THE PLANETS — DG Digital
KORNGOLD: VIOLIN CONCERTO — Perlman, Previn — Angel Digital
MAHLER: SYMPHONY NO. 8 — Philips Digital
BEST OF PAVAROTTI — London
PONCHIELLI: LA GIOCONDA — London
DEBUT RECORDING OF ANDRE MICHEL SCHUB — Vox Cum Laude Digital
TCHAIKOVSKY: NUTCRACKER SUITE — Pro Arte Digital

RECORDS & TAPE COLLECTORS / BALTIMORE

BRAHMS: PIANO WORKS — Michelangeli — DG
BRAHMS: FOUR HAND PIANO WORKS — Rozhdestvenskys — Euradisc (TIOCH)
JOSE CARRERAS: O SOLE MIO — Philips
HOLST: THE PLANETS — DG Digital
MAHLER: SYMPHONY NO. 8 — Philips Digital
MOZART: DIE ZAUBERFLOETE — Haitink — Angel
PONCHIELLI: LA GIOCONDA — London
PUCCINI: TOSCA — Scotto, Domingo, Bruson, Levine — Angel Digital
TCHAIKOVSKY: SLEEPING BEAUTY — Doraf. — Philips
VERDI: RARE ARIAS — CBS

LAURY'S/CHICAGO

BEETHOVEN: SYMPHONY NO. 9 — Boehm — DG Digital
BRUCKNER: SYMPHONY NO. 4 — Solti — London
BRUCKNER: SYMPHONY NO. 8 — Barenboim — DG
DVORAK: CZECH SUITES — Dorati — London
HOLST: THE PLANETS — DG Digital
MAHLER: SYMPHONY NO. 2 — Solti — London
MAHLER: SYMPHONY NO. 8 — Philips Digital
BOSTON POPS ON BROADWAY — Philips
TIPPETT: SYMPHONY NO. 4 — Atherton — London
VERDI: LA TRAVIATA — Sutherland, Pavarotti, Bonyngue — London Digital

JEFF'S CLASSICAL/TUCSON

BOCCHERINI: GUITAR QUINTETS — Pepe Romero — Philips
BRUCKNER: SYMPHONY NO. 3 — Karajan — DG
HOLST: THE PLANETS — DG Digital
MAHLER: SYMPHONY NO. 7 — Tennstedt — Angel Digital
MAHLER: SYMPHONY NO. 8 — Philips Digital
MOZART: CLARINET CONCERTO — Stoltzman, Schneider — RCA
PONCHIELLI: LA GIOCONDA — London Digital
KIRI TE KANAWA IN RECITAL — CBS
VERDI: RARE ARIAS — CBS
WEILL: UNKNOWN SONGS — Nonesuch Digital

TOWER RECORDS/SAN FRANCISCO

1000 ENGLISH VOICES SING — Chandos Records
FRANCK: D MINOR SYMPHONY — Monteux — RCA Digital
HOLST: THE PLANETS — Philips Digital
TOP HAT — Menuhin, Grappelli — Angel
BEST OF PAVAROTTI — London
PONCHIELLI: LA GIOCONDA — London
KIRI TE KANAWA IN RECITAL — CBS
VERDI: RARE ARIAS — CBS
WAGNER: DER RING DES NIBELUNGEN — Jones, McIntyre, Boulez — Philips Digital
WEILL: UNKNOWN SONGS — Nonesuch Digital

Retail Rap

By LAURIE LENNARD

■ GETTING DOWN TO BUSINESS (OR ROOTS PART THREE): Every Friday for the last three weeks, A&M executives have taken turns quietly slipping out of their offices to become clerks for one day at local record stores. The purpose was to experience record retailing first hand. A&M was reluctant to talk with Retail Rap; as one spokesperson put it, "We don't want publicity because we didn't do it for that reason." But Retail Rap thinks it was such a good idea — something every record company executive should do at least once a year — that A&M deserves a pat on the back.

"It was a great learning experience," reports **Gil Friesen**, president of A&M, who put in his hours at the Music Plus in Los Angeles. "It helped to remind me of how much great product is out there. It was also an expensive experience because by the end of the day I had quite a stack of albums I had to buy." Retail Rap put in a call to Music Plus and asked assistant manager **Julie Hochhauser** how Friesen fared. "He did great. We had him putting away product, doing inventory and working the floor," Hochhauser said. "We didn't let him near the cash register, though. That takes a bit more experience. The other employees really got a kick out of a record company executive asking them questions."

According to sources at the label, the whole project sprung from a conversation between Friesen and **Barrie Bergman**, president of Record Bar. During a phone conversation, Bergman reportedly said: "If a label executive ever worked at a record store he would have a whole new perspective of what the business is about."

FOR ADULTS ONLY: Retail sales reports for more than 40 record stores across the country indicate that rock may not dominate Christmas sales this season. In fact, for the last three weeks it has been a neck and neck battle between adult contemporary and rock for *Record World's* Salesmaker. The first round was between new releases from **Molly Hatchet** and **Frank Sinatra**, with Hatchet finally securing Salesmaker by three reporting stores. But the following week, rock suffered a setback when **Barbra Streisand's** new album, "Memories," edged out AC/DC's "For Those About To Rock" by a slim margin. With the score one for rock and one for adult contemporary, this week's Salesmaker could possibly set the trend for the rest of the holiday season. Leading the competition by a safe margin was Streisand once again, with **J. Geils** and **Kiss** runners-up. Perhaps this will put to rest the theory that no one over 25 shops at record stores.

IN-STORE: An in-store concert and autograph party was held at the Harvard Coop in Cambridge and featured the **David Grisman Quartet** (pictured here). In support of his latest Warner Bros. release, "Mondo Mando," Grisman and his group will be appearing at key retail locations throughout the country.



PROMOTION: The Listening Booth Record Store, a 42 store chain headquartered in Delaware, was the scene of an MTV: Music Television promotion to help launch the channel's recent hookup in the Philadelphia, South Jersey and Delaware marketplace. An in-store monitor featured MTV, and T-shirts, sweat-shirts, tour jackets and buttons featuring the MTV logo were raffled off during the day. According to store manager, **Jeff Simon**, over 2000 entry blanks were filled out in the store to register for the prizes. "It really attracted a lot of people," Simon said. "The store was jammed and we sold a ton of albums." MTV will bring this promotion to a number of clubs and shopping malls in the next few weeks, with the Harmony Hut, Sound Odyssey and Wee Three Records on the itinerary. . . . WDIZ, a local AOR station in Orlando, Florida, will spend a morning at Record City Mall to air their 6 to 11 a.m. show, "The Rude Awakening." Coffee and doughnuts will be served at the store to help ease the early-morning blues. During the show, a select group of albums will be offered to listeners for one dollar. Of course, the listener must come to the store to purchase it. The albums include new releases from **Loverboy**, **AC/DC**, the **Moody Blues**, the **Steve Miller Band** and the **Rossington Collins Band**. . . . Crazy Eddie Records and NARM hosted a Christmas party for residents of Children's Village, a New York state facility for exceptional children. **Grandmaster Flash** entertained, and 300 records were given away.

AC/DC 'About To Rock' Detroit



Atlantic recording group AC/DC kicked off their 1981-82 North American tour with three sold-out shows at Detroit's Cobo Arena. The opening of the concert itinerary coincided with the release of the group's new album, "For Those About To Rock We Salute You." Pictured backstage are, from left: AC/DC's Brian Johnson, Atlantic chairman Ahmet Ertegun, AC/DC's Angus Young, and Daniel Urweider, assistant to Atlantic's senior vice president of international operations.

New York, N.Y.

(Continued from page 14)

16-track MCI tape recorder, a 16-channel Soundcraft mixing board, UREI graphic equalizers, a JVC stereo cassette deck, a Technics turntable, and other special effect items. Anyone having information about the theft can call CBGB at (212) 254-0983 and ask for Hilly.

A REMEMBRANCE: On December 10, 1967, **Otis Redding** died in a plane crash, just when he was reaching a mass white audience for the first time. On December 11, 1964 **Sam Cooke** was shot dead in a Los Angeles motel room, ending a career that was still growing. It is sad, yet appropriate, that the passing of these two great singers is so linked. Cooke was Redding's greatest influence, a fact reflected by the many Cooke songs he covered ("Shake," "A Change Is Gonna Come"). Moreover, Cooke's vocal style, especially on "Sad Mood" and "Bring It On Home to Me," set the tone for the soul style that Redding was later to master. Their music is still available and still possesses the power to touch the emotions and please the ear.

WHAT'S GOIN' ON: **Leonard Feist**, president of the National Music Publishers' Association and scion of Tin Pan Alley pioneer **Leo Feist**, addressed the New York Sheet Music Society last Saturday (12) at the Songwriters Hall of Fame Museum at One Times Square. . . . Passaic, N.J.'s Capitol Theater, the site of numerous legendary rock shows, will celebrate its 10th Anniversary December 16 with a special concert hosted by Monarch Entertainment head **John Scher** and headlined by the **Allman Brothers Band**. . . . the **Kinks** sold out their January 10 date at the Brendan Byrne Arena in three hours. Tickets for the show went on sale Monday (7) at 10 a.m. and were gone by 1 p.m. . . . **Blue Angel** will play an industry showcase at the Ritz on the 18th and 19th of December. . . . **Grace Jones** will begin recording her next album with the **Compass Point All Stars** (the same crew she worked with on "Nightclubbing" and "Warm Leatherette"). **Chris Blackwell** and **Alex Sadkin** will again produce the sessions, which commence the first week of January at Compass Point Studios. Also at Compass Point is **Steven Stanley** (co-producer of **Tom Tom Club** and engineer for **Black Uhuru's** LPs) producing his own album. . . . **Meat Loaf** and his manager **David Sonnenberg** have reportedly parted. Is a lawsuit in the works? . . . **Robin Lane** is at work on demos in MCA Music Studios with drummer **Stan Lynch** (**Tom Petty's Heartbreakers**), **Elliot Easton** (**the Cars**) on bass and guitars and **Leroy Radcliffe** (the only surviving member of Lane's old band, the **Chartbusters**.) She's recorded four of her own new songs and a remake of the **Rolling Stones** "Jumpin' Jack Flash" B-side "Child of the Moon" . . . **Diana Ross** was so impressed with **Balance** guitarist **Bob Kulich** at the group's recent Savoy shows (4-5) that she asked him to back her guest slot on the Tonight Show last week. . . . Longstanding Yes-men **Chris Squire** and **Alan White** have released a Christmas single, "Run With the Fox," on Atlantic Records. They are currently forming a band. **Steve Howe**, another original Yes-man, will contribute his guitar talents to **Asia**, a new group on Geffen Records comprised of **Jeff Downes** (Yes, **Buggles**), **John Wetton** (**King Crimson**, **Uriah Heep**, **Roxy Music**) and **Carl Palmer**. . . . **Fitz** will make his N.Y. debut at Trax, December 22. . . . Punk rockers **Anti-Pasti**, featuring ex-**Public Image Ltd.** drummer **Martin Atkins**, play the Mudd Club on the 18th followed by L.A. faves and Slash recording artists X on the following night. . . . **Paul Hornsby**, noted for his production work with the **Marshall Tucker Band**, has a new project that's attracting a lot of attention from Atlanta to New York. It's the **Randy Howard Band** from Macon, Georgia, and they showed last weekend (2-5) at City Limits in Manhattan. Catching the show were **Billy Martin**, **Shelly Hack**, and **Willie Nelson**, who joined Howard onstage for renditions of "On the Road Again" and "Angel Flying Too Close to the Ground." Howard is label-shopping. . . . Columbia has released the soundtrack LP to **Warren Beatty's** "Reds," produced by **Phil Ramone** with music penned by **David Grusin**, **Stephen Sondheim** and others. Also from Columbia is "Raiders of the Lost Ark. . . . The Music on Record." It's a dialogue and sound effects record accompanied by a 16-page booklet. . . . **Plasmatics** bassist **Jean Beauvoir** has left the group to head his own three-piece band. . . . **Chaka Khan** sang the national anthem at Madison Square Garden before the Knicks-Celtics game last Saturday.

Record World's Retail Report

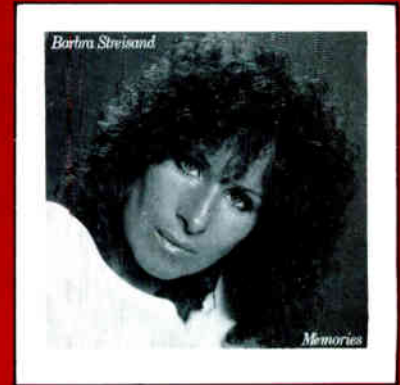
DECEMBER 19, 1981

SALESMAKER

MEMORIES
BARBRA STREISAND
Columbia

TOP SALES

MEMORIES — Barbra Streisand — Columbia
FREEZE-FRAME — J. Geils Band —
EMI-America
MUSIC FROM THE ELDER — Kiss —
Casablanca



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

PICKWICK/NATIONAL

AC/DC — Atlantic
GEORGE BENSON — WB
CARS — Elektra
NEIL DIAMOND — Columbia
HOOKED ON CLASSICS — RCA
J. GEILS BAND — EMI-America
KOOL & THE GANG — De-Lite
QUARTERFLASH — Geffen
RUSH — Mercury
BARBRA STREISAND — Columbia

SOUND UNLIMITED/NATIONAL

CON FUNK SHUN — Mercury
GO-GO'S — I.R.S.
LAKESIDE — Solar (E/A)
OHIO PLAYERS — Boardwalk
QUEEN — Elektra
KENNY ROGERS XMAS — Liberty
DIANA ROSS — RCA
SKYY — Salsoul
BARBRA STREISAND — Columbia
GROVER WASHINGTON, JR. — Elektra

RECORD BAR/NATIONAL

ADAM & THE ANTS — Epic
GEORGE BENSON — WB
BLACK SABBATH — WB
ANGELA BOFILL — Aristo
TOM BROWNE — Aristo/GRP
CHARIOTS OF FIRE — Polydor (soundtrack)
THE PURSUIT OF D.B. COOPER — Polydor (soundtrack)
DOMINGO/DENVER — CBS Masterworks
HENRY PAUL BAND — Atlantic
BOBBY WOMACK — Beverly Glen

WHEREHOUSE/NATIONAL

BAR-KAYS — Mercury
CON FUNK SHUN — Mercury
DOMINGO/DENVER — CBS Masterworks
KISS — Cosablanca
EARL KLUUGH — Liberty
JUICE NEWTON — Capitol
SKYY — Salsoul
GROVER WASHINGTON, JR. — Elektra

STRAWBERRIES/NEW ENGLAND

FATBACK — Spring
J. GEILS BAND — EMI-America
STEVE HACKETT — Epic
HALL & OATES — RCA
DENROY MORGAN — Becket
CHARLEY PRIDE — RCA
RUSH — Mercury
SKYY — Salsoul
SURVIVOR — Scotti Bros.
STEVIE WOODS — Cotillion

RECORD WORLD-TSS/NORTHEAST

AC/DC — Atlantic
GEORGE BENSON — WB
ANGELA BOFILL — Aristo
L.T.D. — A&M
STEVE MILLER BAND — Capitol
MOLLY HATCHET — Epic
PINK FLOYD — Columbia
HOOKED ON CLASSICS — RCA
RUSH — Mercury
BARBRA STREISAND — Columbia

CUTLER'S/NEW HAVEN

AC/DC — Atlantic
CARS — Elektra
FOREIGNER — Atlantic
J. GEILS BAND — EMI-America
GO-GO'S — I.R.S.
OLIVIA NEWTON-JOHN — MCA
STEVE MILLER BAND — Capitol
OZZY OSBOURNE — Jet
HOOKED ON CLASSICS — RCA
ROLLING STONES — Rolling Stones

KING KAROL/NEW YORK

AC/DC — Atlantic
GEORGE BENSON — WB
DAVID BYRNE — Sire
CHIC — Atlantic
EARTH, WIND & FIRE — ARC/Columbia
KISS — Cosablanca
PINK FLOYD — Columbia
RENAISSANCE — I.R.S.
DIANA ROSS — RCA
BARBRA STREISAND — Columbia

DISC-O-MAT/NEW YORK

ADAM & THE ANTS — Epic
DAVID BOWIE — RCA
TOM BROWNE — Aristo/GRP
J. GEILS BAND — EMI-America
JAM — Polydor
KISS — Cosablanca
RENAISSANCE — I.R.S.
FRANK SINATRA — Reprise
RINGO STARR — Boardwalk
BARBRA STREISAND — Columbia

CRAZY EDDIE/NEW YORK

BLACK SABBATH — WB
TOM BROWNE — Aristo/GRP
DAVID BYRNE — Sire
IRON MAIDEN — Harvest
KOOL & THE GANG — De-Lite
LAKESIDE — Solar (E/A)
ANNE MURRAY — Capitol
PINK FLOYD — Columbia
SKYY — Salsoul
BARRY WHITE — 20th Century-Fox

RADIO 437/PHILADELPHIA

ANGELA BOFILL — Aristo
BEE GEES — RSO
BLACK SABBATH — WB
CARS — Elektra
HOOKED ON CLASSICS — RCA
JAM — Polydor
MANHATTAN TRANSFER — Atlantic
MOLLY HATCHET — Epic
DOMINGO/DENVER — CBS Masterworks
SLAVE — Cotillion

WEBB/PHILADELPHIA

SARAH DASH — Kirshner
JEAN KNIGHT — Cotillion
LAKESIDE — Solar (E/A)
T.S. MONK — Mirage
RAY, GOODMAN & BROWN — Polydor
MINNIE RIPERTON — Capitol
SHALAMAR — Solar (RCA)
SYLVERS — Solar (E/A)
SUGARHILL GANG — Sugarhill
SYREETA — Tamla

RECORD & TAPE COLLECTORS/BALTIMORE

TOM BROWNE — Aristo/GRP
CON FUNK SHUN — Mercury
J. GEILS BAND — EMI-America
HALL & OATES — RCA
HOOKED ON CLASSICS — RCA
PINK FLOYD — Columbia
POLICE — A&M
KENNY ROGERS XMAS — Liberty
ROLLING STONES — Rolling Stones
GROVER WASHINGTON, JR. — Elektra

RECORD THEATRE/BALTIMORE

AIR SUPPLY — Aristo
DOMINGO/DENVER — CBS Masterworks
HALL & OATES — RCA
KOOL & THE GANG — De-Lite
LUCIANO PAVAROTTI — London
KENNY ROGERS XMAS — Liberty
BARBRA STREISAND — Columbia
TOM TOM CLUB — Sire
TYZIK — Capitol
GROVER WASHINGTON, JR. — Elektra

DOUGLAS STEREO/WASHINGTON, D.C.

TOM BROWNE — Aristo/GRP
CON FUNK SHUN — Mercury
FATBACK — Spring
GIL SCOTT-HERON — Aristo
LAKESIDE — Solar (E/A)
SUGARHILL GANG — Sugarhill
TOM TOM CLUB — Sire
GROVER WASHINGTON, JR. — Elektra
ZOOM — Polydor

WAXIE MAXIE/WASHINGTON, D.C.

BAR-KAYS — Mercury
TOM BROWNE — Aristo/GRP
PEABO BRYSON — Capitol
CHARIOTS OF FIRE — Polydor (soundtrack)
HOOKED ON CLASSICS — RCA
J. GEILS BAND — EMI-America
JONES GIRLS — Philo. Int'l
L.T.D. — A&M
BARBRA STREISAND — Columbia

KARMA/INDIANAPOLIS

AC/DC — Atlantic
BAR-KAYS — Mercury
CON FUNK SHUN — Mercury
EMMYLOU HARRIS — WB
MOLLY HATCHET — Epic
HOOKED ON CLASSICS — RCA
PINK FLOYD — Columbia
SAXON — Carrere
BARBRA STREISAND — Columbia
GROVER WASHINGTON, JR. — Elektra

GREAT AMERICAN/MINNEAPOLIS

AC/DC — Atlantic
QUINCY JONES — A&M
KISS — Cosablanca
GREG LAKE — Chrysalis
MOLLY HATCHET — Epic
ANNE MURRAY — Capitol
JUICE NEWTON — Capitol
QUARTERFLASH — Geffen
KENNY ROGERS XMAS — Liberty
BARBRA STREISAND — Columbia

LIEBERMAN/MINNESOTA

CARS — Elektra
DAN FOGELBERG — Full Moon/Epic
J. GEILS BAND — EMI-America
GO-GO'S — I.R.S.
EMMYLOU HARRIS — WB
HOOKED ON CLASSICS — RCA
LOVERBOY — Columbia
OLIVIA NEWTON-JOHN — MCA
STEVIE NICKS — Modern
BILLY SQUIER — Capitol

STREETSIDE/ST. LOUIS

BLONDIE — Chrysalis
EBONEE WEBB — Capitol
HENRY PAUL BAND — Atlantic
JOAN JETT — Boardwalk
J. GEILS BAND — EMI-America
KISS — Cosablanca
LAKESIDE — Solar (E/A)
RONNIE MILSAP — RCA
SOUPY SALES — MCA
DEL SHANNON — Network

ALBUM DEN/RICHMOND

TOM BROWNE — Aristo/GRP
PEABO BRYSON — Capitol
DONALD BYRD — Elektra
CON FUNK SHUN — Mercury
KRAFTWERK — WB
CURTIS MAYFIELD — Boardwalk
SPINNERS — Atlantic
BILL SUMMERS — MCA
GROVER WASHINGTON, JR. — Elektra
BOBBY WOMACK — Beverly Glen

GARY'S/RICHMOND

ALABAMA — RCA
CARS — Elektra
JOHN ENTWISTLE — Atco
J. GEILS BAND — EMI-America
LAKESIDE — Solar (E/A)
BARRY MANILOW — Aristo
PRINCE — WB
QUEEN — Elektra
RUSH — Mercury
SNEAKER — Handshake

PENGUIN FEATHER/NO. VIRGINIA

AC/DC — Atlantic
BOBBY & THE MIDNITES — Aristo
LINDSEY BUCKINGHAM — Asylum
CHARIOTS OF FIRE — Polydor (soundtrack)
EMMYLOU HARRIS — WB
KINKS — Aristo
GREG LAKE — Chrysalis
LOVERBOY — Columbia
PINK FLOYD — Columbia
BARBRA STREISAND — Columbia

NATIONAL RECORD MART/MIDWEST

BRYAN ADAMS — A&M
CARS — Elektra
DOMINGO/DENVER — CBS Masterworks
HENRY PAUL BAND — Atlantic
HOOKED ON CLASSICS — RCA
J. GEILS BAND — EMI-America
KISS — Cosablanca
LOVERBOY — Columbia
MCGUFFEY LANE — Atco
SNEAKER — Handshake

WHEREHOUSE/MICHIGAN

DAVID BOWIE — RCA
PEABO BRYSON — Capitol
NEIL DIAMOND — Columbia
GENE DUNLAP — Capitol
KNACK — Capitol
GWEN McCRAE — Atlantic
MELBA MOORE — Capitol
PINK FLOYD — Columbia
AL STEWART — Aristo
NEIL YOUNG — Reprise

RECORD REVOLUTION/CLEVELAND

DAVID BOWIE — RCA
TOM BROWNE — Aristo/GRP
DAVID BYRNE — Sire
DEPECHE MODE — Sire
EGBERTO GISMONTI — ECM
HUMAN SWITCHBOARD — Fouty
JOAN JETT — Boardwalk
KISS — Cosablanca
PABLO MOSES — Mongo
BARBRA STREISAND — Columbia

ROSE/CHICAGO

AC/DC — Atlantic
GEORGE BENSON — WB
DAVID BOWIE — RCA
EMMYLOU HARRIS — WB
MANHATTAN TRANSFER — Atlantic
PINK FLOYD — Columbia
RAGTIME — Elektra (soundtrack)
ROD STEWART — WB
BARBRA STREISAND — Columbia
GROVER WASHINGTON, JR. — Elektra

RADIO DOCTORS/MILWAUKEE

ADAM & THE ANTS — Epic
DAVID BYRNE — Sire
CHILLWACK — Millennium
FATBACK — Spring
JOHN HALL — EMI-America
LAKESIDE — Solar (E/A)
ANNE MURRAY — Capitol
OHIO PLAYERS — Boardwalk
SUGARHILL GANG — Sugarhill

RECORD CITY/ORLANDO

CHARIOTS OF FIRE — Polydor (soundtrack)
ELVIS COSTELLO — Columbia
IN HARMONY II — Columbia
KISS — Cosablanca
DOMINGO/DENVER — CBS Masterworks
REDS — Columbia (soundtrack)
SCHON & HAMMER — Columbia
SKOOLBOYS — Destiny
SKYY — Salsoul
RINGO STARR — Boardwalk

EAST/WEST/CENTRAL FLORIDA

BEE GEES — RSO
BOBBY & THE MIDNITES — Aristo
ANGELA BOFILL — Aristo
EMMYLOU HARRIS — WB
JONES GIRLS — Philo. Int'l
JOHN KLEMMER — Elektra
L.T.D. — A&M
TYZIK — Capitol
GROVER WASHINGTON, JR. — Elektra
BOBBY WOMACK — Beverly Glen

SPEC'S/FLORIDA

BEE GEES — RSO
DOOBIE BROTHERS — WB
EMMYLOU HARRIS — WB
JAZZERCISE — MCA
J. GEILS BAND — EMI-America
ANNE MURRAY XMAS — Capitol
KENNY ROGERS XMAS — Liberty
CARLY SIMON — WB
FRANK SINATRA — Reprise
BARBRA STREISAND — Columbia

TURTLES/ATLANTA

SHEREE BROWN — Capitol
GEORGE CARLIN — Atlantic
PAUL DAVIS — Aristo
LAKESIDE — Solar (E/A)
OHIO PLAYERS — Boardwalk
SPINNERS — Atlantic
RINGO STARR — Boardwalk
SUGARHILL GANG — Sugarhill
SYREETA — Tamla
TYZIK — Capitol

POPLAR TUNES/MEMPHIS

AC/DC — Atlantic
BLACK SABBATH — WB
PEABO BRYSON — Capitol
CARS — Elektra
DOMINGO/DENVER — CBS Masterworks
KISS — Cosablanca
KRAFTWERK — WB
SKYY — Salsoul
BILL SUMMERS — MCA
GROVER WASHINGTON, JR. — Elektra

SOUND WAREHOUSE/HOUSTON

AC/DC — Atlantic
CARS — Elektra
J. GEILS BAND — EMI-America
OLIVIA NEWTON-JOHN — MCA
LOVERBOY — Columbia
OZZY OSBOURNE — Jet
POLICE — A&M
QUARTERFLASH — Geffen
ROD STEWART — WB
NEIL YOUNG — Reprise

TAPE CITY/NEW ORLEANS

AC/DC — Atlantic
ANGELA BOFILL — Aristo
BLACK SABBATH — WB
CARS — Elektra
PAUL DAVIS — Aristo
SHEENA EASTON — EMI-America
J. GEILS BAND — EMI-America
KISS — Cosablanca
SNEAKER — Handshake
BARBRA STREISAND — Columbia

TOWER/PHOENIX

AC/DC — Atlantic
BEE GEES — RSO
DAVID BOWIE — RCA
GO-GO'S — I.R.S.
EMMYLOU HARRIS — WB
LOVERBOY — Columbia
EDDIE RABBITT — Elektra
DEL SHANNON — Elektra
CARLY SIMON — WB
GROVER WASHINGTON, JR. — Elektra

CIRCLES/ARIZONA

BEACH BOYS — Caribou
TOM BROWNE — Aristo/GRP
CHIC — Atlantic
CON FUNK SHUN — Mercury
PAUL DAVIS — Aristo
DEL SHANNON — Elektra
FATBACK — Spring
KISS — Cosablanca
LAKESIDE — Solar (RCA)
CARLY SIMON — WB
TWENNYNINE WITH LENNY WHITE — Elektra

LICORICE PIZZA/LOS ANGELES

ADAM & THE ANTS — Epic
DAVID BOWIE — RCA
NEIL DIAMOND — Columbia
JACKSONS LIVE — Epic
JAM — Polydor
JAZZERCISE — MCA
KISS — Cosablanca
PINK FLOYD — Columbia
RENAISSANCE — I.R.S.
FRANK SINATRA — Reprise

MUSIC PLUS/LOS ANGELES

PEABO BRYSON — Capitol
DURAN DURAN — Harvest
IAN DURY — Polydor
GIL SCOTT-HERON — Aristo
KISS — Cosablanca
JOHN KLEMMER — Elektra
LAKESIDE — Solar (E/A)
LAKESIDE — Solar (RCA)
MANHATTAN TRANSFER — Atlantic
NAPOLEON — CBS Masterworks (soundtrack)

EVERYBODY'S/NORTHWEST

DAVID BYRNE — Sire
ELVIS COSTELLO — Columbia
EARTH, WIND & FIRE — ARC/Columbia
EMMYLOU HARRIS — WB
HOOKED ON CLASSICS — RCA
KISS — Cosablanca
MANHATTAN TRANSFER — Atlantic
PINK FLOYD — Columbia
BARBRA STREISAND — Columbia

Record World Albums

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

DECEMBER 19, 1981

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

Dec. 19	Dec. 12		WKS. ON CHART
1	1	4 FOREIGNER Atlantic SD 16999 (9th Week)	22 H
2	3	ESCAPE JOURNEY/Columbia TC 37408	20 O
3	2	TATTOO YOU ROLLING STONES/Rolling Stones COC 16052 (Atl)	15 H
4	6	FOR THOSE ABOUT TO ROCK WE SALUTE YOU AC/DC/ Atlantic SD 11111	2 H
5	5	RAISE! EARTH, WIND & FIRE/ARC/Columbia TC 37548	6 O
6	7	PHYSICAL OLIVIA NEWTON-JOHN/MCA 5229	8 H
7	4	GHOST IN THE MACHINE POLICE/A&M SP 3730	9 H
8	8	EXIT...STAGE LEFT RUSH/Mercury SRM 2 7001 (PolyGram)	6 K
9	9	BELLA DONNA STEVIE NICKS/Modern MR 38 139 (Atl)	19 H
10	10	ON THE WAY TO THE SKY NEIL DIAMOND/Columbia TC 37628	4 O
11	23	MEMORIES BARBRA STREISAND/Columbia TC 37678	2 O
12	12	SHAKE IT UP CARS/Elektra 5E 567	4 H
13	11	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	10 H
14	14	NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND/ Capitol STBK 12182	13 K
15	15	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153	7 H
16	16	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028	14 H
17	13	GREATEST HITS QUEEN/Elektra 5E 564	6 H
18	18	DIARY OF A MADMAN OZZY OSBOURNE/Jet FZ 37492 (CBS)	5 O
19	19	TONIGHT I'M YOURS ROD STEWART/Warner Bros. BSK 3602	5 H
20	22	FREEZE-FRAME J. GEILS BAND/EMI-America SOO 17062	6 H
21	28	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA AFL1 4194	6 H
22	31	CHRISTMAS KENNY ROGERS/Liberty LOO 51115	4 H
23	21	BEAUTY & THE BEAT GO-GO'S/I.R.S. SP 70021 (A&M)	21 H
24	17	ABACAB GENESIS/Atlantic SD 19313	10 H
25	26	FEELS SO RIGHT ALABAMA/RCA AHL1 3920	40 H
26	24	PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346	22 H
27	25	DON'T SAY NO BILLY SQUIER/Capitol ST 12146	33 H
28	55	CHRISTMAS WISHES ANNE MURRAY/Capitol SN 16232	4 H
29	27	IF I SHOULD LOVE AGAIN BARRY MANILOW/Arista AL 9573	10 H
30	20	THE INNOCENT AGE DAN FOGELBERG/Full Moon/Epic KE2 37393	14 O
31	30	GET LUCKY LOVERBOY/Columbia FC 37638	6 O
32	35	MOB RULES BLACK SABBATH/Warner Bros. BSK 3605	4 H
33	37	THE GEORGE BENSON COLLECTION/Warner Bros. 2HW 3577	5 X
34	56	COME MORNING GROVER WASHINGTON, JR./Elektra 5E 562	2 H
35	32	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	14 O
36	40	QUARTERFLASH/Geffen GHS 2003 (WB)	8 H
37	38	RE-AC-TOR NEIL YOUNG & CRAZY HORSE/Reprise HS 2304 (WB)	5 H
38	29	CIRCLE OF LOVE STEVE MILLER BAND/Capitol ST 12121	6 H
39	43	LIVE JACKSONS/Epic KE2 37545	4 O
40	50	PERHAPS LOVE PLACIDO DOMINGO with JOHN DENVER/ CBS Masterworks FM 37243	6 O
41	34	CONTROVERSY PRINCE/Warner Bros. BSK 3601	7 H
42	58	A COLLECTION OF GREAT DANCE SONGS PINK FLOYD/ Columbia TC 37680	2 O
43	33	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	18 H
44	36	SONGS IN THE ATTIC BILLY JOEL/Columbia TC 37461	12 O
45	47	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	28 H
46	51	LAW AND ORDER LINDSEY BUCKINGHAM/Asylum 5E 561	7 H
47	48	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	39 H
48	44	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	60 H
49	54	NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	6 H



50	41	LIVING EYES BEE GEES/RSO RX 1 3098 (PolyGram)	5 H
51	39	IN THE POCKET COMMODORES/Motown MB 955M1	24 H
52	42	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	13 H
53	46	FANCY FREE OAK RIDGE BOYS/MCA 5029	29 H
54	57	SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576	5 H
55	60	TAKE NO PRISONERS MOLLY HATCHET/Epic FE 37480	3 O
56	61	THE BEST OF BLONDIE/Chrysalis CHR 1337	8 H
57	45	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)/Columbia KC2 37542	14 O
58	49	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	35 H
59	64	SHE SHOT ME DOWN FRANK SINATRA/Reprise FS 2305 (WB)	3 H
60	65	LOVE MAGIC LTD/A&M SP 4881	4 H
61	52	HI INFIDELITY REO SPEEDWAGON/Epic FE 36884	52 O
62	66	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	30 H
63	69	JUICE JUICE NEWTON/Capitol ST 12136	38 H
64	53	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	12 O
65	72	I AM LOVE PEABO BRYSON/Capitol ST 12179	4 H
66	59	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	7 H
67	62	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	9 L
68	78	SKYYLINE SKYY/Salsoul SA 3548 (RCA)	7 H
69	76	GREG LAKE/Chrysalis CHR 1357	8 H
70	63	GIVE THE PEOPLE WHAT THEY WANT KINKS/Arista AL 9567	15 H
71	73	CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK) VANGELIS/ Polydor PD 1 6335 (PolyGram)	9 H
72	67	ALLIED FORCES TRIUMPH/RCA AFL1 3902	14 H
73	81	BEST OF THE DOOBIES VOLUME II DOOBIE BROTHERS/ Warner Bros. BSK 3612	3 H
74	82	MUSIC FROM THE ELDER KISS/Casablanca NBLP 7261 (PolyGram)	3 H
75	68	SHOWTIME SLAVE/Cotillion SD 5227 (Atl)	11 H

CHARTMAKER OF THE WEEK

76	123	7	
			CON FUNK SHUN
			Mercury SRM 1 4030 (PolyGram)



77	74	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	29 H
78	83	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	68 H
79	84	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	24 H
80	70	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90004	20 X
81	89	STOP AND SMELL THE ROSES RINGO STARR/Boardwalk NB 1 33246	6 H
82	77	THE DUDE QUINCY JONES/A&M SP 3721	38 H
83	79	TIME/Warner Bros. BSK 3598	18 H
84	88	THE POET BOBBY WOMACK/Beverly Glen BG 10000	6 H
85	71	INSIDE YOU ISLEY BROTHERS/T-Neck FZ 37533 (CBS)	8 O
86	92	CHRISTOPHER CROSS/Warner Bros. BSK 3383	91 H
87	93	AEROBIC DANCING featuring DORIAN DAMMER/Parade 100 (Peter Pan)	12 H
88	80	TIME EXPOSURE LITTLE RIVER BAND/Capitol ST 12163	14 H
89	85	SOLID GROUND RONNIE LAWS/Liberty LO 51087	12 H
90	87	NEW TRADITIONALISTS DEVO/Warner Bros. BSK 3593	11 H
91	90	DISCIPLINE KING CRIMSON/Warner Bros. BSK 3629	8 H
92	95	TONIGHT! FOUR TOPS/Casablanca NBLP 7258 (PolyGram)	16 H
93	107	PRINCE CHARMING ADAM & THE ANTS/Epic ARE 37615	2 O
94	109	CIMARRON EMMYLOU HARRIS/Warner Bros. BSK 3603	2 H
95	151	MERRY CHRISTMAS BING CROSBY/MCA 15024	4 X
96	86	CAMOUFLAGE RUFUS with CHAKA KHAN/MCA 5270	8 H
97	125	A CHIPMUNK CHRISTMAS CHIPMUNKS/RCA AQL1 4041	4 H
98	98	AEROBIC DANCING/Gateway GSLP 7610	29 H
99	94	WANNA BE A STAR CHILLIWACK/Millennium BXL1 7759 (RCA)	16 H
100	102	KEEP ON MOVING STRAIGHT AHEAD LAKESIDE/Salar BXL1 3974 (RCA)	4 H

Albums 101-200



DECEMBER 19, 1981

Dec. 19	Dec. 12		WKS. ON CHART	
101	99	HIGH 'N' DRY DEF LEPPARD/Mercury SRM 1 4021 (PolyGram)	19	H
102	100	THERE'S NO GETTING OVER ME RONNIE MILSAP/RCA AHL1 4060	17	H
103	103	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	29	H
104	117	BACK IN BLACK AC/DC/Atlantic SD 16018	69	H
105	106	PARADISE THEATER STYX/A&M SP 3719	47	H
106	108	FREETIME SPYRO GYRA/MCA 5238	17	H
107	128	YOURS TRULY TOM BROWNE/Arista GRP 5507	2	H
108	96	LOVE BYRD DONALD BYRD AND 125TH STREET, NYC/Elektra SE 531	14	H
109	97	LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY/ Capitol SKBK 12156	25	I
110	120	GWEN McCRAE/Atlantic SD 19308	5	H
111	101	HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin/Epic NFE 37407	18	O
112	105	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest/ WB QWS 3591	12	H
113	104	OCTOBER U2/Island ILPS 9680 (WB)	7	H
114	114	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	12	H
115	91	AS FAR AS SIAM RED RIDER/Capitol SO 12145	13	H
116	175	CHRISTMAS ALBUM BARBRA STREISAND/Columbia CS 9557	3	O
117	131	CHANGESTWOBOWIE DAVID BOWIE/RCA AFL1 4202	2	H
118	119	TORCH CARLY SIMON/Warner Bros. BSK 3592	10	H
119	110	PIECES OF A DREAM/Elektra 6E 350	12	H
120	122	DIRTY DEEDS DONE DIRT CHEAP AC/DC/Atlantic SD 16033	36	H
121	118	WHAT A WOMAN NEEDS MELBA MOORE/EMI-America ST 17060	7	H
122	132	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/ EMI-America SW 17061	3	H
123	133	GET AS MUCH LOVE AS YOU CAN JONES GIRLS/Phila. Intl. FZ 37627 (CBS)	3	O
124	75	ALMOST BLUE ELVIS COSTELLO & THE ATTRACTIONS/ Columbia FC 37562	6	O
125	129	CAN'T SHAKE THIS FEELIN' SPINNERS/Atlantic SD 19318	3	H
126	136	BELO HORIZONTE JOHN McLAUGHLIN/Warner Bros. BSK 3619	3	H
127	111	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	16	O
128	139	BLUE JEANS CHOCOLATE MILK/RCA AFL1 3876	3	H
129	140	TOM TOM CLUB/Sire SRK 3628 (WB)	10	H
130	—	YOUR WISH IS MY COMMAND LAKESIDE/Solar S 26 (E/A)	1	H
131	121	THE SPIRIT'S IN IT PATTI LABELLE/Phila. Intl. FZ 37380 (CBS)	14	O
132	145	TAKE IT OFF CHIC/Atlantic SD 19323	2	H
133	127	WALK UNDER LADDERS JOAN ARMATRADING/A&M SP 4876	10	H
134	115	HOT ROCKS 1964-1971 ROLLING STONES/London 2PS 60617	10	X
135	134	GREATEST HITS DOORS/Elektra SE 5151	55	H
136	137	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM/Mirus/ Vintage VNI 7713	44	H
137	138	LOVE IS THE PLACE CURTIS MAYFIELD/Boardwalk NB 1 33239	9	H
138	—	THE CARPENTERS' CHRISTMAS ALBUM/A&M SP 4726	1	H
139	148	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAY 12120	54	I
140	141	SIGN OF THE TIMES BOB JAMES/Columbia/Tappan Zee FC 37495	15	O
141	144	ALL OF THE ABOVE JOHN HALL BAND/EMI-America SW 16058	6	H
142	146	PREMONITION SURVIVOR/Scotti Bros. ARZ 37549 (CBS)	11	O
143	147	STANDING TALL CRUSADERS/MCA 5254	11	H
144	113	STEP BY STEP EDDIE RABBITT/Elektra SE 532	18	H
145	149	MAGIC WINDOWS HERBIE HANCOCK/Columbia FC 37387	12	O
146	196	GIVE ME YOUR LOVE FOR CHRISTMAS JOHNNY MATHIS/ Columbia CS 9923	3	O
147	193	ANYTIME HENRY PAUL BAND/Atlantic SD 19325	2	H
148	—	GIGOLO FATBACK/Spring SP 1 6734 (PolyGram)	1	H
149	—	I LOVE ROCK 'N' ROLL JOAN JETT AND THE BLACKHEARTS/ Boardwalk NB 1 33243	1	H
150	—	SONGS FROM THE BROADWAY PRODUCTION OF "THE CATHERINE WHEEL" DAVID BYRNE/Sire SRK 3645 (WB)	1	H
151	112	FANCY DANCER ONE WAY/MCA 5247	12	H
152	152	THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON/A&M SP 4880	4	H
153	124	EL LOCO ZZ TOP/Warner Bros. BSK 3593	20	H
154	153	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	41	H
155	150	LIVE! BARBARA MANDRELL/MCA 5243	13	H
156	—	OH HOLY NIGHT LUCIANO PAVAROTTI/London OS 36473	1	X
157	160	CAMERA CAMERA RENAISSANCE/I.R.S. SP 70019 (A&M)	5	H
158	143	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/ Mercury SRM 1 2001 (PolyGram)	22	H
159	135	PIRATES RICKIE LEE JONES/Warner Bros. BSK 3432	20	H
160	164	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS)	36	O
161	161	QUINELLA ATLANTA RHYTHM SECTION/Columbia FC 37550	14	O
162	126	WATTS IN A TANK DIESEL/Regency RY 19315 (Atl)	11	H
163	176	JAZZERCISE JUDY SHEPPARD MISSETT/MCA 5272	3	H
164	170	SNEAKER/Handshake/FW 37631	3	H
165	165	SWEET AND WONDERFUL JEAN CARN/TSOP FZ 36775 (CBS)	10	O
166	166	ANTHOLOGY BABYS/Chrysalis CHR 1351	4	H
167	167	NEW YORK CAKE KANO/Mirus WTG 19327 (Atl)	3	H
168	169	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	19	G
169	168	THE MAN WITH THE HORN MILES DAVIS/Columbia FC 36790	23	H
170	142	TIME ELO/Jet FZ 37371 (CBS)	18	O
171	178	DROP DOWN AND GET ME DEL SHANNON/Network 5E 568 (E/A)	3	H
172	180	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/ RCA AFL1 3451	3	H
173	—	CHRISTMAS WITH THE CHIPMUNKS/Pickwick 5PC 1034	1	X
174	172	UNTOLD PASSION SCHON & HAMMER/Columbia FC 37600	10	O
175	116	EXPOSED II VARIOUS ARTISTS/CBS X2 37601	6	O
176	171	JUST LIKE DREAMIN' TWENNYNINE with LENNY WHITE/ Elektra SE 551	3	H
177	179	GREATEST HITS, VOL. II CHICAGO/Columbia FC 37682	2	O
178	—	THE BEST OF THE MANHATTAN TRANSFER/Atlantic SD 19319	1	H
179	181	BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS)	10	O
180	159	IN HARMONY 2 VARIOUS ARTISTS/Columbia BFC 37641	5	O
181	182	INDIAN SUMMER AL STEWART/Arista A2L 8607	4	L
182	184	BELIEVERS DON McLEAN/Millennium BXL1 7762 (RCA)	2	H
183	130	STARS ON LONG PLAY II STARS ON/Radio RR 19134 (Atl)	8	H
184	—	ROCKY MOUNTAIN CHRISTMAS JOHN DENVER/RCA AFL1 1201	11	H
185	185	THIS IS THE WAY ROSSINGTON COLLINS BAND/MCA 5207	11	H
186	162	SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl)	6	H
187	—	THE ROGER WHITTAKER CHRISTMAS ALBUM RCA ANL1 2933	1	H
188	187	THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra SE 535	17	H
189	—	ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS ELVIS PRESLEY/RCA ANL1 1936	1	H
190	157	LOVERBOY/Columbia JC 36762	48	O
191	—	PRETTY PAPER WILLIE NELSON/Columbia JC 36189	1	O
192	—	JOHN SCHNEIDER'S WHITE CHRISTMAS/Scotti Bros. FZ 37617 (CBS)	1	O
193	154	THE FRIENDS OF MR. CAIRO JON & VANGELIS/Polydor PD 1 6326 (PolyGram)	19	H
194	—	SOLO SAXOPHONE II-LIFE JOHN KLEMMER/Elektra SE 566	1	H
195	191	GO FOR IT SHALAMAR/Solar BXL1 3984 (RCA)	10	H
196	197	KING OF THE ROAD BOXCAR WILLIE/Mains Street SN 73000 (Capitol)	2	H
197	155	ROUND TRIP KNACK/Capitol ST 12168	7	H
198	156	STILL THE SAME OLE ME GEORGE JONES/Epic FE 37106	3	O
199	158	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052	34	H
200	163	BLACK & WHITE POINTER SISTERS/Planet P 18 (E/A)	25	H

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

I interviewed **Bob Marley** in New York in September 1980, just a few days before his historic two nights of concerts with the **Commodores** and **Kurtis Blow** at Madison Square Garden. It was around this time — perhaps on that very day — that Marley fell down while playing soccer in Central Park, the first indication of the cancer that would eventually end his life.

After misplacing my transcript of our conversation for almost a year (I can't believe I did it either), it pleased me to find it buried beneath a pile of papers in my desk. Reading it over, I found myself back in his smoky Essex House hotel room, where black Jamaicans and whites, journalists, band members, and friends of various descriptions were sprawled across the room basking in Marley's beatific aura. Curled, cat-like, in a chair in the center of the room, Marley answered my questions, often strumming his guitar and humming to himself before responding. Better late than never, here's some of that conversation.

Record World: How do you feel about white bands, like the **Police**, having great commercial success with reggae in America when Jamaican acts don't?

Bob Marley: Police with A&M, an American company who have vested interest in selling their music here. If in America 20 companies have two reggae artists each, the American companies would have reason to promote reggae here. But Island (whom he recorded for) put out 40 reggae artists. Not enough force in the marketplace. Only one or two artists get exposure.

RW: Some claim Island president **Chris Blackwell** exploited reggae music for profit, then used the money it generated to promote acts like **Traffic** and **Robert Palmer**. What do you think?

Marley: Why not? (Laughs) At time when this music needed exposure, Blackwell provided it. Then he went and scooped up everything first.

But I also say this. Before Chris Blackwell no one wanted to touch the music. He brought people down to Jamaica to know the music and tell America of it. When we sign with him he let us make record ourselves. He say, we know our music best. No one previously had given reggae artists freedom to present our vision like that and been as fair with the money.

RW: Why is it that, on the whole, black Americans have not been interested in either the message or music of reggae?

Marley: I tell you this way . . . Rastafari's message to black America is to return to their roots, their beginning in Africa. Some say "I no African. I not from there. I American. I New Yorker." But they cannot change their color, they must accept the truth. If not this generation, their children will. Black people can make Africa the strongest nation on Earth. The black man's life here in the west is a farce. He is neither himself nor the white man. His life in west is full of pretense with TV, music, and hip talk. But where is their identity in this society?

RW: Doesn't it strike you as strange that whites, here and in Europe, embrace reggae, a music whose message condemns the world they live in?

Marley: It is the vibration of the music. It is strong. Has clarity to touch all people and cease the hostility in the world. See, we play this music a long time and know how it binds us together. One man may write song, but we play and understand it as one. This vibration carries from the stage and can be felt by all who hear us. So I not surprised. The truth is a powerful thing.

Black Oriented Picks of the Week

YOUR WISH IS MY COMMAND LAKESIDE — Solar S-26 (E/A)



This talented nine-piece band opens its Elektra/Asylum career with an inventive eight-song collection. "The Urban

Man" is a mid-tempo look at big city life, "The Songwriter" is an introspective ballad, and there is a catchy cover of the Beatles' "I Wanna Hold Your Hand."

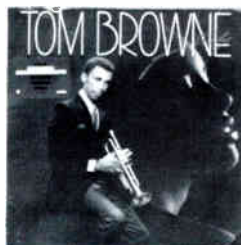
COME MORNING GROVER WASHINGTON, JR. — Elektra 5E-562



Coming off the platinum sales of "Winelight," Washington returns with eight tunes co-produced by Ralph MacDonald.

"Making Love to You," "Reaching Out," and "East River Drive" are mellow instrumentals. Grady Tate sings on "Come Morning" and "Little Black Samba."

YOURS TRULY TOM BROWNE — Arista/GRP 5507



Trumpeter Tom Browne works hard to walk the line between a dance and jazz audience on this LP. There is the Calypso-

influenced "Fungi Mama" and the pop-funk "Bye Gones" on side one. Side two has two John Coltrane compositions, "Lazy Bird" and the classic "Naima."

THE BEST OF MINNIE RIPERTON Capitol ST-12189



The late singer is remembered here with eleven of her best performances. Favorites like "Lovin' You" and

"Perfect Angel" are included, along with live versions of "Can You Feel What I'm Saying," "Lover and Friend," and "Young, Willing and Able."

RW: Judging by some of your lyrics and the violence associated with Rastas in Jamaica and New York, some say your message is about destruction.

Marley: We're not talking about burning and looting for material goods and things. We only want to destroy capitalist illusions. We want people to stop fighting. Politicians and revolution go together. You fight to be free, but you're really not free. This politics. Politics solely money business. We see people starving all over the world. All ammunition in world no change that.

THE SOUND OF MINNESOTA?: It can get mightily cold in the Minneapolis-St. Paul area, but that community's leading musical representatives are definitely hot. **Prince** and the **Time** played New York's rather tacky rock concert hall, the Palladium, last Wednesday (2), riding the crest of strong albums and popular singles. Each played on sex, but in different ways. Time's lead singer, **Morris Day**, was the slick, pretty-boy gigolo, so pretty his valet ran on stage with a mirror regularly so Day could keep his coiffure together. The perceptive **Joe McEwen** thought Day's dress and style reminiscent of the young **Jackie Wilson**, though Day's pipes aren't in Wilson's class. Time's five other members, looking as dapper as Day, played their rock-tinged funk with aplomb. The band needs more material, but when they kicked into black radio favorites "Cool" and "Get It Up," their potential as a consistent seller and live attraction was clear. Just as important as the Time's musicianship, however, is the fact that they have a visual concept that enhances their music and provides them with an easy-to-remember identity.

Speaking of identity, **Prince's** set played with the meaning of that word in a number of ways. Gay or straight, as he asks in "Controversy"? Is his fixation with religion and religious symbolism (as when the stage backdrop is lit to reveal a cross) real belief or sly parody? Is he a rocker, a funkateer, or some new mix of both? All these questions came to mind after the gig.

During the show, one couldn't help but marvel at Prince's mastery of so many musical styles, his energetic stage show, and his genuine charisma. Judging by the number of musicians present in the audience (**Nile Rodgers** of **Chic**, the **Isley Brothers'** **Marvin**, among others), Prince's ability and creativity are already widely respected. His touring band was strong as usual, although his new bass player lacks the drive of his predecessor **Andre Cerrone**. It was an exceptional concert, the best to hit the Apple since the **Jacksons** at the Garden. What's most encouraging about Prince is that, like his contemporary **Michael Jackson**, he hasn't yet reached his creative peak.

'The Dude' (Continued from page 18)

featuring the rich vocal of James Ingram. "We all knew we had a hell of a top 40 record," said Busby. So A&M aimed at breaking it pop and adult contemporary as well as on black urban contemporary stations. "Just Once" peaked at 13 on both the pop and BOS charts, while cracking the adult contemporary top ten.

Qwest augmented this middle-of-the-road marketing approach with appearances on Mike Douglas, "Soul Train," "Solid Gold," and a number of other television programs by Ingram.

Busby notes that "there are many black stations that are just catching up to that record," adding that while pop listeners have accepted the song "it has stimulated more singles purchases than album sales."

The new single is "One Hundred Ways," which again features Ingram, and A&M is hoping to pull a similar across-the-board parlay with it. Qwest is happy about the exposure Ingram is receiving, which it expects will help acceptance of Ingram's solo album, due in March.

Record World

Black Oriented Singles



DECEMBER 19, 1981

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

Dec. 19	Dec. 12		WKS. ON CHART
1	1	LET'S GROOVE EARTH, WIND & FIRE ARC/Columbia 18 02536 (4th Week)	12
2	2	TAKE MY HEART KOOL & THE GANG/De-Lite 815 (PolyGram)	12
3	4	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846	8
4	3	CONTROVERSY PRINCE/Warner Bros. 49808	12
5	5	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA 12349	9
6	14	CALL ME SKYY/Salsoul 7 2152 (RCA)	8
7	7	OH NO COMMODORES/Motown 1527	13
8	8	HIT AND RUN BAR-KAYS/Mercury 76123 (PolyGram)	8
9	6	SNAP SHOT SLAVE/Cotillion 46022 (Atl)	14
10	11	LET THE FEELING FLOW PEABO BRYSON/Capitol 5065	8
11	9	NEVER TOO MUCH LUTHER VANDROSS/Epic 14 02409	20
12	13	BLUE JEANS CHOCOLATE MILK/RCA 12335	10
13	16	WALKING INTO SUNSHINE CENTRAL LINE/Mercury 76126 (PolyGram)	10
14	12	JUST ONCE QUINCY JONES featuring JAMES INGRAM/A&M 2357	17
15	10	I HEARD IT THROUGH THE GRAPEVINE (PART 1) ROGER/Warner Bros. 49786	17
16	22	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS)	6
17	18	FUNKY SENSATION GWEN McCRAE/Atlantic 3853	11
18	23	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361	5
19	21	KICKIN' BACK L.T.D./A&M 2382	7
20	20	SHARING THE LOVE RUFUS with CHAKA KHAN/MCA 51203	8
21	15	WHEN SHE WAS MY GIRL FOUR TOPS/Casablanca 2338 (PolyGram)	19
22	17	GET IT UP TIME/Warner Bros. 49774	20
23	25	I WILL FIGHT GLADYS KNIGHT & THE PIPS/Columbia 18 02549	8
24	24	SWEETER AS THE DAYS GO BY SHALAMAR/Solar 12329 (RCA)	8
25	37	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK/Beverly Glen 2000	5
26	32	COOL (PART I) TIME/Warner Bros. 49864	4
27	31	LOVE FEVER GAYLE ADAMS/Prelude 8040	5
28	19	INSIDE YOU (PART 1) ISLEY BROTHERS/T-Neck 5 02531 (CBS)	12
29	39	BE MINE (TONIGHT) GROVER WASHINGTON, JR. featuring GRADY TATE/Elektra 47246	4
30	30	I'M JUST TOO SHY JERMAINE JACKSON/Motown 1525	8
31	33	NUMBERS KRAFTWERK/Warner Bros. 49795	9
32	36	LOVE IN THE FAST LANE DYNASTY/Solar 47946 (E/A)	7
33	35	I WANT YOU BOOKER T./A&M 2374	7
34	34	STEAL THE NIGHT STEVIE WOODS/Cotillion 47016 (Atl)	10
35	38	(I FOUND) THAT MAN OF MINE JONES GIRLS/Phila. Intl. 5 02618 (CBS)	5



Dunn & Bruce Street Debut



Devaki Records and Mirus Music, Inc. recently signed Dunn Pearson, Jr. and Bruce Gray to an exclusive recording agreement. The duo is called **Dunn & Bruce Street**, and their first single, "If You Come With Me," has just been released. Pearson and Gray have both produced, arranged and written for several major artists. Pictured at the signing are, from left: Bobby Massey, president of Devaki Records; Gray; Ron Schafer, president of Mirus Music, Inc.; Pearson; and Ron Iafornaro, vice president and general manager, Mirus Music.

36	45	BREAKIN' AWAY AL JARREAU/Warner Bros. 49842	4
37	46	SOMETHING ABOUT YOU ANGELA BOFILL/Arista 0636	4
38	42	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M 2380	5
39	40	BEWARE BARRY WHITE/Unlimited Gold 5 02580 (CBS)	6
40	44	TWINKLE EARL KLUGH/Liberty 1431	7
41	29	DON'T HIDE OUR LOVE EVELYN KING/RCA 12322	8
42	52	DO IT TO ME VERNON BURCH/Spector 00019 (Capitol)	3
43	58	TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD/Boardwalk 7 11 132	2
44	51	QUICK SLICK SYREETA/Tamla 54333 (Motown)	4
45	48	IT'S MY TURN ARETHA FRANKLIN/Arista 0640	5
46	47	SHAKE GQ/Arista 0603	5
47	54	CAN'T HOLD BACK (YOUR LOVING) KANO/Mirage 3878 (Atl)	3
48	53	WIDE OPEN BRICK/Bang 5 02599 (CBS)	4
49	26	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE/Motown 1519	24
50	60	HOW CAN LOVE SO RIGHT (BE SO WRONG) RAY, GOODMAN & BROWN/Polydor 2191 (PolyGram)	3
51	56	MAGIC NUMBER HERBIE HANCOCK/Columbia 18 02615	4
52	59	APACHE SUGARHILL GANG/Sugarhill 567	3
53	61	FUNGI MAMA/BEPOP AFUNKADISCOLYPSO TOM BROWNE/Arista/GRP 2518	3
54	67	BAD LADY CON FUNK SHUN/Mercury 76128 (PolyGram)	2
55	57	YOUR LOVE SKOOL BOYZ/Destiny 2001	4
56	62	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest 49854 (WB)	3
57	63	JAM THE BOX BILL SUMMERS AND SUMMERS HEAT/MCA 51221	2
58	27	TAKE MY LOVE MELBA MOORE/EMI-America 8092	13
59	65	MAKE UP YOUR MIND AURRA/Salsoul 7 7017 (RCA)	2
60	66	TOO MUCH TOO SOON T.S. MONK/Mirage 3875 (Atl)	2

CHARTMAKER OF THE WEEK

61	—	YOU'RE THE ONE FOR ME "D" TRAIN Prelude 8043	1
62	—	LOVE MESSAGE LOWRELL SIMON/Zoo York 1324 (CBS)	1
63	—	WAIT FOR ME SLAVE/Cotillion 46028 (Atl)	1
64	64	TUFF MIDNIGHT STAR/Solar 47984 (E/A)	3
65	—	SWEET TENDER LOVE DENROY MORGAN/Becket 45 8	1
66	—	"B" MOVIE GIL SCOTT-HERON/Arista 0647	1
67	—	LET ME SET YOU FREE FOUR TOPS/Casablanca 2344 (PolyGram)	1
68	68	SATURDAY, SATURDAY NIGHT ZOOM/Polydor 2186 (PolyGram)	5
69	—	LOVE CONNECTION SPINNERS/Atlantic 40550	1
70	28	SUPER FREAK (PART 1) RICK JAMES/Gordy 7205 (Motown)	20
71	—	SOMETHING INSIDE MY HEAD GENE DUNLAP/Capitol 5055	1
72	43	SHE DON'T LET NOBODY (BUT ME) CURTIS MAYFIELD/Boardwalk 7 11 122	16
73	41	LA LA MEANS I LOVE YOU TIERRA/Boardwalk 7 11 129	9
74	49	YOU S.O.S. BAND/Tabu 5 02569 (CBS)	6
75	50	WANTING YOU STARPOINT/Chocolate City 3229 (PolyGram)	5



Cohen Speech

(Continued from page 6)

because consumers are becoming smarter, retailers will have to be more inventive. "How he handles the transformation from a record and tape store to a total entertainment center will determine how successful the retailer will be," Cohen said. "It is an expensive proposition, and it cannot be done overnight."

Cohen stressed that consumer demographics are changing and that this will directly affect the record industry. "As a result of the change, we must change the way we produce, package and sell records. Some retail stores will fail, but many will survive as long as they do not lose touch with the consumer's needs," Cohen said.

UA Music Meetings

(Continued from page 6)

and international presence, and the utilization of new technological outlets for music.

Professional staff meetings will be run by Jimmy Gilmer, vice president of Nashville Operations. Victor L. Guder, vice president professional division/standard catalogue, will chair a special presentation. Russ Martens, director of publications and creative activities for the UA Music print division, The Big 3 Music Corporation, will report on planned sheet music and music book releases for 1982. Frank F. Banyai, vice president international, and Steven A. Salmonsohn, vice president operations, will also make presentations.

Record World

Black Oriented Albums

DECEMBER 19, 1981

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

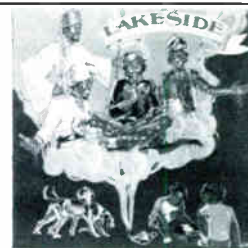
Dec. 19	Dec. 12		WKS. ON CHART
1	1	RAISE! EARTH, WIND & FIRE ARC/Columbia TC 37548 (6th Week)	6
2	2	SOMETHING SPECIAL KOOL & THE GANG / De-Lite DSR 8502 (PolyGram)	10
3	3	WHY DO FOOLS FALL IN LOVE DIANA ROSS / RCA AFL1 4153	7
4	4	NEVER TOO MUCH LUTHER VANDROSS / Epic FE 37451	14
5	5	CONTROVERSY PRINCE / Warner Bros. BSK 3601	7
6	6	IT'S TIME FOR LOVE TEDDY PENDERGRASS / Phila. Intl. TZ 37491 (CBS)	12
7	7	THE MANY FACETS OF ROGER ROGER / Warner Bros. BSK 3594	14
8	8	SHOWTIME SLAVE / Cotillion SD 5227 (Atl)	11
9	10	NIGHTCRUISING BAR-KAYS / Mercury SRM 1 4028 (PolyGram)	6
10	11	LIVE JACKSONS / Epic KE2 37545	4
11	14	SKYLINE SKYY / Salsoul SA 8548 (RCA)	5
12	9	TIME / Warner Bros. BSK 3598	18
13	15	I AM LOVE PEABO BRYSON / Capitol ST 12179	4
14	16	THE GEORGE BENSON COLLECTION GEORGE BENSON / Warner Bros. 2 HW 3577	5
15	17	LOVE MAGIC L.T.D. / A&M SP 4881	4
16	12	BREAKIN' AWAY AL JARREAU / Warner Bros. BSK 3576	18
17	18	SOMETHING ABOUT YOU ANGELA BOFILL / Arista AL 9576	5
18	20	THE POET BOBBY WOMACK / Beverly Glen BG 10000	7
19	24	COME MORNING GROVER WASHINGTON, JR. / Elektra SE 562	2
20	13	INSIDE YOU ISLEY BROTHERS / T-Neck FZ 37533 (CBS)	9
21	21	IN THE POCKET COMMODORES / Motown M8 955M1	24
22	19	STREET SONGS RICK JAMES / Gordy G8 1002M1 (Motown)	35
23	38	7 CON FUNK SHUN / Mercury SRM 1 4030 (PolyGram)	2
24	26	CRAZY FOR YOU EARL KLUGH / Liberty LT 51113	8
25	25	GWEN McCRAE / Atlantic SD 19308	9
26	22	TONIGHT FOUR TOPS / Casablanca NBLP 7528 (PolyGram)	16
27	28	SOLID GROUND RONNIE LAWS / Liberty LO 51087	12
28	33	GET AS MUCH LOVE AS YOU CAN JONES GIRLS / Phila. Intl. FZ 37627 (CBS)	3
29	35	PRIVATE EYES DARYL HALL & JOHN OATES / RCA AFL1 4028	2
30	30	LOVE IS THE PLACE CURTIS MAYFIELD / Boardwalk NB 1 33239	11



31	34	BLUE JEANS CHOCOLATE MILK / RCA AFL1 3896	4
32	42	YOURS TRULY TOM BROWNE / Arista / GRP 5507	2
33	27	ALL THE GREAT HITS DIANA ROSS / Motown M13 960C2	9
34	32	KEEP ON MOVING STRAIGHT AHEAD LAKESIDE / Solar BXL1 3974 (RCA)	4
35	23	CAMOUFLAGE RUFUS with CHAKA KHAN / MCA 5270	7
36	39	JAM THE BOX BILL SUMMERS & SUMMERS HEAT / MCA 5266	4
37	36	COMPUTER WORLD KRAFTWERK / Warner Bros. HS 3549	19
38	46	TOUCH GLADYS KNIGHT & THE PIPS / Columbia FC 37086	16
39	40	BEWARE BARRY WHITE / Unlimited Gold FZ 37176 (CBS)	12
40	45	TAKE IT OFF CHIC / Atlantic SD 19323	2
41	31	FANCY DANCER ONE WAY / MCA 5247	13

CHARTMAKER OF THE WEEK

42	—	YOUR WISH IS MY COMMAND LAKESIDE Solar S 26 (E/A)	1
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43	37	THE DUDE QUINCY JONES / A&M SP 3721	36
44	43	TOM TOM CLUB / Sire SRK 3628 (WB)	6
45	44	THE SPIRIT'S IN IT PATTI LABELLE / Phila. Intl. FZ 37380 (CBS)	14
46	48	REFLECTIONS GIL SCOTT-HERON / Arista AL 9566	13
47	29	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	25
48	41	WHAT A WOMAN NEEDS MELBA MOORE / EMI America ST 17060	6
49	49	GO FOR IT SHALAMAR / Solar BXL1 3984 (RCA)	10
50	50	FACE TO FACE GQ / Arista AL 9547	5
51	52	THIS KIND OF LOVIN' WHISPERS / Solar BXL1 3976 (RCA)	14
52	54	I LIKE YOUR STYLE JERMAINE JACKSON / Motown M8 952M1	13
53	—	L.J. REYNOLDS / Capitol ST 12127	5
54	47	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN / Qwest / WB QWS 3591	14
55	55	I BELIEVE IN LOVE ROCKIE ROBBINS / A&M SP 4869	11
56	56	EBONEE WEBB / Capitol ST 12148	14
57	57	THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON / A&M SP 4880	2
58	—	CAN'T SHAKE THIS FEELIN' SPINNERS / Atlantic SD 19318	1
59	—	SWITCH V SWITCH / Gordy G8 1007M1 (Motown)	1
60	51	LOVE BYRD DONALD BYRD AND 125TH STREET, NYC / Elektra SE 531	14

T-Shirt Bootlegging Judgment (Continued from page 6)

Mac Tours (Fleetwood Mac); Dirty Deeds, Ltd. (AC/DC); Heart General Partnership (Heart); Music Makers, Inc. (Doobie Brothers); and Bruce Springsteen.

Winterland Productions, one of the world's largest concert merchandisers, began taking legal action against T-shirt bootleggers in September 1979. "There's a great temptation for these illegal shirt printers to go for the quick profit," Dell Furano, president of Winterland Productions, told *Record World* in a recent interview. "We're trying to show these shirt printers the kind of risk and liability they're exposed to. This is the first time in terms of concert merchandising that any company has gone forward with

the trial and the judge has awarded damages."

Other concert merchandisers have also been pursuing T-shirt bootleggers in recent years, most notably Roadrunner Tour Merchandising, an arm of Ken Kragen and Co. (Kenny Rogers, Kim Carnes), and Stardust Enterprises, Derek Sutton's operation (Styx), but Winterland seems to be taking the most aggressive stance. Furano pointed to the recent Rolling Stones tour as an example of the kind of sophisticated tactics and financial commitment Winterland is using to stop bootleggers. "We hired, and actually had traveling with us, a separate security staff that did nothing but actually coordinate the local security ef-

forts against bootlegging."

Winterland employed between 15 and 30 men in each city the Stones tour visited. The security staff traveled with mopeds and employed walkie-talkies. "In each city we obtained a court order that would empower certain individuals — sometimes sheriffs, sometimes police and sometimes private security — to carry out the seizure orders," said Furano. Explaining that Winterland usually employs two kinds of actions against bootleggers, Furano said that "when we get a seizure order at a venue, it's like treating the symptom; that's stopping the kids that night from selling. The longer-range approach is suing the manufacturers so they stop providing the T-shirts."

While Furano feels Winterland has been "extremely effective" in cutting the T-shirt bootlegging business, he is quick to point out that the costs have been very high; over a quarter million dollars was spent on the Stones tour alone, for suing manufacturers and the actual security expenses, he said.

Furano said that Winterland initiated a wave of law suits against manufacturers in New York, Philadelphia, Chicago, New Jersey, Los Angeles and other cities in conjunction with the Stones tour, and that "based on the recent ruling by this court, we're going to pursue the pending cases even more aggressively. It's an ongoing struggle, and our goal is to stem the flow of illegal concert merchandise."

Atlantic Ups Lewis

■ NEW YORK—Gila Lewis has been promoted to the position of creative director/advertising and media for Atlantic Records, it was announced by Atlantic vice president of advertising Mark Schulman.

Lewis will be responsible for all creative aspects of advertising preparation, including print media copywriting and writing and producing radio and television commercials. In addition, she will be involved in video projects.

Lewis had been Atlantic's manager of advertising creative services since November 1978. She joined the company in November 1976 as assistant manager of creative projects, prior to which she was associated with the New York advertising firm of Benton & Bowles.

Pioneer Posts Sales Increase

■ TOKYO—The Pioneer Electronic Corporation has announced a 19.6 percent increase in sales for the parent company in the year ended September 30, 1981, amounting to a total of \$1,199,549,000. In the same year, net income came to \$72,509,000, 7.7 percent above last year's net income. These were the highest ever reported by the parent company alone.

Taking into account consolidated subsidiaries of the corporation, net sales were \$1,407,866,000, an increase of 8.4 percent, but net income was down by 25.9 percent to \$63,848,000. The company attributed this to sharp depreciations of European currencies against the yen during the year, as compared to the previous year. The company also noted a sluggish U.S. and Japan audio market in the period, but combated this with new technological achievements, reinforcement of production facilities and rationalization of production. Sales were reported up particularly in Europe, Latin America and Africa.

Reggae Expands With Sly and Robbie

By BRIAN CHIN

■ NEW YORK—Robbie Shakespeare denies ever having said that he was taking a two or four-week vacation. More likely, he laughs, it was four days, or hours. He and Sly Dunbar, on bass and drums, respectively, are the core of a highly respected rhythm section that's responsible for a pronounced musical eclecticism — and marketability — in reggae music. Their praises, in story and song, include the international notice of their tour work with Jamaican trio Black Uhuru, and the affectionate croon, "Reggae's expanding with Sly and Robbie," from Tom Tom Club's hit, "Genius of Love."

The latter is a particularly apt assessment of their work as backup players, producers and writers. Their reggae productions, released in Jamaica on their own Taxi label (represented in the U.S. by Mango), have demonstrated an atypical subtlety and variety of sound. Their biggest U.S. chart successes thus far are representative of Sly and Robbie's knack for American funk: Grace Jones' "Pull Up to the Bumper" (number three BOS, number one disco, mid-charted pop), to which they were major musical contributors; and Bits and Pieces' BOS-charted cover of "Don't Stop the Music." Their musical diversity translates into a corresponding ambition to create a label with a reggae "department" and an R&B "department" in the style of a Motown or Philadelphia International: altogether, they are fitting emissaries for an international reggae movement.

Sly and Robbie were playing in nightclub house bands when they met each other in the early '70s. Robbie's club, Evil People, was next door to Sly's, Tit For Tat, and the band members checked each other out during their breaks. Robbie recalls, "I had been recording for a long time, and I said, 'When this drummer starts recording,

all the other drummers will pack up.'" In 1975, the two joined Peter Tosh's band, Word, Sound and Power, and they have played together ever since.

The first Taxi single — "Observe Life," by Black Uhuru — took a year to distribute because Sly and Robbie had to pool studio and tour money to pay for its release. The record was not a success, but it was followed by a string of hits, most available in the U.S. on Mango's "Taxi" compilation: "Soon Forward," by Gregory Isaacs, number one on the Jamaican chart; Black Uhuru's "Plastic Smile" and "Guess Who's Coming to Dinner"; Jimmy Riley's "Love and Devotion," the Tamblins' "Baltimore," Dennis Brown's "Sitting and Watching" and Junior Delgado's "Merry Go Round." Although these singles were recorded as one-or-two-shots without exclusive artist signings, Taxi productions bore a recognizable stamp of sophistication, especially when it came to electronic drums and keyboards. "You can put a lot of things into reggae," Sly says, but "once you get the groove, you can't put things inside it to crowd it up." Correctly applied, however, the records become distinguishable from the "everyday" record, and better able to compete in the international marketplace with the American superstar acts.

To keep his taste and commercial sense attuned to the market, Sly's listening habit amounts to "strictly 'BLS right through the night. I can pick up a feel that this is the kind of song people like — you don't copy it, but try to compare it, carry it up.'" Robbie, too, listens to a great deal of disco, but also stresses his feeling for country: "Marty Robbins, Johnny Horton, Johnny Cash — I love sad ballads." Their current faves, according to Sly: the Four Tops' "When She Was My Girl," Luther Vandross' "Never Too Much" — and, of course, "Genius of Love."

In order to present reggae in its

strongest possible light in the context of American and British music, Sly and Robbie have taken it upon themselves to tour behind Black Uhuru, to personally oversee the quality of the group's live music. "When (fans) come to the concert, they hear back what they heard on the record, with the same drive," says Sly. Adds Robbie: "We work on the sound check a long time; bass and drums mostly, and the same amount of time on the other instruments."

Despite their indefatigable tour schedule and the media notice they received while on the road, neither Sly nor Robbie expect to step into the spotlight themselves. Grinning sheepishly at the idea, Sly confesses, "I like to stay in the back. If I'm up front, it's in writing the song or recording. But performing looks hard." Even if a Sly and Robbie "solo" record became a hit, Robbie agrees, they would not be anxious to tour as headliners, except for the joy of playing: "It's all so we can explore the inside and put out what we feel inside. On stage you could put a curtain in front of us, and you'd get the same sound" — and commitment.

And in the studio, Sly and Robbie have proven themselves producers of rare ingenuity and taste: their response to the ska revival was "Sixties + Seventies + Eighties = Sly and Robbie," which revamped ska and rock steady classics in updated style, with the duo sharing lead and harmony on the vocal tracks, while the charming instrumental side featured "horn" tracks sung through the mouth. Bits and Pieces' "Don't Stop the Music" was a result, Sly says, of having "too much time to waste" in the studio, not all that seriously taken until the tape was played back and the decision made to re-record and release the track. It eventually followed the Yarbrough and Peoples original onto the Black Oriented Singles Chart.

The team fully expect the coming year to be their biggest: their uppermost priority is to write or produce a U.S. number one hit. It might be the Bits and Pieces album, now in the mix stage, or Sly's solo album, which will feature the crack rhythm section heard on Taxi records, or Grace Jones' new album, to be recorded this month. Obviously, a number of other performers have similar expectations that Sly and Robbie will break heavily in 1982: Joan Armatrading, Ian Dury and Joe Cocker are three who've asked them to guest on current or upcoming albums. "Most of them (producers or artists) want reggae mixed with something — the guitars may be playing rock," for example. But, certainly, they are also seeking the unique, indescribable feel of reggae, the seductive aura of the tropics that, after ten years of international interest, has not quite crossed over, but, then again, never been satisfactorily duplicated. In Robbie's words: "Reggae depends on how you feel. It can remind you of the devil and his army; it can remind you of a thousand angels."

Alabama on the Road



RCA recording artists Alabama, accompanied by Earl Thomas Conley, recently completed a special tour in support of Alabama's second LP, "Feels So Right," to preview the group's next album, due in January, and to expose both acts to new markets. Alabama played the Country Club in Los Angeles, Center State in Detroit, and the Bottom Line in New York. Pictured in the first photo at a reception at RCA's New York offices prior to the Bottom Line engagement are, from left, standing: Larry Gallagher, division vice president, national sales, RCA; Conley; Alabama's Mark Herndon, Teddy Gentry and Randy Owen; Dave Wheeler, director, country sales, RCA-Nashville; Alabama's Jeff Cook; kneeling: Bob Heatherley, regional director, sales, RCA; Bob Rafici, RCA New York branch manager; and Tony Montgomery, director, national singles sales, RCA. In the second photo, Alabama is shown in action in front of an SRO crowd at the Country Club.

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ El grato amigo, compositor de altos quilates y productor de primera, **Manuel Alejandro**, estuvo varios días en Miami. Acudí a su invitación para un almuerzo en el Mutiny Hotel de Coconut Grove, Florida, después de una larga conversación telefónica entre dos amigos que no se veían desde hacía un año. En nuestra larga charla en relación con la labor desplegada por los compositores latinoamericanos y españoles a través de los años, surgió una proposición formal muy elocuente, de parte de Manuel Alejandro, que caloriqué de inmediato. ¿Porqué no

reunirnos, casi en bohemia, e intercambiar impresiones? ¿Porqué no componer juntos temas que quedan para el futuro? ¿Porqué no conocer a fondo las inquietudes, los esfuerzos, las frustraciones, las injusticias, los éxitos y las esperanzas de todos nosotros, en una reunión que pudiéramos titular "Reunión en la cumbre de los compositores Latinoamericanos y Españoles"? Yo invitaría a los que pudiera. Los más ricos económicamente a los menos y así sucesivamente. Por supuesto, la participación de empresas discográficas, asociaciones de autores y compositores, editoras, radioemisoras y televisoras, sería indispensable en estas invitaciones y sus gastos pero considero que tal reunión sería de innegable utilidad. El sitio propuesto sería Miami, por la cercanía con todos los puntos de creación y residencia de nuestros creadores, de los básicos en nuestra industria, de los elementos indispensables creativos que hacen que nuestra herencia se mantenga creciente. Manuel Alejandro invita a cuatro compositores a la participación en esta reunión. Yo, por mi parte, invito a otros cuatro. ¿Quiénes se unen? Iremos publicando una lista de las aceptaciones e invitaciones. ¡Arriba industria!



Alfredo Gutiérrez

Las actuaciones de **Rocio Jurado** en el Dade County Auditorium han sido comentadas muy favorablemente. Considero que es una de las intérpretes de más fuerza que ha salido de España en los últimos tiempos y altamente sincera en sus relaciones personales con industria y prensa. Ha sido la única intérprete a la cual he permitido "ponerme nuevo" por algo que "una vez escribí de ella" y quizás la única ante la cual no olvidé haber nacido en un humilde barrio de La Habana, Cuba, para ponerme a la altura de su Chipiona, España, y así aclarar "pueblerinamente" la cosa. Después, entre besos y abrazos con Manuel Alejandro, me aclaró Rocio que no son ciertas las informaciones de la prensa española, en relación con un enfriamiento de relaciones entre Manuel, su productor y Rocio, su producida... Se ofreció un inmenso homenaje de desagravio en la Plaza Bolívar, Colombia, ante 60.000 espectadores a **Alfredo Gutiérrez**, por la Cadena Caracol, con atención especial de **Yamid Hamat**, ante los incidentes sufridos por el muy creativo Alfredo en Venezuela. La chispa fué la interpretación de su grupo vallenato del Himno Venezolano a ritmo de guaracha vallenata. Previamente, en Nueva York, Alfredo había interpretado su propio himno colombiano ante miles de espectadores, en su mayoría procedentes de Colombia, con el amplio reconocimiento de su creatividad musical inesperada. De todas maneras, la prensa internacional, debido a los acontecimientos, ha puesto a Alfredo Gutiérrez en el tope de actualidad. Por nuestra parte, lamentamos infinitamente el curso que tomaron los acontecimientos en Venezuela... Sostuve recientemente una charla muy amena e interesante con **German M. Klein**, gerente ejecutivo de Argentina Televisora Color (ATC), en Fort Lauderdale, Fla., en ocasión de la celebración de MUSEXPO, en la cual me expuso planes e ideas de brillante realización, entre las cuales se contó la "Segunda Feria Internacional del Disco" que transcurrió en el Predio Ferial de Palermo en Buenos Aires. La nueva feria se ofreció ante el éxito espectacular de la primera que reunió más de 120.000 asistentes a la misma. Se presentaron una pista de baile, cuatro escenarios, uno de ellos dedicado exclusivamente a música clásica, y sectores diferenciados para los expositores fonográficos,



Janio Martí

(Continued on page 52)



Cesar

Latin American Album Picks

"EN ESPAÑOL"

LINDOMAR CASTILHO - RCA 103.0504

Con arreglos de Portinho a gran orquestación, Lindomar Castilho canta en Español temas de corte muy comercial y romántico, incluyendo su impresionante éxito que arrasó en Brasil, "Santa María del Dolor" (Ch. Bruhn-E. Mar-nay-J. Pierre-T. Fundora). Otros temas muy contagiosos son "Dulce memoria" (M. Newbury-P. Avila), "Yo ví las aguas del río" (L. Castilho-P. Avila) y "Canto para no llorar" (G. Nuñez-P. Avila).



■ With arrangements by Portinho, Lindomar Castilho offers a superb package in Spanish which includes "Santa María del Dolor," which was a smash hit in Brazil. Also very commercial and contagious are "Creo en Dios" (Palito Ortega), "La viejita" (A. Velhimha-Moreia-Da Silva-Avila) and "Primavera" (Cassiano-Rochael-Avila).

"AL ESTILO RANCHERO"

JUAN TORRES Y SU ORGANO MELÓDICO - Musart 1812

El gran organista mexicano nos interpreta temas rancheros, en su amplia colección de interpretaciones. Se cuentan, con acompañamiento del Mariachi "Oro y Plata" de Pepe Chávez, "Allá en el rancho grande" (Uranga-Del Moral), "Las golondrinas" (Serradell), "La paloma" (Yradier), "La burrita" (V. Romero) y otras.



■ The very popular Mexican organ player Juan Torres offers another package of instrumentals. This time he offers ranchera music, with the backing of Mariachi Oro y Plata de Pepe Chavez. "Dejame llorar" (A. Esparza Oteo), "El barrilito" (Timm), others.

JUAN MARCELO

CBS 201237

El muy popular cantautor argentino Juan Marcelo, interpreta bellas melodías baladísticas con arreglos Emilio Valle. Brillantes músicos. Se incluye en nueva versión su "Ahor que soy libre" (J. Marcelo-J. Eduardo). Otros son "Amor en las rocas" (Diamond-Becaud-J. Marcelo), "Yo te invito amor" (Patrono) y "Me quieres olvidar." (J. Marcelo)



■ The popular Argentinian composer and singer Juan Marcelo offers a very romantic package of ballads, including his smash "Ahor que soy libre," with new arrangements by Emilio Valle. "Angel de la mañana" (Chip Taylor- J. Marcelo), "Tiene tan solo veinte años" (J. Marcelo) and "Que idea" (Bardotti-Belleno-Belloni-D'Adamo-Di Palo-De Scalzi).

"LA JAMONA"

ALFREDO VARGAS Y SU ORQUESTA - RGO 10-501

Con sabor a pueblo, Alfredo Vargas y su Orquesta, con Miguel Oliveras en las partes vocales, interpretan merengues y música caribeña muyailable. Se incluyen "La jamona" (E. Montalvo), "Zafate" (E. Montalvo), "No tengo nada" (R. Díaz) y "Qué ingratitud" (J. González).



■ Alfredo Vargas and his Orchestra, with Miguel Oliveras taking care of the vocals, offer a package of merengues, boleros and spicy tropical music. "Guaguancó jibaro" (E. Montalvo), "Dejala que se vaya" (D.R.) and "Quiéreme" (A. Vargas).

RCA RECORDS

se complace en anunciar la apertura de sus nuevas oficinas
de la

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en

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

EAST COAST — COSTA ESTE

DECEMBER 19, 1981

Dec. 19	Dec. 12		
1	2	El Menu/El Gran Combo	Combo 2021
2	3	Una Canita Al Aire / La Solución	T.H. 2154
3	1	Abusadora / Wilfrido Vargas	Karen 60
4	4	Mi Piel / Conjunta Quisqueya	Liznel 1399
5	5	Quién Sera El Abusador / Victor Waill	Alhambra 172
6	7	Me Lllaman Chu / Johnny Ventura	Combo 2020
7	6	Amor Comprado / El Gran Combo	Combo 2021
8	9	Viajera / Tommy Olivencia	T.H. 2154
9	8	Ramona / Sonara Poncaña	Inca 1077
10	11	Disco De Oro / Varios	CBS 10319
11	12	Que Mala Pata / Justo Betancourt	Barbaro 207
12	10	Quiero Dormir Cansado / Emmanuel	Arcano 3535
13	13	Quince Sensacionales Exitos / Lola Beltran	Telediscos 1020
14	20	Celos / Napoleon	Raff 9083
15	14	Ayudala / Mari Trini	CBS 80314
16	15	No Me Dejes Solo / Los Hijos del Rey	Karen 61
17	16	Quiero Que Elijas El Lugar / Basilio	Karen 59
18	17	Viva El Norte Vol II / Varios	Telediscos 1502
19	18	Monta Mi Caballo / Oscar D'Leon	T.H. 2149
20	19	No Te Voy A Dejar Ir / Ismael Miranda	Fania 593
21	23	Paginas De Mujer / Cheo Feliciano	Barbaro 205
22	24	Que Te Paso / Babby Valentin	Bronco 120
23	28	Ley Seca / Johnny Ventura	Combo 2023
24	21	O Me Quieres O Me Dejas / Julio Iglesias	CBS 50317
25	25	Ultimatum / Felipe Rodriguez	Global 914
26	35	Viva La Salsa / Varios	Telediscos 1401
27	22	Ni Su Hombre Ni Su Amante / Lissette	Odeon 76201
28	27	Rosas Sin Espinas / Felito Felix	Caytronics 6010
29	26	Que Mal Amada Estas / Chucho Avellanet	Velvet 6006
30	29	Como Tu / Julio Iglesias	CBS 50317
31	30	El Me Mintio / Amanda Miguel	Profono 3049
32	31	A Mi Me Gusta Asi / Oscar D'Leon	T.H. 2167
33	39	Que Me Perdonen Las Dos / Frankie Hernandez	Nuestra 109
34	33	Los Jefes / Daniel Santos / Orlando Contreras	Teca 3006
35	40	Ligia Elena / Willie Colon / Ruben Blades	Fania 597
36	—	Mala Suerte / Henry Fiol	SAR 1026
37	37	La Ultima Copa / Andy Mantañez	Velvet 6005
38	—	Amor No Me Ignore / Camilo Sesto	Pronto 0700
39	—	Mujer Mujer / Danny Rivera	T.H. 2163
40	32	Dos Jueyes / Celia & Willie	Vaya 95

WEST COAST — COSTA OESTE

DECEMBER 19, 1981

Dec. 19	Dec. 12		
1	3	Celos / Napoleon	Raff 9083
2	2	El Me Mintio / Amanda Miguel	Profono 3049
3	1	Yo Quiero Saber De Ti / Vicente Fernandez	CBS 20555
4	4	No Volveras A Verme * / Angélica María	Profono 79083
5	6	Viva El Norte Vol. II / Varios	Telediscos 1502
6	5	Ahora Que Estuviste Lejos / Karina	Orfeon 16054
7	7	Quince Sensacionales Exitos / Lola Beltran	Telediscos 1020
8	10	Ese Señor De Las Canas / Lorenza de Monteclaro	CBS 20552
9	8	El Bracero Fracasado / Las Jilguerillas	CBS 20529
10	13	Y Nunca Comprendi* / Vicky	Gas 323
11	11	A La Que Vive Contigo / Manoella Torres	CBS 20545
12	12	Frio De Ausencia* / Galy Galliano	FM 80158
13	14	La Ropa Sucia Se Lava En Casa / Jorge Vargas	Orfeon 16H-5289
14	15	Con El Alma En La Mano / Los Yonicis	Atlas 60212
15	17	Quedate Otro Ratico / Narma Sol	Profono 3047
16	9	Con Tu Amor / Juan Gabriel	Pronto 1096
17	16	Porque Te Vas* / Emmanuel	RCA 9700
18	23	Una Noche De Amor / Los Humildes	Fama 608
19	24	Rancheras De Oro / Varios	CBS 20557
20	20	Solterito Me Quedo Yo / Hermanos Barron	Joey 2091
21	19	No Que No / Rigo Tovar	Profono 3046
22	21	Te Quiero Para Mi / Triga Limpio	Mercurio 59101
23	18	La Carta No. Tres / Los Humildes	Fama 608
24	22	O Me Quieres O Me Dejas / Julio Iglesias	CBS 50317
25	29	No Sirva Para Estar Sin Ti / Rocio Durcal	Pronto 1097
26	32	Feliciana* / Sonora Dinamita	Fuentes 550119
27	26	Fuego / Menudo	Raff 9082
28	25	Burbujas / Burbujas	Telediscos 1001
29	28	No Lo Puedes Negar / Lupita D'Alessio	Orfeon 16055
30	35	Noches Eternas / Rigo Tavar	Profono 3034
31	27	Quiero Dormir Cansado / Emmanuel	Arcano 3535
32	34	Ay Amor Tu Siempre Ganas* / Los Bondadosos	Anahuac 1204
33	30	Insaciable Amante / José José	Pronto 1085
34	31	Lastima Es Mi Mujer / Sunny Ozuna	Freddie 026
35	37	Flor De Capomo / Carlos y José	T.H. 2157
36	36	Parchis / Parchis	CBS 81301
37	33	Viva El Norte Vol I / Varios	Telediscos 1501
38	38	Y Que Te Haga Feliz* / Lisa Lopez	Hacienda 232
39	—	Deja / Yuri	Profono 3052
40	39	Si Ya Te Vas / Chelo	Musart 1806

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

Record World Latin American (International) Hit Parade

URUGUAY

(Popularidad)

By Juanjo Alberti

1. Estrellas en 45 — Val II — Stars On
2. En Ruta de Nuevo — Barrabas
3. No Somos Cocodrilos — Sacha Distel
4. Frente a Frente — Jeanette
5. Procuero Olvidarte — Hernaldo
6. Súbete a mi Moto — Menudo
7. Es Un Mentiroso — Bee Gees
8. Quiéreme — Fernando Allende
9. Campos Magnéticos — Jean Michel Jarre
10. Arriba Las Manos — Ottawan
11. El Baile de los Pajaritos — Orquesta Tabaco
12. Don Quijote — Newton Family
13. Te Ví — Juca Sheppard
14. Santa María del Dolor — Lindomar Castilho
15. Háblame de Amor — Los Moras

URUGUAY

(Ventas)

By Juanjo Alberti

1. Estrellas en 45 — Vol II — Stars On
2. Nido de Aguilas — José Luis Perales
3. Winners III — Varios
4. Lancelot Discoteque — Varios
5. Corazones — Marty Balin
6. Solo Le Pido A Dios — Sergio Denis
7. Count Me Out — Cliff Richard
8. Estrellas en 45 — Vol I — Stars On
9. Lady — Kenny Rogers
10. Frente a Frente — Jeanette
11. Deprisa, Deprisa — Varios
12. Te Ví — Juca Sheppard
13. Carina — Grupa Fantasía
14. Quiéreme — Fernando Allende
15. Santa María de Dolor — Lindomar Castilho

SPAIN

(Popularidad — 45s)

By Manuel Martínez Henares

1. Start Me Up — The Rolling Stones — EMI
2. Fire and Ice — Pat Benatar — RCA
3. Chant No. 1 — Spandau Ballet — RCA
4. New Life — Depeche Mode — RCA
5. Every Little Thing She Does Is Magic — The Police — Epic
6. He's a Liar — Bee Gees — Polydor
7. Cherished Love — Kim Wilde — EMI
8. We Can Get Together — Icehouse — RCA
9. Salta — Tequila — Zafiro
10. European Man — Landscape — RCA
11. Backfired — Debbie Harry — RCA
12. Año 2000 — Miguel Rios — Polydor
13. Bette Davis Eyes — Kim Carnes — EMI
14. Donnez-Moi Du Feu — Kim Larsen — CBS
15. Hold On Tight — ELO — Epic

MÉXICO

(Popularidad)

By Vilo Arias Silva

1. Ahora Que Estuviste Lejos — Karina — Orfeon
2. A La Que Vive Contigo — Manoella Torres — CBS
3. Maldito Amor — Mirla Castellanos — Gamma
4. Fuego — Menudo — Cisne RAFF
5. El Me Mintió — Amanda Miguel — Méloidy
6. Celos — Napoleón — Cisne RAFF
7. Cantaré — Pedro Marín — Gamma
8. Con Tu Amor — Juan Gabriel — Ariola
9. Hola Amigos — Parchis — Musart
10. Calla — Prisma — Peerless
11. Deja — Yuri — Gamma
12. De Niña a Mujer — Julio Iglesias — CBS
13. La Misma Vida Te Dirá — Anthony Quinn — Helix
14. Esa Triste Guitarra — Emmanuel — RCA
15. Frente a Frente — Jeannette — RCA

EL BOOM DEL AÑO

MAS DE CINCO MILLONES DE DISCOS DE ESTE TEMA VENDIDOS EN EUROPA



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PARA TODOS LOS PAISES DE HABLA HISPANA,
PORTUGAL Y BRASIL A
EDICIONES MUSICALES RCA ESPAÑOLA, S. A.**

RCA

Nuestro Rincon *(Continued from page 48)*

la primera que reunió más de 120.000 asistentes a la misma. Se presentaron una pista de baile, cuatro escenarios, uno de ellos dedicado exclusivamente a música clásica, y sectores diferenciados para los expositores fonográficos, mayoristas y distribuidores y área de diversión . . . Cerca de veinte artistas de calidad han surgido a través del concurso que Hispavox y ATC han presentado en Buenos Aires, a través del cual se logrará la captación y lanzamiento de talentos argentinos en los mercados español, mexicano y Latinoamericano en general. Como quiera que los artistas seleccionados han sido en numeroso grupo, existe la idea de ofrecer a otras empresas discográficas la posible contratación de los que no resulten seleccionados por Hispavox. Por otra parte, a través de la experiencia ganada por ATC en Argentina, Panamericana Televisión de Perú, acaba de lanzar a través de su subsidiaria discográfica al grupo puertorriqueño juvenil **Menudo**, con cierta aseroría por ATC. En Perú, la iniciativa seguida de cerca por Venevisión en Venezuela, Televisa en México, ATC en Argentina y TV Globo en Brasil, es liderada por **Alejandro Delgado Caferatta**, hijo de **Genaro Delgado Parker**, una de las personalidades más conocidas de la televisión latinoamericana y propietario de Panamerica. Como anticipáramos previamente, el círculo televisivo-discográfico va tomando inmensa forma, en la creación de monstruos populares, en la cual la televisión lleva el peso en pleno de la promoción, ya que se da el caso, como en el de Menudo, en que la radio puertorriqueña no le ha brindado en la propia isla un apoyo decidido al juvenil grupo, siendo la televisión internacional la responsable de su fama internacional.

Larry Palmacci ha sido nombrado gerente general de RCA, Argentina, por **Adolfo Pino**, vicepresidente de RCA Internacional a cargo de América Latina, Asia y Oceanía . . . Nuestro saludo a L'Scala Musical, nueva empresa discográfica venezolana fundada por **Esteban Trapiello**, como Gerente General e importantes intereses económicos venezolanos. L'Scala está situada en C.C.C. Tamanaco, Piso 6, Oficina 637, Chuao, Caracas, con el teléfono 92185145 . . . El sonido de música tropical de la orquesta española de **Janio Marti** es, definitivamente, muy diferente al que estamos acostumbrados, con la influencia española bien definida. Es una producción de EMI . . . Oyendo la grabación de **Casal**, también lanzada por EMI en España, la cual disfruté a plenitud, descubro profundas inquietudes pop y rockeras del talentoso **Tino Casal**, que pudieran encontrar caminos insospechados, dentro de los amantes de esta expresión musical, tratada con cierta comercialidad temerosa. La presentación es impresionantemente creativa . . . Y ahora . . . ¡Hasta la próxima!

Manuel Alejandro, the well-known Spanish composer, spent a few days in Miami, where he invited me for lunch at the Mutiny Hotel in Coconut Grove. He proposed the idea of a meeting in Miami of the most distinguished Latin American and Spanish composers to discuss their ideas and future plans. Alejandro himself will invite four composers to this meeting, and this columnist will also invite four. I urge record companies, composers' associations, and radio and TV stations to join this project by inviting those composers that cannot afford expenses. I thank Alejandro for this brilliant idea, and I hope it will become a reality.

Rocio Jurado, the Spanish singer, performed a sold-out concert on November 29 at the Dade County Auditorium in Miami. Rocio is one of the greatest performers today . . . An homage recently took place at the Plaza Bolivar in Colombia, with an attendance of 60,000, to the Colombian performer **Alfredo Gutierrez**, who was the victim of an incident in Venezuela when he performed the Venezuelan anthem in a guaracha vallenata rhythm. Prior to this, Gutierrez performed the Colombian national anthem in New York, where his musical creativity was recognized. The homage at Plaza Bolivar was sponsored by Cadena Caracol, with **Yamid Hamat** acting as MC . . . During the latest MUSEXPO Convention, I talked with **German M. Klein**, executive manager of Argentina Televisora Color (ATC), who told me about the successful second international Record Fair that took place in Buenos Aires, attended by more than 120,000 persons . . . Close to 20 Argentinean performers have come out through a contest run by Hispavox from Spain and ATC. Their records will be released in the Spanish, Mexican and Latin American markets. Those who are not selected by Hispavox may be signed by other record companies. At the same time, Panamericana Television in Peru will release, on its subsidiary record company, the Puerto Rican teen group **Menudo**. Their initiative is being followed by Venevisión in Venezuela, Televisa in México, ATC in Argentina, and TV Globo in Brazil. Panamericana Television is headed by **Alejandro Delgado Caferatta**, son of **Genaro Delgado Parker**, a well-known TV personality and the owner of Panamericana. As we anticipated, the television/record process is helping a lot in the promotion of popular performers, who are reaching international fame. This is the case with **Grupo Menudo**, whom Puerto Rican radio stations did not back up but who are enjoying international success thanks to television.

Larry Palmacci has been appointed general manager of RCA Argentina, it was announced by **Adolfo Pino**, vice president, RCA International . . . Our regards to L'Scala Musical, a new Venezuelan record company, and its general manager **Esteban Trapiello**. The new company is located at C.C.C. Tamanaco, Piso 6, Oficina 637, Chuao, Caracas. Phone: 92185145 . . . EMI in Spain has released an LP by **Janio Marti** and his Orchestra, with a very distinctive tropical music sound . . . **Tino Casal's** latest LP, released by EMI in Spain, is quite interesting. And now, that's it!

Artista de la Semana: Lizandro Mesa

■ Lizandro Mesa es indudablemente una figura auténtica y carismática. El encarna toda la semblanza artística del costeño. Lleva más de veinticinco años trajinando en la línea exitosa del pentagrama musical del litoral atlántico de Colombia, con una permanente sucesión de hits que lo proyectan con fuerza arrolladora hacia el exterior.

Lizandro Mesa nació en Corozal en 1939, el 26 de Septiembre bajo el signo de libra. Aprendió a tocar acordeón, cuando integró como guacharaguero, el Conjunto de Alejandro Durán.

Han sido sus mejores composiciones "Ocho días," "El acordeon pitador," "La burrita de Eliseo," "La gorra no se me cae," "El tren."

Gracias a sus éxitos ha sido contratado en numerosas ocasiones, para actuar en Venezuela, Perú, Ecuador, Panamá, Estados Unidos, México, Brasil y Argentina.

La Banda de los Hijos de la Niña Luz es un grupo que se formó como homenaje a su esposa, Luz Dominguez de Mesa, actual alcaldesa de Los Palmitos donde Lizandro está radicado. Esta Banda ha estado desplegando alegría en todos los bailes costeños. Componen La Banda los hijos de la Niña Luz, Lizandro Mesa Jr., quien es el bajista, un hermano del propio Lizandro y varios músicos de primera línea.

Como anécdota del Festival Val-lenato dice Lizandro: "La verdad es que el pueblo me proclamó como auténtico Rey de ese certamen, la vez en la cual el jurado falló de otra manera. No obstante, volví al Festival y en él aprendí mucho".

Recordamos que en ese entonces el hit número uno era "Canta Val-lenato", el pueblo lo aplaudió mucho, ocupó el segundo lugar, y a raíz de eso se conoce como "El rey sin corona".

También Lizandro Mesa se desempeña como acordeonero de su propio grupo y de los Corraleros de Majagual. Con estos ha recorrido mucho, ya que forma la Gran Familia, máxima exponente de la música co-



Lizandro Mesa

lombiana.

Lizandro Mesa es, en fin, uno de los grandes pilares de la música costeña. Representante genuino del folklore colombiano.

"El leon del acordeon" es el último larga duración que ha puesto a disposición este intérprete y que está siendo lanzado en México; de éste L.P. "Cumbia indigena" y "Bautizo de muñeca". En Cartagena reportaron "El Perro" como éxito. Es lanzado simultáneamente en México, Estados Unidos, Venezuela y Ecuador.

Lizandro Mesa se vió envuelto semanas atrás, en los desagradables incidentes ocurridos en Venezuela. Vayan a Lizandro y a Colombia, nuestro reconocimiento y homenaje.

Harry Fox Agency Forms Latin Dept.

■ NEW YORK—Emilio Garcia has been named to head a new Latin American department at the Harry Fox Agency, HFA president Albert Berman has announced.

Garcia comes to the mechanical rights licensing organization from Chappell Intersong U.S.A., where he was responsible for Latin product.

The Harry Fox Agency licenses the right to record the catalogues of the more than 4000 music publishers that it serves, and is owned by the National Music Publishers' Association.

Oro Mexicano para Raffaella Carra



Raffaella Carra culminó su arrolladora campaña recibiendo su primer disco de oro Mexicano, por las ventas de su primer LP con Hispavox. En la fotografía, Raffaella aparece rodeada por ejecutivos de Gamma. De izquierda a derecha: Fidel Barquet, gerente de ventas, Luis Moyano, director general y Oscar Mendoza, gerente de promoción.

Record World en New York

By IVAN GUTIÉRREZ

■ En su próxima grabación del sello Fania, la inmensa guarachera del mundo, **Celia Cruz**, incluirá una melodía de **J. Carbo Menendez** titulada "Los salseros". Como muchos recordarán, Celia Cruz reafirmó su fama con varias composiciones musicales de este dinámico compositor cubano oriundo de la provincia de Santiago de Cuba (entre ellas "Cao, cao, maní picao", "Quimbo, quimbamba", "Palmera, palmera" y "Mal agradecido") y el único compositor cubano, junto a grandes de la música cubana como **Lecuona** y **Grenet** a quien el Dr. **Alfonso Ortiz Tirado** le grabara, allá en 1945, en grabación realizada en Argentina, "Hablémos los dos". La nueva grabación reúne a la dinámica artista con la agrupación musical con la cual obtuvo sus más sonados éxitos, **la Sonora Matancera**.

De un momento a otro estará en la calle la nueva grabación del cantautor **Ivan Acosta** en la que figura el tema "Ser tu amor y no tu dueño" que participará entre las canciones finalistas del Festival OTI de la Canción Local de Nueva York y que, por su gran belleza, merecía haber obtenido mejor posición.

Todo parece indicar que, dentro de poco tiempo, WBNX podrá ser considerada la estación No. 1 de la radio neoyorquina ante la dinámica programación que a la misma está ofreciendo el valioso **Jimmy Jimenez**, quien se encarga de que el oyente esté al día con los números musicales más solicitados del momento y que, además, da oportunidad a nuevas grabaciones de noveles valores discográficos a través de las ondas de su programación radial. En la misma, también se incluye una colección de éxitos de otrora que ellos llaman "viejitas, pero buenas". La estación, además, amenaza con transformar su limitado horario de transmisiones a 24 horas en un futuro cercano. Con tan novedosa programación y empeño por llenar un vacío en la radio hispana de Nueva York, no hay duda que tanto Jimmy Jimenez, como WBNX, merecen la más cálida, entusiasta felicitación y respaldo del público y compañías discográficas interesadas en cooperar al éxito. De hecho, esta ha sido la única estación (¡increíble, pero

cierto!) que ha decidido ofrecer al radioyente números musicales solicitados telefónicamente, y otros que han sido ignorados por otras radioemisoras locales. Para citar sólo un ejemplo, se encuentra obteniendo gran popularidad, a través de las ondas radiales de esta radioemisora en cuestión, la melodía "Ella se llamaba Marta", interpretada por **Napoleon**, la única emisora local que se ha encargado de programar este número.

Constituyó todo un acontecimiento el espectáculo cómico-musical que la empresa del Canal 47, conjuntamente con Producciones **Paquito Cordero**, presentaron en el teatro Puerto Rico del Bronx bajo el título de "Un concierto y un des-concierto". El mismo incluía la presentación de ese superlativo artista del género folklórico puertorriqueño que es **Tony Croatto**, con **Eddie Miro** como animador, la bien timbrada voz del novel artista **Edgardo Huertas**, disciplinado cuerpo de bailes y orquesta bajo la dirección del talentoso **Mandy Vizoso**. Y, por supuesto, con el debut en la escena local de la comedianta puertorriqueña **Awilda Carbia**, especie de **Carol Burnett** del público hispano en sus fabulosas imitaciones de figuras archiconocidas como **Lucecita**, **Ruth Fernandez**, **Celia Cruz**, **Iris Chacon** (según ella "la única artista que se sienta sobre su fama") y tanto **Myrta Silva** como **Charytin** las cuales, más que una imitación, parecen un "retrato en vivo". ¡Mis felicitaciones a todos por tan bello espectáculo cómico-musical que, por su categoría, merece un mejor escenario!

Según me anuncia el dinámico **Sergio Bofill**, secretario de la empresa Guajiro Records, dicha compañía acaba de firmar con carácter de exclusividad a la cantante sonera, peruana, **Lita Branda** cuya primera grabación para ese sello ya está en producción. Y hablando de esta compañía, la grabación de **Henry Fiol** titulada "El secreto" demuestra porque este artista puertorriqueño fue capaz, prácticamente, de robar varias presentaciones a muy establecidos artistas del género salsero durante apariciones personales en Santo Domingo.

Record World en Santo Domingo

By PEDRO MARIA SANTANA

■ La vocalista dominicana **Rhina Ramirez** sigue llevando la música criolla al mundo internacional de los espectáculos. La cantante que ya ha paseado su arte por Mónaco, México y otras latitudes, se encuentra presentándose ahora en el "Chateau Madrid," de la ciudad de Nueva York. Rhina acaba de ingresar al sello Combo Records y dentro de poco saldrá su primer disco de larga duración para este sello. Rhina ha estado ausente de los discos desde hace más de un año. Otra vocalista que se encuentra sonando ya su primer album para el mismo sello es **Olga Lara**. La cantante nativa de la ciudad de Azua, es de las que siempre tiene ocupados sus fines de semana en la ciudad de Puerto Plata, donde realiza presentaciones para los turistas que nos visitan por esa zona del Atlántico... **Mateo San Martín** estuvo de visita por Santo Domingo. El propietario del sello Kubaney para el que graban nuestros artistas, **Vickiana**, **Cuco Valoy** y **Leonardo Paniagua**, vino a observar el ambiente criollo por un par de días... **Danny Rivera** estará de regreso a la República Dominicana para los días 25 y 26 en el Hotel "Camino Real" de la ciudad de Santiago, agotando una serie de presentaciones luego de un año fuera de nuestra área y durante el cual estuvo recorriendo todo el país, haciendo presentaciones a nivel popular. El cantante boricano mantiene en el Hit Parade nacional su nuevo tema titulado "Mujer Mujer", que a pesar de no tener la fuerza a la que nos tiene acostumbrados, suena bien... El conjunto musical de **Sergio Mendez** y **su Brasil** son los invitados estelares para fin de año en Dominicana. El grupo musical, que tuvo su mayor esplendor a finales de los años 60, viene por varios días a presentarse en el Teatro Nacional... En el siguiente mes tendremos la visita del grande de la canción norteamericana, **Johnny Mathis**. La misma empresa planea también presentar en el país, más adelante, al grupo de rock **The Police**, uno de los

favoritos del Hit Parade norteamericano en la actualidad... **Andy Montañez** acaba de terminar la grabación de un comercial televisivo para una nueva cerveza, el cual ya podemos ver en la televisión criolla, mientras el conjunto dominicano de **Wilfrido Vargas** hace otro tanto en Puerto Rico para una cerveza de allí.

Vickiana sigue gozando de las simpatías populares y tiene ocupados los fines de semana de los próximos dos meses para actuaciones en "night-clubs" y salas de espectáculos. Otro tanto sucede con la orquesta de **Cheche Abreu** que el pasado año durante el mes de diciembre y enero implantó record de presentaciones habiendo realizado más de 33 actuaciones durante sólo un mes de trabajo. La orquesta es buena para bailar, dicen los dueños de los centros donde se disputan sus presentaciones... Otro que mantiene un diciembre ocupado es **Johnny Ventura** quien se prepara además para el lanzamiento de su programa propio de televisión, que según las informaciones que se han filtrado, tendrá tres horas de duración y estará realizado para todos los públicos. Su lanzamiento sólo espera que termine la temporada de beisbol invernal en el país... Una nueva modalidad, la de presentar grupos musicales nacionales de Rock en las Cuevas de Santa Ana, es la que impera en los últimos tiempos. Varios grupos nacionales de música pop han hecho su debut escenográfico allí. **Los Helium**, **Friends** y una selección de buenos músicos de varios conjuntos, son los responsables de las delicias de la juventud que sigue de cerca la música foránea en el país... Una epidemia de conjutivitis mantuvo fuera de acción a varios músicos locales durante los últimos días en Dominicana. Se dió el caso de que en una sola agrupación, como la de **Fernandito Villalona**, 11 músicos llegaron a padecer la enfermedad que afecta por varios días, los ojos... y esto es todo amigos... ¡felicidades!

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"No Sirvo Para Estar Sin Tí"
 (Rafael Perez Botija)
ROCIO DURCAL
 (Ariola/Pronto)

(Regional)
"Una Noche de Amor"
 (Consuelo Escobedo)
LOS HUMILDES
 (Fama)



CE 'MAGNIFIQUE'
TITO PUENTE
 Y SU ORQUESTA
 Vocals by: AZUQUITA
 Tico JMTS 1440

Musica Latina International, Inc.
 888 Seventh Ave., New York, N.Y. 10019

England

By VAL FALLOON

■ LONDON—MP **Leslie Huckfield's** efforts to change the PRS system of collection fees from shops, clubs and other public places never got off the ground. The Parliamentary session in which he was to state his case ended before he could say a word . . . Meanwhile, PPL, the needle-time payment collection body, is moving very slowly in its bid to increase the BBC's contribution to nine million pounds . . . Epic Records has signed the British disco label Streetwave, headed by **Morgan Khan**. Product will be released worldwide by CBS affiliates, the first release being "I Wanna Spend Some Time With You" by **Alton Edwards** . . . Two labels, an independent called Recorded Delivery and Polydor, are competing for chart stakes with **Tom Jones** singles. The indie disc is the classic "Sonny Boy," while Polydor's is a song dedicated to Wales, Jones' birthplace . . . RCA has signed local act **Walter Mitty's Little White Lies**, who were successful with the independent Hip Records . . . The British media is expressing surprise at **Paul McCartney** and **Yoko Ono's** attempts to revive old causes against ATV Music at the same time they are reportedly trying to buy back the company from **Lord Grade**. The proposed legal action is over old royalty payments on **Beatles** discs. One source claims the action is intended to distract other interested purchasers of the ATV/Northern Songs catalogue . . . **Jimmy Kennedy** was presented with an ASCAP award for "My Prayer," one of the most performed songs in the U.S. during 1980. The 79-year-old Kennedy claims to have written 2,000 songs, working two hours a week for his 40 years as a songwriter . . . It's sad that the late **Laurie Ross**, former ASCAP chief in London, was unable to see his wish of U.K. ASCAP awards finally granted . . . As Spanish heartthrob **Julio Iglesias** heads to number one with his "Begin the Beguine" single, the other famous Spanish export, though in a different league — **Placido Domingo** — is enjoying LP chart success for the first time in his life for his joint album with **John Denver**, "Perhaps Love."

MUSIC BIZ MOVES: **Anne Kelly**, longtime Virgin sales chief, is leaving to set up her own label, Gipsy Records, alongside other ventures . . . **Robin Nash** is taking a long leave from his job as executive producer of the BBC chart show "Top of the Pops," handing it over to **James Moir**. Nash says he may not necessarily return to the top-rated show . . . **John Mostyn**, ex-manager of the **Beat**, has set up a video and artist management company with **David Virr**, boss of Graduate Records . . . **Judd Lander** has been appointed head of promotion for Epic and Associated Labels.

VIDEO WORLD: Magnetic Video and Columbia have lined up plans for software leasing schemes to start in the new year. Though the surcharge system is favored here by dealers, distributors and rights owners are concerned about revenue losses because of the one-off payment, and prefer an each-time fee, despite controversy here over the WHV system . . . Precision has still got its own rental system and has now started overnight rentals in a bid to combat piracy . . . London's famous Waterloo commuter station now has a video store — the first one opened on railway premises . . . MGM/CBS has added more top movies to its Christmas range, including "My Fair Lady," "The Dirty Dozen," "Oklahoma" and "Forbidden Planet" . . . BBC Video has delayed the launch of its leasing scheme for programs (presently all are sale only) because of confusion over title availability. New titles out in time for the season include "High Noon."

Chilliwack Gold in Canada



Millennium Records president **Jimmy Lerner** congratulates **Solid Gold Records** on the occasion of **Chilliwack's** new album "Wanna Be a Star" going gold in Canada (Millennium distributes **Chilliwack** throughout the rest of the world). Pictured from left are: **Lerner**; **Chilliwack's** **Brian McLeod**, **Bill Henderson** and **Ab Bryant**; and **Steve Propas**, vice president, **Solid Gold Records**.

Meat Meets With CBS Execs



Epic/Cleveland International recording artist **Meat Loaf** recently went to Europe for a promotional tour on behalf of his album "Dead Ringer." While in Paris, he dropped in on a CBS European management meeting session. Pictured from left are: **John Dolan**, vice president and managing director, **CBS Records International, Europe**; **Dick Asher**, deputy president and chief operating officer, **CBS Records Group**; **Meat Loaf**; **Allen Davis**, president, **CBS Records International**; and **Peter de Rougemont**, senior vice president, **European operations, CBS Records**.

Canada

By LARRY LeBLANC

■ TORONTO—**Bernie Fielder** and **Bernie Finkelstein** have ended their almost decade-old management partnership and gone their separate ways. Finkelstein continues to operate True North Records and will manage **Bruce Cockburn** and **Murray McLauchlan**, while Fielder will handle **Dan Hill** and **Graham Shaw** . . . Two new vice presidents have been appointed at PolyGram Canada: **Wingolf Mielke** becomes executive vice president, finance and administration, and **Herbert Perera** becomes vice president, finance and administration . . . Children's music producer **Bill Usher** has joined up with **Angus MacKay** and **Andy Crosbie** to form Kids' Records. Leading the label's releases is "Big Bird and Oscar the Grouch — Camping in Canada" — the first CanCon recording from the Sesame Street characters . . . Meanwhile, Troubadour Records has released the second children's LP by **Fred Penner**, "The Polka Dot Pony," and "Junior Jug Band" by **Chris and Ken Whiteley** . . . **Trooper** is currently completing work on its new LP with producer **Mike Flicker** in Seattle. The group's eighth LP will be distributed by A&M of Canada . . . Quality Records has issued a new **Mitch Ryder** package titled "Look Ma No Wheels" . . . PolyGram scored platinum for **Jon & Vangelis'** "The Friends of Mr. Cairo" and triple platinum with the **Moody Blues'** "Long Distance Voyager" LP . . . A three-LP "Superstars Salute New Massey Hall" has been assembled by the Canadian Recording Industry Association, with the pop, country, and classical headliners donating their tracks and waiving all relevant royalties. CBS manufactured and distributed the product at cost . . . Initial orders for the new **April Wine** ballad LP totalled 50,000. The group will record its new LP at Le Studio early in the new year . . . CARAS has assembled an All Star Band Award for the forthcoming Juno show on April 14. The winners will be determined by public votes and an advisory panel . . . Canada's newest trade paper, The Record, published by **David Farrell**, is currently in its fifth month of operation. Subscriptions are \$75 (Canada)/\$85 (U.S.) a year and are available at Box 201, Station M, Toronto M6S 4T3. Phone: (519) 925-2982.

Avatar To Distribute Bearsville in U.K.

■ NEW YORK—**Bearsville Records** has entered a long-term, exclusive distribution agreement with **Avatar Records** for the United Kingdom, it was announced by **Albert Grossman**, founder and president of **Bearsville Records**, and **John Brewer**, president of **Avatar Records**.

Under the terms of the agreement, **Avatar** will be responsible for the distribution, promotion and development of all **Bearsville** product in the U.K. Four current **Bearsville** albums are being released through **Avatar** this month.

Quality, Montage Pact

(Continued from page 4)

product for U.S. release, although there is no commitment to release all of it.

Quality will maintain its joint U.S. venture with **Ray Caviano**, the independently distributed **RFC/Quality** label, and all U.S. licensing arrangements currently in effect.

The first product to be released under the new agreement will include records by rock group **Conductor**, singer/songwriter **Bowen Reddin**, black oriented artists **Shotgun**, **Mel Brent**, and the **Hearn Sisters**, and groups **Black Ice**, **Force Five** and the **Silver Rockets**.

Record World Gospel

Priority Holds First Sales Conference



Priority Records' sales representatives from across the country met in Nashville Dec. 7-10 for their first quarterly sales conference. Pictured at the meetings are, from left (standing): Tommy Daniel, southeast regional sales rep; Bob Gurich, northeast regional sales rep; Cathy Ladd, telephone sales rep; Steve Bock, director, national sales; Pat Reed, telephone sales rep; Rusty Matz, southwest regional sales rep; and Bert Balsz, director, telephone sales. (Seated): Jimmy Bloss, telephone sales rep; Len Marinello, western regional sales rep; Carman, Priority recording artist; and Rob Windoffer, telephone sales rep.

Gospel Time

By PAM LEE

■ Carman was in Nashville last week for Priority's quarterly sales conference, where he performed Monday night (1). He has finished tracks for his label debut, due out in February, which contains all self-penned material. Michael Lloyd produced the album. Carman has just signed with First Artists Management Enterprises, Inc. (FAME). FAME has also recently signed the Sweet Comfort Band, James Felix, Gary Dunham, Steve Camp, John and Vickijo Witty, and Harry Browning and Laury Boone.

Sandi Patti, featured with the Bill Gaither Trio on this year's spring and fall tour, played 45 dates for a total of 180,000 people. Sandi will be in the studio in January with Greg Nelson producing, working on her next Impact LP, scheduled for March release.

Plans are being made to release Cynthia Clawson's "Someday This Old

(Continued on page 56)

Soul & Spiritual Gospel Albums

DECEMBER 19, 1981

- | Dec. 19 | Dec. 5 | | |
|---------|--------|--|--|
| 1 | 19 | HIGHER PLANE
AL GREEN/Myrrh MSB 6674 (Word) | 20 18 DON'T GIVE UP
ANDRAE CROUCH/Worner Bros.
BSK 3513 |
| 2 | 3 | IS MY LIVING IN VAIN
CLARK SISTERS/New Birth NEW
7056 G | 21 — WHEN YOU CAN BELIEVE
WYCB COMMUNITY CHOIR/Savoy
SGL 7063 (Aristo) |
| 3 | 2 | WHERE IS YOUR FAITH
JAMES CLEVELAND & THE
SOUTHERN CALIFORNIA
COMMUNITY CHOIR/Savoy SGL
7056 (Aristo) | 22 22 YOU'VE BEEN MIGHTY GOOD TO
ME
NEW JERUSALEM BAPTIST CHURCH
CHOIR/Savoy SL 7070 (Aristo) |
| 4 | 10 | GO
SHIRLEY CAESAR/Myrrh MSB 6665
(Word) | 23 21 RISE AGAIN
GOSPEL KEYNOTES/Nashboro
7227 |
| 5 | 1 | THE HAWKINS FAMILY
WALTER HAWKINS/Light LS 5770
(Word) | 24 35 MAKE A CHANGE
HOWARD HUNT & THE SUPREME
ANGELS/Block Label BL 3004
(HSE) |
| 6 | 5 | SAINTS HOLD ON
SENSATIONAL NIGHTINGALES/
Malaco MAL 4373 | 25 27 MOTHER WHY?
WILLIE BANKS & THE
MESSENGERS/Block Label BL
3000 (HSE) |
| 7 | 4 | CLOUDBURST
MIGHTY CLOUDS OF JOY/Myrrh
MSB 6663 (Word) | 26 23 I LOVE JESUS MORE TODAY
TRINITY ALL NATIONS COMB'NED
CHOIR/Savoy SL 14599 (Aristo) |
| 8 | 7 | INTRODUCING THE WINANS
Light LS 5792 (Word) | 27 15 THE GATHERING
NEW YORK COMMUNITY CHOIR/
Myrrh MSB 6657 (Word) |
| 9 | 17 | SWEET REVIVAL
WILLIE NEAL JOHNSON AND THE
GOSPEL KEYNOTES/Nashboro
7247 | 28 39 I MADE A STEP
INEZ ANDREWS/Savoy SL 14638
(Aristo) |
| 10 | 8 | THE LORD WILL MAKE A WAY
AL GREEN/Myrrh MSB 6661 (Word) | 29 29 JESUS DROPPED THE CHARGES
O'NEAL TWINS/Savoy 7065 (Aristo) |
| 11 | 14 | GOD'S WAY (IS THE BEST WAY)
JAMES CLEVELAND & THE VOICES
OF WAITTS/Savoy SL 14631
(Aristo) | 30 31 THINGS HAVE TO GET BETTER
GENOBIA JETER/Savoy SL 14597
(Aristo) |
| 12 | 16 | EDWIN HAWKINS LIVE WITH THE
OAKLAND SYMPHONY
ORCHESTRA
Myrrh MSB 6691 (Word) | 31 38 COME TOGETHER
PILGRIM JUBILEES/Savoy SL 14626
(Aristo) |
| 13 | 13 | MORE OF THE BEST
ANDRAE CROUCH/Light LS 5795
(Word) | 32 32 THE LORD IS MY LIGHT
NEW JERUSALEM BAPTIST CHURCH
CHOIR/Savoy SGL 7050 (Aristo) |
| 14 | 26 | JAMES CLEVELAND WITH THE
METRO MASS CHOIR LIVE
Savoy SGL 7067 (Aristo) | 33 33 MY EXPECTATIONS
VOICES OF CORNERSTONE/Savoy
SL 14632 (Aristo) |
| 15 | 11 | JAMES CLEVELAND SINGS WITH
THE WORLD'S GREATEST
CHOIRS
Savoy SGL 7059 (Aristo) | 34 28 I'LL GO WITH JESUS
ANGELIC GOSPEL SINGERS/
Nashboro 7236 |
| 16 | 6 | TRUE VICTORY
REV. KEITH PRINGLE/Savoy 7053
(Aristo) | 35 30 TRAMAINÉ
TRAMAINÉ HAWKINS/Light LS
5760 (Word) |
| 17 | 9 | BE ENCOURAGED
FLORIDA MASS CHOIR/Savoy SGL
7064 (Aristo) | 36 24 MIRACLE
JACKSON SOUTHERNAIRES/
Malaco 4370 |
| 18 | 12 | LOOK TO JESUS
PATRICK HENDERSON/NewPox NP
33095 (Benson) | 37 40 REJOICE
SHIRLEY CAESAR/Myrrh MSB 6646
(Word) |
| 19 | 20 | YOU DON'T KNOW HOW GOOD
GOD'S BEEN TO ME
CHARLES FOLD & THE CHARLES
FOLD SINGERS/Savoy SGL 7061
(Aristo) | 38 — HIGHER POWER
SWANEE QUINTET/Creed 3112
(Nashboro) |
| | | | 39 34 SAID I WASN'T GONNA TELL
NOBODY
DONALD VAILS & VOICES OF
DELIVERANCE/Savoy SGL 7052
(Aristo) |
| | | | 40 37 BORN AGAIN
VIOLINARES/Jewel LPS 0162 |

Grant Records at Caribou



Amy Grant is pictured at Caribou Ranch recording studio in Nederland, Colorado, where she has been laying tracks for her next Myrrh Records release, her first studio project since "Never Alone." Her last two releases have been recorded live. Pictured with Grant are from left: Jack Puig, engineer; Brown Bannister, Grant's producer; and James Guercio, owner of Caribou Ranch.

Gospel Album Picks

HE IS JEHOVAH

KENNETH COPELAND — KCP SLP 1010

Full production surrounds Copeland's smooth, simple vocal for a very nice effect. Choosing material from a wide variety of gospel's finest writers, this selection of songs will be a favorite for Copeland fans. "It's Beginning To Rain" and the title track stand out.



ANIMALS AND OTHER THINGS

CANDLE — Birdwing 8WR 2031 (Sparrow)

Candle and the Agapeland Singers have another delightful sing-along album complete with lyrics and pictures inside the cover. Living lessons are emphasized through songs built around animal habits.



LAZYPONES

DIANN FRANKLIN — Daystar DR 1009

On her label debut, Diann demonstrates her wide vocal range on most songs. Simple production allows her unique vocal to shine. "Don't Give Up" and the title cut are tops.



Gospel Time

(Continued from page 55)

Road" in England, prior to her appearance at the Wembley Festival in April. Currently on tour in several western states, Cynthia and husband, **Ragan Courtney**, will move back to Nashville in January.

Candy Hemphill of the **Hemphills** has signed a solo artist contract with HeartWarming Records. Candy plans to tour on her own, but will continue to work with her family. . . . **Glad**, a five-man band based in Washington, D.C., has signed a recording agreement with Greentree Records. . . . **Steve Gilpin** has joined the staff of First Artists Management Enterprises, Inc. as an agent.

Gospel Christmas Albums

JULENS KLOCKOR, RING! (RING THOSE BELLS!)

EVIE—Word WSB 8863

MERRY CHRISTMAS

HONEYTREE—Birdwing BWR 2029 (Sparrow)

CHRISTMAS PORTION OF HANDEL'S MESSIAH

Birdwing BWR 2027 (Sparrow)

CANAAN COUNTRY CHRISTMAS

VARIOUS—Canaan CAS 9877 (Word)

THE WORD FAMILY CHRISTMAS ALBUM, VOL. II

VARIOUS—Word WSB 8864

Contemporary & Inspirational Gospel Albums

DECEMBER 19, 1981

Dec. 19	Dec. 5	
1	1	PRIORITY IMPERIALS/DaySpring DST 4017 (Word)
2	2	AMAZING GRACE B.J. THOMAS/Myrrh MSB 6675 (Word)
3	3	THE TRAVELER DON FRANCISCO/NewPax NP 33106 (Benson)
4	7	THE BEST OF PRAISE MARANATHA SINGERS/Maronatha MM0083A (Word)
5	4	JONI'S SONG JONI EARECKSON/Word WSB 8856
6	6	THE KEITH GREEN COLLECTION Sparrow SPR 1055
7	—	UNFAILING LOVE EVIE/Word WSB 8867
8	9	TOWN TO TOWN PHIL KAEGGY/Sparrow SPR 1053
9	22	HOLM, SHEPPARD, & JOHNSON DALLAS HOLM, TIM SHEPPARD, and PHIL JOHNSON/Greentree R3583 (Benson)
10	11	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)
11	18	MAKE ME READY FARRELL & FARRELL/NewPax NP 33104 (Benson)
12	21	BETWEEN THE GLORY AND THE FLAME RANDY STONEHILL/Myrrh MSB 6679 (Word)
13	8	HEARTS OF FIRE SWEET COMFORT BAND/Light LS 5794 (Word)
14	5	IN CONCERT AMY GRANT/Myrrh MSB 6668 (Word)
15	15	SOLDIERS OF THE LIGHT ANDRUS/BLACKWOOD & CO. / Greentree R3738 (Benson)
16	14	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)
17	17	ANTSHILLVANIA CANDLE/Birdwing BWR 2030 (Sparrow)
18	23	SHOT OF LOVE BOB DYLAN/Columbia TC 37496
19	29	FOREVER TIM SHEPPARD/Greentree R3572 (Benson)
20	34	BULLFROGS & BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
21	16	NOBODY KNOWS ME LIKE YOU BENNY HESTER/Myrrh MSB 6655 (Word)
22	13	NEVER SAY DIE PETRA/StarSong SSR0032 (Benson)
23	24	BEST OF B.J. THOMAS Myrrh MSB 6653 (Word)
24	25	IT'S TIME TO PRAISE THE LORD, PRAISE V MARANATHA SINGERS/Maronatha MM0076A (Word)
25	33	DON'T GIVE IN LEON PATILLO/Myrrh MSB 6662 (Word)
26	—	I SAW THE LORD DALLAS HOLM & PRAISE/Greentree R3723 (Benson)
27	10	REJOICE 2nd CHAPTER OF ACTS/Sparrow SPR 1050
28	35	IN HIS TIME, PRAISE IV MARANATHA SINGERS/Maronatha MM0064 (Word)
29	—	YOU GAVE ME LOVE B.J. THOMAS/Myrrh MSB 6633 (Word)
30	—	COME ON, RING THOSE BELLS EVIE/Word WSA 8770
31	28	STEVE AND ANNIE CHAPMAN StarSong SSR 0029 (Benson)
32	37	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)
33	31	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Benson)
34	38	WILLING HEART KELLY WILLARD/Maronatha MM0079A (Word)
35	27	ARE YOU READY? DAVID MEECE/Myrrh MSB 6652 (Word)
36	26	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)
37	20	ROCKIN' REVIVAL SERVANT/Tunesmith TS 6003
38	36	FOOTPRINTS IN THE SAND EDGE GROVES/Silver Star 1001
39	12	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)
40	39	UP MARTY McCALL & FIREWORKS/ MCA/Songbird MCA 5230

The Coast

(Continued from page 12)

(November 19), Cedar Falls, Iowa (20) and Minneapolis (21). The Cranstons (no, there's no one in the band who actually goes by that name) will soon be back in the studio to record some new material, and are hoping to garner some major label attention. . . . When the **Go-Go's** played New York's Palladium on November 28, ol' **Joe "King" Carrasco**, Mr. Party Safari himself, ran out onstage and danced completely naked (who does he think he is, **Wendy O. Williams**?) while the girls played "Our Lips Are Sealed." Joe thereby revealed what can only be described as his crown jewels. . . . From now through January 29, radio station KZOK in Seattle will be accepting design proposals for the KZOK-sponsored **Jimi Hendrix** memorial in that city, the late guitarist's home town. It will not be a statue; the station, with the help of the city's black community, has managed to secure a section of Seattle's Woodland Park, and designers, who will receive a prospectus detailing the designated area, will be asked to create a viewing area that will be in harmony with both the rest of the park and Hendrix's spirit. Interested parties should write The Hendrix Project, KZOK, 1426 Fifth Ave., Seattle 98101.

A LONG WAY FROM THE OLD SOD: What group came out of the British Isles in the mid-'60s, scored with a series of chart records and has remained on the music scene ever since?, asks manager **Toby Mamis**. Why, none other than Mamis' new clients, the **Rovers**, nee the Irish Rovers, who are currently preparing a second LP for Epic/Cleveland International, are about to launch a four-month U.S. and Canadian tour, and will have a syndicated TV special out shortly after the beginning of the year.

PERSONALS: Congrats are in order for **Kenny Rogers** and wife **Marianne**, whose son Christopher Cody was born December 4 in L.A.; for **Steve Gatlin** (of the Gatlin Brothers Band) and wife **Cynthia**, whose daughter Allison was born December 6 in Nashville; for former **Righteous Brother Bill Medley** and bride **Janice Grall**, who tied the knot in Villa Park, California on December 5; for **Lakeside** member **Otis Stokes** and wife **Ansonia**, whose daughter Jazmine was born October 23; and for **Lenny Coltun** (he's **Helen Reddy's** music director) and wife **Debbi** (she's a personal manager), whose daughter Katrina was born November 5. Whew!

AND MORE PERSONALS: **Melissa Manchester** will marry tour coordinator and sound consultant **Kevin De Remer** in L.A. on May 1. Arista will be releasing her new **Arif Mardin**-produced album in January, just prior to her debut as a headliner at the MGM-Grand in Las Vegas. . . . Congratulations, too, to **Tommy Roe**, who married actress **Josette Banzette** last Tuesday (8).

VHD (Continued from page 17)

\$600, a range that falls between the prices fetched for the other two systems.

VHD Programs Inc. — which is responsible for the acquisition, development and marketing of VHD system software — has firmed agreements with MCA-Universal, United Artists, Paramount and Columbia Pictures for the release of feature film product on the VHD format discs. According to Delmonico, other studio deals will be forthcoming. Initially, all distribution of VHD programming will be handled by Delmonico's firm, although some marketing responsibilities may be shifted to the studios' own home video operations as the introduction of the system progresses.

"Placing the software with the discs is essential at the outset," said Delmonico, adding that the advantage to retailers lies in "full service to all dealers. They can order any VHD title from us without having to deal with individual distributors."

Acquisition and development of VHD programming is the responsibility of Paul Foster, the firm's vice president of programming. The firm has also retained Audrey Griffin and former Capitol Records executive Varley Smith as executive producers, and according to Delmonico, the programming team has been responsible for acquiring nine program categories, ranging from feature films and music programs to childrens' shows, cooking lessons and Broadway productions. Price spread of the discs will fall between approximately \$14.95 and

\$32.95, a spread termed "very competitive" by Delmonico.

Although Delmonico's responsibilities do not include the marketing of the VHD hardware, he summed up the marketing strategy devised for the system: "I don't think VHD will be trying to force thousands and thousands of players into the marketplace at the outset. I think that the concept of a disc system that will have proper features — as VHD has — will prove successful on a gradual growth basis, with strong support from software. And software is the key."

Music Florida Set

■ **IRVING, TEXAS**—MSI Press has announced plans for Music Florida, a four-day reading session/clinic for church music directors to be held at the Court of Flags Resort Hotel in Orlando, Florida Jan. 3-6.

Music Florida, patterned after the Music Texas conference held in Dallas every summer, will host 15 music publishers including Alexandria House, Beckenhorst, Benson, Broadman, Doxology, Hinshaw, Lillena, Lorenz/Triune, Manna, Publishers Network, Regeneration, Shawnee, Singpiration, Sparrow, and Word.

Those attending the conference may purchase music at a 25 percent discount through MSI. For registration information write Music Florida, P.O. Box 2130, Irving, TX 75061 or phone (800) 527-9919 in Texas or (800) 442-7950 elsewhere.

Record World Country

Country Music Foundation Library: Music Row's Hidden Research Treasure

By BRENDA BURCH

■ NASHVILLE—The Country Music Foundation maintains one of Music Row's best-kept secrets — the Country Music Foundation Library and Media Center. Located at the corner of 16th Avenue South and Division Street here, the Library's offices are below the Country Music Hall of Fame and Museum.

The library houses the largest collection of historical country recordings in the world. Along with storing and cataloging this collection of approximately 80,000 discs, the center supports one of the most sophisticated sound restoration facilities in the southeast, a Dolby studio designed by leading sound restoration expert Art Shifrin.

The Audio Restoration Laboratory is capable of producing master tapes from original recordings, transcriptions, test pressings, and early tape masters.

This year the laboratory has assisted with many major music projects, including the Franklin Mint Collection Project (50 sets with two records per set on re-mastered general vintage records from the Foundations archives) and the Time-Life Series (a reissue of historical country music from the 1920s to the present).

The primary equipment used in the studio includes two full-track mono mastering recorders modified for four-speed operation. These units contain Ampex 351 transports, United Research Laboratory Corporation C-5 electronics with four equalizations and variable speed operation. An Ampex AG 445B Reproducer with Inovonics 376 reproduction electronics reproduces five formats of quarter-inch tape: full-track mono, half-track mono, four-track mono, two-track stereo, and four-track stereo.

The CMF, a non-profit educational organization, charges for services such as research and labor, photo-

graph duplication, and audio restoration lab and tape fees. The audio lab is not available for public use.

"If a record company or producer is working on a project, they will usually send us a list of songs and we go through the collection to find the best copy on hand; then we do a disc-tape transfer and send it to them," explains Allen Stoker, re-mastering engineer. "They may want us to take an old 78, do a high speed re-mastering, clean it up and get a better sound."

In order to clean up the sound of old discs, the studio boasts an array of signal processing units, including:

(Continued on page 60)

Keith Stegall Gears His Career To Building a Strong Country Base

By AL CUNNIFF

■ NASHVILLE—With a pop smash on a song he wrote, several significant country cuts, and a recent label change, writer/artist Keith Stegall is doing everything he can to gear his career toward building a strong country base in the coming year.

Stegall logged impressive credentials as a writer shortly after moving here in late 1977. Within his first years with CBS Songs (then April/Blackwood), Keith co-wrote "Sexy Eyes," a worldwide hit, with covers in six languages and major sales in Germany, England, Sweden, and elsewhere.

Stegall, who has co-written much of



Keith Stegall

his material with Stewart Harris, Buzz Cason, Roger Murrah, and others, has also earned country cuts by Don King ("Lonely Hotel," "Here Comes That Feeling Again"), Mickey Gilley ("Lonely Nights"), Leon Everette ("Hurricane"), and others. Recent months brought his second major pop hit, "We're in This Love Together," recorded by Al Jarreau.

Stegall's label activity has not been as sure-footed. Again, he scored a deal within months of moving here — he signed with Capitol in mid-1978 — but he has not made inroads at the radio level yet. His most successful single to date has been the ballad "Anything That Hurts You Hurts Me," which hit 55 in nine weeks on RW's Country Singles Chart earlier this year.

Stegall, who remained at Capitol until his switch in recent days to Liberty, says he is ready to make a new assault as an artist, with his primary goal being to turn out "good, solid country records."

"As an artist I'm looking for somewhere to begin," said Stegall, 27, who lives in Smyrna, near here. "When I first moved here, I was into a folk music type of writing. After I found out what the demand was really for, I decided to work on being a songwriter, and found it was tough. I had rejections at first, but kept trying to deliver what the market wanted."

Stegall intends to apply himself to providing what the contemporary (Continued on page 59)

Nashville Report

By AL CUNNIFF

■ Writer/artist **Keith Stegall** has switched from Capitol Records to Liberty Records. He was signed out of Los Angeles . . . RCA has 15 singles on this week's RW Country Singles Chart . . . Celebration Productions has shot footage of **Larry Gatlin and the Gatlin Brothers'** live show at the Opry House for the Gatlins' own use . . . **Charly McClain** is the subject of a feature in the Dec. 14 People magazine.

Dick Howard, executive VP of the Jim Halsey Co., has announced the completion of "Number One Country," a one-hour TV pilot taped at Knotts Berry Farm and hosted by **Ray Stevens**. The syndicated show was produced by the Malsey Co. in association with Giamanda Productions of Los Angeles . . . **John Prine** has a Christmas single out: "I Saw Mommy Kissing Santa Claus," on Oh Boy Records . . . The "Bret Maverick" TV show, featuring MCA artist **Ed Bruce**, reportedly grabbed a 35-share of the viewing audience in its recent debut.

Epic artists **Ricky Skaggs** and **Charly McClain** play the Sundown Club in New York Tuesday (15) . . . **Merle Haggard** has signed with the Jim Halsey Co. for bookings. **Bobby Bare** has signed with Variety Artists for the same . . . Columbia artist **Lacy J. Dalton** will work on a new LP here in January . . . RCA artist **Ray Stevens** is at work on his 21st album, his third for RCA.

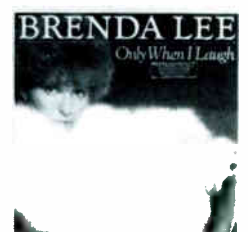
Con Hunley has signed a management agreement with **Mickey Baker**, who previously managed the **Oak Ridge Boys**. Baker is associated with **C.K. Spurllock**, who promotes **Kenny Rogers'** show . . . **T.G. Sheppard** will tape a two-hour syndicated TV special in Los Angeles Jan. 4-6. "Country Music Jamboree," will be produced by **Don Kirshner**, to air in February . . . "Brenda Lee's Country Profile" is a new weekly interview program hosted by the MCA artist, now being carried on 25 stations in three states, according to its producer, Alandale (Continued on page 59)

Country Picks of the Week

SINGLE **TERRI GIBBS, "MIS'RY RIVER"** (prod.: Ed Penney) (writer: G. Worf) (Chiplin, ASCAP) (2:41). This all-country up-tempo cut is pulled from Terri's second LP, "I'm a Lady." The appealing vocal, brisk pace, and all-out country feel to the record should earn Terri new turntable attention. MCA 51225.

SLEEPER **JUDY BAILEY, "A LONELY WOMAN (IN THE ARMS OF A MAN WITH A ONE-TRACK MIND)"** (prod.: Ray Baker) (writers: C. Dickens, J. Curry) (Baray, BMI) (2:45). You're talkin' desperation with you're talkin' about a woman in this situation, Bailey sings in the style that has already earned her significant impact at the country radio level. Columbia 18-02668.

ALBUM **BRENDA LEE, "ONLY WHEN I LAUGH."** As always, Lee gets the most out of each lyric, and presents solid tunes that display a variety of moods and messages. Outstanding are the bright, energetic "A Good Love Don't Come That Easy," as well as the sensitive "I Know a Lot About Love." "Love Ain't the Question" is a special album moment here as well. MCA 5278.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Charley Pride — "Mountain of Love"
Terri Gibbs — "Mis'ry River"

Charly McClain continues her winning ways with "The Very Best Is You," already playing at WGTO, KFDI, WVAM, KEBC, WJRB, KRMD, WJQS, KBUC, WMNI, WQYK, WQGT, WMZQ, KHEY, WMC, WHOO, WSLC, KIKK, WAMZ, KSO, WDLW, KSSS, KSOP, WXCL, KTTS, WIL, WIVK, WBAP, KKYY, WSM, WSLR, WCXI, WPNX, KXLR, KOKE, KMPS, KNIX.



Charly McClain

New duo **Jon and Lynn** are rolling with "Let the Good Times Roll" at KDJW, WTOD, KWMT, WPNX, WXCL, WSOC, WSLC, WCMS, WGTO, KRMD, KTTS. Ditto for **Tammy Cline's** "I Don't Know How To Tell Him (He Don't Love Me Anymore)," playing at KEBC, WVAM, WDLW, WSLC, KVOO, WDEN.

Bandana shows well with "Guilty Eyes" at WSAI, WDLW, WVAM, KFDI, KYNN, WSLC, KVOO, KRMD, KSOP, KBUC, WPNX. **Sammy Johns** is clicking with "Love Me Off the Road" at WDEN, WVAM, WGTO, KFDI.

Donna Fargo's gospel-flavored "Say I Do" is playing at WIRK, WGTO, WVAM, WSLC. **Jessi Colter** has action on "Bittersweet Love" at WVAM, WDLW, WIRK, WSLC, KSOP.

Billy Parker is getting an early start with "I See an Angel Every Day" at KYNN, WPNX, WVAM, KDJW, WSLC, WFAI, KFDI, KEBC. **Steve Mantelli** is getting attention with "You're a Keep Me Wondering Kind of Woman" at WTOD, KFDI, WSLC, WVAM.



Charley Pride

Charley Pride has a modern remake of the classic "Mountain of Love," an instant add at WJRB, WSM, KCKC, WHOO, WSLC, KIKK, KSON, KWKH, WTSO, KWJJ, WJQS, KNIX, KMPS, KBUC, WXCL, WHN, WHK, WMAQ, WIL, WBAP, WCMS, WQIK, WSLR, WCXI, KXLR, KCUB.

Super Strong: **Kenny Rogers, Ed Bruce, Lacy J. Dalton, Janie Fricke, the Kendalls, Rosanne Cash, Razy Bailey.**

Terri Gibbs is out front in a hurry with "Mis'ry River," an instant add at KFDI, KSO, WGTO, WVAM, WTSO, WDLW, KRMD, KSSS, WMNI, WJRB, KBUC, KEBC, WHOO, KKYY, WSM, KMPS, WQGT.

SURE SHOTS

Terri Gibbs — "Mis'ry River"

LEFT FIELDS

Deborah Allen — "You Look Like the One I love"

Con Hunley — "No Relief in Sight"

Jim Owen — "Hell Yes, I Cheated"

AREA ACTION

O'Roark Brothers — "A Woman Like You" (WVAM, WQIK, WSLC)

Montana Skyline — "Full Moon, Empty Pockets" (KGA, WYDE, WKN)

Joe Sun — "Silent Night" (WXCL, KLLL, WSLR)

Fischer and Lucus Pacts With Sugartree

■ NASHVILLE—Fischer and Lucus, a national promotion and distribution firm based here, has announced an agreement with the Mid-South Petroleum Co. of Florida to promote, distribute, and administer all product on Sugartree Records.

Bobby Fischer's production company, Lifesinger Productions, will also produce all sessions for the new label. Sugartree will soon release a duet

featuring Mary Lou Turner and Knoxville-based Clifford Russell.

Mid-South has Florida oil holdings, as well as a string of southern convenience stores, and land purchasing and developing interests.

Fischer and Lucus also announced its plans to add two staffers to work in distribution. Gayle Baldwin, the firm's comptroller, also handles sales.

Country Christmas Singles

WEEK END TRIP TO HEAVEN

(prod.: Ron Erickson) (writers: C. Meadors, D.D. Prestige) (Attain/Red Maple, BMI & Japonicia/White Pine, ASCAP) (3:58)

DEE DEE PRESTIGE — Universal Arts 2715

THE WATCH BIRD

(prod.: Norman Kelly & Eddie Crook) (writers: D. Campbell, G. DeJesus, J. Lord) (Country Star/Glad Tone, ASCAP) (2:45)

VIRGE BROWN — Country Star 1036

FOR CHRISTMAS

(prod.: not listed) (writer: J. Logan) (Jo Cam, BMI) (2:35)

LONNIE DEAN — Camino 80121

TENNESSEE CHRISTMAS

(prod.: Frank Touch & Gary Thurlow) (writer: D. Herr) (Platinum, no license listed) (3:50)

HEATHER — Platinum 1015

CHRISTMAS PRAYER

(prod.: Royel Clark) (writer: not listed) (Mystic, BMI) (2:58)

BOBBIE HARPER — Country Echo 466

CHRISTMAS MEDLEY: SILVER BELLS/ I'LL BE HOME FOR CHRISTMAS/ WINTER WONDERLAND

(prod.: Jim Ed Norman) (writers: J. Livingston, R. Evans/W. Kent, K. Gannon/F. Bernard, D. Smith) (no publishers listed, ASCAP) (3:58)

ANNE MURRAY — Capitol SPRO 9723

I NEVER SPEND A CHRISTMAS THAT I DON'T THINK OF YOU

(prod.: Jerry Kennedy) (writer: D. Reid) (American Cowboy, BMI) (2:35)

THE STATLER BROTHERS — Mercury 76130 (PolyGram)

SANTA GOT A SUNBURN

(prod.: George Nowak & Gary Shaw) (writers: G. Nowak, G. Nowak) (Earth & Sky, BMI) (2:33)

BAREFOOT MAN — NSD 113

KATEY'S CHRISTMAS CARD

(prod.: Tony Scotti & John D'Andrea) (writers: J. Harrington, J. Pennig) (Flowering Stone, ASCAP) (3:24)

JOHN SCHNEIDER — Scotti Brothers ZS5 02606

IT'S SO CLOSE TO CHRISTMAS (AND I'M SO FAR FROM HOME)

(prod.: Michael Lloyd & Bellamy Brothers) (writer: D. Bellamy) (Famous/Bellamy Brothers, ASCAP) (3:09)

BELLAMY BROTHERS — Warner Bros. 49875

KENTUCKY HOMEMADE CHRISTMAS/ CAROL OF THE BELLS

(prod.: Kenny Rogers) (writers: K. Vassy, B. Caswell/P. Wilhousky) (Clay Basket & Hi Bias, BMI & ASCAP/Carl Fischer, ASCAP) (4:13/2:42)

KENNY ROGERS — Liberty 4065

CHRISTMAS IS BIGGER IN TEXAS

(prod.: Billy Armstrong) (writer: R. Rowe) (Red Rose, ASCAP) (2:20)

BILLY ARMSTRONG AND GENERAL STORE — Hillside 81-07

ELVIN THE LITTLE BLACK ELF

(prod.: Drew Dimmel) (writer: C.E. Bolte, Jr.) (no publisher listed) (ASCAP) (1:59)

THE CLASSMEN — Holly 12942

SILENT NIGHT

(prod.: Fisher) (writer: traditional) (Pink Squirrel, BMI) (3:07)

JOE SUN — Elektra 47229

Country Christmas Albums

CHRISTMAS

KENNY ROGERS — Liberty LOO-51115

CHRISTMAS COUNTRY

VARIOUS ARTISTS — Elektra 5E-554

WHITE CHRISTMAS

JOHN SCHNEIDER — Scotti Brothers
FZ 36717

CHRISTMAS WISHES

ANNE MURRAY — Capitol SN-16232

I'LL BE HOME FOR CHRISTMAS

SLIM WHITMAN — Cleveland International/
Epic FE 37594

CHRISTMAS AT GILLEY'S

MICKEY GILLEY — Epic FE 37595

Country Singles Publisher's List

Producer, Publisher, Licensee, Writer

A GIRL LIKE YOU	Chancey (Buzz Cason/Young World, ASCAP & BMI) Cason, Weller	72	LOVE NEVER COMES EASY	Stroud (Southern Nights, ASCAP) MacRae, Morrison	63	
ALL I'M MISSING IS YOU	Wilson (Bibo/Welk, ASCAP) Holyfield	71	LOVE WAS BORN	Kelly (Frebar, BMI) Eden, Kelly	77	
ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN)	Bowen (Bocephus, BMI) Williams	39	MIDNIGHT RODEO	Dean-Everette (Denny, ASCAP) Orender, Ware	29	
ALL NIGHT LONG	Gibson (Sun Disc/Bosque River, BMI) Cavalier	66	MISS EMILY'S PICTURE	Logan (Tree, BMI) Lane	60	
ALL ROADS LEAD TO YOU	Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	3	MY FAVORITE MEMORY	Talley-Haggard (Shade Tree, BMI) Haggard	33	
A MARRIED MAN	Logan (Tree, BMI) Braddock	93	OKLAHOMA CRUDE	West (Sabal, ASCAP) Corbin	61	
BARROOM GAMES	Crutchfield (Duchess, BMI) Campbell, Crutchfield, House	89	ONE NIGHT FEVER	Bowen (Southern Nights, ASCAP) Morrison, MacRae	55	
BET YOUR HEART ON ME	Norman (April/Widmant, ASCAP) McBride	4	ONLY ONE YOU	Killen (Tree, BMI/Cross Keys, ASCAP) Jones, Garvin	26	
BLAZE OF GLORY	Richie (House of Gold, BMI) Slate, Morrison, Keith	20	ONLY WHEN I LAUGH	Chancey (Golden Torch/Gold Horizon/Calgems-EMI, BMI & ASCAP) Maltby, Shire	68	
BLUE MOON WITH HEARTACHE	Crowell (Hotwire/Atlantic, BMI) Cash	58	ONLY YOU (AND YOU ALONE)	Kennedy (Tro-Hollis, BMI) Ram, Rand	37	
CATCH ME IF YOU CAN	Kennedy (Milene, ASCAP) Carlile	95	OZARK MOUNTAIN JUBILEE	Baugh-Emmons (Blackwood/Magic Castle, BMI) Murrah, Anders	88	
CHEAT ON HIM TONIGHT	Heavener-Harris (I.S.P.D., ASCAP) Heavener	100	PLAY ME OR TRADE ME / WHERE WOULD I BE	Strange (Prater, ASCAP/Movieville, ASCAP) Davis, Huffman/Mehaffey	78	
CHEROKEE COUNTRY	(Trail of Tears, BMI) Russell	67	PLAY SOMETHING WE COULD LOVE TO	Butler (Strawberry Patch, ASCAP) Pfeifer	50	
COTTON FIELDS	Fagerty (TRO-Folkways, BMI) Ledbetter	65	PREACHING UP A STORM	Rogers (Blackwood/Magic Castle, BMI) Murrah, Anders	30	
DIAMONDS IN THE STARS	Pennington (Almarie, BMI) Shofner	36	RED NECKIN' LOVE MAKIN' NIGHT	Twitty/Chancey (Blue Lake/Warner-Tamerlane/Face the Music, BMI) Seals, Barnes	12	
DO ME WITH LOVE	Norman (Jack & Bill/Welk, ASCAP) Schweers	47	RODEO ROMEO	Baker (Baray, BMI) Mitchell	11	
DON'T CRY BABY	Post (Closed Door/Castle Hill/April, ASCAP) Finnerty	79	SHE LEFT HER LOVE ALL OVER ME	Montgomery (House of Gold, BMI) Lester	62	
DROPPING OUT OF SIGHT	Crowell (Unichappell/Morris, BMI) Hall	41	SHE'S GOT A DRINKING PROBLEM	Kilroy (House of Gold, BMI) Morrison, Dubois, Newton	49	
FAMILY MAN	Killen (Tree, BMI) Rhody	52	SHINE MOMAN	(Waylon Jennings, BMI) Jennings	27	
FIRE IN THE NIGHT	Darrell-Cannon (Sawgrass, BMI) Earl	97	SLOW TEXAS DANCING	Keeley-Vining (Captar, ASCAP) Keeley, Vining, Hazard	87	
FOURTEEN CARAT MIND	Reeder-Watson (Acuff-Rose, BMI) Frazier, Lee	7	(S.O.B.) SAME OLD BOY	Stroud (Elektra-Asylum/Troll, BMI) Crawford, Hall, Kent, Gentry	92	
GONNA TAKE MY ANGEL OUT TONIGHT	West (Sister John/Sugar Plum/Newkeys, BMI) Rogers	51	SOME DAY MY SHIP'S COMIN' IN	Waters (Lantern, BMI) Waters	83	
HAVE YOU EVER BEEN LONELY	Bradley (Shapiro, Bernstein, ASCAP) DeRose, Brown	22	SOMEONE COULD LOSE A HEART TONIGHT	Mallory (Briarpatch/DebDave, BMI) Rabbitt, Mallory, Stevens	31	
HEADED FOR A HEARTACHE	Morgan-Worley (New Albany, BMI/Hoosier, ASCAP) Dowell, Blazy	10	SOME YOU WIN, SOME YOU LOSE	Smith (Shelby Singleton/Fay Fay, BMI) Darnell, Brady	96	
HEART ON THE MEND	Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	94	STARS ON THE WATER	Crowell (Coolwell/Granite, ASCAP) Crowell	91	
HEARTACHES OF A FOOL	Nelson (Tree/Pardner, BMI) Nelson, Breeband, Buskirk	43	STILL DOIN' TIME	Sherrill (Cedarwood, BMI) McHaff, Heeney	1	
HEARTS (OUR HEARTS)	Lloyd (Tree/Duchess/Posey, BMI) Beal, Allen	69	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE	Rogers (Southern Nights, ASCAP) Morrison, MacRae	45	
HUSBANDS AND WIVES	Garrett-Dorff (Tree, BMI) Miller	15	TEARDROPS IN MY HEART	Rabbins-Fax (Tro-Cromwell, ASCAP) Horton	48	
I CAN'T SAY GOODBYE TO YOU	Sherrill (Al Gallico, BMI) Hobbs	59	TELL ME WHY	Larkin-Conley (Blue Moon/Easy Listening/April, ASCAP) Conley, Acklen	17	
I DON'T WANT TO WANT YOU	Lavoie (Guyasuta, BMI) Lavoie	73	THE COWBOY AND THE LADY	Butler (House of Gold, BMI) Goldsboro	74	
I JUST CAME HOME TO COUNT THE MEMORIES	Jones-Anderson (Contention, SESAC) Ray	34	THE ROUND-UP SALOON	Butler (House of Gold, BMI) Goldsboro	40	
INNOCENT LIES	Stilts-James (Marson, BMI) James, Smith	86	THE SWEETEST THING (I'VE EVER KNOWN)	Landis (Sterling/Addison Street, ASCAP) Young	16	
I WOULDN'T HAVE MISSED IT FOR THE WORLD	Milsap-Collins (Hall-Clement/Welk, BMI/Jack & Bill/Welk, ASCAP) Fleming, Morgan, Quillen	9	THE VERY BEST IS YOU	Wilson (Aoudad, ASCAP/lbex, BMI) Stephens, Shell	84	
IF I NEEDED YOU	Ahern-Fundis-Williams (United Artists/Columbine, ASCAP) Van Zandt	23	THE WOMAN IN ME	Reynolds (O.A.S., ASCAP) Thomas	5	
IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE)	Lloyd (Atlantic, BMI) Beland, Guilbeau	85	THEM GOOD OL' BOYS ARE BAD	Scotti-D'Andrea (Flowering Stone, ASCAP) Pennig, Harrington, Espy	42	
IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN UP)	Gillespie-Kendalls (Hall-Clement/Welk, BMI) Bell, Skinner, Wallace	57	THOSE GOOD OLD DREAMS	Carpenters (Almo/Sweet Harmony/Hammer & Nails, ASCAP)	98	
IT TURNS ME INSIDE OUT	Crutchfield (Duchess/Red Angus, BMI) Crutchfield	32	TOO MANY HEARTS IN THE FIRE	Montgomery (House of Gold, BMI) Newton, Dubois, Hurt	56	
IT'S ALL I CAN DO	Norman (United Artists/Jack & Bill/Welk, ASCAP) Leigh, Jordan	76	WATCHIN' THE GIRLS GO BY	Killen (Tree/Strawberry Lane, BMI) Killen, McDowell	25	
IT'S HIGH TIME	Maier-Goodrum (Blue Quill/Random Notes/Welbeck, ASCAP) Maier, Goodrum	21	WHAT ARE WE DOIN' LONESOME	Gotlin-Gotlin (Larry Gotlin, BMI) Gotlin	6	
IT'S NOT THE SAME OLD YOU	Sherrill (Warner-Tomerlane/Face the Music/Irving/Buchanan-Kerr, BMI) Seals, Kerr	70	WHEN A MAN LOVES A WOMAN	Vaughn-Grayson (Cotillion/Quinzy, BMI) Wright, Lewis	80	
IT'S SO CLOSE TO CHRISTMAS (AND I'M SO FAR FROM HOME)	Lloyd-Bellomy (Famous/Bellomy Brothers, ASCAP) Bellamy	90	WHEN YOU WERE BLUE AND I WAS GREEN	Rogers (Easy Listening, ASCAP) Conley	64	
IT'S WHO YOU LOVE	Bowen (Cross Keys/Chappell, ASCAP) Kone, Bourke, Block	28	WHERE THERE'S SMOKE THERE'S FIRE	Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	54	
LADY LAY DOWN	Popovich-Justis (Tree, BMI/Cross Keys, ASCAP) VanHoy, Cook	46	WHISKEY MADE ME STUMBLE (THE DEVIL MADE ME FALL)	Foglesong (Boaquillas/Canyon/Atlantic, BMI) Maffatt	82	
LAY BACK DOWN AND LOVE ME	Rodford (Nub-Pub/Washington Girl, BMI/Bagdad, ASCAP) Young	99	WHO DO YOU KNOW IN CALIFORNIA	Bowen (Milene, ASCAP) Raven	19	
LET'S GET TOGETHER AND CRY	Baker (Honeytree/Tellum, ASCAP) Koonse	53	WILD TURKEY / EVERYBODY MAKES MISTAKES	Sherrill (Song Biz, BMI/Algee, BMI) Maffatt, Sebort/Dolan, Sherrill	44	
LITTLE THINGS	Wilson (Unart, BMI) Goldsboro	75	YEARS AGO	Kennedy (American Cowboy, BMI) Reid	13	
LONELY NIGHTS	Norman (Blackwood, BMI) Stegall, Horis	18	YOU MAY SEE ME WALKIN'	Skaggs (Amondolin, ASCAP) Uhr	35	
LONELY WOMEN	Migliore (StarCom, BMI) Ivie Lord, I HOPE THIS DAY IS GOOD	Williams, Fundis (Sabal, ASCAP) Honner	24	YOU'RE MY BESTEST FRIEND	Hall (Songpointer, BMI) Davis	14
LOVE IN THE FIRST DEGREE	Alobamo-McBride-Shedd (House of Gold, BMI) Hurt, DuBois	2	YOU'RE MY FAVORITE STAR	Lloyd-Bellomy (Famous/Bellomy Brothers, ASCAP) Bellomy	8	
			YOU'RE THE BEST BREAK THIS OLD HEART EVER	HAD West (Bibo/Vogue/Welk, ASCAP & BMI) Holyfield, Hatch	38	

Nashville Report

(Continued from page 57)

Productions of Louisville, Kentucky. Each weekly installment features five two-and-a-half minute interview segments conducted by Lee with a country artist.

IN THE STUDIO: Woodland (Barbara Mandrell, Carl Perkins, Cathedral Quartet), Scruggs (Randy Moon, Scruggs-Warren, Jean McCracken), Audio Media (Ricky Skaggs, Pat Boone), Columbia (Johnny Paycheck), Creative Workshop (Gene Cotton), Fireside (Boothill Express, Tom Grant), LSI (Micki Fuhrman), Music City Music Hall (R.C. Bannon, Dean Dillon, Gary Stewart, Darlene Austin), Sound Emporium (Wayne Massey, Joe Stampley, Brian Collins), Bennett House (Florence Warner, Taffy McElroy), Roxy (Joe Loftis, Marving Rainwater, Johnny Mathis), Sound Connection (film scoring by Bibby Ridding), Soundshop (Bobby Braddock, Millie Jackson), Sound Stage (Troy Seals, Tanya Tucker, Kim Espy), Wax Works (John Moore, Anne Murray), Pete's Place (Gene Watson), Music Hall (Alabama, Mundo Earwood), Koala (Nashville Rhythm Section, Del Reeves, Liz Lyndell, Jack Grayson, Karen Sanborn), Music City Recorders (Kenny O, Swaggerty Family, Carl Finney).

Moon Shine artists Cedar Creek will open for Louise Mandrell in January and February, and perform with Jimmy Dean in Vegas on upcoming dates. Handshake artist Terry Gregory will co-star on "Bobby Vinton's All Girl Orchestra" TV show, planned for early 1982. RCA artist Steve Wariner recently taped "Solid Gold" in Los Angeles. Margo Smith and her manager, Richard Cammeron, have formed a publishing company, C&S Music, with offices at 50 Music Square West here.

Nashville's Mayor Richard Fulton had declared Dec. 12-18 Gene Cotton Week here, in honor of the artist's "Eclipse of the Blue Moon" LP. Columbia artist Janie Fricke is giving out over 2000 teddy bears as Christmas presents to children in hospitals and children's homes in the Dallas/Fort Worth area. Epic's Johnny Rodriguez performed in a show here recently to benefit the Bill Wilkerson Speech and Hearing Center. The Super Grit Cowboy Band will appear on "Nashville Alive" Jan. 30 at the Opryland Hotel.

The Kendalls recently guested on Canadian TV's "Tommy Hunter Show". Eddie Rabbitt helped open the Palace, a new venue in Louisville, recently. CBS Songs-Nashville writers Stewart Harris and Holly Dunn recently heard one of their collaborations, "Could It Be Love," featured on an episode of TV's "Flamingo Road". The White Animals play the Cannery here Tuesday (15).

Keith Stegall

(Continued from page 57)

country market is looking for from an artist. "I've produced four sides on myself, which is another goal I've had all along," he said. "Those will go to Liberty, along with my Capitol tracks, which are being transferred."

Keith admits that he co-writes partly out of "laziness. I'll get an idea, then get lazy, and seek someone to help finish it." He has not been especially prolific — CBS Songs-Nashville has about 95 songs in his catalogue. But 37 of those copyrights have been covered, with a high percentage of those covers being singles.

Keith, who performed two of his songs on the recent CBS-TV movie

"Killing at Hell's Gate," will guest Jan. 2 on "Nashville Alive" here. His songwriting success continues, with upcoming cuts by Eddy Arnold, Florence Warner and Don King, as well as cuts on Jarreau's "Breaking Away" album and Juice Newton's hit "Juice" LP.

Stegall hopes his career as an artist will take on new energy through his label change and his new association with Don Grierson, vice president of A&R for EMI-America/Liberty Records out of Los Angeles. If his efforts are as successful as his songwriting, 1982 should prove to be a very good year for Keith Stegall.

Country Single Picks

COUNTRY SONG OF THE WEEK

CON HUNLEY — Warner Bros. 49887

NO RELIEF IN SIGHT (prod.: Tom Collins) (writers: R. Bourke, G. Dobbins, J. Wilson) (Chappell, ASCAP) (3:07)

Hunley wraps his excellent voice around this beautiful ballad, the result being a smooth, sensitive cut that deserves a place on many country playlists.

JOHNNY CASH — Columbia 18-02669

CHATTANOOGA CITY LIMIT/REVEREND MR. BLACK (prod.: Billy Sherrill) (writers: B. Drawdy/B.E. Wheeler, J. Peters) (First Lady, BMI/U.S. Songs, Bexhill, Jac, Blues Seas, ASCAP) (3:51/3:10)

Cash presents two appealing story/songs back to back here, with "Chattanooga" being the humorous story of a guy taken for a ride by a fast-movin' gal, and "Mr. Black" being a fine treatment of the popular gospel-flavored cut with a powerful message.

JIM OWEN — Sun 1171

HELL YES, I CHEATED (prod.: Billy Self) (writers: R. Sutton, L. Chesier) (Flagship, BMI) (2:46) This is perhaps Owen's strongest cut to date, a stone-country tune by a guy who admits he cheated because he didn't think his woman at home cared.

CRISTY LANE — Liberty P-A-1443

LIES ON YOUR LIPS (prod.: Ron Oates) (writers: L. Shell, J. Dowell) (Cristy Lane/New Albany, BMI) (2:16)

You've got lies on your lips, and after the lovin' you've got leavin' on your mind, Lane sings in this light, bouncy offering.

DEL REEVES — Koala 339

AIN'T NOBODY GONNA GET MY BODY BUT YOU (prod.: Bernie Vaughn) (writer: J. Calhoun) (United Artists, ASCAP) (3:01)

Crisp guitar lines punctuate this song by a guy who's proud to belong to the woman of his dreams. Reeves will earn new radio attention with this track.

DEBORAH ALLEN — Capitol P-A-5080

YOU LOOK LIKE THE ONE I LOVE (prod.: Steve Gibson) (writers: D. Allen, R. VanHoy) (Duchess/Posey/Unichappell/VanHoy, BMI & ASCAP) (2:36)

My fantasy's over, and the real thing's getting closer, Allen sings in this rhythm-oriented production with a strong pop flavor.

GAIL ZEILER — Equa 670

NO PLACE TO HIDE (prod.: Bob Saporiti & Jerry Shook) (writers: L.K. Stallings, K.J. Savage) (Mick Lloyd, SESAC/Jerrimac, BMI) (2:44)

Zeiler's strong, full vocal makes this her best release to date. You can run from memories, but you can't hide from the truth, she admits.

DENNY HILTON — Rosebridge 0014

HOW'D YOU GET SO GOOD (prod.: Wayne Carson) (writers: C. Waters, M. Garvin) (Blackwood, BMI) (2:23)

You were never good at treating me right, so how'd you get so good at making me love you, Hilton asks, backed by a pleasant, driving country-pop sound.

SEAN SOROKA — Plantation/Fabor PL-205

TACO BELL (prod.: Fabor Robison) (writers: M. Torok, R. Reed) (Cedarwood, BMI) (3:12) Humorous word-plays abound in this south-of-the-border story about a guy who meets pretty twin señoritas — taco belles.

GARY GOODNIGHT — Door Knob 81-169

LADY, LADY DOWN (LADY DOWN ON MY PILLOW) (prod.: Gene Kennedy) (writer: J. Johnson) (Door Knob, BMI) (2:48)

A light vocal, easy tempo, and sharp steel lines flavor this cut by Goodnight, who's ready to let the lovin' begin.

BMI Re-Signs Kristofferson

■ NASHVILLE—Broadcast Music Inc. and Kris Kristofferson have entered an agreement that links the actor/writer with BMI on a long-term basis.

Lee Signs Strait

■ NASHVILLE—Buddy Lee Attractions has announced the signing of MCA artist George Strait to an exclusive booking agreement. Lee is scheduling dates for a Strait tour of the southwest in February, for a west coast tour in March, and for the 1982 fair season.

Country Album Picks

ROCKABILLY STARS, VOLUME I

Various Artists — Epic EG 37618

This two-LP set contains some delightful nuggets found at the crossroads where country and basic rock 'n' roll meet. Artists range from Marty Robbins ("That's All Right") and Carl Smith ("Cut Across Shorty") to Scotty Moore ("Milk Cow Blues") and Carl Perkins ("Sorry Charlie"), as well as Charlie Rich, Johnny Cash, Bob Luman, and others.



CLASSIC INSTRUMENTALS

Hank Williams' Original Drifting Cowboys Band — Delta DLP 1114

This group backed Williams at personal appearances and on most of Hank's recordings from 1949-52, broke up after his death, and reorganized in 1977. Here they perform their distinctive versions of such Williams classics as "I Saw the Light," "I'm So Lonesome I Could Cry," "I Can't Help It (If I'm Still in Love With You)," and others.



NASHVILLE RHYTHM SECTION

KEEP ON DANCING

Nashville Rhythm Section — Koala KOA 15001

Subtitled "Country Style Swing Volume I," this package presents pop and black-oriented tunes in country dance versions, with standouts including "Hot Stuff," "Reunited," "I'm Alright," and "Rock With You." The instrumentals feature group vocals.



SALTWATER GYPSY

Tom Gribbin — Mariner MR 81-01

Gribbin, best described as a writer-artist who is something of a country-flavored balladeer, is backed by most of Don Williams' band on this package. The best tracks are "Champagne Ladies," with a pleasant punch to the beat, "Waymore's Blues," and "To Be Your Man."



THE SAN ANTONIO ROSE STORY

Bob Wills' Original Texas Playboys — Delta DLP 1138

These songs, performed by most of the members of Wills' band dating back to the 1930s, together with several narration segments, trace the Wills sounds from its roots to its blossom in such hits as "San Antonio Rose," "Big Ball in Cowntown," and other tracks.



CMF Library (Continued from page 57)

Packburn Model 101 Transient Noise Suppressor; two Urei Model 565 Filter sets (Little Dipper Notch and Peak Filters); two Urei Model 545 Parametric Equalizers; Tapco Model 6200 B Stereo Mixer; and a custom built remote control stereo mixer, among other equipment.

In addition to the large collection of recordings and the re-mastering studio the library houses 6500 books, 1700 periodicals, 300 current subscriptions, 12,000 photographs, and 550 videotapes, along with pamphlets, pieces of sheet music, etc.

Many scholars and journalists have used the Library and Media Center for research on major pieces such as PBS-TV's recent "Southbound" southern culture series, and a new Willie Nelson biography.

The Center assisted in re-mastering and photo research work for the

Smithsonian Collection of Country Music Classics, released this June. Danny Hatcher, deputy director for the Foundation, supplied the discographical information for the series.

"We're the largest center in the world dealing with a specific type of American popular music. We've led the way for sound archives all over the country in methods of dealing with non-profit material," Hatcher said.

Actress Beverly D'Angelo spent a number of weeks studying film footage at the Center's video facility for her role as Patsy Cline in "Coal Miner's Daughter." The library recently sent a copy of film footage to actor Robert Duvall to assist him in portraying Hank Williams in an upcoming movie.

The CMP Library and Media Center is open to the public by appointment only.

Record World Country Albums



DECEMBER 19, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Dec. 19 Dec. 12



WKS. ON CHART

1	4	CHRISTMAS KENNY ROGERS Liberty LOO 51115	3
2	1	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	40
3	2	FANCY FREE OAK RIDGE BOYS/MCA 5209	28
4	3	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)/Columbia KC2 37542	14
5	9	CHRISTMAS WISHES ANNE MURRAY/Capitol SN 16232	2
6	7	THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra/Curb 5E 535	17
7	8	GREATEST HITS KENNY ROGERS/Liberty LOO 1072	61
8	10	STILL THE SAME OLE ME GEORGE JONES/Epic FE 37106	4
9	6	THERE'S NO GETTIN' OVER ME RONNIE MILSAP/RCA AHL1 4060	17
10	5	BARBARA MANDRELL LIVE/MCA 5243	16
11	11	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	24
12	14	BIG CITY MERLE HAGGARD/Epic FE 37693	7
13	13	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 5E 541	10
14	15	JUICE JUICE NEWTON/Capitol ST 12136	39
15	17	I AM WHAT I AM GEORGE JONES/Epic JE 36492	76
16	12	STEP BY STEP EDDIE RABBITT/Elektra 5E 532	18
17	16	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE/Columbia FC 37438	14
18	18	GREATEST HITS CHARLEY PRIDE/RCA AHL1 4151	9
19	21	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	78
20	19	ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210	22
21	20	URBAN CHIPMUNK/RCA AFL1 4027	36
22	22	GOOD TIME LOVIN' MAN RONNIE McDOWELL/Epic FE 37399	19
23	27	MR. T CONWAY TWITTY/MCA 5204	24
24	24	YOU DON'T KNOW ME MICKEY GILLEY/Epic FE 37916	17
25	25	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772	61
26	29	GREATEST HITS OAK RIDGE BOYS/MCA 5150	58

CHARTMAKER OF THE WEEK

27 — **CIMARRON**
EMMYLOU HARRIS
Warner Bros. BSK 3603



1

28	23	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37464	12
29	—	CHRISTMAS AT GILLEY'S MICKEY GILLEY/Epic FE 37595	1
30	28	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	23
31	34	GREATEST HITS ANNE MURRAY/Capitol SOO 12110	63
32	30	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	136

33	32	TOWN & COUNTRY RAY PRICE/Dimension DL 5003	11
34	33	RODEO ROMEO MOE BANDY/Columbia FC 37568	7
35	35	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	58
36	31	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108	31
37	37	HIGH TIMES DOTTIE WEST/Liberty LT 51114	3
38	41	MIDNIGHT CRAZY MAC DAVIS/Casablanca NBLP 7257 (PolyGram)	9
39	26	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36865	39
40	38	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. BSK 3599	6
41	40	BEST OF EDDIE RABBITT/Elektra 6E 235	108
42	39	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36753	73
43	43	DESPERATE DREAMS EDDY RAVEN/Elektra 5E 545	7
44	48	WITH LOVE JOHN CONLEE/MCA 5213	21
45	36	I'M A LADY TERRI GIBBS/MCA 5255	8
46	46	STARDUST WILLIE NELSON/Columbia KC 35305	187
47	45	HORIZON EDDIE RABBITT/Elektra 6E 276	75
48	51	RAINBOW STEW LIVE MERLE HAGGARD/MCA 5216	21
49	58	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	83
50	53	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	61
51	44	YEARS AGO STATLER BROTHERS/Mercury SRM 1 6001 (PolyGram)	23
52	42	THE VERY BEST OF MEL TILLIS/MCA 3274	7
53	50	BEST OF DON WILLIAMS, VOL. II/MCA 3096	112
54	47	STRAIT COUNTRY GEORGE STRAIT/MCA 5248	6
55	56	ASK ANY WOMAN CON HUNLEY/Warner Bros. BSK 3617	2
56	55	CLASSIC CRYSTAL CRYSTAL GAYLE/Liberty LOO 982	110
57	57	DRIFTER SYLVIA/RCA AHL1 3986	34
58	54	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	113
59	59	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	33
60	63	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	40
61	61	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	28
62	70	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	35
63	62	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528	35
64	73	FIRE AND SMOKE EARL THOMAS CONLEY/RCA AHL1 4135	4
65	60	RODNEY CROWELL/Warner Bros. BSK 3587	11
66	75	FRAGILE HANDLE WITH CARE CRISTY LANE/Liberty LT 51112	8
67	64	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 35642	158
68	66	ENCORE MICKEY GILLEY/Epic JE 36586	65
69	49	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883	40
70	65	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	141
71	67	GREATEST HITS JIM REEVES & PATSY CLINE/RCA AHL1 4127	4
72	68	HURRICANE LEON EVERETT/RCA AHL1 4152	3
73	71	NOW OR NEVER JOHN SCHNEIDER/Scotti Bros ARZ 37400 (CBS)	23
74	69	LEATHER & LACE WAYLON & JESSI/RCA AHL1 3931	40
75	52	TAKIN' IT EASY LACY J. DALTON/Columbia FC 37327	20

JIM REEVES & PATSY CLINE

The hit duet ...

"HAVE YOU EVER BEEN LONELY"



BB20** CB22* RW22*





Record World Country Singles

DECEMBER 19, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Dec. 19	Dec. 12		WKS. ON CHART
1	2	STILL DOIN' TIME GEORGE JONES Epic 14 02626	12
2	5	LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288	9
3	4	ALL ROADS LEAD TO YOU STEVE WARINER/RCA 12307	13
4	1	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 47215	12
5	8	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523	12
6	6	WHAT ARE WE DOIN' LONESOME LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 18 02522	12
7	10	FOURTEEN CARAT MIND GENE WATSON/MCA 51183	12
8	9	YOU'RE MY FAVORITE STAR BELLAMY BROTHERS/Warner/Curb 49815	11
9	11	I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP/RCA 12342	8
10	13	HEADED FOR A HEARTACHE GARY MORRIS/Warner Bros. 49829	10
11	14	RODEO ROMEO MOE BANDY/Columbia 18 02532	9
12	18	RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY/MCA 51199	8
13	16	YEARS AGO STATLER BROTHERS/Mercury 57059 (PolyGram)	9
14	17	YOU'RE MY BESTEST FRIEND MAC DAVIS/Cosoblanca 2341 (PolyGram)	9
15	15	HUSBANDS AND WIVES DAVID FRIZZELL & SHELLY WEST/Worner/Viva 49825	11
16	21	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	9
17	20	TELL ME WHY EARL THOMAS CONLEY/RCA 12344	10
18	23	LONELY NIGHTS MICKEY GILLEY/Epic 14 12578	7
19	22	WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN/Elektra 47216	10
20	26	BLAZE OF GLORY KENNY ROGERS/Liberty 1441	6
21	25	IT'S HIGH TIME DOTTIE WEST/Liberty 1436	8
22	27	HAVE YOU EVER BEEN LONELY JIM REEVES AND PATSY CLINE/RCA 12346	7
23	3	IF I NEEDED YOU EMMYLOU HARRIS & DON WILLIAMS/Warner Bros. 49809	14
24	28	LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS/MCA 51207	5
25	29	WATCHIN' GIRLS GO BY RONNIE McDOWELL/Epic 14 02614	6
26	30	ONLY ONE YOU T.G. SHEPPARD/Warner/Curb 49858	5
27	31	SHINE WAYLON JENNINGS/RCA 12367	5
28	32	IT'S WHO YOU LOVE KIERAN KANE/Elektra 47228	7
29	36	MIDNIGHT RODEO LEON EVERETTE/RCA 12355	6
30	33	PREACHING UP A STORM MEL McDANIEL/Capitol 5059	7
31	34	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT/Elektra 47239	5
32	37	IT TURNS ME INSIDE OUT LEE GREENWOOD/MCA/Ponorama 51159	14
33	7	MY FAVORITE MEMORY MERLE HAGGARD/Epic 14 02504	14
34	38	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. 49860	6
35	12	YOU MAY SEE ME WALKIN' RICKY SKAGGS/Epic 14 02499	15
36	40	DIAMONDS IN THE STARS RAY PRICE/Dimension 1024	6
37	42	ONLY YOU (AND YOU ALONE) REBA McENTIRE/Mercury 57062 (PolyGram)	5
38	46	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE/MCA 51210	4
39	19	ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) HANK WILLIAMS, JR./Elektra/Curb 47191	16
40	45	THE ROUND UP SALOON BOBBY GOLDSBORO/CBS/Curb 5 02583	7
41	41	DROPPING OUT OF SIGHT BOBBY BARE/Columbia 18 02517	7
42	24	THEM GOOD OL' BOYS ARE BAD JOHN SCHNEIDER/Scotti Brothers 5 02489 (CBS)	12
43	47	HEARTACHES OF A FOOL WILLIE NELSON/Columbia 18 02558	6
44	55	WILD TURKEY/EVERYBODY MAKES MISTAKES LACY J. DALTON/Columbia/Sherrill 18 02637	3
45	53	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE BILLY SWAN/Epic 14 02601	4



46	54	LADY LAY DOWN TOM JONES/Mercury 75125 (PolyGram)	4
47	60	DO ME WITH LOVE JANIE FRICKE/Columbia 18 02575	2
48	52	TEARDROPS IN MY HEART MARTY ROBBINS/Columbia 18 02575	7
49	50	SHE'S GOT A DRINKING PROBLEM GARY STEWART/RCA 12343	8
50	58	PLAY SOMETHING WE COULD LOVE TO DIANE PFIEFER/Capitol 5060	4
51	57	GONNA TAKE MY ANGEL OUT TONIGHT RONNIE ROGERS/Lifesong 45094	6
52	43	FAMILY MAN WRIGHT BROTHERS/Warner Bros. 49837	8
53	63	LET'S GET TOGETHER AND CRY JOE STAMPLEY/Epic 14 02533	3
54	66	WHERE THERE'S SMOKE, THERE'S FIRE R.C. BANNON & LOUISE MANDRELL/RCA 12359	4
55	39	ONE NIGHT FEVER MEL TILLIS/Elektra 47178	16
56	67	TOO MANY HEARTS IN THE FIRE BOBBY SMITH/Liberty 1439	4
57	86	IF YOU'RE WAITIN' ON ME (YOU'RE BACKING UP) KENDALLS/Mercury 76131 (PolyGram)	2

CHARTMAKER OF THE WEEK

58	—	BLUE MOON WITH HEARTACHE ROSANNE CASH Columbia 18 02659	1
59	62	I CAN'T SAY GOODBYE TO YOU TERRY GREGORY/Hondshake 9 02563	6
60	35	MISS EMILY'S PICTURE JOHN CONLEE/MCA 51164	17
61	68	OKLAHOMA CRUDE CORBIN-HANNER BAND/Alfa 7010	4
62	—	SHE LEFT HER LOVE ALL OVER ME RAZZY BAILEY/RCA 13007	1
63	71	LOVE NEVER COMES EASY HELEN CORNELIUS/Elektra 47237	3
64	77	WHEN YOU WERE BLUE AND I WAS GREEN KIN VASSY/Liberty 1440	2
65	73	COTTON FIELDS CREEDENCE CLEARWATER REVIVAL/Fantasy 920	3
66	48	ALL NIGHT LONG JOHNNY DUNCAN/Columbia 18 02570	8
67	69	CHEROKEE COUNTRY SOLID GOLD BAND/NSD 110	4
68	51	ONLY WHEN I LAUGH BRENDA LEE/MCA 51195	10
69	79	HEARTS (OUR HEARTS) SUSIE ALLANSON/Liberty/Curb 1422	2
70	72	IT'S NOT THE SAME OLD YOU JOHNNY RODRIGUEZ/Epic 14 02638	3
71	75	ALL I'M MISSING IS YOU EDDY ARNOLD/RCA 13000	3
72	82	A GIRL LIKE YOU SONNY THROCKMORTON/MCA 51214	2
73	78	I DON'T WANT TO WANT YOU/LOBO/Lobo 1	4
74	56	THE COWBOY AND THE LADY JOHN DENVER/RCA 12345	6
75	80	LITTLE THINGS TENNESSEE EXPRESS/RCA 12362	3
76	49	IT'S ALL I CAN DO ANNE MURRAY/Capitol 5023	15
77	—	LOVE WAS BORN RANDY BARLOW/Jamex 45 002	1
78	—	PLAY ME OR TRADE ME/WHERE WOULD I BE MEL TILLIS & NANCY SINATRA/Elektra 47247	1
79	85	DON'T CRY BABY RANDY PARTON/RCA 12351	2
80	—	WHEN A MAN LOVES A WOMAN JACK GRAYSON & BLACKJACK/Koola 340	1
81	81	LONELY WOMEN SILVER CREEK/Cardinal 8103	4
82	83	WHISKEY MADE ME STUMBLE (THE DEVIL MADE ME FALL) BILL ANDERSON/MCA 51204	3
83	93	SOME DAY MY SHIP'S COMIN' IN JOE WATERS/New Colony 6812	2
84	—	THE VERY BEST IS YOU CHARLY McCLAIN/Epic 14 02656	1
85	90	IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) BURRITO BROTHERS/CBS/Curb 5 02641	2
86	—	INNOCENT LIES SONNY JAMES & HIS SOUTHERN GENTLEMEN/Dimension 1026	1
87	—	SLOW TEXAS DANCING DONNA HAZARD/Excelsior 1020	1
88	88	OZARK MOUNTAIN JUBILEE SAMMI SMITH/Sound Factory 450	2
89	89	BARROOM GAMES MIKE CAMPBELL/Columbia 18 02622	2
90	—	IT'S SO CLOSE TO CHRISTMAS BELLAMY BROTHERS/Warner/Curb 49875	1
91	44	STARS ON THE WATER RODNEY CROWELL/Warner Bros. 49810	11
92	92	(S.O.B.) SAME OLD BOY GARY GENTRY/Elektra 47238	2
93	—	A MARRIED MAN JUDY TAYLOR/Warner Bros. 49859	1
94	59	HEART ON THE MEND SYLVIA/RCA 12302	15
95	64	CATCH ME IF YOU CAN TOM CARLILE/Door Knob 81167	10
96	98	SOME YOU WIN, SOME YOU LOSE ORION/Sun 1170	2
97	97	FIRE IN THE NIGHT NARVEL FELTS/GMS 115	2
98	—	THOSE GOOD OLD DREAMS CARPENTERS/A&M 2386	1
99	—	LAY BACK DOWN AND LOVE RICH LANDERS/AMI 1301	1
100	87	CHEAT ON HIM TONIGHT DAVID HEAVENER/Brent 1017	3



Santa's Most Wanted List...



**RAZZY
BAILEY**

**“She Left Love
All Over Me”** PB 13007

BB 68* CB 67* RW 62*

**LOUISE
MANDRELL &
RC BANNON**

**“Where There’s
Smoke There’s Fire”** PB 12359

BB 52* CB 50* RW 34*

**RANDY
PARTON**

**“Don’t
Cry Baby”** PB 12351

BB 82* CB 90 RW 79



15
6

40
4

50
2

15
1



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