

NEWSPAPER

# Record World

OCTOBER 31, 1981 \$2.75



The Bee Gees

## Hits of the Week

### SINGLES

**NEIL DIAMOND, "YESTERDAY'S SONGS"** (prod.: Diamond) (writer: Diamond) (Stonebridge ASCAP) (2:48). If the intriguing keyboard melody or snappy beat doesn't grab you, Diamond's spirited vocal romanticism will. From the forthcoming "On the Way to the Sky" LP, it's on a non-stop flight to the top. Col 18-02604.



### SLEEPERS

**THE KNACK, "PAY THE DEVIL (Ooo, Baby, Ooo)"** (prod.: Douglas) (writer: Av-erre) (Small Hill, ASCAP) (3:52). 1979's sensation is back with this Jack Douglas-produced ballad from the new "Round Trip" LP. The candy-coated hook is delivered with Doug Fieger's loving care, and aimed at pop radio. Capitol 5054.



### ALBUMS

**DIANA ROSS, "WHY DO FOOLS FALL IN LOVE."** As her cover of the Frankie Lynton classic bullets, Diana makes a smooth transition to a new label and total self-production. Chart-topping success is assured by a non-duet "Endless Love," a danceable highlight, "Mirror, Mirror," and even an exercise song! RCA AFL1-4153 (8.98).



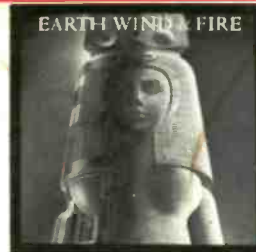
**THE STEVE MILLER BAND, "HEART LIKE A WHEEL"** (prod.: Miller) (writer: Miller) (Sailor, ASCAP) (2:52). Miller's conspicuous absence (over four years) from the airwaves will end with this rocker from his new "Circle of Love" LP. His alluring tenor and guitar magic are, as always, refreshing. Capitol 5068.



**JOHN ENTWISTLE, "TOO LATE THE HERO"** (prod.: Entwistle-Langston) (writer: Entwistle) (Hot Red, BMI) (3:45). The title cut from Entwistle's new LP is a powerful ballad featuring his vocal resignation. Joes Walsh and Vitale provide instrumental support for the Who's talented bass man, giving multi-format potential. Atco 7337.



**EARTH WIND & FIRE, "RAISE!"** With the dual chart success of "Let's Groove" to pave the way, the multi-talented band is reaching for a new career peak. Maurice White's impeccable production preserves their distinctive sound. Listen and clap your hands to "The Changing Times," and "I've Had Enough." ARC/Columbia TC 37548.



**THE MOODY BLUES, "TALKING OUT OF TURN"** (prod.: Williams) (writer: Lodge) (MCA, ASCAP) (4:12). Space-age synthesizers introduce Justin Hayward's relaxed vocal on this third single from the platinum-plus "Long Distance Voyager" LP. The rich harmony choruses are made for radio. Threshold 603 (PolyGram).



**MIKE LOVE, "LOOKING BACK WITH LOVE"** (prod.: Studer-Becher) (writers: Studer-Thomas-Parker) (Endless Summer, BMI) (3:35). The voice of the Beach Boys offers this initial release and title track from his solo debut LP. It's a loving recollection, with sounds & references from the Beach Boys. Boardwalk 7-11-128.



**DEL SHANNON, "DROP DOWN AND GET ME."** Shannon combines his classic voice and writing talent with Tom Petty's reverent production on an auspicious label debut and one of the year's most pleasant surprises. The title cut is unforgettable; "Life Without You" and the Stones' "Out of Time" also highlight. Network 5E-568 (E/A) (8.98).



**JOHN DENVER, "THE COWBOY AND THE LADY"** (prod.: Butler) (writer: Goldsboro) (House of Gold, BMI) (3:56). Saddle up, partners, for an enchanting story-song sung in Denver's inimitable fashion. Penned by Bobby Goldsboro and graced with Larry Butler's production touch, it's a multi-format bonus. RCA 12345.



**CENTRAL LINE, "WALKING INTO SUNSHINE"** (prod.: Carter) (writers: Beckles-Francis-Carter) (Central Line/PRS, Copyright Control) (3:27). N.Y.C. is making this British quartet feel at home on this stateside and label debut. A radio and club hit, it sparkles with optimistic vocals and a stylish dance beat. Mercury 572.



**PRINCE, "CONTROVERSY."** The punk-funk upstart will continue to raise eyebrows on his fourth LP, but you can be sure the cash registers will be ringing on the upbeat. "Let's Work" is instant rhythmic hypnotism, and "Rennie, Talk to Russia" is a bit of fun. The title single has BOS and pop bullets. Warner Bros. BSK 3601 (8.98).



# QUEEN

## *GREATEST HITS*

ANOTHER ONE BITES THE DUST	WE WILL ROCK YOU
BOHEMIAN RHAPSODY	WE ARE THE CHAMPIONS
CRAZY LITTLE THING CALLED LOVE	FLASH
KILLER QUEEN	SOMEBODY TO LOVE
FAT BOTTOMED GIRLS	YOU'RE MY BEST FRIEND
BICYCLE RACE	KEEP YOURSELF ALIVE
	PLAY THE GAME

Plus the new single

**UNDER PRESSURE** E-47235

performed by Queen and David Bowie



The first GREATEST HITS album ever. Not just the best, but the GREATEST!



© 1981 Elektra/Asylum Records A Warner Communications Co.

Give the gift  
of music.



## Peaches/Nehi Submits New Reorganization Plan

By ELIOT SEKULER

■ LOS ANGELES—A new plan for reorganization of the Peaches/Nehi retail operation was submitted last Wednesday (21) to Federal Bankruptcy Court here by the Peaches/Nehi board of directors.

The submission of the new plan, which would allow the 35-store chain to remain intact, closely followed the conclusion of an agreement by a creditors committee to split up the chain among four entities, including Oklahoma City-based Bromo Distributing, United Record and Tape, Vince Mauch and Company and Neil Heiman, brother of Peaches/Nehi principal Tom Heiman, who is seeking to buy the Seattle and Tacoma stores.

At press time, the new plan had not yet been presented to members of the creditors committee, but one member, apprised of the submission, said that while reaction would be withheld  
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## Police in Louisiana Raid Record Store, Seize Promotional LPs

By BRIAN CHIN

■ NEW YORK—Local police last Friday (16) seized 5000 promotional albums from the Bookworm's Apple record store in Lake Charles, Louisiana. A female store employee was arrested and charged under Louisiana statute LSA RS 14:223 for the sale of record albums marked for promotional use only and not intended for sale. It was the first time, according to a spokesman for the Recording Industry Association of America, that an arrest was made in such a seizure.

Lake Charles district attorney Len  
(Continued on page 25)

## Appeals Court Ruling Raises New Questions About Home Video

By SOPHIA MIDAS

■ NEW YORK—Last week's ruling by the Ninth Circuit Court of Appeals in San Francisco, which held that home taping from television is a violation of copyright laws, has raised a plethora of questions which may remain unanswered for several years until the U.S. Supreme Court, and possibly Congress, address the ruling, according to entertainment industry spokesmen.

The suit was filed by MCA Inc., owner of Universal City Studios, and Walt Disney Productions against the Sony Corporation of America, manufacturer of videocassette recorders, as well as four retailers, Sony's advertising agency and one consumer. A three-judge panel reversed a 1979 District Court decision which ruled that home videotaping is a "fair use" exemption from copyright laws.

If the Appeals Court ruling is upheld by the Supreme Court, or if Congress passes legislation based on the ruling, the ramifications will be, as one industry figure put it, "inestimable." In the opinion of many, the future of the entire home video industry would be dramatically affected.

Two members of the House of Rep-

resentatives have already introduced bills aimed at nullifying the ruling. In addition, because of the questions it raises about the nature of piracy, the ruling may delay passage of anti-piracy bills that are currently pending in the House and Senate.

Industry observers expressed concern over the enforceability of the ruling, the proper way to estimate damages sought by the studios, the possibility that other studios may now file suits of their own, the applicability of the ruling to sound as well as video recording, and what impact the ruling will have on retailers.

Sid Sheinberg, president and chief operating officer of MCA Inc., said, "I am very pleased by the news of the Ninth Circuit Court of Appeals decision in the Betamax case. MCA is a plaintiff in this lawsuit against Sony and others are seeking to prohibit the sale and use of certain video tape recorders which can copy off the air the company's copyrighted films without compensation."

Al Bergamo, president of MCA Distributing, added: "I think long-term this is very important to the film industry. As far as I'm concerned, the free taping of movies is stealing. The motion picture people who put millions

into movies will now be compensated for their investments, and that's what the suit is really all about. If we win, ultimately, I think Sony is going to have to make a judgment as to whether they're going to pay damages on every VCR and blank tape they sell. It's wishful thinking, on the manufacturer's part, to believe that Sony will eliminate its recording capabilities from its machines."

In support of the ruling, Stanley Gortikov, president of the Recording Industry Association of America, added, "I have not yet read the decision, only published newspaper summaries, but the decision appears to support our conviction that copyrighted audio and video works deserve protection from all forms of unauthorized copying in order to protect the creators and rights owners. Those rights are imperiled by advancing technology, and the Appeals Court has clearly affirmed that principle."

Fred Walstrom, a spokesman for Sony, told *Record World* that his company was "highly optimistic" that the case would ultimately be decided in favor of the consumer. "Present and future owners of VCRs should understand that last week's ruling is just one step in what has been a very long legal case dating back to 1976 and which will no doubt continue for several more years," he said. "We fully expect it to go all the way to the Supreme Court and ultimately Congress, and Sony  
(Continued on page 12)

## Record and Tape Shoplifting: More of a Problem Than Ever

By LAURIE LENNARD

■ NEW YORK—Shortly after noon last Tuesday, a middle-aged couple was browsing through the country music racks in the back of Circles Record Store in Arizona. While the employees were busy with other customers, the couple quietly slipped several electronically-tagged cassettes under their coats and walked out the door. The door alarm was immediately set off and an employee ran into the street to catch the couple. The employee caught up with the thieves

and "tried to go after them, but the guy was twice his age and size," said Dave Crook, manager of the store. "They just got in their car and sped off."

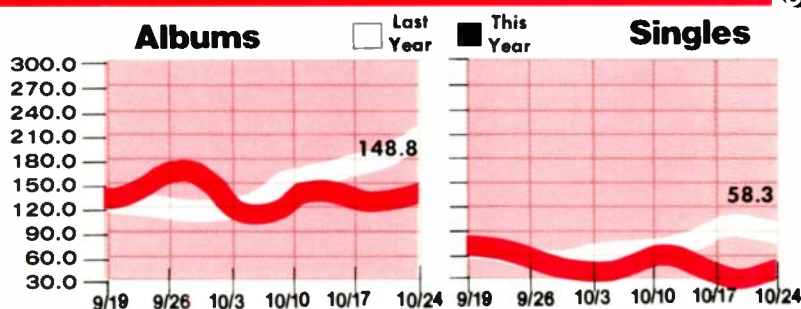
This scenario is a familiar one to retailers. According to key accounts surveyed by *Record World*, shoplifting is more of a problem than ever, and record stores are losing several thousand dollars a year from stolen merchandise. Retailers spend hundreds of dollars on electronic devices and security guards in an attempt to curb the problem. But the entire retail industry has experienced a sharp in-  
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## Rackjobbers Hear Outline for Growth

By ELIOT SEKULER

■ SCOTTSDALE, ARIZONA—Keyed by the theme "Our Future Growth . . . Together," the 1981 NARM Rackjobber Conference got underway last Wednesday (21) at the Registry Resort Hotel here, chaired by Eric Paulson, senior vice president of Pickwick Rack Services. Speakers at the three-day conference stressed cooperative efforts in increasing mass merchandis-  
(Continued on page 6)

## 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.

## WEA Labels, Boardwalk Endorse 'Gift of Music' Campaign Proposal

By ELIOT SEKULER

■ SCOTTSDALE, ARIZONA—Joseph Cohen, executive vice president of the National Association of Recording Merchandisers, told approximately 100 rackjobbers and label executives gathered here last week for the 1981 NARM Rackjobber Conference that the Warner Bros., Atlantic, Elektra/Asylum and Boardwalk labels had agreed to support the proposed "Give the Gift of Music" institu-

tional advertising campaign.  
**Quarterly Assessment**

The proposal, which calls for a voluntary quarterly assessment from record manufacturers of one-half cent per LP and tape unit shipped, was first introduced at the NARM retail conference in La Costa, California (*Record World*, Sept. 19), and was formally presented via a 40-page booklet re-  
(Continued on page 6)

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**Page 10.** Mike Douglas, who will celebrate his 20th anniversary as a TV personality in December, is known as one of the pioneers of the talk show format. But Douglas, in a quest for something new, has switched formats. His show is now "The Mike Douglas Entertainment Hour," and contemporary recording artists are heavily featured. In an interview with *Record World*, Douglas explains the reasons for the switch.



**Page 25.** Bob Clearmountain is one of today's hottest studio technicians, having engineered recent albums for the Rolling Stones, Chic, Meat Loaf and others. Over the past four years, his studio expertise has contributed to over 35 albums and singles, and many regard him as the premier engineer in the music business. Clearmountain talks to *Record World* about the secrets of his sound and of his success.

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## MCA Promotes Cosgrave

■ LOS ANGELES—Vince Cosgrave has been named vice president of marketing for MCA Records, it was announced by Bob Siner, president of the label.



Vince Cosgrave

Cosgrave, who last June was named director of catalog development/marketing for the company, will continue to oversee that area as well as assume new duties. Cosgrave first joined MCA in 1970 as national field sales and promotion coordinator. He was later named vice president of sales and vice president of promotion. In 1977, he moved to Capitol Records as director of country A&R/marketing. For two years prior to re-joining MCA, Cosgrave's own company, SeeHear, was under exclusive contract to Universal Pictures. Under the agreement, he formulated and directed radio promotions for Universal films in the 50 major markets as well as establishing a liaison with record companies whose soundtracks were from Universal releases.

## RW Names Jim Fishel

■ NEW YORK—*Record World* has announced the appointment of Jim Fishel as senior editor. He will be involved in all editorial aspects of the magazine.



Jim Fishel

This marks a return to trade journalism for Fishel, who was a senior editor at *Billboard* from 1974 to 1977. He joined CBS Records in January 1977 and held positions there over the next four years in publicity, A&R, marketing and product management.

Prior to joining *Billboard*, Fishel was a newspaper reporter and editor in Florida and the assistant manager of Discount Records in Miami.

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## Powerhouse Picks

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

**George Benson (Warner Bros.) "Turn Your Love Around"**  
A multiformat hit is in the making, with impressive inroads made in all areas.



# **“EXIT STAGE LEFT,” THE NEW, LIVE, TWO-RECORD SET FROM RUSH. READY TO FILL THE HOUSE.**

*There's no bigger, more exciting live-performance band than the band Billboard chose as last year's "Box Office Attraction of the Year"—Arenas.*

*And now Rush has assembled the best performances of their recent full-house concert tours into a monumental album that re-creates*

*the unduplicated kinetic thrill of those concerts. And they've re-created it faithfully, through the advanced technology of digital mastering, a technique that brings studio sound to the liveliness of location recording.*

*It's an album that will fill at least a million houses with superb sound.*



PRODUCED BY RUSH AND TERRY BROWN  
RUSH APPEARS ON ANTHEM RECORDS IN CANADA.

Manufactured and Marketed by <sup>TM</sup>  
**PolyGram Records**  
©1981 PolyGram Records, Inc.

# Rackjobbers Hear Outline For Growth Cooperation

(Continued from page 3)

ers' volume, and heard plans to hone in on the specific target market, termed "the swing vote" by Warner Special Products president Michael Kapp.

Kapp and fellow speaker Vic Faraci, executive vice president/director of marketing at Elektra/Asylum Records, identified that market as consisting largely of 30-39 year old females, who accounted for 25 percent of gift giving dollars spent this year.

Addressing the issue of the NARM "Give the Gift of Music" institutional advertising campaign, Kapp stressed that the industry should concentrate on the 34 percent of the population who are intermittent or potential buyers, eschewing efforts at attracting current buyers — who are already the industry's customers — and the 33 percent who are identified as non-consumers and are unlikely to be swayed by marketing efforts. Drawing an analogy to the Republican Presidential campaign that elected Ronald Reagan, Kapp observed that Republicans didn't "waste a Rockefeller dime" on securing hard-core Democrats. "Don't waste tight dollars unnecessarily. We need the swing vote," he told the approximately 100 rackjobbers and label executives in attendance.

If successful in their cooperative efforts, racks could regain the larger market share they enjoyed during the heyday of the early '70s, according to Kapp. "Every day is somebody's birthday; every day is someone's anniversary. Gifts are not disposable income." Kapp said the industry must find "more reasons than the opponent," which he identified as the various competing home entertainment technologies and other products. "Let's not lose them to video, rugby or 100 channels of future hospital shows on cable," he said.

In his opening night address, featured speaker Faraci identified a major portion of potential consumers as "that huge middle-aged group, primarily women, which now represents the largest number of new potential buyers." He urged attendees to "develop new and more direct messages that give them reasons (to buy record and tape product)."

Faraci suggested that manufacturers and rackjobbers cooperate in the marketing of "non-perishable records," which he described as product that is not dependent on immediate radio airplay and which has an extended shelf life. He cited such types of recordings as classical music, children's music, exercise records and religious-oriented product as examples. "We, the manufacturers, will give you all kinds of music with all kinds of marketing support, and you must show the consumer how you fulfill his needs in your record and tape departments. If we do this, we will have insured our future growth," concluded Faraci.

The keynote address of the meeting was delivered by Norman Matthews, president of Gold Circle Stores, a discount chain subsidiary of Federated Department Stores. Matthews voiced what he views as concerns common to manufacturers, rackjobbers and the discount retail chains: disappointing releases, home taping, lack of new artists, counterfeiting, and rising prices.

Matthews outlined a ten-point plan for increased sales by the mass merchandising sector of the industry, emphasizing creative promotions, including cross merchandising with other products, coupons, rebates, cents-off deals and gift-with-purchase plans. He also urged the creation of such institutions as a national music week. "There is a life beyond mid-line promotions," he told the meeting.

(Continued on page 10)

## The Three Faces of 'Solid Gold'



Marilyn McCoo, co-host of TV's "Solid Gold," greets guest stars Adam (of Epic recording artists Adam and the Ants) and Gordy/Motown recording artist Rick James. The show on which they appear is being aired nationally in 220 markets this month.

## Regional Breakouts

### Singles

#### East:

Rod Stewart (Warner Bros.)  
Chilliwick (Millennium)  
Journey (Columbia)  
Quarterflash (Geffen)

#### South:

Barry Manilow (Arista)  
Rod Stewart (Warner Bros.)  
Genesis (Atlantic)

#### Midwest:

Barry Manilow (Arista)  
Rod Stewart (Warner Bros.)  
Earth Wind & Fire (ARC/Columbia)  
Stevie Woods (Cotillion)

#### West:

Rod Stewart (Warner Bros.)  
Earth Wind & Fire (ARC/Columbia)  
Chilliwick (Millennium)  
Journey (Columbia)

## A Rolling Stone Gathers With Moss



A&M recording artist (and Rolling Stones bass player) Bill Wyman stopped by the A&M offices recently for a reception in support of his first single for the company, "Je Suis Un Rock Star." Pictured from left are Jerry Moss, chairman of the board, A&M; Wyman; and Gil Friesen, president, A&M Records and A&M Films.

## 'Gift' Campaign

(Continued from page 3)

cently circulated by NARM throughout the industry.

Cohen, who had received word of the WEA and Boardwalk labels' acceptance only hours earlier, surprised most attendees with the announcement, which also included news of the WEA distribution organization's intention to participate in the implementation of the program. "We are seeing a groundswell of industry support," said Cohen, adding that he looks forward to announcements of additional labels' participation within two weeks.

Later, Cohen said that no company has yet turned him down when approached with the proposal. "We intend to capitalize on the opportunity and the momentum we've already established," he said. "In the next few weeks, NARM board members will probably go with me to visit industry leaders. I'll try to meet with CBS at the end of the month," Cohen added, conceding that without the latter company's support — as well as that of other firms — the WEA and Boardwalk labels' announced intentions to begin implementation of the plan in the first quarter of 1982 might not be economically feasible.

Some changes in the proposed terms of the program, according to

(Continued on page 52)

## Progress Distributing Launches New Division

■ CLEVELAND—Progress Record Distributing has formally unveiled a new division, Progress Entertainment, it was announced by Joe Simone of Progress. Ray Calabrese has been named president of the new division.

Among the acts on the Progress Entertainment management roster is the Dazz Band, currently recording their third LP for Motown. Progress Entertainment also plans to begin marketing a new LP on television shortly.

FC 37562

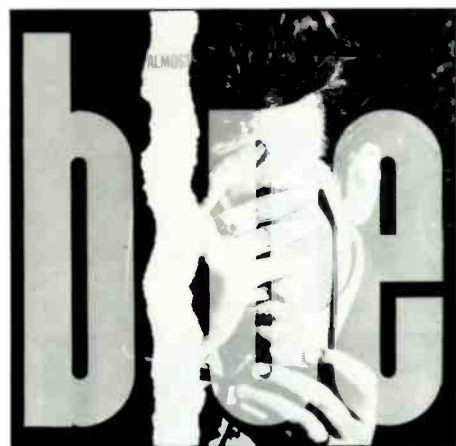
**ALMOST BLUE**

**THE ALBUM**

**THEY ALMOST**

**DIDN'T LET**

**HIM RECORD!**



**ELVIS COSTELLO & THE ATTRACTIONS.**

**MAKING *ALMOST* COUNT.**

**ON COLUMBIA RECORDS AND TAPES.**

PRODUCED BY BILLY SHERRILL "COLUMBIA" IS A TRADEMARK OF CBS INC. ©1981 CBS INC

**SONY  
CELEBRATES  
THE FINAL  
STEP  
TOWARDS  
SETTING THIS  
LITTLE  
WHEEL OF  
PROGRESS IN  
MOTION.**



INTRODUCING THE SONY  
PCM-3324 MULTI-TRACK DIGITAL RECORDER.

The engineers at Sony have just developed the PCM-3324 Multi-Track Digital Recorder. The 3324 meets all standards set forth by the standard agreement between Sony, Studer and MCI. And when used with our two-track mastering and editing system—the PCM-1610/DAE-1100—a completely digital recorded master is now possible.

Which means you can make master recordings for the masterpiece of engineering you see here.

This is the compact digital audio disc that 29 major hardware manufacturers and 5 major software manufacturers have already committed to.

This is the disc that offers the consumer the same quality that the professional enjoys in the studio.

This is the disc that elevates the state of the audio art to its highest level of performance.

The digital revolution is now fully under way. Contact Sony's Professional Digital Audio Division: in Los Angeles call Rick Plushner at (213) 537-4300, or in Nashville call Richard Stevens at (615) 383-3888. We'll fill you in on how our new Multi-Track Digital Recorder will help get this **SONY** little wheel of progress in motion for you. Professional Digital Audio

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# 'Mike Douglas Entertainment Hour' Bows

By ELIOT SEKULER

■ LOS ANGELES—Mike Douglas, who will celebrate his 20th anniversary as a TV personality on December 11, has moved to a new variety format. As the title suggests, "The Mike Douglas Entertainment Hour" features a minimum of talk and a strong emphasis on music, variety and comedy.

In discussing his new format, which made its on-air debut in 104 markets on October 12, Douglas told *Record World* that contemporary music of every description would have a major place in the show's programming.

"Recording acts are a really important part of what we're doing; we've always featured contemporary music, but now it's going to be even more important to our show," said Douglas. "I'm terribly excited about it (the new format); I think we're really on to something."

The format switch was prompted in part by what Douglas sees as a glut of talk shows, both local and national, currently on the air. According to Douglas, there are currently over 460 such programs, and the major syndicated shows are featuring the same guests, the same clips, the same look. "All of them are using my format," said Douglas, a talk show pioneer. "And everything is so watered down. I think people are hungry for pure entertainment, and there's nobody else doing what we're doing with this show. They certainly can't do it on a local level, because they can't afford it and they can't get the talent."

According to Douglas, reaction from local station buyers and his distributor, Syndicast Associates, has been "nothing short of spectacular." "The people who sell the show are as excited as I am about the entertainment format," he said. "We'll be in a lot more markets — with stronger stations and in better time slots, including many prime-time slots — by the first of the year. Hopefully, we'll be back where we were during the time we were with Westinghouse (Broadcasting)." Douglas' long-time deal with Westinghouse came to an end last year after a highly publicized dispute between the former big-band vocalist and the broadcasting conglomerate.

Westinghouse brought John Davidson in to fill his slot, while Douglas formed his own production company and opted to independently carry on his campaign in the war for talk show ratings.

## Ohio Firm Pacts For Marley Material

■ ATHENS, OHIO—Valerie Alloy, vice president of Sinbad Inc., a mail order firm based here, and Rita Marley, widow of reggae star Bob Marley, have reached an agreement awarding Sinbad exclusive marketing and manufacturing rights for North America to Bob Marley and the Wailers T-shirts, wall hangings and other material.

Recently, the show was shifted by KTTV, Los Angeles (Channel 11) to a midnight time slot, a time that Douglas said he feels is "perfect" for his program. "It's the perfect show for that late-night audience," he said, adding that he feels very comfortable going after the NBC Carson-Snyder audience. "The energy that the show puts out will work in any time slot, but it's the perfect thing for a late-night audience," he said.

A recent taping of "The Mike Douglas Entertainment Hour" featured such diverse personalities as I.R.S. recording artists the Go-Go's, EMI-America artist Cliff Richard, L.A. Philharmonic tuba player Richard Bobo, actress/dancer/vocalist Vicki Frederick and comedian Kip Adotta. "It was a smorgasbord, something for every conceivable audience," Douglas pointed out.

"Where else can you see a member of the L.A. Philharmonic appearing with a hot act like the Go-Go's?" he asked. The show, co-hosted by Richard, was "a happening," said Douglas, and "a perfect example of what this show should be." (The segment aired on October 23.)

Although most of Douglas' recording artist guests have been lip-synching their performances, Douglas tries to encourage recording artists to do live performances on the show. "I do know how some acts feel," he said. "And I certainly go along with their desire to have the on-air performance sound like the record. But in my gut, it bothers me, because I feel that we're cheating the audience to some extent. So I much prefer that my guests perform live."

"Over the years, my shows have had a lot of luck with rock acts," continued Douglas, "I've had people like Ted Nugent call us to get on the show." Douglas asserted that he stays very much on top of the record charts, as do director of talent and production Stu Crowner and talent coordinator Ruth Goldberg. "Certainly, the door is open for rock and pop artists to appear on the show; we want to have them participate," he said.

## Lowery's Label on the 'Tracks'



Celebrating the debut of the new Atlanta-based Southern Tracks label are, from left, Mike Clark, producer and the label's A&R director; Linda Barge - of Pickwick, which distributes Southern Tracks in the southeast; Tom Beckwith, Pickwick's Atlanta sales manager; David Powell, Southern Tracks GM; Jack Mesler, Pickwick branch manager; Johnny Bee, Pickwick promotion; artist Mike Dyche; and Bill Lowery, Southern Tracks president.

## Journey's Platinum 'Escape'



Columbia recording group Journey was recently presented with platinum plaques for the album "Escape" following the group's performance at New York's Nassau Coliseum. Columbia has just released Journey's latest single, "Don't Stop Believing." Pictured from left are, standing: Arma Andon, VP product development, Columbia; Mickey Eichner, VP national A&R, Columbia; Al Teller, senior VP and general manager, Columbia; Jonathan Cain of Journey; Joe Mansfield, VP marketing, Columbia; and Paul Rappaport, director national LP promotion, Columbia. Seated: Hope Antman, VP press and public information, Columbia; Neal Schon, Ross Valory, Steve Perry and Steve Smith of Journey.

## Rackjobbers Meet (Continued from page 6)

Other points stressed by Matthews included the need for up-to-date sales information, the supply of point-of-purchase display material appropriate for mass merchandisers, and the resolution of returns problems. Returns, in Matthews' opinion, could best be dealt with by developing a system in which leftover goods could be discounted and sold.

"From a mass merchandiser's viewpoint, records are in competition with other products," said Matthews, who warned that the recording industry is in danger of losing valuable floor space in the discount retail chain stores. "We're willing to do our job as your partner," he said.

Other speakers at the Rackjobber Conference included Dr. Leo Shapiro, who spoke at length on "the shape of things to come in the consumer market," and NARM Rackjobber Advisory

Committee chairman Harold Okinow, president of Lieberman Enterprises. Okinow cited "a change in attitude of manufacturers toward mass merchandisers. Last year in San Diego, members of the rackjobbing segment felt like the Rodney Dangerfields of the industry: they didn't get no respect."

## Capitol Ups Garfield

■ LOS ANGELES—Bruce Garfield has been named vice president, east coast A&R, it was announced by Rupert Perry, vice president, A&R, Capitol Records, Inc.



Bruce Garfield

A twelve-year veteran of the music business, Garfield joined Capitol in 1976 as national publicity director, advancing to national director of press and artist development within a year. In 1978 he was appointed director, talent acquisition in the A&R department, a post he held until this promotion.

# Video World

OCTOBER 1981

Al Pacino in '... And Justice For All'

## Video Visions

By SOPHIA MIDAS

■ **RENTAL UPDATE:** With all of the controversy and speculation regarding rental policies, there isn't a retailer in the country who isn't wondering whether next week's headlines will bring notification of yet another manufacturer who has decided to join the rental ranks. Well, retailers can take some comfort, at least from MCA. During a chat with *Record World*, Al Bergamo, president of MCA Distributing, announced that his company is not planning on implementing a rental policy. "At this point," Bergamo told *RW*, "there is no real method of policing rentals in stores. We raised our prices recently, and this price hike substitutes for a rental policy. I feel more comfortable with this program — a program which allows the dealer to rent, make his profit, and then sell cassettes at a reduced price. Anyone who thinks that retailers can make their money on just renting just hasn't been in retail stores long enough."

**THINGS ARE LOOKIN' GOOD:** The video industry received a dash of cold water last week when a Federal appellate court ruled that private videotaping of TV is copyright infringement. But there was good news, too: the marketing services department of the Electronics Industries Association Consumer Electronics Group released a study showing that the sale of VCRs sharply increased in September 1981 over the same month a year ago. The study also showed that color TV sales last month were a stand-off with a strong September 1980. Home VCR sales to retailers in September were 153,680 units, an increase of 63 percent over sales of 93,747 in the same month last year. Color TV receiver sales to retailers in September 1981 amounted to 1,260,003.

**ITA ADDRESSES SONY RULING:** In view of the confusion in the audio-video industry caused by the U.S. Court of Appeals decision in the Sony case, the International Tape/Disc Association (ITA) has added a session to its upcoming "Home Video Programming — 1981" seminar entitled "What Was the Sony Decision and What Does It Mean?" The session will be conducted by William M. Borchard, a partner in the law firm of Kaye, Scholer, Firman, Hays, & Handler, and chairman of the Copyright Division of the American Bar Association's Patent, Trademark and Copyright Section. ITA also announced that it will reprint the entire text of the decision in the case of Universal City Studios and Walt Disney Productions versus Sony, and will distribute copies to all of its members as a service. The ITA Seminar will be held November 17-19 at Marriott's Essex House in New York.

**ARBITRON EYES CABLE:** According to an Arbitron study, the number of cable systems in the United States jumped 75 percent between 1970 and 1980. In addition to the 4600 systems currently in operation, between 2500 and 3000 systems have either been granted or are soon pending. These will be available soon. The study also found that during the same ten-year period, the number of cable subscribers increased by 300 percent. Analyzing the growth pattern in the '80s, the study revealed that of Arbitron's 214 ADI's (Areas of Dominant Influence), 42 have cable penetration of more than 50 percent. These are mostly smaller markets with standard cable systems of between 12 and 20 channels. The study also went on to say that the greatest opportunity for cable growth is in

(Continued on page 12)

## Video Picks

**MEATBALLS (1980):** Produced by Dan Goldberg. Directed by Ivon Reitman. Starring Bill Murray, Harvey Atkin, Kate Lynch and Russ Banham. (Paramount Home Video, color, 94 mins., \$79.95.) Bill Murray and crew do for summer camps what his former colleague John Belushi once did for college fraternities in a film that contains some truly hilarious moments. A sure-fire home video hit.

**MERRY CHRISTMAS TO YOU (1981):** Compilation produced by National Television Associates for Nostalgia Merchant. (Nostalgia Merchant, color, 80 mins., \$39.95.) A compilation consisting of such family entertainment pieces as "The Lone Ranger Christmas Show," "The Lassie Christmas Show," and the animated "Christmas Comes But Once a Year," this imaginatively conceived package should prove a seasonal hit.

**MOGAMBO (1953):** Produced by Sam Zimbalist. Directed by John Ford. Starring Clark Gable, Ava Gardner and Grace Kelly. (MGM/CBS, color, 116 mins., \$59.95.) A remake of the 1932 classic "Red Dust," this film was shot on location in Africa and depicts the attraction of two women for the same man. Adventure and a star-studded cast make it a collectible.

**IT'S A MAD, MAD, MAD, MAD WORLD (1963):** Produced and directed by Stanley Kramer. Starring Spencer Tracy, Milton Berle, Sid Caesar, Buddy Hackett, Ethel Merman, Mickey Rooney, Dick Shawn, Phil Silvers and many more. (Magnetic Video, color, 162 mins., \$79.95.) The cast alone reads like the roster of a studio, and the quest for buried money provides a truly "mad" plot.

## Promo Picks

**"SLOW HAND" — THE POINTER SISTERS (Planet).** Directed by Kim Paul Friedman. A Keefco Production. This state-of-the-art lip-synch performance clip utilizes fluid camera movement, lush art direction, soft-focus photography, superimposition — the whole bag of tricks — to produce a beautifully textured visual that perfectly complements the Pointers' sensual style. A clip of "Should I Do It," from the same LP, is also available.

**"I HAD A LOVE" — BLUE ANGEL (Polydor).** A Ken Waltz Production. Directed by Edd Griles. Vocalist Cyndi Lauper fronts this quintet, and she's the main attraction here. The piece switches between an exciting performance, in which Lauper's energetic movements are captured perfectly, and b&w clips of a teenage romance, highlighting make-out sessions, park-bench antics and other reminiscences.



# Video World



## Appeals Court Ruling and Home Video (Continued from page 3)

Corporation of America will continue to support the matter in the interest of the consumer and to support the entire industry."

Sony, according to Walstrom, views the suit as a "slap in the face." "The home video market has provided the motion picture industry with significant business opportunities in the sale and rental of pre-recorded tapes — and that's a business which did not exist before this new technology. It's been a shot in the arm for the film industry. It's a little late now for someone to come along and suggest that we have some type of legislation; the video market is booming, and studios should have thought of this before."

Walstrom said that Sony had several options before them, all of which were currently being considered by the company's attorneys. "One of our options," he said, "is to go directly to the Supreme Court, or we can ask the judge who passed the ruling to reconsider. We will probably have a statement as to which course we will take next week."

Regarding the court's admission that enforcement of the ruling would be "extremely complex," Judge Ferguson suggested that royalties be affixed to Sony's video recorders. To this suggestion, Walstrom said, "We don't even want to consider the idea of a royalty right now."

Jack Waymon, senior vice president of the Electronics Industries Association, said that the Court's ruling was disturbing for several reasons. "It is our belief that the decision violates public interest by prohibiting the American consumer from utilizing and enjoying product which significantly improves the quality of their lives. We also believe that the intent of Congress was clearly stated in 1971 when they permitted private persons to record sound only off the air for home use."

A section of the Appeals Court opinion, however, makes a clear distinction between sound and audiovisual properties. The opinion reads: "While the sound recording situation is analogous, there are a number of reasons why sound recordings should receive different judicial treatment. The difference between these two ap-

proaches — did Congress intend to afford protection or did Congress intend to withdraw protection — is more than a matter of semantics. First, the copyright statute treats sound recordings and audiovisual works as separate categories of protected materials. And Congress has shown 'special solicitude for audiovisual works.' Second, much of the underlying rationale for the recognition of an exemption for the home recording is simply not applicable to videorecording . . . Perhaps most importantly, Congress was simply not addressing the problem of home video recording. Certainly, in 1971, home video recording did not present Congress with a 'common and unrestrained practice' developed in a period when copyright protection was wholly lacking."

Waymon pointed out that the issue of "time shifting" had to be addressed in order to fully evaluate the impact of home taping on the motion picture industry: "Home taping is primarily used for time shifting of broadcast programs so that these programs can be seen at more convenient times for the viewer. This type of time shifting increases the audience available for broadcasters who pay royalties to the owners of copyrighted materials."

Jack MacConville, financial analyst, entertainment industry, for Morgan Stanley, added: "As far as I'm concerned, last week's ruling is a real blow to the videotape and video recorder manufacturers. If a consumer tapes something because he wasn't able to be home when it was originally broadcast, I really don't see what difference this can make to the studio. I don't think there is any clear-cut winner in this case from a business point of view. One begins to understand the impact of this ruling when one considers that in 1989, major video software manufacturers may be releasing, for example, 'Superman V' in 500 red carpet theatres and to the home video market simultaneously; this is very big business we're talking about."

MacConville speculated that the ruling may challenge the right of privacy, but James Bouras, head counsel for the Motion Picture Association of America, said that the right of privacy

depends upon locale and category. "Some people have said that this ruling violates the right of privacy, but the right of privacy has never been absolute. For example, there are certain legal offenses, such as sexual conduct, where the locale is a significant factor. Also, if you're manufacturing heroin or pirating tapes, it's illegal — whether it is done at home or not. So violation of the right of privacy is related to category."

While the Appeals Court suggested that an injunction against further manufacture and sale of Sony VCRs and tapes should be considered as a

possible remedy, most industry spokesmen said such an action would serve no purpose. MacConville commented, "An injunction just doesn't make any sense; it's like killing the messenger with the bad news when you've got some meteoric questions to ultimately answer."

Since the Court also suggested a royalty as a remedy, there was speculation from some members of the video industry that such a levy would inevitably raise the suggested list price of videocassette recorders and would subsequently make the displayer a (Continued on page 46)

## Video Visions (Continued from page 11)

the 55 ADI's with less than 20 percent cable penetration. Many of these are the nation's largest markets, accounting for 31 percent of all cable households and 56 percent of television households. Only 5.2 million of the 43.3 million households in the 55 markets are currently cable subscribers.

**RCA DEMONSTRATES "SUPER" CED PLAYER:** At Vidcom, RCA demonstrated the prototype of an advanced CED discplayer with features such as random access, high speed visual search, repeat picture and the ability to automatically repeat program segments on the disc. **Roy H. Pollack**, RCA executive vice president, said that no timetable has been established for introduction of these advanced videodisc player features.

**YOU SHOULD KNOW:** The Tandy Corporation says it is discussing the purchase of Memorex Corporation's consumer products division. Tandy said the division, which produces blank audio tapes and videocassettes that sell under the Memorex name, had sales of over \$70 million this year. It gave no further details . . . In response to the rapidly rising demand for videocassettes, BASF is investing nearly \$50 million in added videocassette production. The current allocation will be spent principally for the expansion of production at the Willstaett plant in Germany as well as for an injecting-molding plant to be built at Ettenheim at the fringe of the Black Forrest. It will produce cassette parts. According to conservative estimates, the worldwide demand for videocassettes is expected to double within the next two years to 360 million per annum . . . Karl Video has announced the release of the 90-minute sports cassette "The **John McEnroe** Story." The cassette traces McEnroe's career from early days at Stanford University to his victory over **Bjorn Borg** at Wimbledon, 1981 . . . An organization has been formed to repair audio and video cassettes called National Cassette Service Company. The engineers at the company claim that most cassettes can be repaired for \$5 to a "like new" condition. The L.A.-based company has six locations . . . In order to end consumer confusion regarding Beta and VHS cassettes, Sony and other manufacturers of video products have adopted a new symbol — "B" inside a square topped by the word Beta. The design will appear on videocassettes and recorders as well as on advertising and promotional materials. Beta products created by Sony, Zenith, NEC, Sears, Toshiba and Sanyo will all carry the logo . . . "The Video Marketplace-An Overview" will be the subject when **Herb Mendelsohn**, VP marketing, CBS Video Enterprises, addresses the Monday (2) meeting of the Performing Arts Lodge of B'nai B'rith. Mendelsohn will present his perspective on the video industry in light of the recent court decision on the legality of home taping.

**CABLE NEWS:** Multimedia Cable TV of Wichita, Kansas, has initiated its first affiliation with Showtime by offering the service in new build systems passing 100,000 homes in Oakland, Illinois and nearby Chicago suburbs.

**MOVERS:** **Cheryle Gersch** has been promoted to district manager for the western district of the southern region for Magnetic Video . . . **Joe Gunsberg** has been named general manager of all VidAmerica Activities . . . **Joel Bresler** has been named assistant to the president of VHD Programs, Inc. . . . **Brian C. Bib**, president Bib Hi Fi Accessories, has announced that **Michael Craft**, national sales manager, last week assumed all corporate marketing responsibilities within the U.S. Craft is a 15-year veteran of radio and record promotion. **Stephen Godfrey** resigned as vice president of marketing for Bib . . . **Wendy Moss** has been named co-assistant national sales coordinator for Family Home Entertainment . . . Rainbow Programming has appointed **Grace Chiu** as national affiliate services manager.

## On the Cover: ' . . . And Justice for All'

■ Arthur Kirkland (Al Pacino) is an honest, idealistic lawyer who is suddenly pressured into defending a well-known judge accused of raping and beating a young girl. Thrust into the moral dilemma of choosing between personal integrity and his

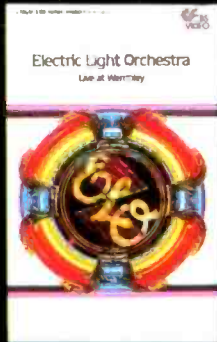
career, Kirkland goes for the former. The final volatile courtroom scene alone is unforgettable. Pacino lives up to his reputation as one of the film industry's most gifted actors. A Columbia Home Entertainment release, this videocassette is a steady seller.

**MGM/CBS**  
**HOME VIDEO**  
 PRESENTS  
 A SENSATIONAL NEW  
**VIDEOMUSIC**  
 RELEASE



**THE MUSE  
 CONCERT**  
**— NO NUKES —**

An exclusive, exciting collage of show-stopping numbers from the unprecedented five-night concert series at Madison Square Garden. Another incomparable concert joins VIDEOMUSIC's "Live In Concert" series.



**MGM/CBS HOME VIDEO**  
**THE ENTERTAINMENT**  
**AMERICA WANTS!**



**Starring**  
**BRUCE SPRINGSTEEN and**  
**THE E STREET BAND**  
**JAMES TAYLOR**  
**CARLY SIMON**  
**BONNIE RAITT**  
**CROSBY, STILLS AND NASH**  
**JACKSON BROWNE**  
**JESSE COLIN YOUNG**  
**THE DOOBIE BROTHERS**  
**JOHN HALL**  
**GIL SCOTT-HERON**  
 Available on videocassette and videodisc.

Released through  
  
 CBS Video Enterprises A Division of CBS Inc.



Record World

# Video Spotlight

OCTOBER 31, 1981

A top ten listing of pre-recorded videocassette movement

## USPTAIRS RECORDS/ BURLINGTON

ENDLESS LOVE — Universal/MCA Videocassettes  
 STIR CRAZY — Col/Columbia Home Ent.  
 BUSTIN' LOOSE — Universal/MCA Videocassettes  
 THE JAZZ SINGER — Paramount/Paramount Home Video  
 BLUE LAGOON — Col/Columbia Home Ent.  
 BACK ROADS — MGM/CBS  
 HAPPY BIRTHDAY TO ME — Col/Columbia Home Ent.  
 NIGHTHAWKS — Universal/MCA Videocassettes  
 ORDINARY PEOPLE — Paramount/Paramount Home Video  
 RAGING BULL — UA/Mag. Video

## VIDEO STATION OF NEW HAMPSHIRE

NIGHTHAWKS — Universal/MCA Videocassettes  
 BUSTIN' LOOSE — Universal/MCA Videocassettes  
 RAGING BULL — UA/Mag. Video  
 BLACK STALLION — 20th Century-Fox/Mag. Video  
 BLUE LAGOON — Col/Columbia Home Ent.  
 DRESSED TO KILL — American Intl./Warner Home Video  
 GREAT SANTINI — Orion/Warner Home Video  
 F.I.S.T. — UA/Mag. Video  
 LOVE AT FIRST BITE — American Intl./Warner Home Video

## VIDEO SHACK/N.Y.

DRESSED TO KILL — American Intl./Warner Home Video  
 CASABLANCA — 20th Century-Fox/Mag. Video  
 TESS — Col/Columbia Home Ent.  
 BUSTIN' LOOSE — Universal/MCA Videocassettes  
 NIGHTHAWKS — Universal/MCA Videocassettes  
 FIDDLER ON THE ROOF — 20th Century-Fox/Mag. Video  
 THE JAZZ SINGER — Paramount/Paramount Home Video  
 RAGING BULL — UA/Mag. Video  
 AIRPLANE — Paramount/Paramount Home Video  
 SUPERMAN — D.C. Comics/Warner Home Video

## CRAZY EDDIE/N.Y.

RAGING BULL — UA/Mag. Video  
 NIGHTHAWKS — Universal/MCA Videocassettes  
 WEST SIDE STORY — 20th Century-Fox/Mag. Video  
 WHOLLY MOSES! — Col/Columbia Home Ent.  
 JAZZ SINGER — Paramount/Paramount Home Video  
 DRESSED TO KILL — American Intl./Warner Home Video  
 GUYS & DOLLS — MGM/CBS  
 FIDDLER ON THE ROOF — UA/Mag. Video  
 COMING HOME — UA/Mag. Video  
 ANNIE HALL — UA/Mag. Video

## STEREO DISCOUNTERS/ BALTIMORE

AIRPLANE — Paramount/Paramount Home Video  
 FAME — MGM/CBS  
 OH GOD, BOOK II — WB/Warner Home Video  
 CLOSE ENCOUNTERS OF THE THIRD KIND — Col/Columbia Home Ent.  
 ALL THE PRESIDENT'S MEN — WB/Warner Home Video  
 BIG BAD MAMA — WB/Warner Home Video  
 YOUNG FRANKENSTEIN — 20th Century-Fox/Mag. Video

COAL MINER'S DAUGHTER — Universal/MCA Videocassettes  
 CRUISING — UA/Mag. Video  
 EVERY WHICH WAY BUT LOOSE — WB/Warner Home Video

## HARMONY HUT/EAST COAST

BLUE LAGOON — Col/Columbia Home Ent.  
 JAZZ SINGER — Paramount/Paramount Home Video  
 STIR CRAZY — Col/Columbia Home Ent.  
 COMPETITION — Col/Columbia Home Ent.  
 RAGING BULL — UA/Mag. Video  
 A BRIDGE TOO FAR — UA/Mag. Video  
 AIRPLANE — Paramount/Paramount Home Video  
 SEEMS LIKE OLD TIMES — Col/Columbia Home Ent.  
 TESS — Col/Columbia Home Ent.  
 SOYLENT GREEN — MGM/CBS

## VIDEO PLACE/ WASHINGTON, D.C.

BULLITT — Paramount/Paramount Home Video  
 PINK PANTHER — 20th Century-Fox/Mag. Video  
 SOMEWHERE IN TIME — Universal/MCA Videocassettes  
 SILENT RUNNING — Universal/MCA Videocassettes  
 ROYAL WEDDING — Electric Video  
 MARILYN MONROE RETROSPECTIVE — Karl Video  
 MY FAIR LADY — MGM/CBS  
 ROSEMARY'S BABY — Paramount/Paramount Home Video  
 BUSTIN' LOOSE — Universal/MCA Videocassettes  
 CARWASH — Universal/MCA Videocassettes

## RECORD BREAKER/DETROIT

RAGING BULL — UA/Mag. Video  
 CADDYSHACK — Orion/Warner Home Video  
 THE JAZZ SINGER — Paramount/Paramount Home Video  
 TESS — Col/Columbia Home Ent.  
 BUSTIN' LOOSE — Universal/MCA Videocassettes  
 STIR CRAZY — Col/Columbia Home Ent.  
 AMITYVILLE HORROR — Filmways/Warner Home Video  
 DUMBO — Disney/Disney Home Video  
 ELEPHANT MAN — Paramount/Paramount Home Video  
 REO — LIVE INFIDELITY — MGM/CBS

## THAT'S ENTERTAINMENT/ CHICAGO

BUSTIN' LOOSE — Universal/MCA Videocassettes  
 ENDLESS LOVE — Universal/MCA Videocassettes  
 STIR CRAZY — Col/Columbia Home Ent.  
 DRESSED TO KILL — American Intl./Warner Home Video  
 JAZZ SINGER — Paramount/Paramount Home Video  
 BLUE LAGOON — Col/Columbia Home Ent.  
 RAGING BULL — UA/Mag. Video  
 COMPETITION — Col/Columbia Home Ent.  
 CASABLANCA — UA/Mag. Video  
 TESS — Col/Columbia Home Ent.

## STREETSIDE/ST. LOUIS

STIR CRAZY — Col/Columbia Home Ent.  
 ENDLESS LOVE — Universal/MCA Videocassettes  
 BLUE LAGOON — Col/Columbia Home Ent.  
 JAZZ SINGER — Paramount/Paramount Home Video  
 RAGING BULL — UA/Mag. Video  
 BUSTIN' LOOSE — Universal/MCA Videocassettes

NIGHTHAWKS — Universal/MCA Videocassettes  
 DRESSED TO KILL — American Intl./Warner Home Video  
 ORDINARY PEOPLE — Paramount/Paramount Home Video  
 AIRPLANE — Paramount/Paramount Home Video

## EROL'S COLOR TV/ ARLINGTON

ALIEN — 20th Century-Fox/Mag. Video  
 DR. ZHIVAGO — MGM/CBS  
 SUPERMAN — D.C. Comics/Warner Home Video  
 FIDDLER ON THE ROOF — 20th Century-Fox/Mag. Video  
 ENTER THE DRAGON — WB/Warner Home Video  
 WEST SIDE STORY — 20th Century-Fox/Mag. Video  
 SOUTH PACIFIC — MGM/CBS  
 ALL THAT JAZZ — 20th Century-Fox/Mag. Video  
 THE JAZZ SINGER — Paramount/Paramount Home Video  
 SUPERFLY — WB/Warner Home Video



**SALESMAN**  
**BUSTIN' LOOSE**  
 Universal/  
 MCA Videocassettes

### TOP SALES

BUSTIN' LOOSE — Universal/MCA Videocassettes  
 ENDLESS LOVE — Universal/MCA Videocassettes  
 RAGING BULL — UA/Mag. Video  
 STIR CRAZY — Columbia/Columbia Home Entertainment  
 NIGHTHAWKS — Universal/MCA Videocassettes  
 BLUE LAGOON — Columbia/Columbia Home Entertainment  
 THE JAZZ SINGER — Paramount/Paramount Home Video

## BARNEY MILLER/LEXINGTON

COMPETITION — Col/Columbia Home Ent.  
 NIGHTHAWKS — Universal/MCA Videocassettes  
 9 TO 5 — 20th Century-Fox/Mag. Video  
 RAGING BULL — UA/Mag. Video  
 AMITYVILLE HORROR — Filmways/Warner Home Video  
 AND JUSTICE FOR ALL — Col/Columbia Home Ent.  
 ANNIE HALL — UA/Mag. Video  
 POPEYE — Paramount/Paramount Home Video  
 COMING HOME — UA/Mag. Video  
 ENDLESS LOVE — Universal/MCA Videocassettes

## SHEIK VIDEO/METARIE

RAGING BULL — UA/Mag. Video  
 GREAT SANTINI — Orion/Warner Home Video  
 CASABLANCA — 20th Century-Fox/Mag. Video  
 SEEMS LIKE OLD TIMES — Col/Columbia Home Ent.  
 USED CARS — Col/Columbia Home Ent.

TESS — Col/Columbia Home Ent.  
 AUEN — 20th Century-Fox/Mag. Video  
 NIGHTHAWKS — Universal/MCA Videocassettes  
 BRIDGE OVER THE RIVER KWAI — MGM/CBS  
 BUTCH CASSIDY & THE SUNDANCE KID — 20th Century-Fox/Mag. Video

## AMERICAN TAPE & VIDEO/ ATLANTA

ENDLESS LOVE — Universal/MCA Videocassettes  
 STIR CRAZY — Col/Columbia Home Ent.  
 BLUE LAGOON — Col/Columbia Home Ent.  
 RAGING BULL — UA/Mag. Video  
 ELEPHANT MAN — Paramount/Paramount Home Video  
 TESS — Col/Columbia Home Ent.  
 GREAT SANTINI — Orion/Warner Home Video  
 AIRPLANE — Paramount/Paramount Home Video  
 NIGHTHAWKS — Universal/MCA Videocassettes  
 BUSTIN' LOOSE — Universal/MCA Videocassettes

## VIDEO VISIONS/FT. WORTH

SEEMS LIKE OLD TIMES — Col/Columbia Home Ent.  
 LAST TANGO IN PARIS — 20th Century-Fox/Mag. Video  
 LET IT BE — 20th Century-Fox/Mag. Video  
 GENTLEMAN JIM — UA/Mag. Video  
 RAGING BULL — UA/Mag. Video  
 POPEYE — Paramount/Paramount Home Video  
 WORLD'S GREATEST LOVER — 20th Century-Fox/Mag. Video  
 AUEN — 20th Century Fox/Mag. Video  
 LIFE OF BRIAN — WB/Warner Home Video  
 FRIDAY THE 13TH — Paramount/Paramount Home Video

## VIDEO OF TEXAS/DALLAS

PRIVATE BENJAMIN — WB/Warner Home Video  
 SUPERMAN II — D.C. Comics/Warner Home Video  
 ENDLESS LOVE — Universal/MCA Videocassettes  
 BUSTIN' LOOSE — Universal/MCA Videocassettes  
 EXCALIBUR — WB/Warner Home Video  
 SHINING — WB/Warner Home Video  
 BLUE LAGOON — Col/Columbia Home Video  
 COMPETITION — Col/Columbia Home Video  
 STIR CRAZY — Col/Columbia Home Video  
 MODERN ROMANCE — Col/Columbia Home Video

## VIDEO CASSETTES/LUBBOCK

BUSTIN' LOOSE — Universal/MCA Videocassettes  
 NIGHTHAWKS — Universal/MCA Videocassettes  
 BLUE LAGOON — Col/Columbia Home Ent.  
 USED CARS — Col/Columbia Home Ent.  
 BLACK STALLION — 20th Century-Fox/Mag. Video  
 STIR CRAZY — Col/Columbia Home Ent.  
 HAPPY BIRTHDAY TO ME — Col/Columbia Home Ent.  
 POPEYE — Paramount/Paramount Home Video  
 CARWASH — Universal/MCA Videocassettes  
 F.I.S.T. — UA/Mag. Video

## VIDEO CUBE/AURORA

USED CARS — Col/Columbia Home Ent.  
 SEEMS LIKE OLD TIMES — Col/Columbia Home Ent.  
 BUSTIN' LOOSE — Universal/MCA Videocassettes

CADDYSHACK — Orion/Warner Home Video  
 SOMEWHERE IN TIME — Universal/MCA Videocassettes  
 NIGHTHAWKS — Universal/MCA Videocassettes  
 WHOLLY MOSES! — Col/Columbia Home Ent.  
 BLUE LAGOON — Col/Columbia Home Ent.  
 ENDLESS LOVE — Universal/MCA Videocassettes  
 HIDE IN PLAIN SIGHT — MGM/CBS

## KALEIDOSCOPE/OKLAHOMA CITY

BUSTIN' LOOSE — Universal/MCA Videocassettes  
 DRESSED TO KILL — American Intl./Warner Home Video  
 NIGHTHAWKS — Universal/MCA Videocassettes  
 ELECTRIC BLUE — Kenyon Video  
 LOVE AT FIRST BITE — American Intl./Warner Home Video  
 WINNIE THE POOH — Disney/Disney Home Video  
 I SPIT ON YOUR GRAVE — Wizard Video  
 RETURN OF THE DRAGON — Video Gems  
 EMMANUELLE — Col/Columbia Home Ent.  
 BLACK STALLION — 20th Century-Fox/Mag. Video

## VIDEO CONNECTION/BOISE

ENDLESS LOVE — Universal/MCA Videocassettes  
 BLUE LAGOON — Col/Columbia Home Ent.  
 JAZZ SINGER — Paramount/Paramount Home Video  
 BACK ROADS — MGM/CBS  
 DRESSED TO KILL — American Intl./Warner Home Video  
 LOVE AT FIRST BITE — American Intl./Warner Home Video  
 STIR CRAZY — Col/Columbia Home Ent.  
 COMPETITION — Col/Columbia Home Ent.  
 BUSTIN' LOOSE — Universal/MCA Videocassettes  
 SEMI-TOUGH — UA/Mag. Video

## EVERYBODY'S/NORTHWEST

THE JAZZ SINGER — Paramount/Paramount Home Video  
 ELEPHANT MAN — Paramount/Paramount Home Video  
 BYE, BYE BRAZIL — WB/Warner Home Video  
 THE FORMULA — MGM/CBS  
 CHAPTER II — Col/Columbia Home Ent.  
 SEEMS LIKE OLD TIMES — Col/Columbia Home Ent.  
 DRESSED TO KILL — American Intl./Warner Home Video  
 ENDLESS LOVE — Universal/MCA Videocassettes  
 KING OF HEARTS — UA/Mag. Video  
 POPEYE — Paramount/Paramount Home Video

## VIDEO SPACE/SEATTLE

A BRIDGE TOO FAR — UA/Mag. Video  
 SOYLENT GREEN — MGM/CBS  
 ENDLESS LOVE — Universal/MCA Videocassettes  
 COMPETITION — Col/Columbia Home Ent.  
 HOT STUFF — Col/Columbia Home Ent.  
 ANDROMEDA STRAIN — Universal/MCA Videocassettes  
 MISSION GALACTICA — Universal/MCA Videocassettes  
 USED CARS — Col/Columbia Home Ent.  
 ZOMBIE — Wizard Video  
 METEOR — WB/Warner Home Video

Also reporting are: Prime Video, Boston; Video Station, Westport; and Radio 437, Philadelphia.

# Record World Videocassettes



Oct. 31  
Oct. 17

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

**RATING**  
**R**



		RATING			RATING
2	2	<b>BUSTIN' LOOSE</b>	Universal/MCA Videocassettes 77002/Prod. by Richard Pryor & Michael S. Glick/Dir. by Oz Scott		R
3	6	<b>NIGHTHAWKS</b>	Universal/MCA Videocassettes 71000/Prod. by Martin Poll/Dir. by Bruce Malmuth		R
4	8	<b>THE JAZZ SINGER</b>	Paramount Pictures/Paramount Home Video 2305/Prod. by Jerry Leider/Dir. by Richard Fleischer		PG
5	—	<b>ENDLESS LOVE</b>	Universal/MCA Videocassettes 77001/Prod. by Dyson Lovell/Dir. by Franco Zeffereilli		R
6	—	<b>BLUE LAGOON</b>	Columbia/Columbia Home Entertainment 10025/Prod. by Randal Kleiser/Dir. by Randal Kleiser		R
7	—	<b>STIR CRAZY</b>	Columbia/Columbia Home Entertainment 10248/Prod. by Hannah Weinstein/Dir. by Sidney Poitier		R
8	3	<b>DRESSED TO KILL</b>	Warner Bros./Warner Home Video 26008/Prod. by George Litto/Dir. by Brian DePalma *Uncensored International Version		*
9	5	<b>AIRPLANE</b>	Paramount/Paramount Home Video 1305/Prod. by John Davidson/Dir. by Jim Abraham, David Zucker, Jerry Zucker		PG
10	4	<b>TESS</b>	Columbia/Columbia Home Entertainment 10543/Prod. by Claude Berri & Timothy Burrill/Dir. by Roman Polanski		PG
11	11	<b>ELEPHANT MAN</b>	Paramount/Paramount Home Video 1347/Prod. by Jonathan Sanger/Dir. by David Lynch		PG
12	17	<b>SEEMS LIKE OLD TIMES</b>	Columbia/Columbia Home Entertainment VH 1075-E/Prod. by Ray Stark/Dir. by Jim Sandrich		PG
13	12	<b>THE GREAT SANTINI</b>	Orion/Warner Home Video CR22010/Prod. by Charles A. Pratt/Dir. by Lewis John Carlino		PG
14	—	<b>COMPETITION</b>	Columbia/Columbia Home Entertainment 10124/Prod. by William Sackneim/Dir. by Joe Oliansky		PG
15	16	<b>USED CARS</b>	Columbia/Columbia Home Entertainment BE 10557/Prod. by Bob Gale/Dir. by Robert Zemeckis		R
16	15	<b>SUPERMAN</b>	D.C. Comics/Warner Home Video WB 1013/Prod. by Alex & Llyo Salkind/Dir. by Richard Donner		G
17	13	<b>POPEYE</b>	Paramount/Paramount Home Video 1117/Prod. by Robert Evans/Dir. by Robert Altman		PG
18	10	<b>9 TO 5</b>	20th Century-Fox/Magnetic Video 1099/Prod. by Bruce Gilbert/Dir. by Colin Higgins		PG
19	7	<b>ANNIE HALL</b>	United Artists/Magnetic Video 4518/Prod. by Jack Rollins & Charles H. Joffe/Dir. by Woody Allen		PG
20	14	<b>THE BLACK STALLION</b>	20th Century-Fox/Magnetic Video 4501/Prod. by Francis Ford Coppola/Dir. by Carrol Ballord		G
21	18	<b>FIDDLER ON THE ROOF</b>	United Artists/Magnetic Video 4524/Prod. by Norman Jewison/Dir. by Norman Jewison		G
22	23	<b>CASABLANCA</b>	20th Century-Fox/Magnetic Video 4514/Prod. by Hal B. Wallis/Dir. by Michael Curtiz		G
23	20	<b>AND JUSTICE FOR ALL</b>	Columbia/Columbia Home Entertainment BE 1001 SE/Prod. by Norman Jewison & Patrick J. Palmer/Dir. by Norman Jewison		NA
24	24	<b>LOVE AT FIRST BITE</b>	American International/Warner Home Video 26009/Prod. by Joel Freeman/Dir. by Stan Dragoti		PG
25	25	<b>WHOLLY MOSES!</b>	Columbia/Columbia Home Entertainment BE 10587/Prod. by Freddie Fields/Dir. by Gary Weis		PG
26	30	<b>COMING HOME</b>	United Artists/Magnetic Video 4516/Prod. by Jerome Hellman/Dir. by Hal Ashby		R
27	9	<b>ORDINARY PEOPLE</b>	Paramount/Paramount Home Video 8964/Prod. by Ronald L. Schwary/Dir. by Robert Redford		R
28	31	<b>CAR WASH</b>	Universal/MCA Videocassettes 66031/Prod. by Art Linson & Gary Stromberg/Dir. by Michael Schultz		PG
29	33	<b>F.I.S.T.</b>	United Artists/Magnetic Video 4520/Prod. by Norman Jewison/Dir. by Norman Jewison		R
30	—	<b>HAPPY BIRTHDAY TO ME</b>	Columbia/Columbia Home Entertainment 10595/Prod. by John Danning & André Link/Dir. by J. Lee Thompson		R
31	—	<b>A BRIDGE TOO FAR</b>	United Artists/Magnetic Video 4533/Prod. by Joseph E. Levine/Dir. by Richard Attenborough		PG
32	19	<b>CADDYSHACK</b>	Orion/Warner Home Video 2005/Prod. by Douglass Kenney/Dir. by Harold Ramis		R
33	—	<b>AMITYVILLE HORROR</b>	Filmways/Warner Home Video 26010/Prod. by Ronald Salan & Eliot Geisinger/Dir. by Stuart Rosenberg		R
34	—	<b>BACK ROADS</b>	MGM/CBS C700071/Prod. by Ronald Sheldo/Dir. by Martin Ritt		R
35	—	<b>SOMEWHERE IN TIME</b>	Universal/MCA Videocassettes 60024/Prod. by Stephen Deutsch/Dir. by Jeannot Szuark		PG
36	21	<b>LAST TANGO IN PARIS</b>	20th Century-Fox/Magnetic Video 4507/Prod. by Alberto Grimaldi/Dir. by Bernardo Bertolucci		X
37	37	<b>ALIEN</b>	20th Century-Fox/Magnetic Video CL 9001/Prod. by Gordon Carroll & David Giler/Dir. by Ridley Scott		R
38	26	<b>THE BLUES BROTHERS</b>	Universal/MCA Videocassettes 77000/Prod. by Robert K. Weiss/Dir. by John Landis		PG
39	—	<b>SILENT RUNNING</b>	Universal/MCA Videocassettes 55029/Prod. by Michael Gruskoff/Dir. by Douglas Trumbull		G
40	—	<b>SOYLENT GREEN</b>	MGM/CBS M600070/Prod. by Walter Seltzer & Russel Thacher/Dir. by Richard Fleischer		PG

# The Bee Gees Are Back on the Scene

■ With the release of "Living Eyes," their first LP in almost three years, and its initial single, "He's a Liar," RSO recording artists the Bee Gees continue the hold on the music scene they began in the 1970s.

Last year was still an active one for the Gibb brothers, as evidenced by the smashing success of "Guilty," the album Barry Gibb co-wrote and co-produced for Barbra Streisand. Robin and Maurice Gibb wrote all the songs for the album with Barry, and Streisand and Gibb were awarded a 1981 Grammy for best pop vocal performance by a duo.

"Living Eyes," which was recorded over an 11-month period, is an extension of the distinctive, inimitable Bee Gees sound. It is also the embodiment of the Bee Gees credo — never try to repeat what's already been done. From their early songs like "Gotta Get a Message to You" and "Holiday" to "Jive Talking" and "Nights on Broadway" to "Stayin' Alive" and "How Deep Is Your Love?" to "Too Much Heaven" and "Tragedy," the Bee

Gees have constantly modified and changed their sound. Of course, "Living Eyes" contains the distinctive Bee Gees harmonies, but it continues the trend of change the group established in the past. The album even features an appearance by a 40-piece string section.

"He's a Liar" is the LP's first single. Other notable tunes include "Paradise," which features soaring harmony; "Soldiers," which has a hard-driving but melodic sound; and the title cut, one of the trio's most irresistible songs and the album's second single.

The Bee Gees are one of the most honored groups in pop music history. They have received numerous Grammy and Ivor Novello awards, gold and platinum albums and singles, and a star on the Hollywood Walk of Fame. But they are hardly resting on their achievements. With "Living Eyes," the Bee Gees move into the 1980s, renewing their dedication to producing top-quality music.



## Chrysalis Music Appoints Fields

■ LOS ANGELES—Ann Munday, vice president and general manager of Chrysalis Music, has announced the appointment of Rachele Fields as west coast professional manager. She had been director of promotion for Chrysalis Records.



Rachele Fields

## First American Names Bill Angle

■ SEATTLE—Jerry Dennon, president of First American Records, Inc., has announced the appointment of Bill Angle as corporate counsel for the First American Record Group.

## 'Private Eyes' at the Greek



RCA recording artists Daryl Hall and John Oates recently gave a series of sold-out performances at the Greek Theater in Los Angeles, as part of their tour in support of the album "Private Eyes." Following the opening-night performance, Hall (left) and Oates were visited backstage by Bob Summer, president, RCA Records (second from left), and actor Robert Culp, star of the ABC series, "The Greatest American Hero" (right).

# Cameo Sues To Terminate Its Contract With PolyGram

■ NEW YORK—Larry Blackmon and Gregory Johnson, members of Cameo, and their production company, the New York City Players, Inc. are seeking to terminate the group's recording contract with PolyGram Records, Inc. in papers filed in California State Superior Court in Los Angeles last Monday (19).

The complaint requests that a contract made with Casablanca Records on Oct. 13, 1975 be made unenforceable after Oct. 13, 1982 under a California statute that states personal services agreements cannot exceed seven years.

This is the third suit this year against PolyGram by a major black artist. The Gap Band and Yarbrough & Peoples have sued the company for the termination of their contracts and damages (*Record World*, Sept. 5, Oct. 24). Don Engel of the firm Engel & Engel is handling the Cameo and Gap Band suits.

Cameo had been rumored to be looking to leave PolyGram since it absorbed Cameo's original label, Casablanca, in 1979.

Engel claims the case presents "an opportunity to confirm the validity and effect of the clear language contained in California Labor Code Section 2855." The code says "a contract

to render personal services . . . may not be enforced against the employee beyond seven years from the commencement of service under it."

Blackmon, Johnson, and New York City Players, Inc. revised the original agreement on Jan. 1, 1980 so that it would run until 1985. Engel says he believes PolyGram will allege that this constitutes a separate agreement and that the seven-year period should be measured from that date. But, he said, "This reasoning fails to take into account many factors, including the obvious fact that the performers at the time of the January 1, 1980 agreement were still bound to perform for PolyGram for about 18 months and were unable to bargain effectively for a 'new' contract at that time."

At press time PolyGram had not yet been served with papers and had no comment on the suit.

## Stiff Teams With Bonaparte Records

■ NEW YORK—Stiff Records, Inc. and British importer Bonaparte Records, Inc. have announced plans for the development of a joint sales and distribution network and facility.

The facility will be housed in Stiff's new headquarters, a 10,000-square-foot loft located at 5 Crosby Street in New York, where the two companies will also service retail outlets. "Both companies felt that it's crazy to maintain individual telephone sales staff to call the same stores and then ship merchandise in separate boxes to the same destination," said Stiff U.S. head Bruce Kirkland.

Stiff deals exclusively in Stiff import product, T-shirts and other specialty items, while Bonaparte imports all major labels and independent product via their London warehouse.

## MCA Names Two

■ LOS ANGELES—Pat Pipolo, vice president of promotion, MCA Records, has announced the appointments of Steve Shapiro as regional promotion manager for San Francisco and Larry Green as regional promotion manager for Chicago and other areas of the midwest.

## Millennium Announces Fall Release Schedule

■ NEW YORK—Jimmy Ienner, president of Millennium Records, has announced the label's fall release schedule. In addition to September releases by Chilliwack, "Wanna Be a Star," and Bruce Cockburn, "Inner City Front," albums are scheduled from Don McLean ("Believers") and former Brooklyn Dreams vocalist Bruce Sudano ("Fugitive Kind").



# 10 NEW REASONS TO PARTICIPATE AT MIDEM SPECIAL 82

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- 3 Display of the latest technology:**  
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- 5 Star-studded galas and concerts:**  
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- "World Trophies", awarded in the presence of the artists to the best "Video Clip" productions.
- 6 Exceptional contacts: heads of varley entertainment from radio and television invited to Cannes by MIDEM:**  
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- 8 International information and contacts center**
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# Record World Single Picks

**POINTER SISTERS — Planet 47945**



**SWEET LOVER MAN** (prod.: Perry) (writers: Ragovoy-Roberts) (Chappell & Co., ASCAP) (4:12)

Just the thought of her "sweet lover man" inspires June's lead vocal on this effervescent single from the "Black & White" LP. The sisters are backed by some of L.A.'s crack session stars, and the excitement abounds both instrumentally and vocally. Classy percussion fills and the dynamic title hook are especially right for winning multi-format airplay.

## Pop

**GARY PRIVATE — Select 1180**

**THE PROBLEM WITH ME IS YOU** (prod.: Munao) (writers: Goodman-Fleury) (ADRA/Burning River/Sip-n-Sol, BMI) (2:25)

The N.Y.-based rocker debuts with this excellent song from his recent self-titled EP. His warm, enthusiastic vocal breezes through some polished lyrics and a catchy melody line, while Elliot Glenn's guitar break adds spark. Well worth a shot at pop radio.

**GARY U.S. BONDS — EMI-America 8099**

**YOUR LOVE** (prod.: Miami Steve-Springsteen) (writer: Springsteen) (Springsteen, ASCAP) (3:26)

Bonds has his soul shoes on for this Bruce Springsteen-penned and co-produced (with Miami Steve) power ballad. Ben E. King and Chuck Jackson join on the punchy choruses, but it's Bonds' emotional phrasing that steals the show.

**ALICE COOPER — WB 49848**

**SEVEN & SEVEN IS** (prod.: Podolor) (writer: Lee) (Grassroots, BMI) (2:41)

Alice reworks Love's top 40 classic from '66 on this latest offering from his "Special Forces" LP. The express train rhythm section fronts rapid-pulse keyboards, while Alice's gruff vocal whispers duel with the slashing power chords and percussion slaps. A natural for AOR.

**BETSY HIDE — Muscle/Mirus 5006**

**EVERYDAY** (prod.: Daniel) (writers: Hardin-Petty) (Peer, BMI) (3:09)

Hide makes her label debut with this Buddy Holly classic. Aimed at a pop-A/C audience, it features a unique arrangement that contrasts strings and a chopping rhythm section backing Hide's loveable vocal.

**RAY PAUL — Permanent Press 1**

**HOW DO YOU KNOW** (prod.: Paul) (writer: Paul) (Permanent Pop, BMI) (3:43)

The Boston-based rocker plays a variety of guitars and makes them all ring joyously behind his rather attractive pop vocal. Calling to mind the Mersey sound from the '60s, it's likeable pop that has a place on AOR and pop radio.

**JEFFERSON STARSHIP — Grunt 12332 (RCA)**



**SAVE YOUR LOVE** (prod.: Nevison) (writers: Sears-Sears) (Allen, BMI) (3:48)

Drum thunderclaps and raging guitars open for Mickey Thomas' pleading vocal urgency. Culled from the "Modern Times" LP, it features intervals of scorching guitar runs buttressed by a steady rhythm rock. The powerful chorus hook and guitar work should give this slice considerable radio reaction at AOR and pop.

**BERNADETTE PETERS — MCA 51194**

**MAYBE MY BABY WILL** (prod.: Arthur) (writer: Wine) (Vogue/Baby Chick, BMI) (3:12)

The sweet little songbird and cover girl borrows from the best of the '60s girl groups with this yearning ballad. From her "Now Playing" LP, it's loaded with chorus coos for pop and A/C listeners.

**REX SMITH — Col 18-02556**

**REMEMBER THE LOVE SONGS** (prod.: Chertoff) (writers: Parker-Whiteside-Wold) (Landers-Whiteside/Koppelman-Bandier, BMI) (3:30)

This romantic ballad is the perfect vehicle for Smith's sentimental vocal coloring. String swells, crystalline keyboards and dynamic choruses give strong support, while Rick Chertoff's superb production wraps it up.

**THE ROMANTICS — Nempor 5-02581**

**NO ONE LIKE YOU** (prod.: Stone) (writers: Marinos-Palmar-Canier) (Forever Endeavor, ASCAP) (3:11)

Rich Cole doubles on bass and lead vocal as the Motor City-based quartet mixes a dramatic hook and driving guitars on this power ballad from the "Strictly Personal" LP.

**GARY O' — Capitol 5056**

**I BELIEVE IN YOU** (prod.: Landis) (writer: O'Connor) (Contaminated/April, CAPAC/ASCAP) (3:50)

Gary O' tackles this heartfelt ballad for his new single effort, and the results are especially pleasing. Charlie Calello's grandiose string arrangement underlines the drama, with A/C listeners in mind.

## B.O.S./Pop

**PEACHES & HERB — Polydor/MVP 2187**

**BLUER THAN BLUE** (prod.: Perren) (writers: St. Lewis-Perren) (Bull Pen, BMI/Perren-Vibes, ASCAP) (3:59)

You'll fall in love with Peaches' cuddly vocal on this big-beat ballad from the "Sayin' Something!" LP. Herb's delicious harmonies and the Wade Marcus string/horn arrangement are outstanding. A multi-format pick that's guaranteed to please.

**STACY LATTISAW — Cotillion 46026**



**FEEL MY LOVE TONIGHT** (prod.: Walden) (writers: Martin-Jackson-Walsen/Willis-Chapman-Wallace-Knox) (Walden/Gratitude Sky, ASCAP/Irving/Baby Snoes, BMI) (4:12)

A catchy bass riff, dressed in percussion claps, recurs under Stacy's heavenly vocal flights and the breezy keyboard layers on this dancer from her "With You" LP. Tasteful horn shots peek-a-boo around her echoed chant that transforms into a rap break. It's another step forward for the talented young vocalist.

**ERIC MERCURY — Capitol 5058**

**GET IT RIGHT** (prod.: Mercury-Chew) (writers: Mercury-Chew) (Teaincense/Ray Han, BMI) (3:52)

Mercury is at his best on this seductive ballad from the "Gimme a Call Sometime" LP. His rich vocal intonations work over a catchy piano melody and emphatic percussion punctuations. A great way to start off an evening.

**GQ — Arista 0603**

**SHAKE** (prod.: Simpson-GQ) (writers: Source-Norris) (Slim Jim/Middle Melodie, ASCAP) (3:29)

Ringling piano brilliance and a big, thumping beat send this dancer off to a fast start. Emmanuel Rahiem LeBlanc's lead vocal sauce — adorned with swirling strings, exciting choruses and a percussion-clad dance beat — directs the action for clubs and multi-format radio.

**STANLEY CLARKE/GEORGE DUKE — Epic 14-02568**

**TOUCH AND GO** (prod.: Clarke-Duke) (writers: Clarke-Duke-Willis) (Clarke/Baby Shoes, BMI/Mycenae, ASCAP) (3:40)

Duke enchants with a confident soprano/falsetto on this lovely ballad from the "...Project" LP. It's a simple, string-swept ballad that may see pop-A/C crossover action.

**DELIA RENE — Airwave 94963**

**YOU'RE GONNA WANT ME BACK** (prod.: Scelsa) (writer: Scelsa) (pub. not listed) (3:38)

The L.A.-based vocalist debuts with this bold R&B-rooted dancer that's likely to create quite a stir on several formats. Her muscular vocal is a showstopper, and it comes wrapped in an exciting Greg Scelsa production/arrangement.

**ALICIA MYERS — MCA 51193**

**DO YOUR KIND OF DANCE** (prod.: Perkins) (writers: Myers-Myers) (Perk's/Duchess/MCA, BMI) (3:58)

Myers combines equal amounts of soul and sass on this spicy slice from her new "Again" LP. Bright horn shots, percussion and rousing choruses are all well-placed elements in Rudy Robinson's smart arrangement.

**RACHEL SWEET — Col 18-02537**



**THEN HE KISSED ME / BE MY BABY** (prod.: Chertoff) (writers: Spector-Greenwich-Barry) (Mother Bertha/Trio, BMI) (3:35)

Rachel's too young to remember 1963, but her historical perspective is amazing as she brings that year to life with this medley. Her youthful vocal quiver on the line "... I want to be kissed forever more" is a teen dream, and the following transition into "Be My Baby" is the ultimate follow-up. Rick Chertoff's production is a splendid tribute to the Spector sound.

**SHADOW — Elektra 47236**

**CLOUDS** (prod.: Ware) (writers: group) (Council Rock, BMI) (4:26)

Culled from the "Shadows in the Streets" LP, this beautiful ballad spotlights the vocal trio's sensational three-part harmonies. Chet Willis' lyrical guitar lines decorate tastefully.

**ODYSSEY — RCA 12348**

**IT WILL BE ALRIGHT** (prod.: Tyrell) (writers: Foster-Willis-Graydon) (Irving/Foster Frees/Garden Rake, BMI) (3:40)

Lillian Lopez steps out front with a touching lead vocal on this emotional ballad from the "I Got The Melody" LP. A smart tempo shift on the break adds to the radio appeal.

## Country/Pop

**RONNIE ROGERS — Lifesong 45094**

**GONNA TAKE MY ANGEL OUT TONIGHT** (prod.: West) (writer: Rogers) (Sister John/Sugar Plum/New Keys, BMI) (3:50)

The Nashville-based songwriter — he's penned hits for Tanya Tucker and others — makes his label debut with this endearing Tommy West-produced cut. His warm vocal nuances and the attractive guitar colors will make an impact on radio.

**MICKY GILLEY — Epic 14-02578**

**LONELY NIGHTS** (prod.: Norman) (writers: Stegall-Harris) (Blackwood, BMI) (3:23)

Culled from his "You Don't Know Me" LP, this melancholy ballad has Gilley's centerpiece vocals surrounded by full choruses and crystalline piano lines.

**TERRY GREGORY — Handshake 9-02563**

**I CAN'T SAY GOODBYE TO YOU** (prod.: Sherrill) (writer: Hobbs) (Al Gallico, BMI) (3:46)

From her "Just Like Me" debut LP, this gorgeous ballad has weeping guitars and monumental piano chords backing Gregory while she sings her heart out. A possible pop-A/C crossover pick.

# UNADORNED SUCCESS.

It began with "Exposed." A two-record set that offered a cheap peek at today's provocative new rock. And helped provoke consumer interest in bands like Loverboy, Adam And The Ants and others.

Now comes "Exposed II." It uncovers 22 songs by 11 of today's most exciting new acts and carries a price tag that's been stripped down to the bare minimum.

It's the kind of music that deserves to be flaunted.

## CONT'D.

Especially at a time when newer artists need to grab all the attention they can get.

The first "Exposed" album has already proven itself brazenly successful as a sales stimulator. *And 98% of those who bought it said they'd buy the next.*

So order now. And order the albums of the artists whose music appears on "Exposed II."

That way you won't be caught with your stock down.

**NEW. "EXPOSED II." ANOTHER GREAT DEAL ON A GREAT DEAL OF MUSIC.  
FROM CBS RECORDS AND TAPES.**

A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK

# EXPOSED II

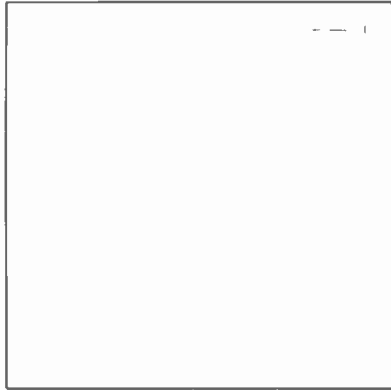
BILLY THORPE  
GARY MYRICK & THE FIGURES  
HARLEQUIN  
THE HITMEN  
HOLLY AND THE ITALIANS  
JO JO ZEP & THE FALCONS  
KARLA DE VITO  
ORCHESTRAL MANOEUVRES IN THE DARK  
THE PSYCHEDELIC FURS  
TOMMY TUTONE  
WITTFORD/ST. HOLMES BAND

# Record World Album Picks



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

With a title cut that's faster than a speeding BCS bullet, the Isleys' new album is getting the usual warm reception from their dedicated fans. They're favoring their smooth side over the rough rockers this time.



**CAMOUFLAGE**  
RUFUS WITH CHAKA KHAN — MCA 5270 (8.98)

They haven't done an album together for a couple of years, but judging by the success of "Sharing the Love," their fans are behaving as if they've never left. "Music Man" is sure to find air and club play slots.



**STARS ON LONG PLAY II**  
Radio RR 19314 (A•I) (8.98)

The band of European session chameleons who started the medley snowball return with another collection of hit snippets that party people won't be able to resist. Our favorite segue is "Kung-Fu Fighting"/"All Right Now"/"Fire."



**SWING**

Planet P-24

Producer Richard Perry is the mastermind of this project, a melding of big band classics with modern production techniques and instrumentation, preserving the style yet bringing it new dimension. Charlotte Crossley, Lorraine Feather and Steve March sing.



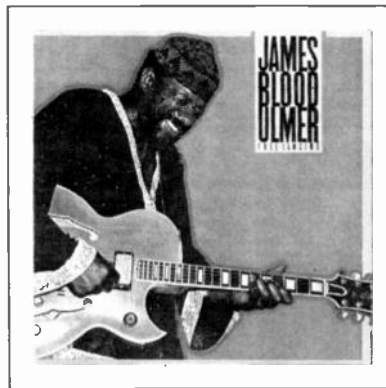
**DISCIPLINE**  
KING CRIMSON — Warner Bros./E.G. BSK 3629 (8.98)

Reformed with Bill Bruford on drums and percussion, Adrian Belew on guitar and vocals and Tony Levin on bass, Robert Fripp's revolutionary rock ensemble continues to pursue the highest standards in innovation.



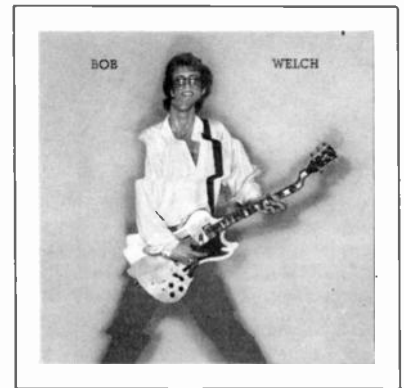
**LORD UPMINSTER**  
IAN DURY — Polydor PD-1-6337 (PolyGram) (8.98)

Dury reunites with ex-Blockhead keyboardist Chasz Jankel, who wrote some of the band's best material. With Sly & Robbie at the rhythmic foundation, it's danceable and great listening. Includes "Spasticus (Autisticus)."



**FREE LANCING**  
JAMES BLOOD ULMER — Columbia ARC 37493

Ulmer has found a new way to play guitar after bending strings with earthy R&B bands and Ornette Coleman's improvisatory ensemble. With lots of blood and guts, this LP is everything that "slick" is not.



**BOB WELCH**  
RCA AFL1-4107 (8.98)

The ex-Fleetwood Mac "Sentimental Lady's" man combines cool vocals and some hot guitar on an LP that straddles the AOR/pop fence with style. High points include "Two To Do," "Imaginary Fool" and a cover of "Bend Me Shape Me."

**THE OTHER SIDE OF TOWN**  
CHUCK E. WEISS — Select SEL 21611 (5.98)



The fabled hero of Rickie Lee Jones' hit combines rock, blues and a dash of funk (courtesy of Dr. John on piano). "Gina" is the smoothest rocker; a familiar voice is heard on the sleepy "Sidekick."

**PERFECT TIMING**  
KIKI DEE — RCA AFL1-4180 (8.98)



Dee's voice is sounding better than ever on this contemporary pop-rock set produced by Pip Williams. Includes "Star" and the ballad duet with Elton John, "Loving You Is Sweeter Than Ever."

**MAIDEN JAPAN**  
IRON MAIDEN — Capitol MLP 15000 (5.98)



With five cuts recorded live before a fanatical Japanese audience, these British heavy metal kamikazes will satisfy their growing U.S. following with a taste of rock just in time for the holidays. They'll be back.

**CHANCES ARE**  
BOB MARLEY — Cotillion SD 5228 (Atl) (8.98)



The late Marley recorded these songs between 1968 and 1972. As one might expect, they're not much like the tight, slinky reggae of his most recent work, but his melodic gift is there.

**THE PAINTER**  
KC & THE SUNSHINE BAND — Epic FE 37490



The legendary Florida boogie men (Harry Casey and Rick Finch) return on a new label with a potpourri for the dance and listening-minded. The strength of KC's vocal makes "Stand Up" the highlight.

**JEALOUS LOVER**  
RAINBOW — Polydor PX-1-502 (PolyGram) (5.98)



Another EP for the metal-munchers, including two cuts from the LP "Difficult To Cure" and two new songs, the title cut and "Weiss Heim." Blackmore still looks like the guitar star for the '80s.

## Novo Combo at the Savoy



Polydor/PolyGram recording group Novo Combo recently appeared at New York's Savoy. Their performance was broadcast live on WNEW-FM. Pictured backstage after the show are, from left, standing: Randy Roberts, national singles sales director, PolyGram Records; Fred Disipio Jr., northeast regional promotion manager, PolyGram; Vince Pellegrino, vice president national promotion, PolyGram; Chip Taylor, vice president of A & R, PolyGram; Michael Shrieve and Jack Griffith of Novo Combo; Sanford Ross, president of Sanford Ross Management; Stephen Dees and Pete Hewlett of Novo Combo; Jeff Rowland of AT; Glenn Orsher, executive vice president of Sanford Ross Management; and Jerry Jaffe, vice president, rock department, PolyGram. Kneeling: Joe Grossman, national secondaries promotion director, PolyGram; Jim Del Balzo, national album promotion manager, west coast, PolyGram; Pam Merley, WNEW-FM; and Steve Greenberg, New York promotion manager, PolyGram.

## ASCAP Begins Third Theater Workshop

■ NEW YORK—The ASCAP Musical Theater Workshop, under the direction of composer Charles Strouse and director/lyricist Richard Malby, in association with the Dramatists Guild Development Program (headed by Stephen Sondheim), begins its third season on Monday (26).

The tuition-free workshop, sponsored by the ASCAP Foundation, is aimed at developing new projects for the musical theater. The ASCAP workshop and the Guild will pool theatrical resources and expertise to assist composers, lyricists, and librettists in carrying projects from inception to production.

## Mankoff to AGI

■ NEW YORK—AGI has announced the appointment of Gary Mankoff as vice president of its recently formed Consumer Products Division.



Gary Mankoff

Mankoff was previously vice president of marketing and finance at Infinity Records. Prior to that he was controller of CBS Records.

The Consumer Products Division is responsible for the development, manufacture, marketing and distribution of new products for the retail market. Its first product was Chu-Bops, the collection of miniature album covers with bubble gum records inside.

## 'Bandstand' Ann'y To Be Marked on ABC

■ LOS ANGELES—"American Bandstand" will celebrate its 30th anniversary with a special program airing 8-11 p.m. this Friday (30) on ABC television.

The show debuted on Philadelphia's WFIL-TV in 1952, and went nationwide in 1957. Dick Clark, the show's current host, has been on "American Bandstand" since 1956.

The special will trace entertainment through the show's entire history while featuring appearances by over 200 stars, both live (on videotape) and on recent and vintage film clips.

Appearing live on the program will be the Beach Boys, Kim Carnes, Earth Wind & Fire, Connie Francis, Frankie Laine, Barry Manilow, the Oak Ridge Boys, Teddy Pendergrass, Rod Stewart, Stevie Wonder, Bill Medley and Bobby Hatfield in a one-time-only reunion of the Righteous Brothers, and others.

The program will feature a jam on Bill Haley & the Comets' "Rock Around the Clock," performed by a unique 22-person supergroup consisting of Charlie Daniels and Doug Kershaw (fiddles), Dash Crofts (mandolin), Bo Diddley, Duane Eddy, Al Jardine, Lee Ritenour, Johnny Rivers and George Thorogood (guitars), Stanley Clarke, Larry Graham and James Guercio (basses), Mick Fleetwood and Nigel Olsson (drums), Boots Randolph, Tom Scott and Junior Walker (saxes), Frankie Avalon and Donald Byrd (trumpets), George Duke, Mickey Gilley and Billy Preston (keyboards).

Special appearances, film clips from the last 30 years and thematic segments will round out the program, presented by Dick Clark Television Productions.

# The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ HIS HIGHNESS IN ACTION: Who is Joe "King" Carrasco? Well, he is one crazy guy, the type of fellow who includes a Bruce Springsteen interview in his press kit because Springsteen once said that he liked Carrasco's act; said act often includes Joe dancing on table tops, lying on the floor and gesticulating wildly while still performing anthems like the immortal "Don't Bug Me Baby!" Joe's new Hannibal EP, which he calls "Party Safari," contains a "Tostada Side" and a "Tortilla Side," and manager Joe Nick Patoski explains that while "all four tunes are 'hot,' as they say in the bizness, you might want to be aware that the Tostada Side tunes are the rockers and the Tortilla Side tunes are the poppers." That explains a lot, right? To our ears, Carrasco's sound is squarely in the Tex-Mex vein, replete with liberal doses of Farfisa organ, but that makes perfect sense when one realizes that Joe (and his Crowns, of course) makes his home in Austin, Texas.

Meanwhile, says Patoski, "The EP is only half the good news." Carrasco — "his Royal Majesty," Patoski calls him — has also signed with MCA, we're told, and will be releasing a whole album early next year. The LP is being produced in L.A. by Tony Ferguson (he also handled "Party Safari") and Liam Sternberg. Carrasco will also be playing some west coast dates this week, stopping at the Cathay de Grande (Oct. 29), Perkins Palace (30-31) and San Francisco's Market Square Cinema (November 3-4); the latter two stops will have Joe on a bill with the English Beat. After that, he'll be touring around the east with the Go-Go's.

By the way, Carrasco's fan club is dubbed the "Happy Club." If you join, you get a T-shirt and "a snappy 8" x 10" glossy of your favorite monarch in one of his wildest poses." This guy is a nut.

NAMES IN THE NEWS: Climax Blues Band drummer John Cuffley is recovering from a dislocated hip — he at first thought it was a back problem — at his home in England. The injury caused a cancellation of the group's planned U.S. tour in November and December. The plan now is to tour Europe in January and hit the States soon thereafter. . . . In what may be a first, singer-songwriter Jim Photoglo will be a contestant in Japan's upcoming World Popular Song Competition. That's not so unusual, but how many artists' backup bands include the presidents of their record labels? That's right, 20th Century Records chief Neil Portnow will be playing bass with Photoglo for this gig. And he's not even taking points from Photoglo's next album for the service. . . . The Little River Band hosted old Aussie friends Barry and Maurice Gibb when the LRB wrapped up some American dates in Ft. Lauderdale, Florida last week. The rivermen will be heading to Europe and the Far East now. . . . For the 1979 Pittsburgh Pirates, Sister Sledge's "We Are Family" was a theme song and rallying cry. This year, some folks are hoping that the L.A. Dodgers — if the World Series lasts long enough, that is — will adopt a theme song of their own: Carl Carlton's "She's a Bad Mama Jama (She's Built, She's Stacked)." Not quite as appropriate, perhaps, at least not for baseball, but Dodger Dusty Baker revealed that the team likes to use Carlton's tune to warm up, and when the publicists in L.A. heard that, wheels started turning. When the Series returned to L.A. last Friday (23), the plan was for Carlton to show up at Dodger Stadium and present records to the team. Meanwhile, the Los Angeles Times, reporting on some college band's use of the tune, labeled it "She's a Bad Whammer Jammer." Close, Fellas, but not quite.

HIGH FINANCE: From record publicist-turned-stock broker Rick Ambrose comes word that Merrill Lynch, through a firm called S.L.M. Entertainment, is offering participations in all product forthcoming from MGM Pictures during the next five years. According to Ambrose, Merrill Lynch has guaranteed to finance between one-third and 50 percent of all MGM product — in the neighborhood of 60 pictures — via limited partnerships that can be bought by corporations or private parties who will, in turn, participate in all profits and residuals to be derived from those movies, TV shows, videodiscs, etc. Tax benefits, per Ambrose, are substantial; investors can write off as much as 70 percent for production costs. Meanwhile, not to be outdone, local ruffian blues band Top Jimmy and the Rhythm Pigs are currently discussing the sale of common stock in their soon-to-be incorporated outfit. The fledgling tycoons hope to be able to give up their day jobs.

LOCALLY: Lingerie, a local club, has become the scene of weekly appearances by soulsters Jack Mack and the Heart Attack, and when these guys are on hand, the joint is swinging. But that's not all that happens at Lingerie. Every Wednesday, from 9 p.m. to 2 a.m., Art Fein spins the kind of discs you'd like to hear all the time but never can, unless your record collection is as all-inclusive as Fein's. Why, just the last time we visited Art's "College of Rock 'n' Roll Knowledge," as he calls it, we learned that the old Freddy Cannon hit "Palisades Park" was written by none other than Chuck "Gong Show" Barris. And there's much more where that came from. . . . Not many artists cook the food themselves when they have a press party, but that's just what Jerry "Swamp Dogg" Williams did a few weeks ago. And oh, was it a feast: ribs, sweet potatoes, chicken, peach cobbler, home-made pizza, the works. The bio that accompanies Swamp's new Takoma album, "I'm Not Selling Out, I'm Buying In" (the guy has always had a way with titles), includes a few recipes, incidentally, under the banner of "Exalted Gastronomical Concoctions." Meanwhile, the Starship tells us, he recently debuted something called "Swamp Dogg's West Coast Hotline," a radio program which

(Continued on page 37)

# New York, N.Y.

By JOSEPH IANELLO

■ **THE BRITISH WERE HERE:** Three new albums by British artists have caught our attention lately: **Joan Armatrading's** "Walk Under Ladders," **Marianne Faithfull's** "Dangerous Acquaintances" and **Cliff Richard's** "Wired for Sound." While the albums have little in common musically, each represents an important, perhaps crucial, step in the artist's careers. Sensing that importance, New York, N.Y. talked with all three about their albums and careers.

Armatrading's "Ladders" is her eighth A&M album and yet another try at spreading the critical acclaim and European success she's enjoyed thus far into the mainstream of American pop music. There is good reason to believe that this could be the album to do just that. One reason is a new producer, **Steve Lillywhite**, whose reputation for special and inventive effects is well known from his work on albums by **Peter Gabriel**, **XTC**, **U2**, the **Psychedelic Furs**, and others. Lillywhite gives a bright, accessible pop sound to Joan's songs, which often are filled with rapid tempo shifts and unconventional rhythms. He also assembled a crack rhythm section — **Jerry Marotta** (drums) and **Tony Levin** (bass) — that has played on numerous pop-rock hits. The result is a pleasing sound that's pop enough for radio yet challenging in its lyrical and rhythmic approach.

Joan told us that her writing has changed on this record because she's working more with an electric guitar and a newly acquired Prophet synthesizer. "The songs are more basic and less wordy; they get to the point both musically and lyrically," she said. A&M will release "The Weakness in Me" as the first single next week, and Joan will continue her current European tour, with an American visit scheduled for January.

When Joan was still in her early teens and had just begun to experiment with the piano, she saw Marianne Faithfull singing "As Tears Go By" on television. "I really liked the way she sang and I thought it would be nice if I could write some songs for her, so I did," she said, "but I never tried to get them to her." If that story is significant because it relates how Joan Armatrading was inspired to start songwriting, it also reveals the kind of influence Marianne Faithfull has had on a generation, despite her lengthy absence from music. 1979's triumphant "Broken English" ended that absence with all the drama and controversy that have always surrounded her career. "Broken English" was steamy and abrasive and very successful both critically and commercially. But those successes brought mixed blessings: Faithfull's widely reported personal and drug problems — ghosts she thought were left behind — became handy references that accompanied the lyrical content of "Broken English." "I could see it coming, the great tragedy or a cold drunken life," she admitted, "All that typecasting, I really worried about that, which is why I took great care with the album cover. This one ("Dangerous Acquaintances") looks like a little angel. I'm lightening up because I've suddenly realized how seriously people take me."

And she has traded in the heavy-handed melodrama that dominated "English" for a more varied yet equally compelling album. The contagious dance rhythms of "Sweetheart," "Easy in the City" and "Tenderness" are instant club and radio picks, while "Truth Bitter Truth" and "Intrigue" show a more thoughtful side lyrically and, as she admits, a return to the vocal approach that made "Tears" a hit 17 years ago. Faithfull is hoping that "English" was no fluke. She is serious about her career and serious about showing the public that all her past problems are gone. "I have a hard time warding off dangerous acquaintances," she said. With this album, we believe she has.

Only a few artists can boast of successful music careers that span more than a decade. Cliff Richard is one; even though he has enjoyed considerable popularity only recently Stateside, he's been a star in England for the past 20 years. Surviving criticism and a backlash from his Christian affiliations, and refusing to show any signs of aging — he's 40 but looks 25 — Richard has reeled off a string of hits both in England and the U.S. that started with '76's top 10 "Devil Woman." Since then he's had six top 20 hits in this country but has failed to equal that success on the album side. "I can't say I've really made it here until I've broken a top 20 album," said Richard. That should come with the delightful "Wired for Sound." Produced by Alan Tarney, it includes a formidable amount of perfectly-crafted pop radio hits. Tarney's writing and production exemplify what's best about mainstream American pop today, and Richard has the prototype pop voice. His vocal colors, inflections and, most of all, enthusiasm are the result of experience he's gained from 22 years in the business and also because, as he confesses: "I've had a love affair with rock 'n' roll for a long time and I've treated it with great respect."

Richard's U.S. tour last spring — his first here in 18 years — introduced his music to a much wider audience and hopefully was just what he needed to stimulate the album sales he's been waiting for all these years.

**DYLAN NEWS:** **Bob Dylan's** current U.S. tour will hit the New York City area Tuesday (27) for a concert at the Meadowlands' Brendan Byrne Arena. Despite disappointing sales on his "Shot of Love" album, only a few behind-stage tickets remain unsold for the show. And while pop radio refused to play "Shot of Love," the first single from the album, over 30 major AOR stations have added the B-side, "The Groom's Still Waiting at the Altar," a rollicking rocker that to these ears is the best thing he's done in years but isn't included on the LP. Columbia is

stripping the track on the album — it will reportedly be the first cut on side two, with copies of the album stickered denoting the addition of a new track. Columbia is also working on several "surprises" for the tour, including the possibility of a live radio broadcast. Joining Dylan on keyboards for the entire tour is **Al Kooper**.

**OLD RASCALS:** One rumor that keeps passing this desk has the original **Rascals** — **Eddie Brigati**, **Felix Cavaliere**, **Gene Cornish**, and **Dino Danelli** — reuniting for an album and tour. Since the original blue-eyed soul men have always been our favorites (and why not, with names like Brigati, Danelli, Cavaliere), we reached Felix at his Connecticut home to find out if a reunion is in the works. "Nothing really has happened yet," he told us. "There's been a lot of talk about it, and offers have been made to tour and record, but there's nothing concrete yet." Felix went on to say that he and Eddie have been writing together, while Gene and Dino are currently rehearsing a new group called **Modo**, but as for a reunion: "I'm really not interested in one because the only reason for it would be financial, and for better or worse, that's not where we're at." Considering how similar reunion projects have turned out, we'd much rather remember the Rascals just the way they were.

**WHAT'S GOIN' ON:** We keep hearing that a big change is in the works at PolyGram . . . The Small Independent Record Manufacturers Association (S.I.R.M.A.) will celebrate their first anniversary Wednesday (28) at an informal gathering from 7:30 to 10:30 p.m. at 873 Broadway. The organization has a membership of over 20 independent record corporations. For details, call (212) 664-0174 . . . Roseland will host a special "Thank You New York" party Wednesday (28) with an evening of dancing to the big band sounds of **Tony Martell** and his orchestra and the Latin rhythms of **Emilio Reyes**. Admission is free . . . New Yorkers will be treated to a full slate of Halloween events this year, as most of the clubs are featuring special shows. Some of the highlights include: **Grace Jones' "One Man Show"** at the Savoy, **Meat Loaf** at the Brendan Byrne Arena in the Meadowlands, **Devo's** Radio City concert, and of course, **Frank Zappa's** annual Halloween Spectacular at the Palladium . . . **Pink Floyd's** "A Collection of Great Dance Songs" album, which is a compilation of previously-released songs (they didn't even make Dave Marsh's list of "The 10 Greatest Dance Bands" in the "Book of Rock Lists"), is due out from Columbia in mid-November, along with **Barbra Streisand's** "Memories," another best-of package . . . A new **Kiss** single, "A World Without Heroes," will be on the streets Tuesday (27) with an LP, "The Elder," to follow in November. It's a concept album produced by **Bob Ezrin** . . . Look for **Elvis Costello** to play the Palladium on New Year's Eve . . . Former Rolling Stone guitarist **Mick Taylor** has joined **Alvin Lee's** band on their current tour of England . . . Congratulations to Columbia Records vice president of talent acquisition **Don DeVito** and wife **Carolyn** on the recent birth of **Marissa Lee** . . . and also **Aerosmith** drummer **Joey Kramer** and wife **April**, who are the proud parents of **Jesse Sky** . . . Is it a coincidence that jazz saxophone virtuoso **Sonny Rollins** is booked for two nights at the Bottom Line (November 6 & 7) during the same time the **Rolling Stones** are slated to play New York? During the west coast swing of the tour, L.A. saxman and session stalwart **Ernie Watts** has played the parts Rollins recorded on the "Tattoo You" LP.

## NARAS in New York Holding MVP Awards

■ **NEW YORK**—The New York chapter of the National Academy of Recording Arts and Sciences will hold its third annual Most Valuable Player Awards presentation this Wednesday (28) at the Copa, 10 E. 60th Street.

The awards, which honor studio musicians and vocalists, will be presented by Irene Cara, Judy Collins, Gregory Hines, Phyllis Hyman, Phil

Ramone and others. Singer/producer Lucy Simon will emcee the ceremony, which is scheduled to begin at 5:30 p.m. There will be live music.

The admission charge, which includes a light supper, is \$20 for NARAS members and nominees and \$25 for non-members. For further information, call the New York NARAS office at (212) 755-1535.

## RCA Releasing 'Lanza Collection'



The first copy of a new five-record set, "The Mario Lanza Collection," featuring music from all phases of the late singer's career, was recently presented to Lanza's daughter, Ellisa Lanza Bregman, by Robert Summer, president of RCA Records, at RCA's Hollywood offices.

# Jazz Beat

By PETER KEEPNEWS

■ **SATURDAY NIGHT MILESTONE:** The question is, was it worth staying awake — or staying home — to see **Miles Davis** on "Saturday Night Live" last week? The answer is, probably not — unless, like this columnist, you're such a Miles fanatic that you consider everything he does worth checking out.

Certainly, it was a significant occasion historically; as guest host **George Kennedy** pointed out in his respectful introduction, it's been a decade since Davis last appeared on network TV. Musically, however, it was something less than a triumph. Davis's young band played with fire, but it has yet to completely jell as a unit, and everybody seemed constrained by the time limitations imposed on them and just a tad nervous about being on live TV (especially Davis, who paced the small stage like an exceptionally anxious panther and fluffed a lot of notes).

Still, it was a gas to see the Prince of Darkness back on the small screen, and the one number he played, a new tune, was an appealingly simple piece, a sort of children's melody with a backbeat, that sounds like it will become a staple of his repertoire. Jazz of any kind seldom gets a shot on the networks, and for that reason alone Miles's appearance deserves mention alongside earlier "Saturday Night" appearances by **Ornette Coleman** (he was introduced by, of all people, **Milton Berle**) and **Sun Ra** (they couldn't get him and his Arkestra off the stage, and the NBC switchboard was reportedly lit up by viewers demanding to know whether or not his performance had been intended as a joke), not to mention the time **Sonny Rollins** played a few minutes of dazzling unaccompanied tenor saxophone on the Tonight Show.

**RIO COMES TO US:** New York-area devotees of Brazilian music had a rare opportunity to enjoy a double dose of it last Friday night (16) by catching the redoubtable wife-and-husband team, **Flora Purim** and **Airto Moreira**, at Town Hall and then hurrying down to Greene Street, a restaurant in SoHo with a live music policy, to see the dynamic pianist/vocalist **Tania Maria**.

Flora on vocals and percussion and Airto on drums, percussion and vocals, fronting a band consisting of electric guitar, electric violin, electric bass and keyboards, put on a show that was, if at times overly loud and a bit aimless, in general charming and infectious and never less than highly energetic. Flora was in her customary good voice, and she did not abuse the electronic effects that have sometimes in the past distorted her voice almost beyond recognition. Airto, too, was in fine form, especially in his solo turns on various hand-held percussion instruments — he can get more music out of a tambourine than some bandleaders get out of a 17-piece ensemble.

Things ended in a carnival spirit with a rousing performance of Airto's "Tomba in 7/4," for which the band was joined on percussion by the members of **Alive!**, the all-woman quintet that had opened the show (and about which more later in the column). That mood was sustained later in the evening by Tania Maria, who generated enough percussive and melodic excitement by herself to make the bassist and percussionist who accompanied her all but superfluous.

As a pianist, Maria is simultaneously propulsive and delicately melodic — not an easy combination to pull off by any means. She is also a magnificent singer, with a big, clear, versatile voice. Best of all is the way she blends the two aspects of her musical personality — the result is completely captivating. If you haven't heard her Concord album, you should, and if you have the chance to see her in person (hopefully in a somewhat more conducive atmosphere than the barnlike Greene Street), you must.

**BLOOD ON THE TRACKS:** Guitarist **James Blood Ulmer** has been receiving rave notices for some time now, but his appearances outside the New York area have been rare, and the handful of albums he has recorded have not captured him at his best. Now there is finally an album — "Free Lancing," Ulmer's Columbia debut — that demonstrates persuasively what all the shouting is about.

Ulmer's music is not easy to describe, because it doesn't sound like anybody else's. In its bracing blend of infectious funk rhythms, raw rock energy, harmonic daring and virtuoso improvisation, it recalls the way the best fusion music sounded in the heady early days of that genre. But it would be misleading to call Ulmer a fusion player, because he doesn't really fit what that term has come to mean any better than he fits any other convenient musical category. Let's just say that he's a hell of a guitar player, he writes clever, quirky melodies, he has a strong, exciting rhythm section in electric bassist **Amin Ali** and drummer **G. Calvin Weston**, and he has made an album that is one of the delights of the year.

It would be a shame if this album gets lost in the cracks between the jazz audience, who might find it a bit too raucous and occasionally too heavy on the

deep-fried funk, and the young black audience, who might find Ulmer's playing a bit too dissonant and his tunes a bit too oddly structured — that is, if they hear "Free Lancing" at all, which of course depends on radio. A sizeable portion of the new wave audience, interestingly, has already taken Ulmer to its heart, but will their enthusiasm spread? "Free Lancing" is an album that may sound a bit intimidating on first (or even second) listening, but for the most part its rhythms and melodies are really quite accessible (especially on the three tracks on which Ulmer sings, in a voice that is immensely likeable if not exactly tuneful) to a wide range of listeners. It isn't just new music — it's good music.

**WHAT ELSE IS NEW:** Speaking of the group **Alive!**, as we were just a while ago, their second album has just been released (through Redwood Records). It was recorded live at the Great American Music Hall in San Francisco, and the name of it is "Call It Jazz" — a title that almost begs for an argument, inasmuch as a lot of what this outstanding quintet performs sounds more like smooth, sophisticated pop music than jazz. Whatever you call it, there can be no denying that these are five excellent musicians, that they play with a rare cohesiveness, that lead vocalist **Rhiannon** is a riveting performer, and that their rapport with their audience, as evidenced here, is exceptional. Their material is inconsistent, and some of the original lyrics are more polemical than poetic, but when they're good, they're very good . . . Speaking of Brazil, as we also were just a while ago, Warner Bros. has just released a new album called "Brasil," by **Joao Gilberto** and an all-star Brazilian and American ensemble. The emphasis is on vocals, and the music is of the lilting, soothing variety that Gilberto does so well. Very pretty indeed . . . Yet another Brazilian, keyboardist **Walter Wanderly**, has a new album on GNP Crescendo, "Perpetual Motion Love," a collection of short, confectionary numbers. Also new from GNP is "The Wild Man," the first album by pianist **Bobby Enriquez**, who, with his impressive technique and uninhibited style of playing, more than lives up to the title . . . Pausa has just released "Morning Sun," the latest shiny-smooth fusion opus from drummer/keyboardist/vocalist **Alphonse Mouzon**, with appropriately polished guest appearances by **Herbie Hancock**, **Michael Brecker**, **Freddie Hubbard** and **Lee Ritenour** . . . **Charles Lloyd**, who hasn't been heard from much lately, returns with "Autumn in New York" on the new Destiny label. It's an all-ballad album, with Lloyd's tenor saxophone accompanied by a rhythm section, a string section and, on a couple of numbers, vocalist **Suzanne Wallach**. Very subdued — quite a change from the frenzy of the "Forest Flower" days . . .

(Continued on page 39)

## The Jazz LP Chart

OCTOBER 31, 1981

- BREAKIN' AWAY**  
AL JARREAU/Warner Bros. BSK 3576
- SIGN OF THE TIMES**  
BOB JAMES/Tappan Zee/Columbia FC 37495
- FREE TIME**  
SPYRO GYRA/MCA 5238
- STANDING TALL**  
CRUSADERS/MCA 5254
- SOLID GROUND**  
RONNIE LAWS/Liberty LO 51087
- THE MAN WITH THE HORN**  
MILES DAVIS/Columbia FC 36790
- LOVE BYRD**  
DONALD BYRD AND 125TH ST, NYC / Elektra 5E 531
- REFLECTIONS**  
GIL SCOTT-HERON/Arista AL 9566
- THE DUDE**  
QUINCY JONES/A&M SP 3721
- MAGIC WINDOWS**  
HERBIE HANCOCK/Columbia FC 37387
- TENDER TOGETHER**  
STANLEY TURRENTINE/Elektra 5E 534
- PIECES OF A DREAM**  
Elektra 6E 350
- AS FALLS WICHITA, SO FALLS WICHITA**  
FALLS  
PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)
- ENDLESS FLIGHT**  
RODNEY FRANKLIN/Columbia FC 37154
- LA LEYENDA DE LA HORA**  
McCOY TYNER/Columbia FC 37375
- EVERY HOME SHOULD HAVE ONE**  
PATTI AUSTIN/Qwest/WB QWS 3591
- LIVE IN JAPAN**  
DAVE GRUSIN AND THE GRP  
ALL-STARS/Arista/GRP 5506
- BLYTHE SPIRIT**  
ARTHUR BLYTHE/Columbia FC 37427
- ORANGE EXPRESS**  
SADAO WATANABE/Columbia FC 37433
- WINEIGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
- CLEAN SWEEP**  
BOBBY BROOM/Arista/GRP 5504
- THE CLARKE/DUKE PROJECT**  
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- MAGIC MAN**  
HERB ALPERT/A&M SP 3728
- RIT**  
LEE RITENOUR/Elektra 6E 331
- CRAZY FOR YOU**  
EARL KLUGH/Liberty LT 51113
- FUSE ONE**  
CTI 9003
- VOYEUR**  
DAVID SANBORN/Warner Bros. BSK 3546
- MECCA FOR MODERNS**  
MANHATTAN TRANSFER/Atlantic SD 16036
- APPLE JUICE**  
TOM SCOTT/Columbia FC 37419
- MISTRAL**  
FREDDIE HUBBARD/Liberty LT 1110
- YELLOW JACKETS**  
Warner Bros. BSK 3573
- HUSH**  
JOHN KLEMMER/Elektra 5E 527
- WORD OF MOUTH**  
JACO PASTORIUS/Warner Bros. BSK 3535
- INVOCATIONS/THE MOTH AND THE FLAME**  
KEITH JARRETT/ECM D 1201 (WB)
- AFRICA, CENTER OF THE WORLD**  
ROY AYERS/Polydor PD1 6327 (PolyGram)
- SEND IN THE CLOWNS**  
SARAH VAUGHAN AND THE COUNT BASIE ORCHESTRA/Pablo 2312 130 (RCA)
- THE LADY AND HER MUSIC-LIVE ON BROADWAY**  
LENA HORNE/Qwest/WB 2 QW 3597
- DRAGON KING**  
OSAMU KITAJIMA/Arista AL 9570
- SHOGUN**  
JOHN KAIZAN NEPTUNE AND MU'RYO / Inner City IC 6078
- BLUE TATTOO**  
PASSPORT/Atlantic SD 19304

## Disco File

By BRIAN CHIN

■ Every one of **Diana Ross'** studio albums since 1976 has contained a number one disco hit and pop crossover; there's no reason to believe that will change, now that she's moved from Motown to RCA. The proof is in "Why Do Fools Fall in Love," Ross' own production, assisted by top New York players and arrangers. The title single and a revival of Brenda Lee's "Sweet Nothings" turn out to be her furthest departures in style on the album; elsewhere, she's chosen pop and soul material with a sure sense of her own strengths as a singer. Therein lie the surprises here — two extrovert dance songs where she sings even tougher than on the stunning Chic-produced hits of last year. "Mirror, Mirror" (6:06) was the hands-down pick since the album was previewed here in New York; Ross' voice is double-tracked and cutting, and her singing showier as the cut goes on and a lead guitar runs around her. Even more uninhibited is "Work That Body" (4:57), a "disc-aerobics" song, as the liner notes put it, that logically shouldn't have come off, but does. The hook, believe it or not, is, "One, two, three, four/Five, six, seven, eight." And Ross is shouting like nobody's business. A very auspicious debut. "Camouflage" (MCA) is said to be the last project that **Rufus** and **Chaka Khan** will work on together, and it is a fine parting shot. The group has been chronically underrated since Khan left, especially considering Rufus' last album, "Party 'Til You're Broke." That album, and the new one, are first-rate pieces of musicianship and writing. The tracks are only about four minutes apiece, but an enthusiastic D.C. correspondent says it's a choose-your-cut album. Our choices: the gutsy, flowing "Better Together" and "Jigsaw"; a laid-back, melodic "Secret Friend" (co-written by guest players **Rene and Angela**); "Highlight," a down-tempo strut; and, inevitably, "Music Man (The D.J. Song)", immaculately clean synthesizer funk.

**Prince's** fourth album, "Controversy" (WB), is the latest brash, tactless, precocious statement from him, which questions controversy in the title hit, and will probably cause it with the remaining seven cuts. Changing up the subject matter from last year's one-track "Dirty Mind," Prince explores politics as well as sex and obviously looks upon the latter with greater favor. "Private Joy" (4:25) and "Let's Work" (3:57) are the most likely dance cuts, both healthily open about the subject, and certain to confirm the fears of those who suspect him to be a dangerous hedonist. We'd direct equal attention to his wildly pumping rock/wave/soul social comments, which express total disgust with the hypocrisies of church and state, and the ignorance of the middle class ("Annie Christian", "Ronnie Talk to Russia" and "Sexuality," respectively). We don't know where his rage comes from, but his wit is sharp.

More notable albums: **Mary Wells'** comeback, "In and Out of Love" (Epic), demonstrates the confidence and command one would expect of a 20-year veteran soul singer. The album is produced in hot pop-soul style by **Greg Perry** (one of the collaborators in the Hot Wax/Invictus stable of the mid '70s), but the attraction is a track produced by **Fonce** and **Larry Mizell**, "Gigolo" (5:18). Nowhere else on the album does Wells shout and holler as she does here, handling a he's-so-bad-but-he's-so-good theme with irony and frankness: "Oooh, sexy!" It is not the single; but "Gigolo" far outshines the remainder of the album. **Melba Moore's** "What a Woman Needs," her first for EMI-America, is her strongest album overall in some years; her long-time co-workers, **Gene McFadden** and **John Whitehead**, provide her with some very up-to-date stuff in support of the **Kashif**-produced single, "Take My Love." Particularly: "Each Second" (4:03), simmering, mysterious funk, and "Let's Stand Together," where Moore is joined by McFadden and Whitehead in a lively variation on the uplifting "Ain't No Stoppin' Us" theme. Also: "Your Sweet Lovin'," "Your Piece of the Rock."

**DISCO DISCS:** **Gayle Adams'** "Love Fever" (Prelude) is off and running already, a worthy followup indeed to her classically Philly three-hit first album. The new track is heavily influenced by the recent **Kashif** hits by Evelyn King, and is sparked with Adams' strongest, rangiest singing yet. The 7:07 vocal is backed with a much different, typically revealing instrumental mix by Francois K. (6:29). Two much-changed remixes: **Grace Jones'** "Feel Up" (Island) is re-released in a non-commercial Larry Levan mix, much longer at 6:15, which retrieves a number of vocal tracks that make for a totally new song. (Jones will reprise her "one-man show" Halloween evening at New York's Savoy, and is due to start work on a new album in December.) **Pure Energy's** "You've Got the Power" has been remixed and re-produced by **Mike Pabon** from an album cut originally produced by the group and **Curtis Hudson**. The cut now runs 6:11 and sounds bright and vigorous, not least because of a fine, sharp lead vocal. **Lipps, Inc's** "Hold Me Down" is just out as a seven-inch single; it's high-tech pop, as the duo's style calls for, but this time with a heavy bass impact that gives the cut the authentic sound of the street. The album, "Designer Music," will follow shortly, on Casablanca. Our favorite import lately: **Junior Giscombe's** "Mama

Used To Say," on Mercury/UK, soon to be released by Mercury here. The sound, if you can imagine, is jazz band-funk, midway between "I Wish" and "Burn Rubber on Me." Giscombe's tenor is clear and unaffected; the folk wisdom of the lyric is easy to grasp.

**NEW WAVE RULES, OK:** **Ian Dury's** "Lord Upminster" album (Polydor) is more than just a curiosity for disco buffs. With collaborators like **Chas Jankel**, **Sly Dunbar**, **Robbie Shakespeare** and **Tyrone Downie**, the whole project is a marvel of rhythm and wit. "Spasticus Autisticus," widely heard already, is a declamatory rap in Dury's established style; an import disc available spottily here includes a great dub version that breaks at either end unpredictably. Other interesting tracks, by turns blues, disco and reggae: "The (Body Song)" (5:25); "Trust (Is a Must)" (6:45); and "Funky Disco (Pops)," "I Love To Love" revisited in twisted form. Could be a key album. **Bow Wow Wow's** "See Jungle! See Jungle!" (RCA) grew on us immediately; it's a relentless exercise in polyrhythms, which sounds at times, strangely enough, very close to the drummer Afro-Latin moments of Cerrone or Don Ray, as on "Jungle Boy" and "Sinner! Sinner! Sinner!" As a whole, the album begs for more variety, but **Annabella Lwin** pipes up with such fresh, unforced appeal, one can drop the needle anywhere and like it. **Pigbag** is also supported with a throbbing drumbeat; the flighty free-jazz "Papa's Got a Brand New Pigbag" has been a dance-rock staple for months and is now domestically released on Stiff EP. Two new cuts: "Whoops Goes My Body," which sounds like a Fred Wesley jam going full speed backwards, and "Sunny Day," done at a more sensible pace, and full of unusual changes. **Our Daughters Wedding** is coming off a major dance-rock hit, "Lawnchairs," included on the EMI-America EP, "Digital Cowboy." The four remaining cuts are very smooth and listenable, with kinetic synthesizer bottoms — Giorgio meets surf music, sort of. **Iggy Pop's** "Party" album (Arista) is more conventional rock 'n' roll, and a special four-cut disc has been issued promotionally for clubs, including the rather funky "Pumpin' for Jill" and a remixed version of the uptempo "Bang Bang," done by Chris Nelson and Nick Iacovitti. Out on a limb: **The Dance's** "In Lust" (Statik), very "disco" except for a studied stiffness of execution that puts it in the "fusion" category; and **Human Sexual Response's** "Pound" (Passport) a fast, unusual analogue to the disco vamp that will particularly please fans of sound effects. **Mike Thorne**, who's coming off the enormous Soft Cell hit, produced.

## Fernandez Forms Management Firm

■ LOS ANGELES—Laurie Fernandez, has announced the formation of Laurie Fernandez and Associates, a business management company.

The company is located at 14724 Ventura Blvd. Suite 1204, Sherman Oaks, California 91403. Phone: (213) 995-1125.

## Disco File Top 40

OCTOBER 31, 1981

- DO YOU LOVE ME**  
PATTI AUSTIN/Qwest (12") QWS 3591 (WB)
- CAN YOU MOVE**  
MODERN ROMANCE/Atlantic (12") DM 4819
- LOVE HAS COME AROUND**  
DONALD BYRD And 125TH STREET, NYC/Elektra (12") SE 531
- MENERGY**  
PATRICK COWLEY/Fusion (12") FPF5 003
- WALKING INTO SUNSHINE**  
CENTRAL LINE/Mercury (12") MDS 4013 (PolyGram)
- CONTROVERSY**  
PRINCE/Warner Bros. (12") BSK 3601
- LET'S START II DANCE AGAIN/LET'S START THE DANCE**  
HAMILTON BOHANNON/Phase II (12") 4W9 2449
- ZULU**  
QUICK/Pavillion. (12") 429 02433 (CBS)
- NEVER TOO MUCH**  
LUTHER VANDROSS/Epic (12") FE 37451
- HUPENDI MUZIKI WANGUU? (YOU DONT LIKE MY MUSIC)**  
K.I.D./Sam (12") S 12340
- TAKE MY LOVE**  
MELBA MOORE/EMI-America (12") ST 17060
- A LITTLE BIT OF JAZZ**  
NICK STRAKER BAND/Prelude (12") PRLD 612
- FUNKY SENSATION**  
GWEN McCRAE/Atlantic (12") SD 19308
- HEART, HEART**  
GERALDINE HUNT/Prism (12") PDS 412
- WORDY RAPPINGHOOD/GENIUS OF LOVE**  
TOM TOM CLUB/Sire (12"/LP cut) DSRE 49817/SRK 3628 (WB)
- MAGIC NUMBER**  
HERBIE HANCOCK/Columbia (12") FC 37387
- HAPPY DAYS**  
NORTHEND FEATURING MICHELLE WALLACE/Emergency (12") EMDS 6520
- GET IT UP/COOL**  
TIME/Warner Bros. (12"/LP cut) BSK
- YOU'RE THE ONE/DISCO KICKS**  
BOYSTOWN GANG/Moby Dick (12") BTG 242
- SNAP SHOT**  
SLAVE/Cotillion (12") SD 5227 (A#)
- INCH BY INCH**  
STRIKERS/Prelude (12") PRL 14100
- DANCIN' THE NIGHT AWAY**  
VOGUE/Atlantic (12") DM 4815
- GIVE IT TO ME (IF YOU DONT MIND)**  
CONQUEST/Prelude (12") PRLD 615
- LET'S GROOVE**  
EARTH, WIND AND FIRE/ARC/Columbia (12") 18 02536
- ROCK YOUR WORLD**  
WEEKS & CO./Chaz-Ro (12") CHDS 2519
- NOBODY ELSE**  
KAREN SILVER/Quality/RFC (12") QRFC 004
- R.R. EXPRESS**  
ROSE ROYCE/Whitfield (12") WHK 3620 (WB)
- EVERYBODY NEEDS SOMEBODY SOMETIMES**  
ANN-MARGRET/Ram (12") 1001
- THIS KIND OF LOVIN'**  
WHISPERS/Solar (12") JD 12299 (RCA)
- OUT OF MY HANDS (LOVE'S TAKEN OVER)**  
OMNI/Fountain (12") FRD 81 1
- MONY, MONY**  
BILLY IDOL/Chrysalis (12") CEP 4000
- GIVE IT TO ME BABY/SUPER FREAK**  
RICK JAMES/Gordy (12"/12") M35001/G8 1002 M1 (Motown)
- NUMBERS**  
KRAFTWERK/Warner Bros. (12") HS 3549
- YOU CAN**  
MADLEEN KANE/Chalet (LP cut) CH 0702
- STREET MUSIC**  
BANG GANG/Sugarscoop (12") SS 419
- 96 TEARS**  
THELMA HOUSTON/RCA (12") JD 12293
- FIRST TRUE LOVE AFFAIR**  
JIMMY ROSS/Quality/RFC (12") QRFC 002
- WALK RIGHT NOW**  
JACKSONS/Epic (12") 49 02403
- TONIGHT YOU AND ME**  
PHYLLIS HYMAN/Arista (12") AL 9544
- I'M IN LOVE/IF YOU WANT MY LOVIN'**  
EVELYN KING/RCA (12"/LP cut) AFL1 3962

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



## Promo LPs Seized

(Continued from page 3)

Knapp told *Record World* that plainclothes police had purchased promotional albums at Bookworm's Apple and, based on the purchase, search and arrest warrants were obtained. The selling of promotional albums at the store had been "brought to our attention" the previous week, Knapp said, but he declined to name the source of the original complaint or describe any further investigation. He said that no major labels were actively involved in the seizure or ongoing investigation, but that CBS, PolyGram and Warner Bros. had all confirmed to his office that the records purchased were in fact sold without the company's consent. Louisiana law provides for a maximum \$1000 fine.

Knapp would not say whether other area retailers were under investigation. The store owner, Chester Ware, responded that only 2000 of the albums seized were, in fact, promos, and that the remainder were cutouts. None of them, he told *RW*, were in regular floor stock, but were marked, instead, for a charity benefit sale to be held in cooperation with a local radio station. The search, seizure and arrest were illegal under the cited law, Ware insisted, because the wording deals with counterfeiting, not promo selling. The bulk of the promo albums seized, he said, were bought at another charity sale in which record companies and radio stations donated albums, and almost all were between one and a half and two years old. Only four percent or less of his business involves promotional records, he added.

"State and local agencies have no laws to cover (the selling of promo records)," Ware said. "They've made a terrible mistake." No record labels, he said, have been in direct contact with him.

### Gortikov Comments

RIAA president Stanley Gortikov, in a release prepared by CBS Records, commented: "We are very happy to see that law enforcement agencies are taking an active role in suppressing the retail sale of promotional recordings. We hope that similar efforts against this serious offense will continue throughout the country." A CBS spokesman said that the company was "very pleased indeed" with the seizure, adding that the arrest was a clear indication that the restriction of ownership of promotional records is "not idle."

Although the prosecution is conducted by local law agencies, with the cooperation, but not direct participation, of labels, both RIAA and CBS spokespersons indicated support for the harsher measures taken in this case. In the past, court injunctions against the sale of promos have been issued, but the only arrest associated with a promo records seizure, according to the RIAA, was an instance in which a store employee assaulted a police officer making the raid.

The problem is complicated, the RIAA spokesman said, because counterfeits are sometimes sold as promotional records.

## The Secrets of the Bob Clearmountain Sound

By JOSEPH IANELLO

■ NEW YORK—"There are times when I start mixing a record and I find myself two hours later not knowing where I've been or what I've been doing. I'll see lines patched in and effects cued up and it seems as if somebody else did it—as if I was in a trance. But then I listen to what I've got and it sounds real good." Some may consider engineer/producer Bob Clearmountain's technique in the studio a bit unorthodox, but few will argue with his estimation of the results—it sounds real good.

Clearmountain is currently one of today's hottest studio technicians, having engineered recent albums for the Rolling Stones ("Tattoo You"), Chic ("Real People," "Risqué," "C'est Chic," "Chic"), Meat Loaf ("Dead Ringer") and others, as well as singles for Bruce Springsteen ("Hungry Heart"), Gary U.S. Bonds ("This Little Girl"), and the Stones' 12-inch version of "Miss You." Those hits just scratch the surface of Clearmountain's "sound," for in the last four years, his studio expertise has contributed to over 35 albums and singles, and many regard him as the premier engineer in the music business.

Still in his twenties, Clearmountain is considered by those who have worked with him to be something of a *wunderkind*. After experimenting with several pick-up bands as a teenage bass player, Clearmountain parlayed his fascination with sound—he initially started noticing production when listening to the first Traffic album and Steve Miller's "Children of the Future"—to get a job as a staff engineer at New York City's Media Sound.

At Media, Clearmountain acquired invaluable training while working mostly on jingles and black music projects. "The TV and radio commercials really helped my speed," he told *Record World* in a recent interview. "They were done very fast, so I had to get good at editing and doing little tricks." That speed is especially useful today, according to Clearmountain, because tighter recording budgets have made studio time a precious commodity, and also because his

quickness allows a band to "get into the studio and play, not having to worry or get nervous about being there." He also learned about black music through work with artists like Ben E. King, Marlena Shaw and others, knowledge that later became essential in his work with Chic.

In less than five years Clearmountain moved on to the Power Station as a studio engineer. His first project there was Chic's debut album, an initiation he won't soon forget: "I had worked on lots of R&B projects, but that was the first one that really sounded different," he recalled. "They (Nile Rodgers & Bernard Edwards) were brilliant producers, and our personalities matched real well, too, so they just pretty much left me alone as far as what kinds of sounds they wanted to get." Rodgers and Edwards were obviously pleased with Clearmountain's work on the first Chic album; they've used him on every one since.

But it black music was his work, rock 'n' roll was still Clearmountain's first love. Clearmountain's passion for acts like Television, the Ramones, Talking Heads and Mink Deville made him a regular on the burgeoning New York club scene in the late seventies. That interest didn't end as an observer, though, as Clearmountain soon found himself in the studio co-producing Tuff Darts' first album on Sire Records. It's that kind of versatility and objectivity he displayed in making such an about face from Chic to Tuff Darts that makes Clearmountain one of the most sought-after engineer/producers.

"I can pretty much look at anything objectively and mix it, look at it for what it is and not even think about whether I like the music. Being objective and being a bit of a psychologist—making the artist comfortable to get the best performance out of him—are the two hardest things for a producer," Clearmountain said.

It's not only Clearmountain's psychology that's won him the respect of artists, it's also his technique, or what most industry people call his sound. "I think his main strength is his sound," said Meat Loaf. "He gets this sound that most people don't get. I know what the record ('Dead

Ringer") was supposed to sound like, but I never would have been able to have mixed it the way Bob did." Meat Loaf said he has already asked Clearmountain to work on his next two albums.

Another outspoken Clearmountain believer is Epic Records east coast director of talent acquisition Dick Wingate, who co-produced the current Garland Jeffreys album ("Rock & Roll Adult") with Clearmountain and Jeffreys. Said Wingate: "Every record he produces or engineers has a particular brilliance to fit it that's remarkable. The way he gets the sound—particularly the drum sound—is the key to his mixing. He's very radio oriented."

When trying to explain how he gets that sound, Clearmountain is more often than not at a loss for words, but he often compares his technique to "playing a guitar. I'm not a very vocal sort of person, and when it comes to getting sounds, it's much easier for me to just do it; I play the console as if I'm playing a guitar."

## Six Named to SRS Committee

■ LOS ANGELES—Six people have been named to the industry advisory committee of Songwriters Resources and Services: Lamont Dozier, songwriter; Gil Friesen, president, A&M Records; Peter Golden, Crosslight Management; Tom Ross, vice president, music division, International Creative Management; David Shire, composer; and Richard Lewis Warren, composer and president, Composers and Lyricists Guild of America.

## Atlantic Launches New 'Best Of' Series

■ NEW YORK—Atlantic Records has announced the release of the first albums in a "Best Of" series scheduled for the fall season. The initial collections are "The Best of Roberta Flack" and "The Best of Firefall." As with all of the anthologies in the series, these two albums mark the first "greatest hits" collections ever released by the artists.

In the next few weeks, Atlantic will release "Best Of" albums from the Manhattan Transfer and Yes. More collections are due before the end of the year.

## Labovitz Joins Management Three

■ LOS ANGELES—Laurence B. Labovitz has been named executive vice president and general counsel of Management Three, it was announced by Jerry Weintraub, chairman of the board.

## Liberty Signs Michael Bellew



Don Grierson, vice president, A&R, EMI America/Liberty Records, has announced the signing of country artist Michael Bellew to the Liberty label. Pictured at the signing are from left: John English, Bellew's Manager; John Frankenheimer, attorney; Bellew, and Grierson.

# Record World Singles 101-150

OCTOBER 31, 1981

Oct. 31	Oct. 24	
101	102	THIS KIND OF LOVIN' WHISPERS/Solar 12295 (RCA) (Spectrum VII/Silver Sounds, ASCAP)
102	106	(WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS/A&M 2370 (Duchess/Home Sweet Home, ASCAP)
103	103	LOVE HAS COME AROUND DONALD BYRD AND 125TH STREET, NYC/Elektra 47168 (Blackbyrd, BMI)
104	104	BEFORE I LET GO MAZE FEATURING FRANKIE BEVERLY/Capitol 5031 (Amazement, BMI)
105	109	THE ITCH KIX/Atlantic 3859 (Cookies, BMI)
106	—	DESTROYER KINKS/Arista 0619 (Davray, P.R.S.)
107	108	INSIDE YOU (PART I) ISLEY BROTHERS/T-Neck 5 02531 (CBS) (April/Bovina, ASCAP)
108	110	SOMETHING ABOUT YOU EBONEE WEBB/Capitol 5044 (Eboney Webb/Cessess, BMI)
109	118	HOOKED ON CLASSICS ROYAL PHILHARMONIC ORCHESTRA/RCA 12304 (Chappell, ASCAP/MCPS, copy controlled)
110	112	PULL FANCY DANCER/PULL (PART 2) ONE WAY/MCA 51165 (Duchess/MCA/Perk's, BMI)
111	—	MORE THAN JUST THE TWO OF US SNEAKER/Handshake 59 02557 (Shell Songs/Sneaker/Home Grown, BMI)
112	114	TAKE MY LOVE MELBA MOORE/EMI-America 8092 (Duchess/MCA, BMI)
113	113	DO YOU LOVE ME PATTI AUSTIN/Qwest/WB 49754 (Radsongs/Rondor, PRS/Almo, ASCAP)
114	116	HEARTBEAT GARY WRIGHT/Warner Bros. 49836 (Marto/High Wave, ASCAP)
115	117	I'M SO GLAD I'M STANDING HERE TODAY CRUSADERS/MCA 51177 (Four Knights/Irving/Blue Sky Rider, BMI)
116	—	TOO LATE THE HERO JOHN ENTWISTLE/Atco 7337 (Hot Red, BMI)
117	121	ALL ROADS LEAD TO YOU STEVE WARINER/RCA 12307 (Pi-Gem, BMI)
118	—	FUNKY SENSATION GWEN McCRAE/Atlantic 3853 (Kenix, ASCAP)
119	120	IT SHOWS IN THE EYES ASHFORD & SIMPSON/Warner Bros. 49805 (Nick-O-Val, ASCAP)
120	122	START ALL OVER AGAIN ANDRAE CROUCH/Warner Bros. 49838 (Lexicon/Crouch, BMI)
121	105	IT'S OVER TEDDY BAKER/Casablanca 2340 (PolyGram) (Kat Family/Unichappell, BMI)
122	111	BEIN' HERE WITH YOU TONIGHT GENE COTTON/Knoll 5001 (Knoll, ASCAP)
123	107	BACK TO THE 60'S TIGHT FIT/Arista 0638 (Zomba, ASCAP/BMI)
124	128	LET'S START II DANCE AGAIN BOHANNON featuring DR. PERRI JOHNSON/Phase II 282 (April/Bohannon/Intersong, ASCAP)
125	129	Y.O.U. GRAND FUNK RAILROAD/Warner Bros. 49823 (Cram Renraff, BMI)
126	—	YOU GO YOUR WAY (I'LL GO MINE) SPINNERS/Atlantic 3865 (Do Drop In/Frozen Butterfly, BMI)
127	134	SLIP AWAY PABLO CRUISE/A&M 2373 (Irving/Pablo Cruise, BMI/Almo, ASCAP)
128	130	MEANT FOR YOU DEBRA LAWS/Elektra 47198 (Almo/Noa-Noa, ASCAP)
129	131	IN THE MIDDLE OF A SLOW DANCE KLIQUE/MCA 51158 (For George, BMI)
130	132	UP PERISCOPE NOVO COMBO/Polydor 2184 (PolyGram) (Novo, BMI)
131	119	WHO'S BEEN KISSING YOU HOT CUISINE/Prelude 8035 (Subiddu, B.V./April/Chappell/Roker/ATV)
132	—	(SI SI) JE SUIS UN ROCK STAR BILL WYMAN/A&M 2367 (Ripple, ASCAP)
133	125	THE CLOSER YOU GET RITA COOLIDGE/A&M 2361 (Chinnichap/Down 'n' Dixie/Irving, BMI)
134	—	SATURDAY, SATURDAY NIGHT ZOOM/Polydor 2186 (PolyGram) (Zoom, BMI)
135	115	SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN) MANHATTAN TRANSFER/Atlantic 3855 (Garden Rake/Foster-Frees/Irving, BMI/JSH/Heen/Yellow Dog, ASCAP)
136	138	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523 (O.A.S., ASCAP)
137	140	WORDY RAPPINGHOOD TOM TOM CLUB/Sire 49813 (WB) (Metered, ASCAP)
138	123	YOU'VE GOT A GOOD LOVE COMING VAN STEVENSON/Handshake 8 02140 (House of Gold, BMI/Bobby Goldsboro, ASCAP)
139	135	WIKKA WRAP EVASIONS/Sam 81 5020 (Screen Gems/EMI, ASCAP)
140	145	FOOL ME AGAIN NICOLETTE LARSON/Warner Bros. 49820 (Hidden Valley/WB, ASCAP/Unichappell/Begonia Melodies, BMI)
141	126	TIME TO THINK ROCKIE ROBBINS/A&M 2355 (Rockie/Almo, ASCAP/Irving/Mercy Kersey, BMI)
142	124	EASY TO LOVE AGAIN CAROLE BAYER SAGER/Boardwalk 7 11 118 (Unichappell/Begonia Melodies, BMI/Hidden Valley, ASCAP)
143	148	SLIPPING AWAY MARTIN BRILEY/Mercury 7612 (PolyGram) (Rare Blue/Miserable Melodies, ASCAP)
144	139	PREP RAP RUSS MASON/Nemperor 5 02447 (CBS) (Electric Songs, BMI)
145	127	A LITTLE BIT OF JAZZ NICK STRAKER BAND/Prelude 8034 (Lynton Muir/Tycho, no licensee listed)
146	142	LOVE DON'T RUN DILLMAN BAND/RCA 12278 (House of Gold, BMI)
147	136	FRIENDS OF MISTER CAIRO JON & VANGELIS/Polydor 2181 (PolyGram) (Warner/Thoughtknot/Sphric)
148	137	NEW ROMEO TIM GOODMAN/Columbia 18 02495 (New Daddy, BMI)
149	133	BLUE MOON MECO/Casablanca 2339 (PolyGram) (Robbins, ASCAP)
150	141	AT THIS MOMENT BILLY & THE BEATERS/Alfa 7005 (Warner Bros./Vera Cruz, ASCAP)

# Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

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

# Record World Singles



OCTOBER 31, 1981

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

Oct. 31  
Oct. 24

WKS. ON  
CHART

1	1	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS Warner Bros. 49787 (3rd Week)	12
2	4	PRIVATE EYES DARYL HALL & JOHN OATES/RCA 12296	10
3	3	FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON/Liberty 1418	14
4	2	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE/Motown 1519	19
5	8	START ME UP ROLLING STONES/Rolling Stones 21003 (Atl)	11
6	9	I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD/ RCA 12166	11
7	12	TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER AND THE SILVER BULLET BAND/Capitol 5042	8
8	10	THE NIGHT OWLS LITTLE RIVER BAND/Capitol 5033	11
9	7	STEP BY STEP EDDIE RABBITT/Elektra 47174	15
10	11	HARD TO SAY DAN FOGELBERG/Epic/Full Moon 14 02488	10
11	6	MEDLEY BEACH BOYS/Capitol 5030	15
12	18	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY/Arista 0626	7
13	15	WHEN SHE WAS MY GIRL FOUR TOPS/Casablanca 2338 (PolyGram)	11
14	14	SUPER FREAK (PART 1) RICK JAMES/Gordy 7205 (Motown)	13
15	27	PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182	5
16	29	WAITING FOR A GIRL LIKE YOU FOREIGNER/Atlantic 3868	4
17	19	WE'RE IN THIS LOVE TOGETHER AL JARREAU/Warner Bros. 49746	14
18	25	EVERY LITTLE THING SHE DOES IS MAGIC POLICE/A&M 2371	6
19	21	JUST ONCE QUINCY JONES featuring JAMES INGRAM/ A&M 2357	11
20	20	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON/20th Century-Fox 2488 (RCA)	14
21	24	OH NO COMMODORES/Motown 1527	6
22	22	SAY GOODBYE TO HOLLYWOOD BILLY JOEL/Columbia 18 02518	8
23	5	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	23
24	26	THE THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON/Elektra 47186	9
25	17	SHARE YOUR LOVE WITH ME KENNY ROGERS/Liberty 1430	9
26	30	THE OLD SONGS BARRY MANILOW/Arista 0633	4
27	13	WHO'S CRYING NOW JOURNEY/Columbia 18 02241	16
28	16	URGENT FOREIGNER/Atlantic 3831	18
29	41	WHY DO FOOLS FALL IN LOVE? DIANA ROSS/RCA 12349	3
30	33	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN/EMI-America 8093	7
31	37	NEVER TOO MUCH LUTHER VANDROSS/Epic 14 02409	7
32	36	WORKING IN THE COAL MINE DEVO/Full Moon/Asylum 47204	9
33	34	ALIEN ATLANTA RHYTHM SECTION/Columbia 18 02471	9
34	42	YOUNG TURKS ROD STEWART/Warner Bros. 49843	3
35	38	SAUSALITO SUMMERNIGHT DIESEL/Regency 7339 (Atl)	8
36	46	LET'S GROOVE EARTH, WIND & FIRE/ARC/Columbia 18 02536	5
37	28	I COULD NEVER MISS YOU (MORE THAN I DO) LULU/ Alfa 7006	14
38	39	YOU SAVED MY SOUL BURTON CUMMINGS/Alfa 7008	7
39	23	HOLD ON TIGHT ELO/Jet 02408 (CBS)	15
40	44	PROMISES IN THE DARK PAT BENATAR/Chrysalis 2555	5
41	45	OUR LIPS ARE SEALED GO-GO'S/I.R.S. 9901 (A&M)	10
42	51	MY GIRL (GONE, GONE, GONE) CHILLIWACK/ Millennium 11813 (RCA)	5
43	50	NO REPLY AT ALL GENESIS/Atlantic 3858	6
44	43	HE'S A LIAR BEE GEES/RSO 1066 (PolyGram)	6



### CHARTMAKER OF THE WEEK

45 — DON'T STOP BELIEVIN'  
JOURNEY  
Columbia 18 02567



46	47	IN THE DARK BILLY SQUIER/Capitol 5040	8
47	62	HARDEN MY HEART QUARTERFLASH/Geffen 49824 (WB)	3
48	64	TROUBLE LINDSEY BUCKINGHAM/Asylum 47223	2
49	68	LEATHER AND LACE STEVIE NICKS with DON HENLEY/ Modern 7341 (Atl)	6
50	63	TAKE MY HEART KOOL & THE GANG/De-Lite 815 (PolyGram)	4
51	58	I WANT YOU, I NEED YOU CHRIS CHRISTIAN/Boardwalk 7 11 126	5
52	32	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	23
53	31	STOP DRAGGIN' MY HEART AROUND STEVIE NICKS WITH TOM PETTY AND THE HEARTBREAKERS/Modern 7336 (Atl)	15
54	55	STAY AWAKE RONNIE LAWS/Liberty 1424	8
55	60	ONE MORE NIGHT STREEK/Columbia/Badland 18 02529	4
56	40	GENERAL HOSPI-TALE AFTERNOON DELIGHTS/MCA 13955	15
57	35	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/RCA 12264	19
58	48	LADY (YOU BRING ME UP) COMMODORES/Motown 1514	19
59	71	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	2
60	52	BURNIN' FOR YOU BLUE OYSTER CULT/Columbia 18 02415	13
61	49	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	31
62	61	SILLY DENIECE WILLIAMS/ARC/Columbia 18 02406	12
63	65	I'LL DO ANYTHING FOR YOU DENROY MORGAN/ Becket 45 5	11
64	73	TWILIGHT ELO/Jet 5 02559 (CBS)	2
65	74	MAGIC POWER TRIUMPH/RCA 12298	3
66	76	POOR MAN'S SON SURVIVOR/Scotti Bros. 5 02560 (CBS)	3
67	75	I HEARD IT THROUGH THE GRAPEVINE ROGER/Warner Bros. 49786	5
68	85	TURN YOUR LOVE AROUND* GEORGE BENSON/ Warner Bros. 49846	2
69	59	HEAVY METAL (TAKIN' A RIDE) DON FELDER/Full Moon/Asylum 47175	14
70	72	SHE DON'T LET NOBODY (BUT ME) CURTIS MAYFIELD/ Boardwalk 7 11 122	6
71	79	STEAL THE NIGHT STEVIE WOODS/Cotillion 46016 (Atl)	4
72	69	A LUCKY GUY RICKIE LEE JONES/Warner Bros. 49816	6
73	81	CONTROVERSY PRINCE/Warner Bros. 49808	3
74	—	HEART LIKE A WHEEL STEVE MILLER BAND/Capitol 5068	1
75	53	BREAKING AWAY BALANCE/Portrait 24 02177 (CBS)	16
76	—	I WOULDN'T HAVE MISSED IT RONNIE MILSAP/RCA 12342	1
77	80	WIRED FOR SOUND CLIFF RICHARD/EMI-America 8095	3
78	86	WHEN SHE DANCES JOEY SCARBURY/Elektra 47201	2
79	87	IT'S ALL I CAN DO ANNE MURRAY/Capitol 5023	2
80	88	GET IT UP TIME/Warner Bros. 49774	4
81	—	MISTAKEN IDENTITY KIM CARNES/EMI-America 8098	1
82	90	LA LA MEANS I LOVE YOU TIERRA/Boardwalk 7 11 129	2
83	—	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/ Asylum 47215	1
84	89	SNAKE EYES ALAN PARSONS PROJECT/Arista 0635	2
85	84	LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB/Sugarhill 763	4
86	66	MORE STARS STARS ON/Radio 3863 (Atl)	6
87	54	IN YOUR LETTER REO SPEEDWAGON/Epic 14 02457	13
88	—	SNAP SHOT SLAVE/Cotillion 46022 (Atl)	1
89	—	I'M JUST TOO SHY JERMAINE JACKSON/Motown 1525	1
90	—	PAY THE DEVIL (OOO, BABY, OOO) KNACK/Capitol 5054	1
91	91	I CAN'T LIVE WITHOUT YOUR LOVE TEDDY PENDERGRASS/Phila. Intl. 5 02462 (CBS)	3
92	92	TAKE ME NOW DAVID GATES/Arista 0615	3
93	56	THE VOICE MOODY BLUES/Threshold 602 (PolyGram)	13
94	98	I SURRENDER ARLAN DAY/Pasha 2480 (CBS)	2
95	97	RUN TO ME SAVOY BROWN/Town House 1055	2
96	57	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY/Elektra 47147	25
97	82	A HEART IN NEW YORK ART GARFUNKEL/Columbia 18 02307	12
98	67	FIRE AND ICE PAT BENATAR/Chrysalis 2529	16
99	70	NO TIME TO LOSE TARNEY/SPENCER BAND/A&M 2366	8
100	77	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/ Atlantic 3816	24

\*Denotes Powerhouse Pick.

PRODUCERS AND PUBLISHERS ON PAGE 26.

# Record World Album Airplay

## FLASHMAKER

LAW AND ORDER  
LINDSEY BUCKINGHAM  
Asylum



OCTOBER 31, 1981

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

### WNEW-FM/NEW YORK

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
CARLENE CARTER (import) — F-Beat  
PETER CETERA — Full Moon/WB  
ELVIS COSTELLO (import single) — F-Beat  
JAM (import single) — Polydor  
KNACK — Capitol  
QUARTERFLASH — Geffen  
ROMANTICS — Nemperor  
SNEAKER (EP) — Handshake  
BOB WELCH — RCA  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
POLICE — A&M  
KINKS — Arista  
ROD STEWART (12") — WB  
GENESIS — Atlantic  
BOB SEGER — Capitol  
HALL & OATES — RCA  
FOREIGNER — Atlantic  
THE WHO — MCA  
SQUEEZE (LP and import single) — A&M

### WBCN-FM/BOSTON

**ADDS:**  
BLONDIE — Chrysalis  
BILLY BURNETTE — Columbia  
JOE ELY — Southcoast/MCA  
KING CRIMSON — WB/EG  
GREG LAKE — Chrysalis  
RUSS MASON (single) — Nemperor  
ROUGH TRADE — Stiff America  
FRANK ZAPPA — Barking Pumpkin  
**HEAVY ACTION:**  
POLICE — A&M  
ROLLING STONES — Rolling Stones  
GENESIS — Atlantic  
BILLY SQUIER — Capitol  
JOURNEY — Columbia  
STEVIE NICKS — Modern  
FOREIGNER — Atlantic  
GO-GO'S — I.R.S.  
KINKS — Arista  
PRETENDERS — Sire

### WCOZ-FM/BOSTON

**ADDS:**  
RAINBOW (EP) — Polydor  
**HEAVY ACTION:**  
JOHN HALL — EMI-America  
PAT BENATAR — Chrysalis  
JOURNEY — Columbia  
ROLLING STONES — Rolling Stones  
BILLY SQUIER — Capitol  
SHOOTING STAR — Virgin/Epic  
TRIUMPH — RCA  
BOB SEGER — Capitol  
KINKS — Arista  
SURVIVOR — Scotti Bros.

### WLIR-FM/LONG ISLAND

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
FLO & EDDIE — Epiphany  
JACK GREEN — RCA  
HUMAN SEXUAL RESPONSE — Passport  
STEVE MILLER (single) — Capitol  
OMD (import EP) — Dindisc  
QUARTERFLASH — Geffen  
NEAL SCHON & JAN HAMMER — Columbia  
SVT — MSI  
U2 — Island  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
POLICE — A&M

GENESIS — Atlantic  
FOREIGNER — Atlantic  
NOVO COMBO — Polydor  
DAN FOGELBERG — Full Moon/Epic  
GO-GO'S — I.R.S.  
HALL & OATES — RCA  
DEVO — WB  
KINKS — Arista

### WBAB-FM/LONG ISLAND

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
IRON MAIDEN (EP) — Harvest  
KNACK — Capitol  
GREG LAKE — Chrysalis  
STEVE MILLER (single) — Capitol  
OZZY OSBOURNE (12") — Jet  
ROSE TATTOO — Mirage  
SNEAKER (EP) — Handshake  
**HEAVY ACTION:**  
POLICE — A&M  
ROLLING STONES — Rolling Stones  
BILLY JOEL — Columbia  
PAT BENATAR — Chrysalis  
DAN FOGELBERG — Full Moon/Epic  
BOB SEGER — Capitol  
STEVIE NICKS — Modern  
JOURNEY — Columbia  
FOREIGNER — Atlantic  
GENESIS — Atlantic

### WPLR-FM/NEW HAVEN

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
CHARLIE — RCA  
RICKIE LEE JONES — WB  
QUARTERFLASH — Geffen  
THE WHO — MCA  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
BILLY JOEL — Columbia  
DAN FOGELBERG — Full Moon/Epic  
POLICE — A&M  
BOB SEGER — Capitol  
KINKS — Arista  
GENESIS — Atlantic  
FOREIGNER — Atlantic  
RED RIDER — Capitol  
LITTLE RIVER BAND — Capitol

### WCCC-FM/HARTFORD

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
IRON MAIDEN (EP) — Harvest  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
BOB SEGER — Capitol  
KINKS — Arista  
LITTLE RIVER BAND — Capitol  
POLICE — A&M  
BILLY JOEL — Columbia  
GENESIS — Atlantic  
ROSSINGTON COLLINS BAND — MCA

### WBLM-FM/MAINE

**ADDS:**  
None  
**HEAVY ACTION:**  
TRIUMPH — RCA  
RED RIDER — Capitol  
SURVIVOR — Scotti Bros.  
JOURNEY — Columbia  
ROLLING STONES — Rolling Stones  
LITTLE RIVER BAND — Capitol  
BOB SEGER — Capitol  
MAYDAY — A&M  
SHOOTING STAR — Virgin/Epic  
GENESIS — Atlantic

### WQBK-FM/ALBANY

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
ELVIS COSTELLO (import single) — F-Beat  
DESMOND DEKKER — Stiff America  
IAN DURY — Polydor  
OZZY OSBOURNE (12") — Jet  
POLYROCK — RCA  
PRINCE — WB  
PHILLIP RAMBOW (import) — EMI  
U2 — Island  
BOB WELCH — RCA  
**HEAVY ACTION:**  
POLICE — A&M  
GARLAND JEFFREYS — Epic  
ROLLING STONES — Rolling Stones  
JOAN ARMATRADING — A&M  
GENESIS — Atlantic  
GO-GO'S — I.R.S.  
LITTLE FEAT — WB  
BOB SEGER — Capitol  
HALL & OATES — RCA  
KINKS — Arista

### WMJQ-FM/ROCHESTER

**ADDS:**  
CHARLIE — RCA  
JOHN HALL — EMI-America  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
ROSSINGTON COLLINS BAND — MCA  
PAT BENATAR — Chrysalis  
TRIUMPH — RCA  
GENESIS — Atlantic  
RIOT — Elektra  
RAINBOW (EP) — Polydor  
RED RIDER — Capitol

### WAQX-FM/SYRACUSE

**ADDS:**  
BRYAN ADAMS — A&M  
LINDSEY BUCKINGHAM — Asylum  
JET — Third Coast  
OZZY OSBOURNE (12") — Jet  
SURVIVOR — Scotti Bros.  
**HEAVY ACTION:**  
JOURNEY — Columbia  
ROLLING STONES — Rolling Stones  
STEVIE NICKS — Modern  
POLICE — A&M  
DAN FOGELBERG — Full Moon/Epic  
GENESIS — Atlantic  
BOB SEGER — Capitol  
JOHN ENTWISTLE — Atco  
BILLY SQUIER — Capitol  
FOREIGNER — Atlantic

### WOUR-FM/UTICA

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
STEVE MILLER (single) — Capitol  
OZZY OSBOURNE (12") — Jet  
U2 — Island  
THE WHO — MCA  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
GENESIS — Atlantic  
JOURNEY — Columbia  
FOREIGNER — Atlantic  
STEVIE NICKS — Modern  
MARTIN BRILEY — Mercury  
KINKS — Arista  
DAN FOGELBERG — Full Moon/Epic  
BOB SEGER — Capitol  
PRETENDERS — Sire

### WMMR-FM/PHILADELPHIA

**ADDS:**  
JOAN ARMATRADING — A&M  
MARIANNE FAITHFULL — Island  
IRON CITY HOUSEROCKERS — MCA  
NAZARETH — A&M  
MICHAEL SCHENKER GROUP — Chrysalis  
TOMMY TUTONE — Columbia  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
BOB SEGER — Capitol  
POLICE — A&M  
FOREIGNER — Atlantic  
PRETENDERS — Sire  
GENESIS — Atlantic  
KINKS — Arista  
BILLY SQUIER — Capitol  
PAT BENATAR — Chrysalis  
DAN FOGELBERG — Full Moon/Epic

### WYSP-FM/PHILADELPHIA

**ADDS:**  
BOB DYLAN (single) — Columbia  
MARIANNE FAITHFULL — Island  
JET — Third Coast  
**HEAVY ACTION:**  
FOREIGNER — Atlantic  
BOB SEGER — Capitol  
GENESIS — Atlantic  
POLICE — A&M  
RICK SPRINGFIELD — RCA  
BILLY JOEL — Columbia  
JON & VANGELIS — Polydor  
KINKS — Arista  
ROLLING STONES — Rolling Stones  
HALL & OATES — RCA

### WDVE-FM/PITTSBURGH

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
GRAND FUNK RAILROAD — Full Moon/WB  
QUARTERFLASH — Geffen  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
GENESIS — Atlantic  
POLICE — A&M  
DONNIE IRIS — MCA  
KINKS — Arista  
TRIUMPH — RCA  
FOREIGNER — Atlantic  
IRON CITY HOUSEROCKERS — MCA  
DAN FOGELBERG — Full Moon/Epic  
DIESEL — Regency

### WHFS-FM/WASHINGTON

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
ELVIS COSTELLO — Columbia  
IAN DURY — Polydor  
FLO & EDDIE — Epiphany  
STEVE MARTIN — (single) — WB  
GARY MYRICK & THE FIGURES — Epic  
PHILLIP RAMBOW (import) — EMI  
SNEAKER — Handshake  
TANGERINE DREAM — Elektra  
U2 — Island  
**HEAVY ACTION:**  
POLICE — A&M  
ROLLING STONES — Rolling Stones  
GO-GO'S — I.R.S.  
LITTLE FEAT — WB  
RICKIE LEE JONES — WB  
PRETENDERS — Sire  
KINKS — Arista  
RODNEY CROWELL — WB  
GENESIS — Atlantic  
ORCHESTRAL MANOEUVRES IN THE DARK — Virgin/Epic

### WRXL-FM/RICHMOND

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
GRAND FUNK RAILROAD — Full Moon/WB  
JACK GREEN — RCA  
STEVE MILLER (single) — Capitol  
NEAL SCHON & JAN HAMMER — Columbia  
SNEAKER — Handshake  
**HEAVY ACTION:**  
POLICE — A&M  
DAN FOGELBERG — Full Moon/Epic  
CHILLIWACK — Millennium  
GENESIS — Atlantic  
QUARTERFLASH — Geffen  
GREG LAKE — Chrysalis  
STEVIE NICKS — Modern  
KINKS — Arista  
JOHN ENTWISTLE — Atco  
ROLLING STONES — Rolling Stones

### WKLS-FM/ATLANTA

**ADDS:**  
KIX — Atlantic  
STEVE MILLER (single) — Capitol  
OZZY OSBOURNE (12") — Jet  
**HEAVY ACTION:**  
FOREIGNER — Atlantic  
ROLLING STONES — Rolling Stones  
DAN FOGELBERG — Full Moon/Epic  
BOB SEGER — Capitol  
POLICE — A&M  
JOURNEY — Columbia  
PAT BENATAR — Chrysalis  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
ATLANTA RHYTHM SECTION — Columbia  
KINKS — Arista

### WYMX-FM/AUGUSTA

**ADDS:**  
KNACK — Capitol  
MAYDAY — A&M  
**HEAVY ACTION:**  
BOB SEGER — Capitol  
ROLLING STONES — Rolling Stones  
JOURNEY — Columbia  
STEVIE NICKS — Modern  
POLICE — A&M  
FOREIGNER — Atlantic  
BILLY JOEL — Columbia  
DAN FOGELBERG — Full Moon/Epic  
GENESIS — Atlantic  
ROSSINGTON COLLINS BAND — MCA

### WMMS-FM/CLEVELAND

**ADDS:**  
ATLANTA RHYTHM SECTION — Columbia  
LINDSEY BUCKINGHAM — Asylum  
STEVE MILLER (single) — Capitol  
GARY MYRICK & THE FIGURES — Epic  
OZZY OSBOURNE (12") — Jet  
RAINBOW (EP) — Polydor  
MICHAEL SCHENKER GROUP — Chrysalis  
U2 — Island  
BOB WELCH — RCA  
THE WHO — MCA  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
GENESIS — Atlantic  
STEVIE NICKS — Modern  
FOREIGNER — Atlantic  
ELO — Jet  
KINKS — Arista

## MOST ADDED

LAW AND ORDER — Lindsey Buckingham — Asylum (19)  
HEART LIKE A WHEEL (single) — Steve Miller Band — Capitol (12)  
FLYING HIGH AGAIN (12") — Ozzy Osbourne — Jet (10)  
SNEAKER — Handshake (9)  
QUARTERFLASH — Geffen (8)  
JEALOUS LOVER (EP) — Rainbow — Polydor (7)  
OCTOBER — U2 — Island (7)  
BOB WELCH — RCA (7)  
TOMMY TUTONE — 2 — Columbia (5)

## TOP AIRPLAY

TATTOO YOU  
ROLLING STONES  
Rolling Stones

ROLLING STONES TATTOO YOU



## MOST AIRPLAY

TATTOO YOU — Rolling Stones — Rolling Stones (35)  
4 — Foreigner — Atlantic (30)  
ABACAB — Genesis — Atlantic (29)  
GHOST IN THE MACHINE — Police — A&M (26)  
ESCAPE — Journey — Columbia (24)  
NINE TONIGHT — Bob Seger & the Silver Bullet Band — Capitol (23)  
BELLA DONNA — Stevie Nicks — Modern (18)  
GIVE THE PEOPLE WHAT THEY WANT — Kinks — Arista (18)  
THE INNOCENT AGE — Don Fogelberg — Full Moon/Epic (16)  
PRECIOUS TIME — Pat Benatar — Chrysalis (14)

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

JOURNEY — Columbia  
DONNIE IRIS — MCA  
BOB SEGER — Capitol  
POLICE — A&M

### WABX-FM/DETROIT

**ADDS:**  
CHILLIWACK — Millennium  
JOHN HALL — EMI-America  
RAINBOW (EP) — Polydor  
**HEAVY ACTION:**  
LITTLE RIVER BAND — Capitol  
BOB SEGER — Capitol  
DON FELDER (single) — Full Moon/Asylum  
JOURNEY — Columbia  
ROLLING STONES — Rolling Stones  
FOREIGNER — Atlantic  
PAT BENATAR — Chrysalis  
POLICE — A&M  
QUARTERFLASH — Geffen  
GENESIS — Atlantic

### Y95-FM/ROCKFORD

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
MINK DEVILLE — Atlantic  
GARLAND JEFFREYS — Epic  
OZZY OSBOURNE (12") — Jet  
RAINBOW (EP) — Polydor  
SNEAKER — Handshake  
STRECK — Badland/Columbia  
BOB WELCH — RCA  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
FOREIGNER — Atlantic  
POLICE — A&M  
BLUE OYSTER CULT — Columbia  
STEVIE NICKS — Modern  
BOB SEGER — Capitol  
GENESIS — Atlantic  
GO-GO'S — I.R.S.  
DAN FOGELBERG — Full Moon/Epic  
DEF LEPPARD — Mercury

### WXRT-FM/CHICAGO

**ADDS:**  
ELVIS COSTELLO (import single) — F-Beat  
HERBIE HANCOCK — Columbia  
BOB MARLEY — Cotillion  
STEVE MILLER (single) — Capitol  
GARY NUMAN — Atco  
PRINCE — WB  
TOMMY TUTONE — Columbia  
U2 — Island  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
PRETENDERS — Sire  
POLICE — A&M  
BOB SEGER — Capitol  
KINKS — Arista  
GENESIS — Atlantic  
HALL & OATES — RCA  
DAN FOGELBERG — Full Moon/Epic  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
STEVIE NICKS — Modern

### WLUP-FM/CHICAGO

**ADDS:**  
JOHN HALL — EMI-America  
**HEAVY ACTION:**  
GENESIS — Atlantic  
RED RIDER — Capitol  
QUARTERFLASH — Geffen  
BOB SEGER — Capitol  
PAT BENATAR — Chrysalis  
JEFFERSON STARSHIP — Grunt  
JOURNEY — Columbia

LITTLE RIVER BAND — Capitol  
TRIUMPH — RCA  
FOREIGNER — Atlantic

### KSHE-FM/ST. LOUIS

**ADDS:**  
STEVE MILLER (single) — Capitol  
OZZY OSBOURNE (12") — Jet  
QUARTERFLASH — Geffen  
TOMMY TUTONE — Columbia  
BOB WELCH — RCA  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
MOODY BLUES — Threshold  
ELO — Jet  
DAN FOGELBERG — Full Moon/Epic  
POLICE — A&M  
GENESIS — Atlantic  
FOREIGNER — Atlantic  
BOB SEGER — Capitol  
JON & VANGELIS — Polydor  
JOURNEY — Columbia

### WQFM-FM/MILWAUKEE

**ADDS:**  
STEVE MILLER (single) — Capitol  
OZZY OSBOURNE (12") — Jet  
RAINBOW (EP) — Polydor  
ROMANTICS — Nipper  
**HEAVY ACTION:**  
FOREIGNER — Atlantic  
GENESIS — Atlantic  
BILLY SQUIER — Capitol  
SHOOTING STAR — Virgin/Epic  
JOURNEY — Columbia  
TRIUMPH — RCA  
DEF LEPPARD — Mercury  
LITTLE RIVER BAND — Capitol  
ATLANTA RHYTHM SECTION — Columbia  
BOB SEGER — Capitol

### KQRS-FM/MINNEAPOLIS

**ADDS:**  
JET — Third Coast  
STEVE MILLER (single) — Capitol  
OZZY OSBOURNE (12") — Jet  
**HEAVY ACTION:**  
POLICE — A&M  
ROLLING STONES — Rolling Stones  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
JON & VANGELIS — Polydor  
ZZ TOP — WB  
GENESIS — Atlantic  
PAT BENATAR — Chrysalis  
ROMANTICS — Nipper  
QUARTERFLASH — Geffen

### KZEW-FM/DALLAS

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
CHARLIE — RCA  
CHILLIWACK — Millennium  
GARLAND JEFFREYS — Epic  
STEVE MILLER (single) — Capitol  
NAZARETH — A&M  
RAINBOW (EP) — Polydor  
NEAL SCHON & JAN HAMMER — Columbia  
SNEAKER — Handshake  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
JOURNEY — Columbia  
POLICE — A&M  
FOREIGNER — Atlantic  
ZZ TOP — WB  
GO-GO'S — I.R.S.  
PAT BENATAR — Chrysalis  
TRIUMPH — RCA  
RED RIDER — Capitol

ICEHOUSE — Chrysalis

### KTXQ-FM/DALLAS

**ADDS:**  
GREG LAKE — Chrysalis  
SNEAKER — Handshake  
TOMMY TUTONE — Columbia  
**HEAVY ACTION:**  
DIESEL — Regency  
ROLLING STONES — Rolling Stones  
JOURNEY — Columbia  
POLICE — A&M  
RICK SPRINGFIELD — RCA  
TRIUMPH — RCA  
FOREIGNER — Atlantic  
STEVIE NICKS — Modern  
PAT BENATAR — Chrysalis  
ZZ TOP — WB

### KLOL-FM/HOUSTON

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
GRAND FUNK RAILROAD — Full Moon/WB  
QUARTERFLASH — Geffen  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
TRIUMPH — RCA  
BOB SEGER — Capitol  
SHOOTING STAR — Virgin/Epic  
STEVIE NICKS — Modern  
BILLY SQUIER — Capitol  
ZZ TOP — WB  
KINKS — Arista

### KSRR-FM/HOUSTON

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
STEVE MILLER (single) — Capitol  
RAINBOW (EP) — Polydor  
ROD STEWART (12") — WB  
TOMMY TUTONE — Columbia  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
JOURNEY — Columbia  
FOREIGNER — Atlantic  
BOB SEGER — Capitol  
STEVIE NICKS — Modern  
PAT BENATAR — Chrysalis  
ZZ TOP — WB  
DAN FOGELBERG — Full Moon/Epic  
GENESIS — Atlantic  
HEAVY METAL (soundtrack) — Full Moon/Asylum

### KLBJ-FM/AUSTIN

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
HARLEQUIN — Columbia  
SNEAKER — Handshake  
BOB WELCH — RCA  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
DAN FOGELBERG — Full Moon/Epic  
PAT BENATAR — Chrysalis  
GENESIS — Atlantic  
STEVIE NICKS — Modern  
RICKIE LEE JONES — WB  
BILLY JOEL — Columbia  
JOE ELY — Southcoast/MCA

### KFML-AM/DENVER

**ADDS:**  
LINDSEY BUCKINGHAM — Asylum  
BILLY BURNETTE — Columbia

STEVE ELIOVSON — ECM  
JACK GREEN — RCA  
SNEAKER — Handshake  
SPECIALS (EP) — Chrysalis  
SWING — Planet  
TANGERINE DREAM — Elektra  
U2 — Island  
CHUCK E. WEISS — Select  
**HEAVY ACTION:**  
POLICE — A&M  
DEVO — WB  
BRUCE COCKBURN — Millennium  
KING CRIMSON — WB/EG  
JOAN ARMATRADING — A&M  
RICKIE LEE JONES — WB  
NOVO COMBO — Polydor  
ROLLING STONES — Rolling Stones  
STEVIE NICKS — Modern  
ELO — Jet

### KOME-FM/SAN JOSE

**ADDS:**  
DEVO — WB  
MINK DEVILLE — Atlantic  
GREG LAKE — Chrysalis  
QUARTERFLASH — Geffen  
BOB WELCH — RCA  
**HEAVY ACTION:**  
PAT BENATAR — Chrysalis  
FOREIGNER — Atlantic  
GENESIS — Atlantic  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
JEFFERSON STARSHIP — Grunt  
JOURNEY — Columbia  
STEVIE NICKS — Modern  
POLICE — A&M  
ROLLING STONES — Rolling Stones  
BOB SEGER — Capitol

### KROQ-FM/LOS ANGELES

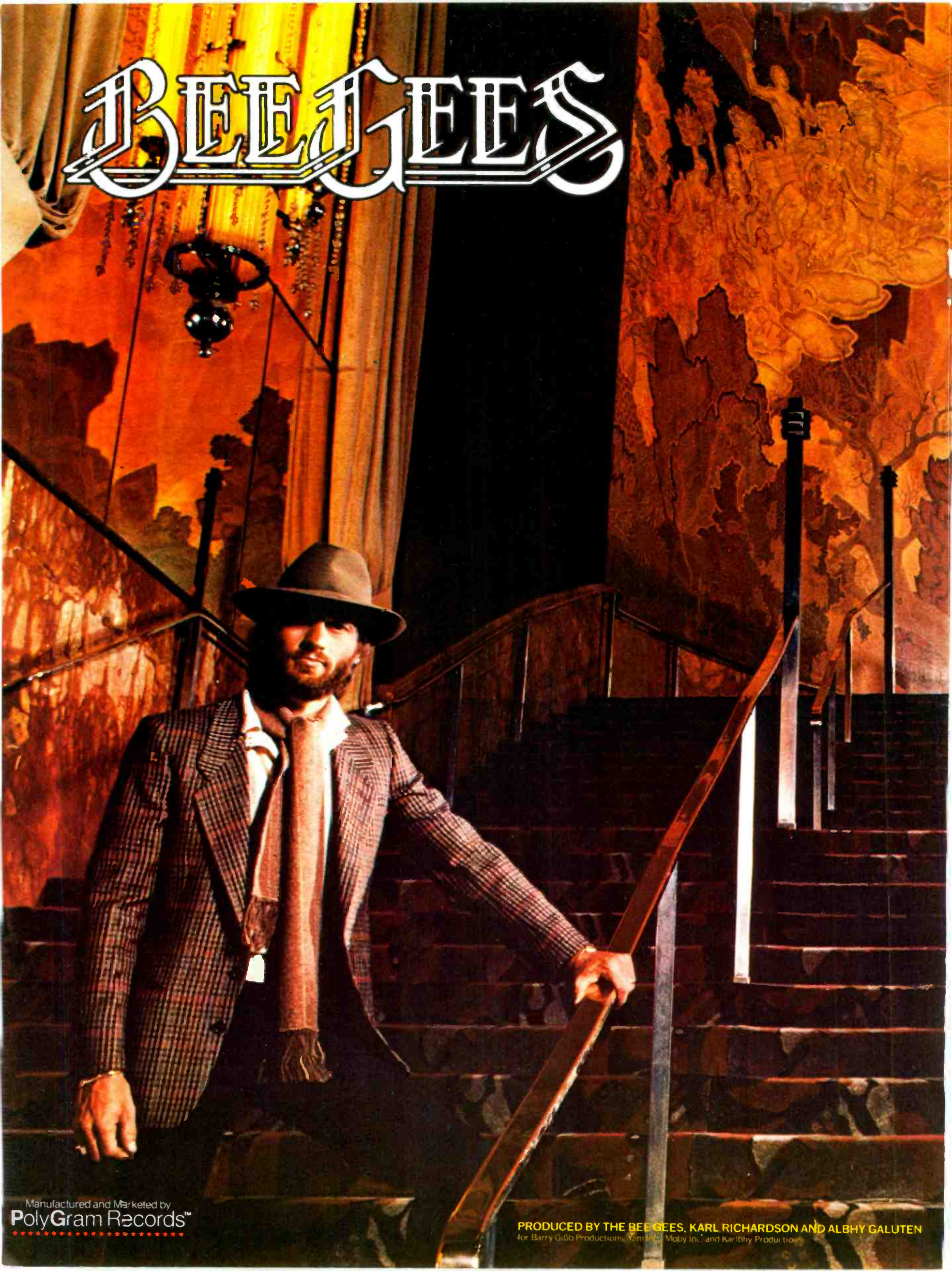
**ADDS:**  
JON & VANGELIS — Polydor  
KNACK — Capitol  
QUARTERFLASH — Geffen  
ROMANTICS — Nipper  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
PRETENDERS — Sire  
DEVO — WB  
GO-GO'S — I.R.S.  
KINKS — Arista  
POLICE — A&M  
GENESIS — Atlantic  
ORCHESTRAL MANOEUVRES IN THE DARK — Virgin/Epic  
SPECIALS (EP) — 2-Tone  
IGGY POP — Arista

### KZOK-FM/SEATTLE

**ADDS:**  
JOHN HALL — EMI-America  
SURVIVOR — Scotti Bros.  
**HEAVY ACTION:**  
RED RIDER — Capitol  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
STEVIE NICKS — Modern  
SHOOTING STAR — Virgin/Epic  
BILLY SQUIER — Capitol  
FOREIGNER — Atlantic  
ROLLING STONES — Rolling Stones  
TRIUMPH — RCA  
PAT BENATAR — Chrysalis  
JOURNEY — Columbia

39 stations reporting this week. In addition to those printed are: KDWB-FM, KBPI-FM, KSJO-FM.

# BEE GEES



Manufactured and Marketed by  
**PolyGram Records™**

**PRODUCED BY THE BEE GEES, KARL RICHARDSON AND ALBHY GALUTEN**  
for Barry Gibb Productions, Yami Inc., Moby Inc. and Karlbhy Productions

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FEATURING THE NEW SINGLE  
**LIVING EYES**  
RS 1067



THE NEW ALBUM

# **LIVING EYES**

RS 1-3098

ON RSO RECORDS



# Radio World

## Radio Replay

By PHIL DIMAURO

■ TELEPHONETELEPHONE: RADIORADIO, CBS Radio's new young-adult-oriented network, will premiere live phone-in music specials in May. There are interview programs featuring popular music personalities (Rockline immediately comes to mind), but CBS' idea of combining live telephone capabilities with highly-produced special features is a novel one. According to RADIORADIO VP/GM **Robert Kipperman**, the specials will be 90 minutes in length. The music specials will be produced by The Creative Factor, Inc., a company based in New York and Los Angeles. The network's director of programming, **Leslie Corn**, says that each special will be divided into three segments, with the middle segment featuring a live interview with the artists and a chance for listeners nationwide to talk with them via an 800 telephone number.



BABY, YOU'RE THE BIGGEST: **Dr. Demento** (center) gives the Al Jolson salute after signing the biggest radio syndication contract in history for another 52 weeks of the Dr. Demento Show, produced by Westwood One for distribution to 150 radio stations. The epic contract (measuring three by three) looks like a veritable Rosetta Stone of the Hollywood dream, promising the Doctor lots of money, a limo, a star on the Boulevard, what looks like a Grammy Award, and a suggested renovation of the famous Hollywood sign so it reads "Dr. Dementowood." Radio Replay called Westwood One president **Norm Pattiz** (the relatively sober fellow at right) for answers to some of the other clues on the contract, and he suggested we might be reading too much into it. "We asked an artist for something demented, and he drew us a bunch of fru fru," Pattiz explained. When we gave him our interpretation, however, he started thinking a bit harder. "I'd better look into this a bit more closely," said Pattiz. "I may not even know what kind of contract I signed!" He did have one answer for us: the numbers 94.7 signify the FM dial position of KMET, Los Angeles, where Demento first achieved popularity playing his weird mix of off-the-wall recordings. At left is **Roby Wiener** of the Ted Bates ad agency, representing Demento's national sponsor, Warner-Lambert chewing gum.

MOVES: WNBC, New York vice president and general manager **Bob Sherman** has been appointed executive vice president of the NBC-owned radio stations. **Bob Mountry**, who was VP of the AM stations, has been promoted to vice president/marketing for NBC, while **Walt Sabo**, who was vice president of the NBC FM stations, will no longer hold that office. . . . General Electric Broadcasting has chosen **Randy Bongarten** for the new position of vice president of radio for the corporation. He comes from the station manager position at GE's WGY and WGFM in the Albany/Troy/Schenectady market in upstate New York. . . . Greater Media, which owns 14 radio stations in addition to cable, publishing and other interests, has named **Herb McCord** vice president of radio for the corporation. . . . **J. Robert Wood** has been promoted to general manager of CHUM AM and FM, Toronto. . . . **Jeff Kelly** has been promoted from PD to operations manager at WDMT, Cleveland. His replacement will be **Bobby Magic**, whose experience includes WKDQ, Evanston, Ill. . . . **Jim Monaghan** has

(Continued on page 46)

## Satellite Music Network To Launch Two New Formats

By PHIL DIMAURO

■ NEW YORK—Eight months after unveiling the first 24-hour, full service music radio formats to be broadcast nationwide via satellite (*Record World*, April 11), the Satellite Music Network has revealed plans to launch two new formats during the first quarter of 1982.

SMN's new black music/urban contemporary format will be designed in partnership with Jim Maddox, creator of the "Black Magic" format at KMJQ, Houston. Maddox is currently an independent programming consultant, running a company he formed after leaving WBMX, Chicago, as vice president and general manager earlier this year.

The second new format, described as "traditional MOR," brings the number of programming services offered by SMN to five. Currently being broadcast are SMN's StarStation (adult contemporary) and Coast-to-Coast Country formats, while Bonneville Broadcast Consultants' beautiful music format is also being broadcast via satellite through the SMN partnership, which includes Burkhart/Abrams/Michaels/Douglas and Associates, Atlanta; Midwest Radio & Television, Inc., Minneapolis; John

Tyler and Associates; and United Video, Tulsa.

The official announcement was made at a reception hosted by SMN and Bonneville at Tavern on the Green in Manhattan last Wednesday (21). Kent Burkhart, president of the Burkhart/Abrams consulting firm, told *Record World* that details on the company's MOR format would be disclosed at a later date. According to Burkhart, it had not yet been decided whether an outside programming concern would be brought in on the project.

Maddox, who said in a prepared statement that his goal is to sign 70 affiliate stations by June 1982, indicated that he expects to bring a few of his present consulted stations on board with SMN when the urban contemporary format is launched. Rather than simply staffing the station with air personalities with whom he is already familiar, Maddox is implementing a nationwide talent search for air staff.

Affiliates of the new SMN formats, like those who have signed up for the existing formats, will be charged \$1000 per month for the service, and will be required to run two national advertising spots per hour. Music and

(Continued on page 46)



"Pirates, my eye...we're ants."



# Record World<sup>®</sup> Retail Report

OCTOBER 31, 1981

## SALESMAKER

GHOST IN THE MACHINE

POLICE

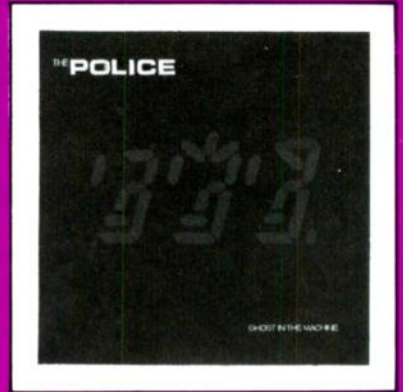
A&M

## TOP SALES

GHOST IN THE MACHINE — Police — A&M

INSIDE YOU — Isley Brothers — T-Neck

PHYSICAL — Olivia Newton-John — MCA



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

### HANDLEMAN/NATIONAL

BLONDIE — Chrysalis  
DEVO — WB  
TERRI GIBBS — MCA  
CAROL HENSEL — Mirus  
KOOL & THE GANG — De-Lite  
OLIVIA NEWTON-JOHN — MCA  
TEDDY PENDERGRASS — Phila. Int'l  
POLICE — A&M  
DIANA ROSS — Motown  
ROSSINGTON COLLINS BAND — MCA

### MUSICLAND/NATIONAL

BLONDIE — Chrysalis  
JOHN ENTWISTLE — Atca  
GENESIS — Atlantic  
ISLEY BROTHERS — T-Neck  
KOOL & THE GANG — De-Lite  
OLIVIA NEWTON-JOHN — MCA  
POLICE — A&M  
QUARTERFLASH — Geffen  
DIANA ROSS — Motown  
SLAVE — Cotillion

### PICKWICK/NATIONAL

DIESEL — Regency  
GENESIS — Atlantic  
JERMAINE JACKSON — Motown  
BILLY JOEL — Cal  
BARRY MANILOW — Arista  
CLIFF RICHARD — EMI-America  
CARLY SIMON — WB

### RECORD BAR/NATIONAL

MAC DAVIS — Casablanca  
MARIANNE FAITHFULL — Island  
ISLEY BROTHERS — T-Neck  
JON & VANGELIS — Polydor  
RONNIE LAWS — Liberty  
LULU — Alfa  
NOVO COMBO — Polydor  
POLICE — A&M  
QUARTERFLASH — Geffen  
CARLY SIMON — WB

### SOUND UNLIMITED/NATIONAL

BLONDIE — Chrysalis  
IRON MAIDEN — Harvest  
ISLEY BROTHERS — T-Neck  
KING CRIMSON — WB  
EARL KLUGH — Liberty  
GREG LAKE — Chrysalis  
OLIVIA NEWTON-JOHN — MCA  
ROMANTICS — Nemperor  
RUFUS WITH CHAKA KHAN — MCA  
STARS ON LONG PLAY II — Radio

### RECORD WORLD-TSS/NORTHEAST

MARTIN BRILEY — Mercury  
CHARIOTS OF FIRE — Polydor (Soundtrack)  
GENESIS — Atlantic  
JOHN HALL — EMI-America  
ISLEY BROTHERS — T-Neck  
BOB JAMES — Cal / Tappan Zee  
KINKS — Arista  
TEDDY PENDERGRASS — Phila. Int'l  
POLICE — A&M  
TRIUMPH — RCA

### CUTLER'S/NEW HAVEN

DEVO — WB  
DAN FOGELBERG — Full Moon / Epic  
BILLY JOEL — Cal  
RICKIE LEE JONES — WB  
KINKS — Arista  
KOOL & THE GANG — De-Lite  
BOB SEGER — Capitol  
SLAVE — Cotillion  
ROLLING STONES — Rolling Stones  
LUTHER VANDROSS — Epic

### DISC-O-MAT/NEW YORK

BLONDIE — Chrysalis  
CHARIOTS OF FIRE — Polydor (Soundtrack)  
ISLEY BROTHERS — T-Neck  
GARLAND JEFFREYS — Epic  
KNACK — Capitol  
KOOL & THE GANG — De-Lite  
GWEN MCCRAE — Atlantic  
POLICE — A&M  
DIANA ROSS — Motown  
WALL OF VODOO — I.R.S.

### CRAZY EDDIE/NEW YORK

BLONDIE — Chrysalis  
BOW WOW WOW — RCA  
CHARIOTS OF FIRE — Polydor (Soundtrack)  
FOUR TOPS — Casablanca  
ISLEY BROTHERS — T-Neck  
GARLAND JEFFREYS — Epic  
KING CRIMSON — WB  
EARL KLUGH — Liberty  
RONNIE LAWS — Liberty  
MELBA MOORE — EMI-America

### KING KAROL/NEW YORK

BLONDIE — Chrysalis  
CHARIOTS OF FIRE — Polydor (Soundtrack)  
MELBA MOORE — EMI-America  
OLIVIA NEWTON-JOHN — MCA  
POLICE — A&M  
DIANA ROSS — Motown  
CARLY SIMON — WB  
STARS ON LONG PLAY II — Radio  
TRIUMPH — RCA  
LUTHER VANDROSS — Epic

### SAM GOODY'S/EAST COAST

CHARIOTS OF FIRE — Polydor (Soundtrack)  
FOUR TOPS — Casablanca  
GENESIS — Atlantic  
KOOL & THE GANG — De-Lite  
BARRY MANILOW — Arista  
POLICE — A&M  
DIANA ROSS — Motown  
BOB SEGER — Capitol  
TRIUMPH — RCA  
LUTHER VANDROSS — Epic

### WEBB/PHILADELPHIA

BOBBY BLAND — MCA  
ANDRAE CROUCH — WB  
EMOTIONS — ARC / Col  
ISLEY BROTHERS — T-Neck  
BOB MARLEY — Cotillion  
ROCKIE ROBBINS — A&M  
TTF — Gold Coast  
MARY WELLS — Epic

### RADIO 437/PHILADELPHIA

EARL KLUGH — Liberty  
JON & VANGELIS — Polydor  
BARRY MANILOW — Arista  
BOB MARLEY — Cotillion  
HAROLD MELVIN & THE BLUE NOTES — MCA  
POLICE — A&M  
DIANA ROSS — Motown  
CARLY SIMON — WB  
TRIUMPH — RCA  
ULTRAVOX — Chrysalis

### RECORDS UNLIMITED/BALTIMORE

DEVO — WB  
DAN FOGELBERG — Full Moon / Epic  
GENESIS — Atlantic  
JON & VANGELIS — Polydor  
OLIVIA NEWTON-JOHN — MCA  
POLICE — A&M  
ROSE TATTOO — Mirage  
DIANA ROSS — Motown  
BOB SEGER — Capitol  
TRIUMPH — RCA

### RECORD THEATRE/BALTIMORE

COMMODORES — Motown  
KING CRIMSON — WB  
BOB MARLEY — Cotillion  
CURTIS MAYFIELD — Boardwalk  
DIANA ROSS — Motown  
CARLY SIMON — WB  
SLAVE — Cotillion  
SPYRO GYRA — MCA  
TIME — WB  
WHISPERS — Solar

### PENGUIN FEATHER/NO. VIRGINIA

CRUSADERS — MCA  
JOHN ENTWISTLE — Atca  
IRON MAIDEN — Harvest  
ISLEY BROTHERS — T-Neck  
GARLAND JEFFREYS — Epic  
KING CRIMSON — WB  
EARL KLUGH — Liberty  
POLICE — A&M  
RAINBOW — Polydor  
MICHAEL SCHENKER GROUP — Chrysalis

### GARY'S/RICHMOND

DIESEL — Regency  
GENESIS — Atlantic  
JOHN HALL — EMI-America  
DONNIE IRIS — MCA  
KOOL & THE GANG — De-Lite  
BARRY MANILOW — Arista  
POLICE — A&M  
QUARTERFLASH — Geffen  
DIANA ROSS — Motown  
TIME — WB

### RECORD REVOLUTION/PENNSYLVANIA

BLONDIE — Chrysalis  
ISAAC HAYES — Polydor  
FREDDIE HUBBARD — EMI-America  
IRON MAIDEN — Harvest  
EARL KLUGH — Liberty  
ALVIN LEE — Atlantic  
NILS LOFGREN — Backstreet  
BOB MARLEY — Cotillion  
OLIVIA NEWTON-JOHN — MCA  
MICHAEL SCHENKER GROUP — Chrysalis

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

JOSE FELICIANO — Motown  
INVISIBLE MAN'S BAND — Boardwalk  
ISLEY BROTHERS — T-Neck  
EARL KLUGH — Liberty  
BOB MARLEY — Cotillion  
MELBA MOORE — EMI-America  
ALICIA MYERS — MCA  
PIECES OF A DREAM — Elektra  
POLICE — A&M  
RUFUS WITH CHAKA KHAN — MCA

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

CHILLIWACK — Millennium  
INVISIBLE MAN'S BAND — Boardwalk  
IRON MAIDEN — Harvest  
ISLEY BROTHERS — T-Neck  
EARL KLUGH — Liberty  
KOOL & THE GANG — De-Lite  
BARRY MANILOW — Arista  
POLICE — A&M  
RAINBOW — Polydor  
RUFUS WITH CHAKA KHAN — MCA

### NATIONAL RECORD MART/MIDWEST

BLONDIE — Chrysalis  
CHILLIWACK — Millennium  
GENESIS — Atlantic  
JON & VANGELIS — Polydor  
KING CRIMSON — WB  
BARRY MANILOW — Arista  
OLIVIA NEWTON-JOHN — MCA  
TEDDY PENDERGRASS — Phila. Int'l  
POLICE — A&M  
DIANA ROSS — Motown

### WHEREHOUSE/MICHIGAN

ASHFORD & SIMPSON — WB  
BLONDIE — Chrysalis  
BOW WOW WOW — RCA  
RODNEY FRANKLIN — Cal  
HERBIE HANCOCK — Cal  
ISLEY BROTHERS — T-Neck  
RED RIDER — Capital  
CARLY SIMON — WB  
TOM VERLAINE — WB  
FRANK ZAPPA — Barking Pumpkin

### RECORD REVOLUTION/CLEVELAND

JOAN ARMATRADING — A&M  
CRUSADERS — MCA  
CURE — A&M  
GENESIS — Atlantic  
STEVE HACKETT — Epic  
KOOL & THE GANG — De-Lite  
GREG LAKE — Chrysalis  
OUR DAUGHTER'S WEDDING — EMI-America  
POLICE — A&M  
ULTRAVOX — Chrysalis

### ROSE/CHICAGO

JOAN ARMATRADING — A&M  
BLONDIE — Chrysalis  
BRUCE COCKBURN — Millennium  
DOMINGO/DENVER — CBS Masterworks  
KING CRIMSON — WB  
ISLEY BROTHERS — T-Neck  
KOOL & THE GANG — De-Lite  
OLIVIA NEWTON-JOHN — MCA  
POLICE — A&M  
DIANA ROSS — Motown

### KARMA/INDIANAPOLIS

BLONDIE — Chrysalis  
JOHN HALL — EMI-America  
ISLEY BROTHERS — T-Neck  
KING CRIMSON — WB  
KOOL & THE GANG — De-Lite  
GREG LAKE — Chrysalis  
RONNIE LAWS — Liberty  
POLICE — A&M  
QUARTERFLASH — Geffen  
NEAL SCHON / JAN HAMMER — Cal

### RADIO DOCTORS/MILWAUKEE

BLONDIE — Chrysalis  
DOMINGO/DENVER — CBS Masterworks  
KING CRIMSON — WB  
KNACK — Capitol  
GREG LAKE — Chrysalis  
OLIVIA NEWTON-JOHN — MCA  
RAINBOW — Polydor  
RUFUS WITH CHAKA KHAN — MCA  
VIC VERGAT — Capitol  
BOB WELCH — RCA

### LIEBERMAN/MINNESOTA

BLONDIE — Chrysalis  
GO-GO'S — I.R.S.  
GARLAND JEFFREYS — Epic

JON & VANGELIS — Polydor  
KING CRIMSON — WB  
GREG LAKE — Chrysalis  
POLICE — A&M  
ROMANTICS — Nemperor  
SHOOTING STAR — Virgin / Epic  
SUBURBS — Twin Tone

### GREAT AMERICAN/MINNEAPOLIS

GENESIS — Atlantic  
GO-GO'S — I.R.S.  
HALL & OATES — RCA  
JON & VANGELIS — Polydor  
KING CRIMSON — WB  
KOOL & THE GANG — De-Lite  
POLICE — A&M  
SHOOTING STAR — Virgin / Epic  
CARLY SIMON — WB  
SUBURBS — Twin Tone

### MUSICLAND/ST. LOUIS

ISLEY BROTHERS — T-Neck  
JON & VANGELIS — Polydor  
KOOL & THE GANG — De-Lite  
BARRY MANILOW — Arista  
OLIVIA NEWTON-JOHN — MCA  
DIANA ROSS — Motown  
ROSSINGTON COLLINS BAND — MCA  
NEAL SCHON / JAN HAMMER — Cal  
SURVIVOR — Scotti Bros.  
WHO — MCA

### STREETSIDE/ST. LOUIS

BLONDIE — Chrysalis  
KING CRIMSON — WB  
GARLAND JEFFREYS — Epic  
KOOL & THE GANG — De-Lite  
GREG LAKE — Chrysalis  
ALVIN LEE — Atlantic  
BOB MARLEY — Cotillion  
TIME — WB  
ULTRAVOX — Chrysalis  
FRANK ZAPPA — Barking Pumpkin

### TURTLES/ATLANTA

BLONDIE — Chrysalis  
MERLE HAGGARD — MCA  
ISLEY BROTHERS — T-Neck  
KING CRIMSON — WB  
EARL KLUGH — Liberty  
GREG LAKE — Chrysalis  
MELBA MOORE — EMI-America  
OLIVIA NEWTON-JOHN — MCA  
RUFUS WITH CHAKA KHAN — MCA  
STARS ON LONG PLAY II — Radio

### RECORD CITY/ORLANDO

PATTI AUSTIN — Qwest  
JOE ELY — WB  
FOUR TOPS — Casablanca  
HALL & OATES — RCA  
KOOL & THE GANG — De-Lite  
POLICE — A&M  
ROGER — WB  
LUTHER VANDROSS — Epic  
SADAO WATANABE — Cal  
WHO — MCA

### EAST/WEST/CENTRAL FLORIDA

PAT BENATAR — Chrysalis  
GO-GO'S — I.R.S.  
GRAND FUNK RAILROAD — Full Moon / WB  
STEVE HACKETT — Epic  
MERLE HAGGARD — Epic  
ISLEY BROTHERS — T-Neck  
GREG LAKE — Chrysalis  
CURTIS MAYFIELD — Boardwalk  
OLIVIA NEWTON-JOHN — MCA  
QUARTERFLASH — Geffen

### SPEC'S/FLORIDA

FOUR TOPS — Casablanca  
RONNIE LAWS — Liberty  
LITTLE RIVER BAND — Capitol  
BARRY MANILOW — Arista  
BOB MARLEY — Cotillion  
OLIVIA NEWTON-JOHN — MCA  
POLICE — A&M  
DIANA ROSS — Motown  
ROSSINGTON COLLINS BAND — MCA  
STARS ON LONG PLAY II — Radio

### TAPE CITY/NEW ORLEANS

GENESIS — Atlantic  
KING CRIMSON — WB  
EARL KLUGH — Liberty  
KNACK — Capitol  
KOOL & THE GANG — De-Lite  
BARRY MANILOW — Arista  
OLIVIA NEWTON-JOHN — MCA  
POLICE — A&M  
RUFUS WITH CHAKA KHAN — MCA  
STARS ON LONG PLAY II — Radio

### RECORDTOWN-HASTINGS/SOUTHWEST

BILLY BURNETTE — Cal  
DVC — Alfa  
DIESEL — Regency  
GENESIS — Atlantic  
MERLE HAGGARD — Epic  
BARRY MANILOW — Arista  
NAZARETH — A&M  
POLICE — A&M  
ROGER — WB  
CARLY SIMON — WB

### SOUND WAREHOUSE/HOUSTON

DEVO — WB  
DAN FOGELBERG — Full Moon / Epic  
GENESIS — Atlantic  
HALL & OATES — RCA  
JOURNEY — Cal  
POLICE — A&M  
OLIVIA NEWTON-JOHN — MCA  
NEAL SCHON / JAN HAMMER — Cal  
ROLLING STONES — Rolling Stones  
ZZ TOP — WB

### TOWER/PHOENIX

DEVO — WB  
FOUR TOPS — Casablanca  
ROSSINGTON COLLINS BAND — MCA  
WILLIE NELSON — Cal  
OLIVIA NEWTON-JOHN — MCA  
POLICE — A&M  
QUARTERFLASH — Geffen  
RED RIDER — Capital  
CARLY SIMON — WB  
LUTHER VANDROSS — Epic

### CIRCLES/ARIZONA

GO-GO'S — I.R.S.  
ISLEY BROTHERS — T-Neck  
NAZARETH — A&M  
OLIVIA NEWTON-JOHN — MCA  
DIANA ROSS — Motown  
RUFUS WITH CHAKA KHAN — MCA  
SHALAMAR — Solar  
SPACE CADETS — Vanguard  
SWITCH — Gordy  
TIERRA — Boardwalk

### INDEPENDENT/COLORADO

ATLANTA RHYTHM SECTION — Cal  
BEDS — Elektra  
MARIANNE FAITHFULL — Island  
FOUR TOPS — Casablanca  
GO-GO'S — I.R.S.  
LENA HORNE — Qwest  
ISLEY BROTHERS — T-Neck  
OZONE — Motown  
DIANA ROSS — Motown  
SHALAMAR — Solar

### EUCALYPTUS/LOS ANGELES

BLONDIE — Chrysalis  
DEVO — WB  
GENESIS — Atlantic  
MICHAEL HENDERSON — Buddha  
KING CRIMSON — WB  
KINKS — Arista  
KNACK — Capitol  
LITTLE RIVER BAND — Capitol  
POLICE — A&M  
SLAVE — Cotillion

### MUSIC PLUS/LOS ANGELES

ALABAMA — RCA  
MARTIN BRILEY — Mercury  
ISLEY BROTHERS — T-Neck  
GARLAND JEFFREYS — Epic  
NOVO COMBO — Polydor  
QUARTERFLASH — Geffen  
RIOT — Elektra  
ROMANTICS — Nemperor  
STARS ON LONG PLAY II — Radio  
BOB WELCH — RCA

### LICORICE PIZZA/LOS ANGELES

CHARLIE — RCA  
CRUSADERS — MCA  
MARIANNE FAITHFULL — Island  
GENESIS — Atlantic  
IRON MAIDEN — Harvest  
BILLY JOEL — Cal  
KING CRIMSON — WB  
ROGER — WB  
DIANA ROSS — Motown  
SUBURBAN LAWNS — I.R.S.

### EVERYBODY'S/NORTHWEST

JOAN ARMATRADING — A&M  
CRUSADERS — MCA  
GENESIS — Atlantic  
HALL & OATES — RCA  
AL JARREAU — WB  
OLIVIA NEWTON-JOHN — MCA  
QUARTERFLASH — Geffen  
RED RIDER — Capital  
MICHAEL SCHENKER GROUP — Chrysalis  
CARLY SIMON — WB



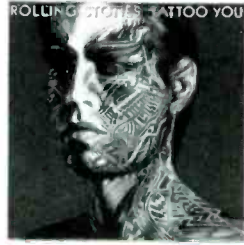
# Record World Albums

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

OCTOBER 31, 1981

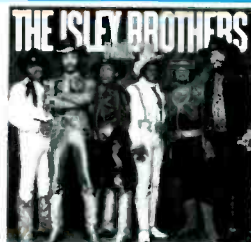
TITLE, ARTIST, Label, Number, (Distributing Label)

Oct. 31	Oct. 24		WKS. ON CHART	
1	1	<b>TATTOO YOU</b> ROLLING STONES Rolling Stones COC 16052 (Atl) (5th Week)	8	H
2	3	4 FOREIGNER / Atlantic SD 16999	15	H
3	2	ESCAPE JOURNEY / Columbia TC 37408	13	O
4	4	NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND / Capitol STBK 12182	6	K
5	5	THE INNOCENT AGE DAN FOGELBERG / Full Moon / Epic KE2 37393	7	O
6	6	BELLA DONNA STEVIE NICKS / Modern MR 38 139 (Atl)	12	H
7	7	PRECIOUS TIME PAT BENATAR / Chrysalis CHR 1346	15	H
8	8	SONGS IN THE ATTIC BILLY JOEL / Columbia TC 37461	5	O
9	34	GHOST IN THE MACHINE POLICE / A&M SP 3730	2	H
10	10	BREAKIN' AWAY AL JARREAU / Warner Bros. BSK 3576	11	H
11	11	LONG DISTANCE VOYAGER MOODY BLUES / Threshold TRL 1 2901 (PolyGram)	22	H
12	12	NEVER TOO MUCH LUTHER VANDROSS / Epic FE 37451	7	O
13	15	ABACAB GENESIS / Atlantic SD 19313	3	H
14	14	DON'T SAY NO BILLY SQUIER / Capitol ST 12146	26	H
15	16	PRIVATE EYES DARYL HALL & JOHN OATES / RCA AFL1 4028	7	H
16	13	STREET SONGS RICK JAMES / Gordy G8 1002M1 (Motown)	28	H
17	9	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Full Moon / Asylum DP 90004	13	X
18	18	IT'S TIME FOR LOVE TEDDY PENDERGRASS / Phila. Intl. TZ 37491 (CBS)	5	O
19	17	BEAUTY & THE BEAT GO-GO'S / IRS SP 70021 (A&M)	14	H
20	19	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram)	15	H
21	21	PIRATES RICKIE LEE JONES / Warner Bros. BSK 3432	13	H
22	26	SOMETHING SPECIAL KOOL & THE GANG / De-Lite DSR 8502 (PolyGram)	3	H
23	32	IF I SHOULD LOVE AGAIN BARRY MANILOW / Arista AL 9573	3	H
24	22	HI INFIDELITY REO SPEEDWAGON / Epic FE 36884	45	O
25	20	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) / Columbia KC2 37542	7	O
26	28	NEW TRADITIONALISTS DEVO / Warner Bros. BSK 3593	4	H
27	23	WORKING CLASS DOG RICK SPRINGFIELD / RCA AFL1 3697	32	H
28	30	THE MANY FACETS OF ROGER ROGER / Warner Bros. BSK 3594	6	H
29	27	TIME EXPOSURE LITTLE RIVER BAND / Capitol ST 12163	7	H
30	33	THIS IS THE WAY ROSSINGTON COLLINS BAND / MCA 5207	4	H
31	25	STEP BY STEP EDDIE RABBITT / Elektra SE 532	11	H
32	24	PRETENDERS II / Sire SRK 3572 (WB)	11	H
33	35	TONIGHT! FOUR TOPS / Casablanca NBLP 7258 (PolyGram)	9	H
34	29	URBAN CHIPMUNK CHIPMUNKS / RCA AFL1 4027	23	H
35	38	ALLIED FORCES TRIUMPH / RCA AFL1 3902	7	H
36	40	SHOWTIME SLAVE / Cotillion SD 5227 (Atl)	4	H
37	44	IN THE POCKET COMMODORES / Motown M8 955M1	17	H
38	42	FEELS SO RIGHT ALABAMA / RCA AHL1 3920	33	H
39	39	GIVE THE PEOPLE WHAT THEY WANT KINKS / Arista AL 9567	8	H
40	36	TIME ELO / Jet FZ 37371 (CBS)	11	O
41	45	THE ONE THAT YOU LOVE AIR SUPPLY / Arista AL 9551	21	H



### CHARTMAKER OF THE WEEK

42	—	<b>INSIDE YOU</b> ISLEY BROTHERS T-Neck FZ 37533 (CBS)	1	O
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43	37	SHARE YOUR LOVE KENNY ROGERS / Liberty LOO 1108	17	H
44	43	EL LOCO ZZ TOP / Warner Bros. BSK 3593	13	H
45	50	TIME / Warner Bros. BSK 3598	11	H
46	41	KENNY ROGERS' GREATEST HITS / Liberty LOO 1072	53	H
47	46	HIGH 'N' DRY DEF LEPPARD / Mercury SRM 1 4021 (PolyGram)	12	H
48	48	JUICE JUICE NEWTON / Capitol ST 12136	31	H
49	54	LOVE BYRD DONALD BYRD AND 125TH STREET, NYC / Elektra SE 531	7	H
50	47	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	18	I
51	56	THE DUDE QUINCY JONES / A&M SP 3721	31	H
52	49	CHRISTOPHER CROSS / Warner Bros. BSK 3383	84	H
53	58	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN / Qwest / WB QWS 3591	5	H
54	59	STANDING TALL CRUSADERS / MCA 5254	4	H
55	31	CARL CARLTON / 20th Century-Fox T 628 (RCA)	14	H
56	64	SOLID GROUND RONNIE LAWS / Liberty LO 51087	5	H
57	51	BLACK & WHITE POINTER SISTERS / Planet P 18 (E/A)	18	H
58	52	PARADISE THEATER STYX / A&M SP 3719	40	H
59	55	FANCY FREE OAK RIDGE BOYS / MCA 5029	22	H
60	60	ARTHUR-THE ALBUM (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Warner Bros. BSK 3582	9	H
61	110	ALL THE GREAT HITS DIANA ROSS / Motown M13 960C2	2	L
62	53	LOVE ALL THE HURT AWAY ARETHA FRANKLIN / Arista AL 9552	10	H
63	61	IT MUST BE MAGIC TEENA MARIE / Gordy G8 1004M1 (Motown)	21	H
64	70	THIS KIND OF LOVIN' WHISPERS / Solar BXL1 3976 (RCA)	5	H
65	72	THE FRIENDS OF MR. CAIRO JON & VANGELIS / Polydor PD 1 6326 (PolyGram)	12	H
66	65	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT / Columbia FC 37389	17	O
67	69	FREETIME SPYRO GYRA / MCA 5238	10	H
68	67	CRIMES OF PASSION PAT BENATAR / Chrysalis CHE 1275	61	H
69	74	AEROBIC DANCING / Gateway GSLP 7610	22	H
70	57	MISTAKEN IDENTITY KIM CARNES / EMI-America SO 17052	27	H
71	68	TOUCH GLADYS KNIGHT & THE PIPS / Columbia FC 37086	9	O
72	63	DEAD RINGER MEAT LOAF / Epic / Cleve. Intl. FE 36007	7	O
73	75	SIGN OF THE TIMES BOB JAMES / Columbia / Tappan Zee FC 37495	8	O
74	—	THE BEST OF BLONDIE / Chrysalis CHR 1337	1	H
75	81	BACK IN BLACK AC/DC / Atlantic SD 16018	62	H
76	62	THE SPIRIT'S IN IT PATTI LABELLE / Phila. Intl. FZ 37380 (CBS)	7	O
77	97	TORCH CARLY SIMON / Warner Bros. BSK 3592	3	H
78	85	FANCY DANCER ONE WAY / MCA 5247	5	H
79	89	AS FAR AS SIAM RED RIDER / Capitol SO 12145	6	H
80	80	HANG ON FOR YOUR LIFE SHOOTING STAR / Virgin NFE 37407 (CBS)	11	O
81	—	PHYSICAL OLIVIA NEWTON-JOHN / MCA 5229	1	H
82	90	MSG MICHAEL SCHENKER GROUP / Chrysalis CHR 1336	4	H
83	91	TOO LATE THE HERO JOHN ENTWISTLE / Atco SD 38 142	4	H
84	88	QUINELLA ATLANTA RHYTHM SECTION / Columbia FC 37550	7	O
85	84	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS / Backstreet / MCA BSR 5160	24	H
86	66	THERE'S NO GETTING OVER ME RONNIE MILSAP / RCA AHL1 4060	10	H
87	93	LOVERBOY / Columbia JC 36762	41	O
88	101	HOOLIGANS WHO / MCA 2 12001	3	L
89	78	SOME DAYS ARE DIAMONDS JOHN DENVER / RCA AFL1 4055	18	H
90	86	SUMMER HEAT BRICK / Bang FZ 37471 (CBS)	10	O
91	87	MY MELODY DENIECE WILLIAMS / ARC / Columbia FC 37048	29	O
92	83	MOVING PICTURES RUSH / Mercury SRM 1 4013 (PolyGram)	34	G
93	95	THE MAN WITH THE HORN MILES DAVIS / Columbia FC 36790	16	H
94	99	NOVO COMBO Polydor PD 1 6331 (PolyGram)	9	H
95	—	DISCIPLINE KING CRIMSON / Warner Bros. BSK 3629	1	H
96	96	BALIN MARTY BALIN / EMI-America SO 17054	23	H
97	98	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK) Liberty LOO 1109	17	H
98	104	COMPUTER WORLD KRAFTWERK / Warner Bros. HS 3549	22	H
99	108	MAGIC WINDOWS HERBIE HANCOCK / Columbia FC 37387	5	O
100	73	SLINGSHOT MICHAEL HENDERSON / Buddah BDS 6002 (Arista)	8	H

# Albums 101-200



OCTOBER 31, 1981

Oct. 31	Oct. 24	Album Title	Label	WKS. ON CHART	Chart Position	Album Title	Label	WKS. ON CHART	Chart Position
101	102	KING COOL DONNIE IRIS / MCA 5237	MCA	6	H	151	160 SWEET AND WONDERFUL JEAN CARN / TSOP FZ 36775 (CBS)	3	O
102	105	I LIKE YOUR STYLE JERMAINE JACKSON / Motown M8 952M1	Motown	6	H	152	147 CAPTURED JOURNEY / Columbia K2T 37016	12	O
103	116	WALK UNDER LADDERS JOAN ARMATRADING / A&M SP	A&M	4876	3	153	143 MODERN TIMES JEFFERSON STARSHIP / Grunt BZL1 3848 (RCA)	29	H
104	82	DEAD SET GRATEFUL DEAD / Arista A26 8606	Arista	7	L	154	134 HOY-HOY! LITTLE FEAT / Warner Bros. 2 BSK 3538	11	O
105	103	FIRE DOWN UNDER RIOT / Elektra 5E 546	Elektra	10	H	155	140 SHORT BACK 'N' SIDES IAN HUNTER / Chrysalis CHR 1326	10	H
106	118	PIECES OF A DREAM / Elektra 6E 350	Elektra	5	H	156	145 WILD-EYED SOUTHERN BOYS 38 SPECIAL / A&M SP 4835	38	G
107	117	GO FOR IT SHALAMAR / Solar BXL1 3984 (RCA)	Solar	3	H	157	135 ZEBOP! SANTANA / Columbia FC 37158	29	O
108	114	LIVE! BARBARA MANDRELL / MCA 5243	MCA	6	H	158	141 I BELIEVE IN LOVE ROCKIE ROBBINS / A&M SP 4869	10	H
109	119	DANGEROUS ACQUAINTANCES MARIANNE FAITHFULL / Island ILPS 9648 (WB)	Island	3	H	159	162 BET YOUR HEART ON ME JOHNNY LEE / Full Moon / Asylum 5E 541	3	H
110	120	THE PRESSURE IS ON HANK WILLIAMS, JR. / Elektra 5E 535	Elektra	10	H	160	169 LOVE IS THE PLACE CURTIS MAYFIELD / Boardwalk NB 1 33239	2	H
111	121	WANNA BE A STAR CHILLIWACK / Millennium BXL1 7759 (RCA)	Millennium	9	H	161	161 NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia FC 37464	5	O
112	122	WATTS IN A TANK DIESEL / Regency RY 19315 (Atl)	Regency	4	H	162	163 CURED STEVE HACKETT / Epic ARE 37632	3	O
113	126	CHANCES ARE BOB MARLEY / Cotillion SD 5226 (Atl)	Cotillion	2	H	163	165 PREMONITION SURVIVOR / Scotti Bros. ARZ 37549 (CBS)	4	O
114	115	RODNEY CROWELL / Warner Bros. BSK 3587	Warner Bros.	5	H	164	130 DANCE GARY NUMAN / Atco SD 38143	4	H
115	125	RAGE IN EDEN ULTRAVOX / Chrysalis CHR 1338	Chrysalis	4	H	165	166 COUP DE GRACE MINK DeVILLE / Atlantic SD 19311	3	H
116	109	YOU ARE WHAT YOU IS FRANK ZAPPA / Barking Pumpkin PW2 37537 (CBS)	Barking Pumpkin	5	O	166	137 EAST SIDE STORY SQUEEZE / A&M SP 3854	23	G
117	127	'SNAZ NAZARETH / A&M SP 6703	A&M	5	H	167	183 BEWARE BARRY WHITE / Unlimited Gold FZ 37176 (CBS)	3	O
118	71	THE LADY AND HER MUSIC-LIVE ON BROADWAY LENA HORNE / Qwest / WB 2QW 3597	Qwest	7	X	168	168 AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS / ECM 1 1190 (WB)	20	I
119	123	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE / Columbia FC 37438	Columbia	4	O	169	175 MAGIC MAN HERB ALPERT / A&M SP 3728	12	H
120	124	PERFORMANCE ASHFORD & SIMPSON / Warner Bros. 2WB 3524	Warner Bros.	3	L	170	158 NOW PLAYING BERNADETTE PETERS / MCA 5244	3	H
121	100	FACE VALUE PHIL COLLINS / Atlantic SD 16029	Atlantic	35	H	171	146 ICE HOUSE / Chrysalis CHR 1350	15	H
122	76	I'M IN LOVE EVELYN KING / RCA AFL1 3962	RCA	15	H	172	150 THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT / Arista AL 9518	49	H
123	92	DIRTY DEEDS DONE DIRT CHEAP AC/DC / Atlantic SD 16033	Atlantic	29	H	173	177 CAROL HENSEL'S EXERCISE AND DANCE PROGRAM Mirus / Vintage VNI 7713	37	H
124	77	BLIZZARD OF OZZ OZZY OSBOURNE / Jet JZ 36812 (CBS)	Jet	29	O	174	157 CAN WE FALL IN LOVE AGAIN PHYLLIS HYMAN / Arista AL 9544	16	H
125	139	REFLECTIONS GIL SCOTT-HERON / Arista AL 9566	Arista	5	H	175	142 WANTED DREAD & ALIVE PETER TOSH / Rolling Stones / EMI-America SO 17055	17	H
126	—	CAMOUFLAGE RUFUS with CHAKA KHAN / MCA 5270	MCA	1	H	176	151 TENDER TOGETHER STANLEY TURRENTINE / Elektra 5E 534	6	H
127	128	B.B.&Q. BAND / Capitol ST 12155	Capitol	14	H	177	180 HOT ROCKS 1964-1971 ROLLING STONES / London 2PS 60617	3	X
128	138	UNTOLD PASSION SCHON & HAMMER / Columbia FC 37600	Columbia	3	O	178	153 MY ROAD OUR ROAD LEE OSKAR / Elektra 5E 526	13	H
129	79	THE SECOND ADVENTURE DYNASTY / Solar S 20 (E/A)	Solar	6	H	179	179 IN THE HEAT OF THE NIGHT PAT BENATAR / Chrysalis CHR 1236	12	G
130	94	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND / Capitol SWAV 12120	Capitol	47	I	180	170 FAIR WARNING VAN HALEN / Warner Bros. HS 3540	23	H
131	107	JUST BE MY LADY LARRY GRAHAM / Warner Bros. BSK 3554	Warner Bros.	13	H	181	181 ANNE MURRAY'S GREATEST HITS / Capitol SOO 12110	55	H
132	106	NORTH COAST MICHAEL STANLEY BAND / EMI-America SW 17056	EMI-America	14	H	182	— BIG CITY MERLE HAGGARD / Epic FE 37593	1	O
133	111	KOOKOO DEBBIE HARRY / Chrysalis CHR 1347	Chrysalis	10	H	183	— MONDO-MANDO DAVID GRISMAN / Warner Bros. BSK 3618	1	H
134	112	SHOT OF LOVE BOB DYLAN / Columbia TC 37496	Columbia	9	O	184	159 VERY SPECIAL DEBRA LAWS / Elektra 6E 300	34	H
135	131	DIMPLES RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232	Boardwalk	17	H	185	185 THE NATURE OF THE BEAST APRIL WINE / Capitol SOO 12125	40	H
136	132	GREATEST HITS DOORS / Elektra 5E 5151	Elektra	48	H	186	187 ROCKIHNROLL GREG KIHN / Beserkley B2 10069 (E/A)	33	H
137	149	CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK) VANGELIS / Polydor PD 1 6335 (PolyGram)	Polydor	2	H	187	167 TOM TOM CLUB / Sire SRK 3628 (WB)	3	H
138	113	MECCA FOR MODERNS MANHATTAN TRANSFER / Atlantic SD 16036	Atlantic	21	H	188	156 CHILDREN OF TOMORROW FRANKIE SMITH / WMOT FW 37391	15	H
139	—	GREG LAKE / Chrysalis CHR 1357	Chrysalis	1	H	189	195 DOORS / Elektra EKS 74007	3	G
140	144	AEROBIC DANCING FEATURING DORIAN DAMMER / Parade 100 (Peter Pan)	Parade	5	H	190	191 YELLOWJACKETS / Warner Bros. BSK 3573	2	H
141	148	KIX / Atlantic SD 19307	Atlantic	5	H	191	155 BROTHERS OF THE ROAD ALLMAN BROTHERS BAND / Arista AL 9564	11	H
142	—	QUARTERFLASH / Geffen GHS 2003 (WB)	Geffen	1	H	192	193 AMAZON BEACH KINGS / Elektra 5E 543	4	H
143	—	STARS ON LONG PLAY II STARS ON / Radio RR 19134 (Atl)	Radio	1	H	193	196 CLOSER THAN CLOSE STYLISTICS / TSOP FZ 37458 (CBS)	3	O
144	133	EBONEE WEBB / Capitol ST 12148	Capitol	10	G	194	172 WINELIGHT GROVER WASHINGTON, JR. / Elektra 6E 305	41	H
145	—	WIRED FOR SOUND CLIFF RICHARD / EMI-America SW 17059	EMI-America	1	H	195	186 ESPECIALLY FOR YOU DON WILLIAMS / MCA 5210	15	H
146	152	NIGHT FADES AWAY NILS LOFGREN / Backstreet BSR 5251 (MCA)	Backstreet	6	H	196	197 GOOD MORNING AMERICA CHARLIE / RCA AFL1 4137	3	H
147	—	ROCK & ROLL ADULT GARLAND JEFFREYS / Epic FE 37436	Epic	1	O	197	198 SEE JUNGLE! SEE JUNGLE! BOW WOW WOW / RCA AFL1 4147	3	H
148	136	VOICES DARYL HALL & JOHN OATES / RCA AQL1 3646	RCA	52	H	198	199 BLOOD ON THE BRICKS IRON CITY HOUSEROCKERS / MCA 5252	2	H
149	129	GUILTY BARBRA STREISAND / Columbia FC 36750	Columbia	54	O	199	184 CLEAN SWEEP BOBBY BROOM / Arista / GRP 5504	10	H
150	154	LOST IN LOVE AIR SUPPLY / Arista AL 4268	Arista	27	H	200	188 WALL TO WALL RENE AND ANGELA / Capitol ST 12161	14	H

## Francisco Araiza on Eurodisc

By SPEIGHT JENKINS

■ NEW YORK—Francisco Araiza is a name more and more opera-loving Americans should get to know. Everybody talks about the absence of major tenors, and everyone is looking for successors to the big three of today (in alphabetical order, Jose Carreras, Placido Domingo and Luciano Pavarotti). Certainly the American Neil Shicoff fills one slot; he is steadily growing in the right repertory, developing in style, taste and size of voice. But there must be more.

Araiza may well be one. The tenor was born in Mexico on October 4, 1950, and made his debut in Karlsruhe, Germany, in 1975, as Ferrando in *Così fan tutte*. There has been an American debut, in Houston. He has a contract at the Metropolitan in the near future, but as yet the tenor has not performed in any other American house. His work on the continent has been well chosen, with most of his parts appropriate to a lyric tenor. To most Americans he came to notice first in last season's *Die Zauberflöte* led by Herbert von Karajan. The voice then seemed attractive, full of color with a consequent absence of the white sound so beloved in most German opera houses for lyric repertory. It is amazing, actually, that a tenor with so virile and sensuous a voice can be making a career in Mozart in Germany, where the monochromatic, slim-voiced Mozart tenor is so prized.

Now in the latest shipment from Eurodisc (TIOCH) we have a chance to sample two major examples of Araiza's work. One is a solo record, recorded in May 1978, with the Munich Radio Orchestra under Heinz Wallberg. The tenor sings five famous Mozart arias, including "Un'aura amorosa" from *Così* and both arias from *Don Giovanni*, plus a collection of appropriate arias from several different composers — the Steersman song from *Der Fliegende Holländer*, the Italian tenor's aria from *Der Rosenkavalier*, Des Grieux' Dream from *Manon*, the famous aria from *La Dame Blanche*, one from *Euryanthe*, and "Una furtiva lagrima" from *L'Elisir d'Amore*.

Araiza obviously feels and responds to subtleties of style, and his instrument seems a large-scale lyric with plenty of feeling. His Italian is good, as is his French and German, and his coloratura technique seems first-rate. Though he is recorded very forward (he seems practically to be sitting on the microphone), there needs to be more dynamic variety in his singing. Too much of it is at a mezzo forte level, making the sound too constant. This tends to emphasize one of his greatest strengths — singing without apparent caution — and it must make his appearances in the theater very ex-

citing. But after a while it seems unimaginative.

On the record, his most subtle singing comes in some of the Mozart — he takes the great run in "Il mio tesoro" in one breath — in the Strauss, which is brilliantly effected, in the winsome reading of the Wagner, and in the really elegant "Una furtiva." There he does use more piano than in any of his other arias, and it shows that his voice may be even more significant than it now appears.

Araiza is also the tenor in a new recording of *Don Pasquale* issued in the same Eurodisc shipment. There were reasons for expecting this to not be a good performance. There are far too many vocal disciplines far removed from the Italian base of Donizette: conductor Heinz Wallberg, soprano Lucia Popp, baritone Bernd Weikl and bass Evgeny Nesterenko do not sound on the surface like bel canto at its best. Wallberg does begin with a somewhat lackluster, rushed account of the spirited score. But as the performance waxes, his baton gets lighter, and the music is never less than good-spirited. In the end, the sheer level of singing and the theatrical feeling of the whole make this one of the best *Pasquales* on record.

Miss Popp is almost a total joy. In her first aria she forces a shade on some high notes, but from that point on, she sings with such temperament, such fine coloratura and such enthusiastic devotion to bel canto that she is not bettered by any current recorded Norina. Just to hear the ease with which she soars up to the high notes, keeping her voice big and focussed, is a joy.

Weikl is quite a surprise. A wonderful baritone, often heavy-handed in Italian music, he sings Malatesta with a lot of charm. He, too, might be easier in his first aria, but as the performance moves along, he sings with increasing suavity, and the big duet with Pasquale toward the opera's end is delectable.

Nesterenko is the least likely of all. A Russian as Don Pasquale? He has learned Italian very well and sings it with great style; more particularly, his approach to the role is intense and winning. This is a Pasquale with whom one can sympathize and become involved at the same time. It is a lovely reading from first to last.

Araiza, the one who should shine the most on this recording, is less successful, because he tends to try for too big a sound. The final aria, "Com'è gentil" and the subsequent Nocturne, however, are lovely in the extreme. Here he proves he can sing piano and arches the line with grace and charm.

(Continued on page 46)

# Classical Retail Report

OCTOBER 31, 1981

## CLASSIC OF THE WEEK



## WEILL UNKNOWN SONGS

STRATAS  
Nonesuch Digital

## BEST SELLERS OF THE WEEK

**WEILL: UNKNOWN SONGS** — Stratas — Nonesuch Digital  
**BEEHOVEN: VIOLIN CONCERTO** — Perlman, Giulini — Angel Digital  
**PLACIDO DOMINGO IN A GALA CONCERT** — Giulini — DG Digital  
**VERDI: UN BALLO IN MASCHERA** — Ricciarelli, Domingo, Abbado — DG  
**MASSENET: WERTHER** — Stade, Carreras, Davis — Philips

## SAM GOODY / EAST COAST

**ANNIE'S SONG** — Galway — RCA  
**BEEHOVEN: VIOLIN CONCERTO** — Angel Digital  
**BEEHOVEN: SONATAS** — Gilels — DG Digital  
**DOMINGO GALA CONCERT** — DG Digital  
**MASSENET: WERTHER** — Philips  
**RAMEAU: DARDANUS** — Erato RCA  
**TRIO** — Sutherland, Horne, Pavarotti, Bonyngé — London Digital  
**VAUGHAN WILLIAMS: GREENSLEEVES** — Marriner — Argo  
**VERDI: UN BALLO IN MASCHERA** — DG  
**WEILL: UNKNOWN SONGS** — Nonesuch Digital

## KING KAROL / NEW YORK

**BEEHOVEN: VIOLIN CONCERTO** — Angel Digital  
**DOMINGO IN GALA CONCERT** — DG Digital  
**MAHLER: SYMPHONY NO. 1** — Slatkin — Telarc  
**MASSENET: WERTHER** — Philips  
**PROKOFIEV: FILM SCORES** — Slatkin — Vox Cum Laude  
**RODGERS & HART: SONGS** — Morris, Bolcom — RCA  
**CHRISTMAS WITH RENATA SCOTTO** — RCA  
**STRAUSS, J.: CINDERELLA** — Bonyngé — London  
**VERDI: UN BALLO IN MASCHERA** — DG  
**WEILL: UNKNOWN SONGS** — Nonesuch Digital

## SOUND WAREHOUSE / DALLAS

**BRUCKNER: SYMPHONY NO. 5** — Solti — London  
**DOMINGO IN GALA CONCERT** — DG Digital

**HOLST: THE PLANETS** — Rattle — Angel  
**MASSENET: WERTHER** — Philips  
**MOZART: COMPLETE SYMPHONIES, VOL. II** — Hogwood — L'Oiseau Lyre  
**ROYAL WEDDING** — CBS  
**TIPPETT: SYMPHONY NO. 4** — Solti — London  
**VAUGHAN WILLIAMS: GREENSLEEVES** — Marriner — Argo  
**VIVALDI: FOUR SEASONS** — Zukerman — CBS  
**WEILL: UNKNOWN SONGS** — Nonesuch Digital

## ROSE DISCOUNT / CHICAGO

**BARTOK: CONCERTO FOR ORCHESTRA** — Solti — London Digital  
**BEEHOVEN: VIOLIN CONCERTO** — Angel Digital  
**DEL TREDICI: FINAL ALICE** — Solti — London Digital  
**DONIZETTI: L'ELISIR D'AMORE** — Sutherland, Pavarotti, Bonyngé — London  
**DOMINGO IN GALA CONCERT** — DG Digital  
**RAMEAU: DARDANUS** — RCA Erato  
**SAINT-SAENS: SAMSON ET DALILA** — Obratzsava, Domingo, Barenbuim — DG  
**SIBELIUS: SYMPHONY NO. 2** — Karajan — Angel  
**VERDI: UN BALLO IN MASCHERA** — DG  
**WEILL: UNKNOWN SONGS** — Nonesuch Digital

## DISCOUNT RECORDS / SAN FRANCISCO

**MAHLER: SYMPHONY NO. 2** — Solti — London Digital  
**PAVAROTTI'S GREATEST HITS** — London  
**PROKOFIEV: FILM SCORES** — Slatkin — Vox Cum Laude  
**STERN 60TH BIRTHDAY CELEBRATION** — Stern, Perlman, Zukerman, Mehta — CBS  
**TRIO** — Sutherland, Horne, Pavarotti, Bonyngé — London Digital  
**VERDI: REQUIEM** — Caballe, Domingo, Mehta — CBS Mastersound  
**VIVALDI: FOUR SEASONS** — Karajan — DG  
**WAGNER: MUSIC FROM THE RING** — Tennstedt — Angel Digital  
**WAGNER: DAS RHEINGOLD** — Adam, Schreier, Nimsgrn, Janowski — Eurodisc (TIOCH)  
**WEILL: UNKNOWN SONGS** — Nonesuch Digital

## TOWER RECORDS / SEATTLE

**BARTOK: COMPLETE MUSIC FOR VIOLIN AND PIANO** — Luca — Nonesuch  
**BEEHOVEN: VIOLIN CONCERTO** — Angel Digital  
**TERESA BERGANZA SINGS ITALIAN BAROQUE ARIAS** — DG  
**DOMINGO IN GALA CONCERT** — DG Digital  
**MASSENET: WERTHER** — Philips  
**MOZART: SYMPHONIES NOS. 29, 35** — Boehm — DG  
**ROYAL WEDDING** — CBS  
**ANNA RUSSELL ALBUM** — CBS  
**STERN 60TH BIRTHDAY CELEBRATION** — Stern, Perlman, Zukerman, Mehta — CBS  
**WEILL: UNKNOWN SONGS** — Nonesuch Digital

## Gwen McCrae a 'Sensation' in N.Y.C.



Coinciding with the release of her self-titled debut album for Atlantic, singer Gwen McCrae recently performed in New York at a special show sponsored by radio station WRKS-FM at the club New York, New York. "Funky Sensation," the first single from the "Gwen McCrae" album, was recently released. Pictured from left are: Cotillion Records president Henry Allen; McCrae; Atlantic executive vice president/general manager Dave Glew; Atlantic/Cotillion vice president of promotion Everett Smith; McCrae's attorney/manager Shelly Kerner; and Atlantic vice president of advertising Mark Schulman.

## The Coast (Continued from page 21)

should be available in about 10 major markets by year's end. During the show, he both plays the hits and predicts which three records will vault to the top of the charts. . . . **Les Bohem**, bass player of the now-defunct **Bates Motel** (great name) and now with **Sparks**, has been signed by the Ladd Company and SAD films to write the screenplay — that's screenplay, not music — for an upcoming film, "On the Line." Since the movie "will explore the reality of a working class musician trying to make it big," we can assume it will be based on personal experience. Bohem has also formed a band called **Gleaming Spires**, who will release an album soon on the Posh Boy label. . . . San Francisco band **Romeo Void** met up with the **Car's Ric Ocasek** during a recent tour, and Ocasek apparently liked them enough to offer to produce a couple of songs for them in Boston; a single, "Not Safe," will be released by 415 Records in early November. All of that should help dim the memory of drummer **Larry Carter's** temporarily blinding himself in what was described as "a freak accident in Boston". . . . Halloween will be Solar night in Hollywood, as Solar acts **Klymaxx**, **Midnight Star** and the **Sylvers** will be appearing at the Palladium. Highlights of the evening will include a "Trick or Freak" contest, whatever that is, as well as a costume competition judged by the members of **Lakeside** and a **Jody Watley** look-alike contest. Who is Jody Watley? A member of **Shalamar**. Who is judging that contest? **Shalamar**, natch.

ALSO: It didn't take long for some clever soul to put his personal touch on the **John Lennon** statue installed here a couple of weeks ago at the start of the L.A. "Street Scene" festival. According to the L.A. Times, some slug managed to remove the glasses that were welded to the statue's ears and nose, and all within two days of the unveiling. It's really true that nothing is sacred, we suppose. . . . "No One Here Gets Out Alive: A Tribute to **Jim Morrison**" will have its first L.A. area showing on November 21, via Valley Cable TV. Concert footage of the band will be included, along with interviews with the three remaining **Doors** and long-standing producer **Paul Rothchild**, as well as Morrison biographers **Danny Sugerman** and **Jerry Hopkins**. "No One Here Gets Out Alive" was directed and edited by **Gordon Forbes** and produced by **Richard Mann** and **Larry Smith**.

## Rick and Teena in Philly



Rick James and Teena Marie recently performed at Philadelphia's Spectrum. On hand to congratulate them after the performance were, from left, seated: **Richard Cooper**, Motown promotion for Schwartz Bros. Distributors; Marie; and **Carl Helm** of **WDAS-AM** and **FM**. Standing: **Al Hayman**, promoter for James' tour; **Georgie Woods** of **WDAS**; **James**; **Kal Rudman**, owner-publisher of the **Friday Morning Quarterback**; **Bruce Greenberg**, Motown promotion; and **Darryl Butler**, **Tiger Flower Productions**.

# Record World A/C Chart



OCTOBER 31, 1981

Oct. 31	Oct. 24		
1	2	<b>HARD TO SAY</b> DAN FOGELBERG Epic/Full Moon 14 02488	10
2	1	<b>ARTHUR'S THEME (BEST THAT YOU CAN DO)</b> CHRISTOPHER CROSS/Warner Bros. 49787	12
3	5	<b>HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU)</b> AIR SUPPLY/Arista 0626	7
4	4	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU/Warner Bros. 49746	16
5	6	<b>THEME FROM HILL STREET BLUES</b> MIKE POST featuring LARRY CARLTON/Elektra 47186	9
6	7	<b>JUST ONCE</b> QUINCY JONES/A&M 2357	10
7	3	<b>SHARE YOUR LOVE WITH ME</b> KENNY ROGERS/Liberty 1430	9
8	13	<b>OH NO</b> COMMODORES/Motown 1527	5
9	10	<b>OLD SONGS</b> BARRY MANILOW/Arista 0633	4
10	11	<b>WHEN SHE WAS MY GIRL</b> FOUR TOPS/Casablanca 2338	11
11	8	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE/Motown 1519	16
12	9	<b>I COULD NEVER MISS YOU (AS MUCH AS I DO)</b> LULU/Alfa 7006	15
13	12	<b>FOR YOUR EYES ONLY</b> SHEENA EASTON/Liberty 1418	14
14	18	<b>WAITING FOR A GIRL LIKE YOU</b> FOREIGNER/Atlantic 3868	4
15	16	<b>ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)</b> MARTY BALIN/EMI-America 8093	7
16	23	<b>I WANT YOU, I NEED YOU</b> CHRIS CHRISTIAN/Boardwalk 7 11 126	4
17	15	<b>STEP BY STEP</b> EDDIE RABBITT/Elektra 47174	14
18	20	<b>IT'S ALL I CAN DO</b> ANNE MURRAY/Capitol 5023	7
19	22	<b>ALIEN</b> ATLANTA RHYTHM SECTION/Columbia 18 02471	6
20	26	<b>YOU SAVED MY SOUL</b> BURTON CUMMINGS/Alfa 7008	5
21	31	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS/RCA 12349	2
22	24	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES/RCA 12296	8
23	25	<b>STEAL THE NIGHT</b> STEVIE WOODS/Cotillion 46016 (Atl)	6
24	19	<b>WHO'S CRYING NOW</b> JOURNEY/Columbia 18 02241	15
25	14	<b>TAKE ME NOW</b> DAVID GATES/Arista 0615	8
26	29	<b>THE NIGHT OWLS</b> LITTLE RIVER BAND/Capitol 5033	8
27	30	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN/MCA 51182	4
28	17	<b>THE VOICE</b> MOODY BLUES/Threshold 602 (PolyGram)	12
29	21	<b>(WANT YOU) BACK IN MY LIFE AGAIN</b> CARPENTERS/A&M 2370	8
30	33	<b>FANCY FREE</b> OAK RIDGE BOYS/MCA 51169	5
31	27	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP/RCA12264	18
32	28	<b>A HEART IN NEW YORK</b> ART GARFUNKEL/Columbia 18 02307	13
33	36	<b>SAY GOODBYE TO HOLLYWOOD</b> BILLY JOEL/Columbia 18 02518	4
34	32	<b>SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN)</b> MANHATTAN TRANSFER/Atlantic 3855	6
35	38	<b>I SURRENDER</b> ARLAN DAY/Pasha 2480 (CBS)	3

### CHARTMAKER OF THE WEEK

36	—	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON Capitol 5046	1
37	39	<b>THE WOMAN IN ME</b> CRYSTAL GAYLE/Columbia 18 02523	3
38	—	<b>HOOKED ON CLASSICS</b> ROYAL PHILHARMONIC ORCHESTRA/RCA 12304	1
39	—	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON/Warner Bros. 49846	1
40	—	<b>CASTLES IN THE AIR</b> DON McLEAN/Millennium 11819 (RCA)	1
41	34	<b>THAT OLD SONG</b> RAY PARKER, JR. & RAYDIO/Arista 0616	16
42	35	<b>SLOW HAND</b> POINTER SISTERS/Planet 47929 (E/A)	21
43	44	<b>IF I COULD ONLY TOUCH YOUR LIFE</b> ARLO GUTHRIE/Warner Bros. 49796	2
44	37	<b>IN YOUR LETTER</b> REO SPEEDWAGON/Epic 14 02457	10
45	40	<b>YOU'RE NOT EASY TO FORGET</b> MICHAEL JOHNSON/EMI-America 8086	7
46	41	<b>FEELS SO RIGHT</b> ALABAMA/RCA 12236	18
47	42	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY/Epic 14 02172	14
48	43	<b>LADY (YOU BRING ME UP)</b> COMMODORES/Motown 1514	17
49	45	<b>REALLY WANT TO KNOW YOU</b> GARY WRIGHT/Warner Bros. 49769	15
50	46	<b>QUEEN OF HEARTS</b> JUICE NEWTON/Capitol 4997	20

# Record World Black Oriented Music

## Black Music Report

By NELSON GEORGE

■ What follows is a composite of several recent conversations between this columnist and various visitors. The names have been deleted to protect the ignorant.

Site: *Record World's* outer office.

Time: Late on a Thursday afternoon.

Mood: Irritated.

"I got a tape I want someone to listen to."

"Do you have an appointment to meet with anyone here?"

"This tape is good. Elektra likes it. I'm flying out to Los Angeles tomorrow to meet with someone out there."

"That's good. So why do you want us to hear it?"

"I know it's good. I just want someone here to give an opinion, that's all. Maybe you'll write it up for me."

"Just because you came up here with a tape, we're supposed to listen to it and then write about it, just like that? Well, my man, it doesn't work that way."

"My tape is good! I told you Elektra likes it."

"Then why don't you wait until you get to Los Angeles to play it — No, let me not get upset."

"O.K. by me . . . I just came here to play my tape."

"But you don't seem to understand that I'm not going to listen to your tape, because you're going about this all wrong."

"But Elektra —"

"Hey, man, I don't care what Elektra thinks or what you say Elektra thinks. First you should have called on the phone and introduced yourself. Even before that you should have figured out who you want to talk to, depending on what your music sounds like. Today is our deadline day and we really don't have time to listen to music today. And when we do listen to unsigned tapes it has to be at our convenience, since we are not a record company and our job is not to help you make a deal. We listen as a courtesy. We try to be helpful when we can. Hey, I guarantee you, if you went over to Sixth Avenue and gave someone at CBS or RCA the same rap, guards would already be showing you the door."

"Does that mean you're not going to listen to my tape?"

"Yo, my brother, you're not listening."

"No, man, I hear you. You just another of those dudes who gets a position and then turns his back on those trying to pull themselves up. It's dudes like you that make it so hard for us to make it as people. I know you well."

"Hey, man, it's about professionalism. If you had called, set up a time, said you wanted an opinion, I would have tried to hear your music. But bogarting your way in here and then demanding what you want is not the way. Simple as that."

"Yeah, right . . ." And then he left the office.

MUSIC OF NOTE: **Nina Simone** has disappeared from the spotlight, occasionally doing a gig in the New York area, but her disaffection with the music industry has been so profound as to turn her (perhaps permanently) away from

(Continued on page 40)

## Leon Sylvers and the Solar Sound

By NELSON GEORGE

■ NEW YORK—One of pop music's great recent success stories is the rise of Dick Griffey's Solar Records as a major commercial force. In the process, a distinct Solar sound has evolved that can be heard on the Whispers' "The Beat Goes On," Shalamar's "The Second Time Around," and in the music of other Solar acts (Dynasty, Carrie Lucas). The key man behind this sound is Leon Sylvers, originally part of his family's vocal group, the Sylvers, now a member of Dynasty and a bassist-producer-writer always looking, in his words, to make commercial, saleable music with strong hooks.

Much has been made of the parallels between Berry Gordy's Motown machine during its early days in Detroit and Griffey's growing operation in Los Angeles, and Sylvers points out an important musical link between the two. Freddie Perren, who produced most of the Jackson Five's early hits at Motown, was the guiding force behind the Sylvers when they enjoyed a string of mid-'70s hits ("Hot Line," "Boogie Fever"). "I learned a lot from Freddie about how to structure songs, how to streamline them to make them hits. Like many young writers, I wanted to do a lot of fancy changes in my music, but Freddie taught me to simplify my approach." The bright, aggressive sound of Sylvers' Solar productions owes a debt to Perrin's style, which in turn is an adaptation of Holland-Dozier-Holland's classic Motown recordings.

Sylvers made his debut as a producer on the Sylvers' Casablanca LP, "Forever Yours," after which he left the group to pursue a career as a writer-producer. While recording that album Sylvers met Griffey at a

Lakeside concert in Los Angeles. Two days later, at Solar's offices, Sylvers played a cassette of songs for Griffey, who asked Sylvers to co-produce the upcoming Shalamar album, the follow-up to their debut "Uptown Festival." The album, "Disco Gardens," and the single, "Take That to the Bank," introduced the incipient Solar sound to the marketplace.

Sylvers writes in a variety of ways. "Sometimes I work out a groove on bass or work out a hook or melody. William Selby and I write together a lot. We concentrate on trying to get that track together, because the music is what attracts people first. Later I work on the lyrics, and that usually takes longest, since they have to fit the track and make sense," Sylvers said.

He admits, however, that he has been writing less, concentrating on producing. "We have a lot of writers at Solar now coming up with music and lyrics. In fact, most of them seem to have peeped my style, so that while they each have their own ear, the music has a unified sound. Which is good, since I'm so busy going from project to project I don't have much time to write anymore."

Sylvers isn't afraid of overworking and burning himself out. "I used to be," he says, "but I realize that every top producer goes through a dry period. But they always come back. Already I hear several records that sound like mine. When the market gets saturated with your sound, you have to be ready to come back with something else, because I'm gonna be making records until I die. In fact, I will really welcome the time when I go dry. That'll be the next test. Then I'll have to move on. I don't intend to get

(Continued on page 46)

## Picks of the Week

### SOMETHING SPECIAL

KOOL & THE GANG — De-Lite DSR 8502 (PolyGram)



Kool & the Gang's association with producer Eumir Deodato again bears fruit. The single, "Take My

Heart," appears ready to be another crossover success, while the rest of the LP has the same lively sheen as the "Ladies Night" and "Celebrate" albums. Check out "Steppin' Out," "Be My Lady" and "Get Down on It."

### CONCEPT

SYLVERS — Solar S-22 (E/A)



The Sylvers make a solid debut on Solar with the production aid of brother Leon on six of the LP's nine songs. With

members of the Sylvers plus regular Solar session cats providing the music, the best selections are "Just When I Thought It Was Over (Here I Go Again)," "I'm Getting Over," and "Heart Repair Man."

### DO YOU BELIEVE IN MAGIC

WAX — RCA AFL1-3918



This Washington, D.C.-based seven-piece band makes a sterling debut under the production guidance of

Lenny White. The chunky funk of "Get Loose," the mellow groove of "Crazy Love," and the bright, danceable title track are the album's stand-out cuts. Several songs have pop potential.

### IN AND OUT OF LOVE

MARY WELLS — Epic ARE 37540



Early Motown star Wells ("My Guy," "You Beat Me to the Punch") begins her career on Epic with an entertaining

nine-song package produced by Greg Perry. The LP's highlight is the last cut, "Gigolo," a catchy dance number that resembles in tone Dee Dee Sharp Gamble's "Breaking and Entering."

# Record World Black Oriented Singles

OCTOBER 31, 1981

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

Oct. 31	Oct. 24		WKS. ON CHART
1	1	<b>NEVER TOO MUCH</b> LUTHER VANDROSS Epic 14 02409 (3rd Week)	13
2	2	<b>WHEN SHE WAS MY GIRL</b> FOUR TOPS/Casablanca 2338 (PolyGram)	12
3	3	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE/Motown 1519	17
4	12	<b>TAKE MY HEART KOOL &amp; THE GANG</b> /De-Lite 815 (PolyGram)	5
5	5	<b>I HEARD IT THROUGH THE GRAPEVINE (PART 1)</b> ROGER/ Warner Bros. 49786	10
6	14	<b>LET'S GROOVE</b> EARTH, WIND & FIRE/ARC/Columbia 18 02536	5
7	8	<b>GET IT UP TIME</b> /Warner Bros. 49774	13
8	4	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON/20th Century-Fox 2488 (RCA)	19
9	6	<b>SUPER FREAK (PART 1)</b> RICK JAMES/Gordy 7205 (Motown)	13
10	7	<b>SILLY DENIECE</b> WILLIAMS/ARC/Columbia 18 02406	14
11	11	<b>I CAN'T LIVE WITHOUT YOUR LOVE</b> TEDDY PENDERGRASS/ Phila. Intl. 5 02462 (CBS)	10
12	16	<b>CONTROVERSY</b> PRINCE/Warner Bros. 49808	5
13	15	<b>SNAP SHOT SLAVE</b> /Cotillion 46022 (Atl)	7
14	22	<b>OH NO COMMODORES</b> /Motown 1527	6
15	9	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU/Warner Bros. 49746	16
16	13	<b>LOVE HAS COME AROUND</b> DONALD BYRD AND 125TH STREET, NYC/Elektra 47168	11
17	10	<b>LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN & GEORGE BENSON/Arista 0624	11
18	17	<b>I'LL DO ANYTHING FOR YOU</b> DENROY MORGAN/Becket 45 5	18
19	20	<b>BEFORE I LET GO MAZE</b> FEATURING FRANKIE BEVERLY/ Capitol 5031	10
20	21	<b>STAY AWAKE</b> RONNIE LAWS/Liberty 1424	11
21	24	<b>SHE DON'T LET NOBODY (BUT ME)</b> CURTIS MAYFIELD/ Boardwalk 7 11 122	9
22	23	<b>THIS KIND OF LOVIN'</b> WHISPERS/Solar 12295 (RCA)	7
23	32	<b>INSIDE YOU (PART 1)</b> ISLEY BROTHERS/T-Neck 5 02531 (CBS)	5
24	19	<b>LET'S DANCE (MAKE YOUR BODY MOVE)</b> WEST STREET MOB/Sugarhill 763	12
25	18	<b>SLOW HAND</b> POINTER SISTERS/Planet 47929 (E/A)	21
26	29	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM/A&M 2357	10
27	30	<b>PULL FANCY DANCER/PULL (PART 2)</b> ONE WAY/MCA 51165	7
28	31	<b>TAKE MY LOVE</b> MELBA MOORE/EMI-America 8092	6

## CHARTMAKER OF THE WEEK

29	—	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON Warner Bros. 49846	1
30	27	<b>DO YOU LOVE ME</b> PATTI AUSTIN/Qwest 49754 (WB)	13



31	35	<b>SOMETHING ABOUT YOU</b> EBONEE WEBB/Capitol 5044	6
32	49	<b>BLUE JEANS CHOCOLATE MILK</b> /RCA 12335	3
33	52	<b>WHY DO FOOLS FALL IN LOVE?</b> DIANA ROSS/RCA 12349	2
34	48	<b>WALKING INTO SUNSHINE</b> CENTRAL LINE/Mercury 572 (PolyGram)	3
35	44	<b>FUNKY SENSATION</b> GWEN McCRAE/Atlantic 3853	4
36	51	<b>TONIGHT YOU AND ME</b> PHYLLIS HYMAN/Arista 0637	2
37	42	<b>MEANT FOR YOU</b> DEBRA LAWS/Elektra 47198	5
38	43	<b>NOTHIN' BUT A FOOL</b> NATALIE COLE/Capitol 5045	4
39	41	<b>LET'S START II DANCE AGAIN</b> BOHANNON featuring DR. PERRI JOHNSON/Phase II 282	6
40	—	<b>LET THE FEELING FLOW</b> PEABO BRYSON/Capitol 5065	1
41	54	<b>YOU GO YOUR WAY (I'LL GO MINE)</b> SPINNERS/Atlantic 3865	2
42	46	<b>LOVE DON'T LOVE NOBODY</b> JEAN CARN/TSOP 02501 (CBS)	6
43	65	<b>LA LA MEANS I LOVE YOU</b> TIERRA/Boardwalk 7 11 129	2
44	—	<b>SHARING THE LOVE</b> RUFUS with CHAKA KHAN/MCA 51203	1
45	45	<b>IN THE MIDDLE OF A SLOW DANCE</b> KLIQUE/MCA 51158	5
46	50	<b>WARM WEATHER</b> PIECES OF A DREAM/Elektra 47181	6
47	61	<b>WHAT A SURPRISE</b> POINTER SISTERS/Planet 47937 (E/A)	2
48	59	<b>FIRST TRUE LOVE AFFAIR</b> JIMMY ROSS/Quality/RFC 7002	3
49	53	<b>ZULU QUICK</b> /Povillion 5 02455 (CBS)	5
50	58	<b>WALL TO WALL</b> RENE & ANGELA/Capitol 5010	4
51	60	<b>STEAL THE NIGHT</b> STEVIE WOODS/Cotillion 46016 (Atl)	3
52	—	<b>HIT AND RUN</b> BARKAYS/Mercury 76123 (PolyGram)	1
53	67	<b>HANG ON IN THERE</b> HAROLD MELVIN & THE BLUE NOTES/ MCA 51190	2
54	—	<b>BOOGIE'S GONNA GET YOU</b> RAFAEL CAMERON/Salsoul 7 2157 (RCA)	1
55	—	<b>DON'T HIDE OUR LOVE</b> EVELYN KING/RCA 12322	1
56	56	<b>I'M SO GLAD I'M STANDING HERE TODAY</b> CRUSADERS/MCA 51177	4
57	57	<b>SECRETS</b> BOBBY WOMACK/Beverly Glen 2000	4
58	64	<b>FUNKY SOUND (TEAR THE ROOF OFF)</b> SEQUENCE/Sugarhill 767	5
59	66	<b>FREEFALL (INTO LOVE)</b> LENNY WILLIAMS/MCA 51179	2
60	68	<b>LET'S GET CRACKIN'</b> SHOCK/Fantasy 916	2
61	69	<b>NUMBERS</b> KRAFTWERK/Warner Bros. 49795	2
62	62	<b>DISCO DREAM</b> MEAN MACHINE/Sugarhill 564	3
63	63	<b>JUST MY LUCK</b> TYRONE DAVIS/Columbia 18 02269	3
64	—	<b>I WILL FIGHT</b> GLADYS KNIGHT & THE PIPS/Columbia 18 02549	1
65	—	<b>I'M JUST TOO SHY</b> JERMAINE JACKSON/Motown 1525	1
66	—	<b>SWEETER AS THE DAYS GO BY</b> SHALAMAR/Solar 12329 (RCA)	1
67	—	<b>NIGHTLIFE</b> KWICK/EMI-America 8091	1
68	—	<b>CALL ME SKYY</b> /Salsoul 7 2152 (RCA)	1
69	—	<b>YOU'LL BE DANCING ALL NIGHT</b> SHEREE BROWN/Capitol 5026	1
70	70	<b>I COULD WRITE A LOVE SONG</b> MIGHTY FIRE/Elektra 47199	2
71	—	<b>HEART HEART</b> GERALDINE HUNT with CHARLES MAROTTA/ Prism 327	1
72	33	<b>TIME TO THINK</b> ROCKIE ROBBINS/A&M 2355	8
73	28	<b>I'M IN LOVE</b> EVELYN KING/RCA 12243	20
74	25	<b>SQUARE BIZ</b> TEENA MARIE/Gordy 7202 (Motown)	19
75	34	<b>IT SHOWS IN THE EYES</b> ASHFORD & SIMPSON/Warner Bros. 49805	7

## Teddy in Los Angeles



Philadelphia International recording artist Teddy Pendergrass was in Los Angeles recently. While in town, he was visited by CBS/Epic executives. Pictured from left are: Zack Horowitz, director, business affairs, CBS Records; Myra Weston, local promotion manager, black music marketing, Epic/Portrait/CBS Associated Labels; Pendergrass; Polly Anthony, national promotion manager, west coast, E/P/A; Larry Douglas, vice president, marketing, west coast, E/P/A; Janis Tully, manager, secondary promotion, west coast, E/P/A; and Carmel Kim, manager, artist development, E/P/A.

## Cherie, Atlantic Pact

■ NEW YORK—Cherie Records president Norton Stern has announced that the Detroit-based label has signed a custom label deal with Atlantic Records.

The first record to be distributed by Atlantic under the new arrangement is the single "This Must Be Heaven" by Jerry Carr.

## Barry Yearwood to Park Place Records

■ NEW YORK—Jack Levy, president of Park Place Records, has announced the appointment of Barry Yearwood as vice president of A&R.

Yearwood has been affiliated with the Magnet Booking Agency, handling bookings for Rick James, Kool & the Gang and the Commodores.

## Jazz (Continued from page 23)

Drummer **Mat Marucci** has released his third album, "Festival," a straight-ahead quintet outing, on Marco Records (11020 Ventura Blvd., Suite 252, Studio City, California 91604). . . Atlantic Records has launched an impressive new reissue program, known as the Jazzlore Series, with the release of six excellent, long out-of-print albums: "Somewhere Before" by **Keith Jarrett**, "Pithecanthropus Erectus" by **Charles Mingus**, "Twins" by **Ornette Coleman**, "Plenty, Plenty Soul" by **Milt Jackson**, "The Boss of the Blues" by **Joe Turner**, and "The Laws of Jazz" by **Hubert Laws**. In addition, Atlantic has also issued two albums of previously unreleased material from their vaults: "The Versatile **Eddie Harris**" and "The **Lennie Tristano** Quartet," a two-record set recorded live by the late pianist with **Gene Ramey** on bass, **Art Taylor** on drums and **Lee Konitz** on alto saxophone. Way to go, Atlantic!



Record World

# Black Oriented Albums

OCTOBER 31, 1981

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

Oct. 31	Oct. 24		WKS. ON CHART
1	1	<b>NEVER TOO MUCH</b> LUTHER VANDROSS Epic FE 37451 (3rd Week)	7
2	3	<b>THE MANY FACETS OF ROGER ROGER</b> / Warner Bros. BSK 3594	7
3	7	<b>SOMETHING SPECIAL</b> KOOL & THE GANG / De-Lite DSR 8502 (PolyGram)	3
4	4	<b>IT'S TIME FOR LOVE</b> TEDDY PENDERGRASS / Phila. Intl. TZ 37491 (CBS)	5
5	2	<b>BREAKIN' AWAY</b> AL JARREAU / Warner Bros. BSK 3576	11
6	6	<b>TONIGHT FOUR TOPS</b> / Casablanca NBLP 7528 (PolyGram)	9
7	5	<b>STREET SONGS</b> RICK JAMES / Gordy G8 1002M1 (Motown)	28
8	8	<b>TIME</b> / Warner Bros. BSK 3598	11
9	9	<b>SHOWTIME SLAVE</b> / Cotillion SD 5227 (Atl)	4
10	10	<b>IN THE POCKET</b> COMMODORES / Motown M8 955M1	17
11	12	<b>LIVE IN NEW ORLEANS</b> MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	18
12	13	<b>LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN / Arista AL 9552	10
13	15	<b>EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN / Qwest / WB QWS 3591	5
14	16	<b>THIS KIND OF LOVIN' WHISPERS</b> / Solar BXL1 3976 (RCA)	7
15	11	<b>CARL CARLTON</b> / 20th Century Fox T 628 (RCA)	16
16	43	<b>INSIDE YOU</b> ISLEY BROTHERS / T-Neck FZ 37533 (CBS)	2
17	17	<b>LOVE BYRD</b> DONALD BYRD AND 125TH STREET, NYC / Elektra 5E 531	7
18	19	<b>FANCY DANCER ONE WAY</b> / MCA 5247	6
19	21	<b>SOLID GROUND</b> RONNIE LAWS / Liberty LO 51087	5
20	18	<b>IT MUST BE MAGIC</b> TEENA MARIE / Gordy G8 1004M1 (Motown)	21
21	22	<b>SLINGSHOT</b> MICHAEL HENDERSON / Buddah BDS 6002 (Arista)	8
22	31	<b>GO FOR IT</b> SHALAMAR / Solar BXL1 3984 (RCA)	3
23	14	<b>ENDLESS LOVE (ORIGINAL SOUNDTRACK)</b> VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram)	14
24	25	<b>TOUCH</b> GLADYS KNIGHT & THE PIPS / Columbia FC 37086	9
25	27	<b>MY MELODY</b> DENIECE WILLIAMS / ARC / Columbia FC 37048	32
26	29	<b>THE DUDE</b> QUINCY JONES / A&M SP 3721	29
27	30	<b>STANDING TALL</b> CRUSADERS / MCA 5254	4
28	28	<b>THE SPIRIT'S IN IT</b> PATTI LABELLE / Phila. Intl. FZ 37380 (CBS)	7
29	42	<b>ALL THE GREAT HITS</b> DIANA ROSS / Motown M13 960C2	2



WKS. ON CHART

30	39	<b>I LIKE YOUR STYLE</b> JERMAINE JACKSON / Motown M8 952M1	6
31	20	<b>I'M IN LOVE</b> EVELYN KING / RCA AFL1 3962	16
32	32	<b>REFLECTIONS</b> GIL SCOTT-HERON / Arista AL 9566	6
33	33	<b>PERFORMANCE</b> ASHFORD & SIMPSON / Warner Bros. 2WB 3524	3
34	37	<b>LOVE IS THE PLACE</b> CURTIS MAYFIELD / Boardwalk NB 1 33239	4
35	34	<b>EBONEE</b> WEBB / Capitol ST 12148	10
36	26	<b>B.B.&amp;Q. BAND</b> / Capitol ST 12155	13
37	24	<b>THE SECOND ADVENTURE</b> DYNASTY / Solar S 20 (E/A)	7
38	28	<b>PIECES OF A DREAM</b> / Elektra 6E 350	6
39	23	<b>SUMMER HEAT</b> BRICK / Bang FZ 37471 (CBS)	9

## CHARTMAKER OF THE WEEK

40 — CHANCES ARE

BOB MARLEY

Cotillion SD 5226 (Atl)



41	40	<b>BEWARE</b> BARRY WHITE / Unlimited Gold FZ 37176 (CBS)	5
42	36	<b>BLACK &amp; WHITE</b> POINTER SISTERS / Planet P 18 (E/A)	18
43	44	<b>JUST BE MY LADY</b> LARRY GRAHAM / Warner Bros. BSK 3554	13
44	41	<b>COMPUTER WORLD</b> KRAFTWERK / Warner Bros. HS 3549	12
45	—	<b>CRAZY FOR YOU</b> EARL KLUGH / Liberty LT 51113	1
46	45	<b>CAN'T WE FALL IN LOVE AGAIN</b> PHYLLIS HYMAN / Arista AL 9544	16
47	35	<b>DIMPLES</b> RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232	17
48	48	<b>WALL TO WALL</b> RENÉ & ANGELA / Capitol ST 12161	14
49	49	<b>SWEET AND WONDERFUL</b> JEAN CARN / TSOP FZ 36775 (CBS)	12
50	51	<b>I BELIEVE IN LOVE</b> ROCKIE ROBBINS / A&M SP 4869	6
51	50	<b>SIGN OF THE TIMES</b> BOB JAMES / Columbia / Tappan Zee FC 37495	8
52	47	<b>VERY SPECIAL</b> DEBRA LAWS / Elektra 6E 300	29
53	59	<b>GWEN McCRAE</b> / Atlantic SD 19308	2
54	46	<b>MAGIC WINDOWS</b> HERBIE HANCOCK / Columbia FC 37387	5
55	57	<b>LIFETIME THING</b> ISAAC HAYES / Polydor PD 1 6329 (PolyGram)	2
56	56	<b>SEND IT</b> OZONE / Motown M8 962	2
57	54	<b>KNIGHTS OF THE SOUND TABLE</b> CAMEO / Chocolate City CCLP 2019 (PolyGram)	22
58	58	<b>HAPPY LOVE</b> NATALIE COLE / Capitol ST 12165	7
59	60	<b>L.J. REYNOLDS</b> / Capitol ST 12127	2
60	53	<b>TEMPTATIONS</b> / Gordy G8 1006M1 (Motown)	10

## Black Music Report (Continued from page 38)

recording and performing. So the reissue of Simone's 1958 Bethlehem recording "Little Girl Blue" by Salsoul is a welcome reminder of her artistry. As a singer she had much of the bittersweet quality and subtle phrasing that made **Billie Holiday** and **Dinah Washington's** voices so haunting. Her version of "I Loves You Porgy" is rich in emotion (at one point her voice seems to cry in pain). Simone's work as a pianist is just as compelling, her timbre full of the same quietly brooding power as her vocals. Aided by **Jimmy Bond** on bass and **Al Heath** on drums, Simone's playing is sublime. Overall the album has an air of unforced sophistication so much music today strives for and lacks. The album is subtitled "Jazz as played in an exclusive side street club" and "Little Girl Blue" lovingly captures that ambience.

**SHORT STUFF:** A testimonial to longtime CBS promotion man **Granville White** is being held at Chicago's Wacker Hyatt Regency Hotel on November 1. **Carl Davis**, **Sidney Miller**, **Dick Asher**, and **Bruce Lundvall** are the co-chairmen of the affair. For tickets call Davis at (312) 943-0307, Miller at (213) 469-7262, **Jack Gibson** at (305) 423-2328, or **Bunky Sheppard** at (213) 274-9300. . . . Memphis bluesman **Furry Lewis** died in September of a heart attack. He was 88 and a pioneer of the bottleneck guitar style that has become a rock 'n' roll staple.

**MORE SHORT STUFF:** Veteran singer **Candi Staton** has signed with Sugar Hill records. Her first release is the single "Count on Me," produced by **Dave Crawford**, the same man who produced her Warner Bros. hits "Young Hearts Run Free" and "Victim" . . . The Institute of New Cinema Artists (INCA) has begun the third class in its Record Industry Training Program, a 12-week course studying the non-performing aspects of the record business. Regular instructors include **Jim Tyrrell**, president of T-Electric Records; **Ken Reynolds**, PolyGram Records national black music manager of press and artist relations; **Robert Ford**, co-owner of Prep-Street Productions and former trade journalist; and **Robert Maxwell**, songwriter. The two-year-old program is aimed at economically disadvantaged 18 to 22-year-olds living in New York City. For more info call (212) 695-0826. . . . **Norby Walters Associates** has been hired by **Commodores** manager **Ben Ashburn** to coordinate the group's current tour. Walters vice president **Sal Michaels** is handling for the agency. . . . Bluesman **Albert Collins** is playing several dates on the east coast prior to a European tour in November. His "Frozen Alive" LP was reviewed in *Record World* last week. . . . **Darrell Minger** has joined Elektra's New York office as tour press manager.



## Desde Nuestro Rincon Record World en Miami Internacional

By TOMÁS FUNDORA

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



■ Diversas motivaciones me han llevado, durante las últimas semanas, a permanecer durante varios días de cada una de ellas, en la mística, desquiciante, pecadora, enigmática y subyugadora Ciudad de Nueva York, abandonando la tan mencionada Capital del Sol, Miami, cautivadora, playera, verdiazul eterno y aburrida ciudad de la Florida . . . Los domingos neyorkinos pueden ser inolvidables. Uno de ellos quedará para siempre en mi memoria. Pasamos el siempre fraternal y amigo, productor argentino Fabian Ross, por el Dakota, edificio hermosamente triste y emocionante de Central Park West, nos detuvimos por momentos en el terrible lugar donde cayó abatido **John Lennon**. Hablamos con amigos, superamos la depresión y encaminamos los pasos al siguiente edificio, que sigue la pauta casi castillesca del Dakota. Las celebridades internacionales han hecho cuevas de estas edificaciones, donde consumen su vida, sus glorias y sus alegrías. Los domingos son siempre fiesta en el increíble apartamento de **Lee y Anna Strasberg**. Lee, fundador del Actor's Studio y director del Lee Strasberg Institute, cunas del arte dramático de Estados Unidos. Anna, directora de las escuelas Actor's Studio de Nueva York, amante esposa, talentosa actriz, excelente profesora del tan difícil arte dramático y, para colmo de gracias, dueña de un bello Español que carga con un muy disfrutable acento bostoniano. Entre detalles y objetos de la memorable **Marilyn Monroe**, cientos de miles de libros que sostienen el techo más que las propias paredes, memorias, detalles, vibraciones de todo lo grande en ese difícil arte, amigos, celebridades, comentarios, anécdotas, uvas y asados, se me fué una tarde memorable y consumí una noche inolvidable. A la carismática casa de los **Strasberg** entran las personalidades por la suntuosa puerta que abre a la amplia sala donde Lee oye su música. Se retiran de la misma forma, dejando atrás el calor de esos grandes. Por la cocina salen los amigos, dejando atrás su influencia de hogar, en ambiente de cacharros de bronce, colgaduras de grandes ajos y cebollas. Anna nos despidió en la puerta de su cocina, con un beso en la mejilla. ¡La sentí amiga . . . me supo su amigo!



Díaz & Zanichi

Con una audiencia de más de 270 millones de televidentes, a través de Univision, pasó por las pantallas televisivas el "Desfile de la Hispanidad" que se celebró el día 11 de Octubre, como amplia demostración de la fuerza y vibración de la enorme comunidad latina de Estados Unidos. Desde el Madison Square Garden, **Raúl Velasco**, presentó su "Gran Fiesta en el Madison" con connotadas figuras de nuestro mundillo. Pasearon su arte por las pantallas el enorme **Roberto Carlos**, el ya muy comunicativo y diferente, **Camilo Sesto**, **José Luis Rodríguez**, ya demasiado estrella para asimilarle, **Lucía Méndez**, con quien almorcé en el bellissimo "Tavern on the Green" del Parque Central de Nueva York. Hermosa e inteligente figura mexicana. Invitó, por supuesto, **Joe Cayre**, **Miguel Bosé**, con quien cené en un lugar extraño, como llevado por una máquina del tiempo a los años 40, llamado Odeon. O'Farrill de Televisa y su pequeña hija, frente a frente, me pareció un tipo simplísimo e inteligente. **Manolo Díaz** de CBS, me hizo reír a carcajadas preciosas. (Inolvidable este amigo) **Leonor Benedetto**, que no actuó tan bien, pero que sin embargo, ha sido genialmente producida en su disco, que será lanzada fuertemente al mercado, motivada por su aureola de "Rosa de Lejos," telenovela éxito en todas partes. **Tito Puente**, mi querido y talentoso amigo, **Lola Beltrán**, genial entre las geniales de México, que indiscutiblemente, se llevó el espectáculo, el muy talentoso y no siempre entendido musicalmente **Astor Piazzola**, los folklóricos y muy populares **Carrangeros de Raquira** de Colombia y, por supuesto, el siempre con palabras y soluciones a las mil situaciones inesperadas, **Raúl Velasco**. Televisa demostró organización, pujanza, poder y toda



Lucía Méndez

(Continued on page 45)

■ Se celebró el pasado 10 de Octubre en el Hotel Fontainebleau Hilton de Miami Beach, Fla., el IV Festival OTI U.S.A., en el cual resultó como ganadora la canción titulada "Cuando Fuiste Mujer" de la autoría de **Vilma Planas** y **Hector Garrido** e interpretada magistralmente por el cantante puertorriqueño **Aldo Matta**. El tema en cuestión representaba al Canal 41, WXTV de la ciudad de New York. En segundo lugar y representando al Canal 34 KMEX de la ciudad de Los Angeles, resultó la canción "Demasiado" interpretada por el cantante argentino **Guillermo Fernández**, a quien también se le atribuye la autoría del tema. El tercer lugar le correspondió a la canción "El Cancionero" representando al Canal 41, KWEX de San Antonio, Texas; la cual fué compuesta e interpretada por **Sergio Ruiz**. Entre los artistas invitados al evento figuraron el cantante **Luis Aguilé** y la talentosa cantante italiana **Iva Zanichi**, ganadora por tres veces consecutivas del famoso Festival de San Remo, quien nos deleitó con sus interpretaciones de "Para Vivir un Gran Amor" e "Imaginate". La animación del acto estuvo a cargo del siempre dinámico y popular **Omar Marchant** junto a la bella chilena **Viviana Nunnez**. La orquesta estuvo a cargo del **Maestro Alfredo Munar**,

con excepción de los diferentes intérpretes quienes llevaron sus propios directores musicales. Mi felicitación más sincera al Canal 23 por la brillantez del evento y en especial a **Alfredo Durán** quien tuvo a su haber la coordinación total del espectáculo. Gracias nuevamente a la gerencia del Canal 23, WLTV en Miami por su amable invitación al evento y en especial a su general manager, **Sr. Joaquín Blayas** . . . Anteriormente al Festival OTI U.S.A. e invitados también por el Canal 23 en Miami se ofreció en el propio Hotel Fontainebleau Hilton el Cocktail de Prensa, donde tuvimos la oportunidad de saludar a grandes amigos de la industria. Entre los concurrentes, saludamos a: **Manolo Díaz**, **Fritz Henschell** y **Dialdo Romano** de CBS International; al famoso cantante español **Manolo Otero** al igual que al no menos famoso **Danny Daniel**; **Luis De Neris**, representante de OTI por la ciudad de San Francisco; **Marie Pouget** y **Anita Bravo** de Union Radio; **Chads Dominici** de FM 92; **Freddie Cruz** de Radio Hit al igual que **Tony Rivas**; **Titti Monroig** y **Mayito Ruiz** de Super Q v WQBA respectivamente; **Leticia Callava** y **Guillermo Benítez** del Canal 23 en Miami; **Pedro Caride** de Sonido Latino; **Susy Leman**; **Omar** y **Dora Marchant**, etc. Y eso es todo por ahora desde Miami!.

## Artista de la Semana: Yolanda Del Rio

■ La sensacional estilista de la canción ranchera mexicana, nació un 27 de Mayo de 1955, en Pachuca, Hidalgo, México. Es la menor de cuatro hermanos, y asegura haber nacido con la música en la sangre, con la música de hogar, con la música mexicana que habla de inmensas alegrías, pero también de penas.

Yolanda Del Rio asegura que sus padres se conocieron cantando, aun-

que estos no eran profesionales. Es por esto, asegura, que desde muy pequeña le ha gustado el canto, y a los cinco años, cuando todavía no hablaba bien, ya cantaba "la cama de piedra". Después de terminar sus estudios de primaria y secundaria, ante la urgencia del padre para que estudiara una carrera por corta que esta fuera, optó por seguir cursos de de-

(Continued on page 45)



REYNALDO JORGE  
and his orchestra  
with vocals by  
J.R. TORRES

"NO  
SUFRO"

Barbaro 206

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888 Seventh Ave., New York, N.Y. 10019

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

## EAST COAST — COSTA ESTE

OCTOBER 31, 1981

Oct. 31	Oct. 24		
1	7	Abusadora/Wilfrido Vargas	Karen 60
2	1	Amor Comprado/El Gran Combo	Combo 2021
3	2	Quiero Dormir Cansado/Emmanuel	Arcano 3535
4	3	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50317
5	4	Amor Verdadero/Willie Colon	Fania 590
6	5	Monta Mi Caballo/Oscar D'Leon	T.H. 2149
7	8	Ni Su Hombre Ni Su Amante/Lissette	Odeon 76201
8	6	Me Estoy muriendo Por Dentro/Basilio	Karen 59
9	9	Que Me Perdonen Los Dos/Nydia Caro	Alhambra 171
10	12	Me Lllaman Chu/Johnny Ventura	Combo 2020
11	17	No Te Voy A Dejar Ir/Ismael Miranda	Fania 593
12	13	Ayudala/Mari Trini	CBS 80314
13	11	Das Jueyes/Celia & Willie	Vaya 93
14	10	Nostalgia/Marvin Santiago	T.H. 2148
15	14	Abusadora/Conjunto San Juan	Teca 3019
16	18	A Mi/Sophy	Velvet 6004
17	16	En Carne Viva/Raphael	CBS 80305
18	15	A La Reina/El Gran Combo	Combo 2021
19	24	Insaciable Amante/José José	Pronto 1085
20	26	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
21	19	La Enfermedad Del Bolsillo/Wilfrido Vargas	Karen 55
22	21	No Me Hables/Juan Pardo	CBS 80304
23	34	Una Canita Al Aire/La Solución	T.H. 2154
24	23	Yolanda/Wilfrido Vargas	Karen 55
25	22	Toma Mis Manos/Willie Colon	Fania 590
26	20	Abusadora/Ramón Cordero	Discolor 6129
27	27	Quince Grandes Exitos/José José	Telediscos 1015
28	25	Las Quejas De Cada Cual/Guillo Rivera	Funny 527
29	30	Las Tapas/Cuco Valoy	Kubaney 31000
30	28	Perdoname/Camilo Sesto	Pronto 1086
31	36	Mi Piel/Conjunto Quisqueya	Liznel 1399
32	33	Viva El Norte/Varios	Telediscos 1501
33	29	Quince Sensacionales Exitos/Juan Gabriel	Telediscos 1018
34	32	Ese Hombre/Danny Rivera	T.H. 2154
35	31	La Ultima/Lalo Rodriguez	Tierrazo 04
36	35	No Me Dejes Solo/Los Hijos del Rey	Karen 61
37	—	Que Mal Amada Estas/Chucho Avellanet	Velvet 6006
38	—	Quiero Que Elijas El Lugar/Basilio	Karen 59
39	37	No Me Desprecies/Johnny Ventura	Combo 2020
40	38	Amada Mia/Cheo Feliciano	Vaya 95

## WEST COAST — COSTA OESTE

OCTOBER 31, 1981

Oct. 31	Oct. 24		
1	1	Con Tu Amor/Juan Gabriel	Pronto 1096
2	3	Ahora Que Estuviste Lejos/Karina	Orfeon 16054
3	6	El Me Mintio/Amanda Miguel	Profono 3049
4	2	Viva El Norte/Varios	Telediscos 1501
5	8	Yo Quiero Saber De Ti/Vicente Fernandez	CBS 20555
6	7	La Carta No. Tres/Los Humildes	Fama 608
7	5	El Cofrecito/Beatriz Adriana	Peerless 2216
8	4	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50317
9	10	Te Quiero Para Mi/Trigo Limpio	Mercurio 59101
10	14	Porque Te Vas*/Emmanuel	RCA 9700
11	9	No Que No/Rigo Tovar	Profono 3046
12	11	Quiero Dormir Cansado/Emmanuel	Arcano 3535
13	17	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
14	13	Burbujas/Burbujas	Telediscos 1001
15	18	El Bracero Fracasado/Las Jilguerillas	CBS 20529
16	19	Solterito Me Quedo Yo/Hermanos Barron	Joey 2091
17	20	A La Que Vive Contigo/Manoella Torres	CBS 20545
18	15	Quince Sensacionales Exitos/Juan Gabriel	Telediscos 1018
19	16	Insaciable Amante/José José	Pronto 1085
20	12	Juliantla/Joan Sebastian	Musart 1805
21	21	Si Ya Te Vas/Chelo	Musart 1806
22	25	No Me Hables/Juan Pardo	CBS 80304
23	22	Perdoname Si Lloro/Julia Palma	Alhambra 58101
24	23	Quince Grandes Exitos/José José	Telediscos 1015
25	24	La Ladrona/Diego Verdaguier	Profono 3044
26	—	Celas*/Napoleon	Raff 7535
27	—	No Volveras A Verme*/Angelica Maria	Profono 79083
28	26	En Carne Viva/Raphael	CBS 80305
29	27	Pobre Gorrion/Vicky	Gas 4236
30	28	Asi No Te Amara Jamas/Amanda Miguel	Profono 3049
31	34	No Lo Puedes Negar/Lupita D'Alessio	Orfeon 16055
32	36	Con El Alma En La Mano/Los Yonics	Atlas 60212
33	29	Ella Se Llamaba/Napoleon	Raff 9079
34	38	Lastima Es Mi Mujer/Sunny Ozuna	Freddie 026
35	30	La Cuarta Parte*/Jose Domingo	Profono 74074
36	31	Prieta Linda/Little Joe	Freddie 025
37	32	Esta Triste Guitarra/Emmanuel	Arcano 3535
38	39	Un Dia A La Vez/Los Tigres del Norte	Fama 607
39	—	El Senor De Las Canas/Lorenzo de Monteclaro	CBS 20552
40	33	De Mexico A California/Raphael	CBS 80305

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

# Record World Latin American (International) Hit Parade

## RIO DE JANEIRO

By Nopem

1. Sunshine on my Shoulders — John Denver — RCA
2. Bette Davis Eyes — Kim Carnes — EMI
3. Leao Ferido — Biafra — CBS
4. Bem-Te-Vi — Renato Terra — PolyGram
5. Abre Coracao — Marcelo — Elektra
6. Na Hora de Raiva — Wanderléia — CBS
7. Aparencias — Márcio Greick — CBS
8. Eu Vou Ter Sempre Voce — Antonio Marcos — RCA
9. Conga Conga Conga — Gretchen — Copacabana
10. Planeta Agua — Guilherme Arantes — Elektra
11. Time — The Alan Parsons Project — Ariola
12. Ultima Carta — Marcos Roberto — Copacabana
13. Voa Liberdade — Jessé — RGE
14. Mordomia — Almir Guineto — K/Tel
15. Deixa Chover — Guilherme Arantes — Elektra

## SAO PAULO

By Nopem

1. Sunshine on my Shoulders — John Denver — RCA
2. Bette Davis Eyes — Kim Carnes — EMI
3. Leao Ferido — Biafra — CBS
4. Aparencias — Márcio Greick — CBS
5. Abre Coracao — Marcelo — Elektra
6. Na Rua Em Que Voce Morava — Gilberto Lemos — RGE
7. Santa Maria do Brasil — Lindomar Castilho — RCA
8. Bem-Te-Vi — Renato Terra — PolyGram
9. Amar é Viver — Altieris Barbiero — PolyGram
10. (Out Here) On My Own — Nikka Costa — CBS
11. Eu Vou Ter Sempre Voce — Antonio Marcos — RCA
12. Ultima Carta — Marcos Roberto — Copacabana
13. Planeta Agua — Guilherme Arantes — Elektra
14. Woman — John Lennon — Warner Bros.
15. Time — The Alan Parsons Project — Ariola

## SPAIN

(Ventas — 45s)

By Manuel Martínez Henares

1. Ma Quale Idea — Pino D'Angio
2. Bette Davis Eyes — Kim Carnes
3. Hands Up — Ottawan
4. Gioca Jouer — Claudio Cecchetto
5. Malaika — Boney M.
6. Seven Tears — Goombay Dance Band
7. Te Quiero Mucho, Demasiado — Santana
8. Jealous Guy — John Lennon
9. Nació una Estrella — Manuela
10. Noches de Toison — Los Cardiacos

## SPAIN

(Ventas — LPs)

By Manuel Martínez Henares

1. Magnetic Fields — Jean Michel Jarre
2. Discos De Oro — Epic 4 — Varios
3. Los Pajaritos — Maria Jesus
4. De Nina a Mujer — Julio Iglesias
5. En Transito — Juan Manuel Serrat
6. Bocaadiscoo — Varios
7. Corazón de Poeta — Jeanette
8. Desde Que Tú Te Has Ido — Mocedades
9. Mistaken Identity — Kim Carnes
10. Ay Amor — Victor Manuel

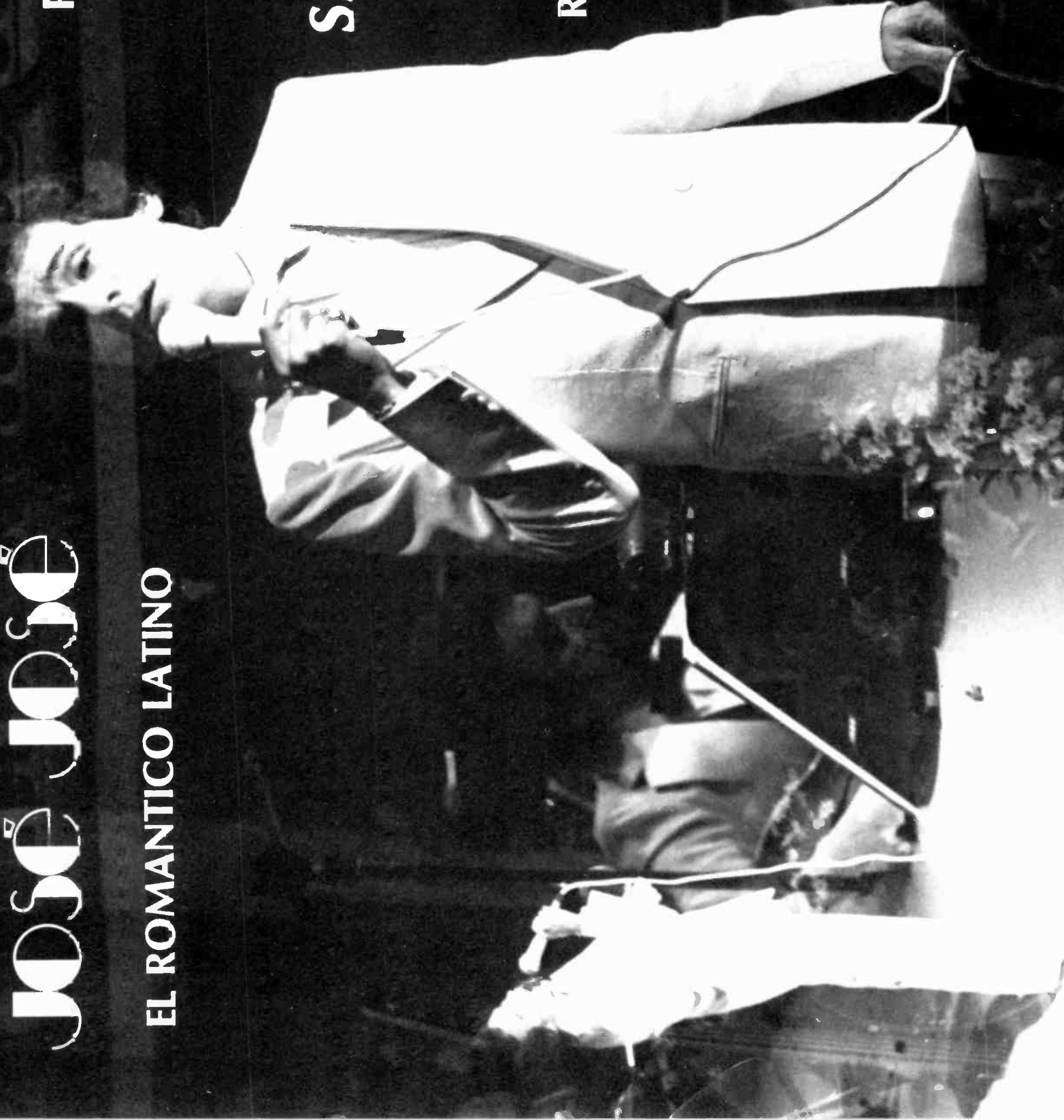
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Y DE TODAS PARTES...**

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PERU**

**RECIBIRAN SU TESTIMONIO  
DE AFECTO**



# Record World en Colombia

By JOSE V. ARISMENDI C.

■ Los Carrangueros de Ráquira, un grupo de jóvenes intérpretes de música guasca (ritmo folclórico colombiano) se presentaron en el Madison Square Garden, de Nueva York, el 11 de octubre en la celebración del Día de la Hispanidad. Los integrantes del cuarteto, **Javier Apraéz, Ramiro Zambrano, Jorge Velosa y Javier Moreno**, abandonaron sus incipientes profesiones para dedicarse a cultivar un género musical con raíces muy profundas en las costumbres colombianas. La letra de sus canciones, que ventila aspectos de folclor auténtico, hace referencia a incidentes sencillos y a anécdotas elementales de la vida campesina. Con estas básicas premisas, **Los Carrangueros** han conseguido cuestionar el gusto musical de los colombianos, ascendiendo verticalmente en los niveles locales de ventas, y con amplias proyecciones internacionales... **Omar Torrijos** -nieto-, el primogénito de la cantante **Claudio de Colombia** y de **Dumas Torrijos** (hijo mayor del fallecido "hombre fuerte de Panamá"), nació el 2 de septiembre en la capital de ese país centroamericano. Durante los últimos nueve meses, de natural receso para la artista, la CBS lanzó al mercado el primer "Grandes Exitos de Claudia", una compilación de sus doce mejores trabajos musicales. El tema inédito "Inolvidable amor", incluido en el álbum "13 fabulosos" al lado de **Julio Iglesias, Roberto Carlos**

y otros "magos" ha servido también para mantener en la memoria del público el nombre de la primera figura de la canción colombiana... **Galy Galiano**, un especialista en baladas románticas, ha obtenido impresionantes niveles de ventas en Guatemala, con su sencillo "Frio de Ausencia." **Galy** nació en Chiriguana, una población del departamento del Cesar y en el comienzo de su carrera fué bajista en un conjunto de vallenato (ritmo de la costa colombiana)... Ya propósito de vallenatos, la casa Phillips ha incursionado violentamente este año en ese terreno, obteniendo resonantes éxitos como "Mercedes" (hace unos meses) y el más reciente de **Ismael Rudas y Daniel Celedón**, "Mi Presidio". Acaba de salir al mercado, para conservar la continuidad, el LP "Drama Provinciano," con promisoría perspectiva... Los dos vocalistas más populares de Colombia, **Vicky y Raúl Santi**, participarán en un festival musical organizado por la emisora Radio Príncipe de Barranquilla, como preámbulo a la celebración del Mes del artista colombiano, en octubre. "Pobre Gorrión", que situó a **Vicky** en un prominente lugar en el ranking de *Record World* y "Mi despedida," de **Santi**, que ha vendido miles de copias en Colombia, serán los platos fuertes del certamen, que desde ya promete ser todo un suceso.

# Latin American Album Picks

## "EL NÚMERO UNO"

VICENTE FERNÁNDEZ - CBS DIL 20555

Con arreglos de Pedro Ramirez, Fernando Z. Maldonado y Rigoberto Alfaro y bajo la dirección artística de Federico Mendez, el muy popular Vicente Fernández, está vendiendo fuerte en México y la costa oeste el tema "Yo quiero saber de tí" (H. Rivera) contenido aquí. Otros temas muy comerciales son "Y nada más," (F. Mendez) "Amor prestado", (Z. Maldonado) y "No hay nada completo." (B. Bermudes).



■ With arrangements by Pedro Ramirez, Fernando Z. Maldonado and Rigoberto Alfaro and artistic direction by Federico Mendez, the popular Mexican performer Vicente Fernandez is having success on the west coast and Mexico with "Yo quiero saber de tí," which is contained in this package of very commercial ranchera tunes. Also good are "Esperabas que te maldijera" (I. Ramirez), "El chaval" (F. Mendez) and "Como amigos" (I. Coronel).

## "CONFIDENCIAS"

ROCIO DÚRCAL - Pronto PTS 1099

Con arreglos y dirección de Rafael Pérez Botija y Kornel Kovach, Rocio Durcal interpreta bellas baladas con su toque especial. "No sirvo para estar sinti," (R. Pérez Botija) "Dicen," (Pérez Botija) "Porque me tratas así," (C. Blanes) y "Ríndete." (Pérez Botija).



■ With arrangements and direction by Rafael Pérez Botija and Kornel Kovach, Rocio Durcal from Spain offers a very commercial package of romantic ballads. "Tu pasado" (F. Campuzano), "La gata bajo la lluvia" (R. Pérez Botija), "Lo que tú sientes" (P. Botija), more.

## CHARANGA LA TAPA

Neon NLP 104

En producción de Hansel y Raul, la Charanga La Tapa llena el ambiente de ritmo y sabor en esta grabación. Entre otros temas se cuentan "Vamonos Pa'l monte," (E. Palmieri-I. Quintana) "Papa Montero," (D.R.) y "El Platanal de Bartolo." (D.R.) Distribuido por A.G. Records, N.Y.



■ Produced by Hansen and Raul, this album by Charanga La Tapa of very danceable and contagious salsa is moving nicely. Among the tunes are "Oriente" (Ch. Marquetti), "El Platanal de Montero" and "Papa Montero."

## "EL REY DEL RITMO ARDIENTE"

ANGELUCHO - Playa LP PLS 10501

Con arreglos de Javier Vazquez y Gilbert Cedeno y grabado en Miami y Houston, Angelucho mueve rítmicamente esta grabación salsera. Brillante sonido y mezcla que pudiera dar fuerte si promocionada. Resaltan "Se puso gorda," (R. Figueroa) "Rumba Ramón," (G. Mendoza) "Mi niña bonita" (D.R.) "Merengue rico" (J. Villarreal García) y "Canto a lo sentimental." (U. Gomez Montiel)



■ With arrangements by Javier Vazquez and Gilbert Cedeno, this package of salsa recorded in Miami and Houston by Angelucho, who does a good job on vocals, could do well if promoted. Contagious and very danceable are "Isabelita" (R. Calvo), "Ven amigo" (G. Mendoza) and "Ritmo ardiente" (J. Villarreal García).

## 'Evita' en Gala Final Del Festival Benidorm

■ MADRID—La opera rock "Evita", que triunfa en Madrid desde hace varios meses, estará en la gran gala final del XXII Festival de la Canción de Benidorm, el próximo día 25 de Octubre, y su actuación será retransmitida por TVE.

La puesta en escena "Evita" en Benidorm respetará la calidad que la función tiene en Madrid. Debido a

que en escena habrá 110 personas y al espectacular montaje de la obra, se efectuarán las modificaciones necesarias en el escenario del "Benidorm Palace", local donde se desarrollará el Festival.

El ganador del Festival anterior, el argentino Jerónimo, abrirá esta gala. Tras su actuación, intervendrán los (Continued on page 46)



DISCOS CBS INTERNATIONAL presenta con orgullo

"El Número Uno"  
VICENTE FERNANDEZ

con su éxito  
"YO QUIERO SABER DE TI"



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# Emmanuel Se Mantiene en Las Listas de Popularidad

■ MÉXICO—Resulta sencillamente admirable la forma en que el nuevo ídolo de México, Emmanuel, se mantiene en las listas de popularidad y ventas a pesar de no haber sacado canciones nuevas. En la actualidad, el consentimiento del consumidor de todas las edades y niveles sociales, está sosteniéndose con el conocido tema "Por que te vas", canción de la cosecha pasada, siendo también bastante notorio, el hecho que la mayoría de las emisoras de mayor rating continúan difundiendo todos los temas de su élepe de oro. Por otro lado, también es de comentarse, la certeza que tuvieron los directivos de Gamma al elegir la canción "Maldito amor" para el debut discográfico de la Primerísima en la etiqueta que dirige Luis Moyano. El éxito luce contundente, perfilándose además Mirla Cas-

tellanos a los primeros lugares.

Entre los nuevos lanzamientos que entran a la pelea y que ostentan marcada opción para ascender son: "Celos" con el triunfador de siempre Napoleón (Cisne RAFF), "La quiero por ser ella" con Raúl Vale (Mélody), "Pon esta noche una canción de amor" con Los Joao (Musart), "Desde que tú te has ido" con el Grupo Mocedades (CBS), "Adiós amigo" con Rafaella Carrá (Gamma), "La misma vida te dirá" con la sorpresa de la temporada Anthony Quinn (Helix), "Hay que creer en la gente" Ricardo Ceratto (EMI Cápitol); Y los temas del Festival OTI fase nacional "Deja" con Yuri, "En las buenas y en las malas" con Sonia Rivas (Microfón), "Manantial" con Joan Sebastian (Musart) y "Lo que pasó, pasó" con Yoshio (CBS).



Emmanuel



Mirla Castellanos



Raúl Vale



Ricardo Ceratto

## MEXICO

(Popularidad)

By Vilo Arias Silva

1. **Con Tu Amor** — Juan Gabriel — Ariola
2. **El me mintió** — Amanda Miguel — Mélody
3. **A la que vive contigo** — Manoella Torres — CBS
4. **Ahora que estuviste lejos** — Karina — Orfeón
5. **Te quiero tanto** — Iván — Mélody
6. **Maldito amor** — Mirla Castellanos — Gamma
7. **De niña a mujer** — Julio Iglesias — CBS
8. **La ladrona** — Diego Verdaguer — Mélody
9. **Cantaré** — Pedro Marín — Gamma
10. **Paren la caballería** — Anybal Pastor — Peerless
11. **Juliantla** — Joan Sebastian — Musart
12. **Por que te vas** — Emmanuel — RCA
13. **Con las manos vacías** — Estela Núñez — Ariola
14. **Celos** — Napoleón — Cisne RAFF
15. **La misma vida te dirá** — Anthony Quinn — Helix

## MEXICO

(Ventas)

By Vilo Arias Silva

1. **De Niña A Mujer** — Julio Iglesias — CBS
2. **Canción de Parchís** — Parchís — Musart
3. **El cofrecito** — Beatriz Adriana — Peerless
4. **La ladrona** — Diego Verdaguer — Mélody
5. **Ella se llamaba** — Napoleón — Cisne RAFF
6. **Ahora que estuviste lejos** — Karina — Orfeón
7. **Con tu amor** — Juan Gabriel — Ariola
8. **A la que vive contigo** — Manoella Torres — CBS
9. **El único que te entiende** — Sergio Facheli — Ariola
10. **Juliantla** — Joan Sebastian — Musart
11. **Por que te vas** — Emmanuel — RCA
12. **Maldito amor** — Mirla Castellanos — Gamma
13. **Pancho López** — Cepillín — Orfeón
14. **El me mintió** — Amanda Miguel — Mélody
15. **Perdóname si lloro** — Julia Palma — Helix

## Artista de la Semana (Continued from page 41)

coración de interiores.

No obstante, el canto seguirá iluminando su vida, al grado de que desde los siete años, participaba ya en los festivales en su ciudad natal. A los ocho años, participó en el concurso "Estrellas Infantiles", y allí ganó con la canción ranchera de Pedro Galindo, "El herradero".

La grabación "Con las manos en la mano", llamó la atención del Director Artístico Felipe "El Indio" Jiménez, quien sugirió que Yolanda Del Rio, pasara a formar parte del importante elenco de RCA. Con la "Hija de Nadie" obtuvo su primer éxito discográfico de envergadura, y a partir de entonces comenzaron las giras por distantes puntos de la República Mexicana, y confirmó su calidad de intérprete con otras canciones, hasta llegar a "Se me olvidó otra vez" de Juan Gabriel.

En México y Estados Unidos, se ha

convertido en una de las máximas vendedoras de discos, y simplemente de "Se me olvidó otra vez" se vendieron más de 300,000 copias, por lo cual la RCA le entregó su máximo trofeo "Niper de Oro".



Yolanda del Rio

## Nuestro Rincon (Continued from page 41)

la hispanidad del mundo. **Fernando Hernández** de Ariola de México me transmitió en un apretón de México, su complacencia ante una actuación formidable de **Carrilo**. **Joe Cayre**, inflado de alegría y **Manolo Díaz** de CBS, muy señor.

Otro espectáculo formidable, horas antes en Miami, lo fué el Festival OTI, en el cual resultó ganador el puertorriqueño **Aldo Matta**, con el tema de la compositora cubana **Vilma M. Planas**, titulado "Cuando fuiste Mujer". En el "cocktail party", celebrado previamente en el Fontainebleau de Miami Beach, compartí alegremente con **Iva Zanicchi**, talentosa, simple y hermosa cantante italiana, que ya está volviendo loco a todo el mundo en Latinoamérica, el siempre jovial **Luis Aguilé**, mi intérprete personal favorito **Manolo Otero**, **Omar Marchant**, **Joaquín Blaya**, el enérgico chileno director del Canal 23 de Miami, figuras de radio, prensa y televisión. ¡Fué un agradable evento!

Recibo comunicación del "Concurso Internacional del Festival de Música de Toulon, Francia", que se celebrará del 22 al 28 de Mayo del 1982, con premios de 15.000,00 F.F. para el primero, 9.000,00 F.F. para el segundo y de 6.000,00 F.F. para el tercero. Para informes sobre los reglamentos y planillas para participar en este Festival, puede dirigirse correspondencia a su presidente, **Henri Tiscornia**, Secretariat du Concours International Du Festival de Musique de Toulon, Palais de la Bourse, Avenue Jean Moulin 83000, Toulon, Francia, antes del 1ro. de Marzo del 1982, fecha de cierre de admisiones... Y ahora... ¡Hasta la próxima!

I flew to New York City last week, where I had the opportunity to meet **Lee Strasberg**, founder of Actor's Studio and director of the Lee Strasberg Institute, and his wife Anna, director of Actor's Studio Schools in New York. I enjoyed meeting them and I thank Argentinean producer **Fabian Ross** for giving me this extraordinary experience.

While in New York, I attended the Hispanic Day Parade on Sunday, October 11, which was televised via Univision to an audience of more than 270 million. After the parade, I enjoyed the show presented at Madison Square Garden, hosted by Mexican TV personality **Raúl Velasco**. The huge audience at the Garden enjoyed performances by **Roberto Carlos**, **Camilo Sesto**, **José Luis Rodríguez**, **Miguel Bosé**, **Lucía Méndez**, **Leonor Benedetto**, **Lola Beltrán**, **Tito Puente** and his Orchestra and Colombian folkloric group **Los Carrangueros de Raquira**. Argentinean musician **Astor Piazzola** performed the bandoneon brilliantly, accompanied by a full orchestra. Backstage at the Garden I greeted **Fernando Hernandez**, general manager for Ariola in México, who was pleased with Camilo Sesto's performance. Prior to the events in New York, I attended a cocktail party offered by Channel 23 in Miami on the occasion of the IV OTI Festival-U.S.A., which took place on October 10 at the Fontainebleau Hilton in Miami Beach, Fla. The winning song was "Cuando Fuiste Mujer," composed by **Vilma Planas** and **Hector Garrido** and brilliantly performed by Puerto Rican singer **Aldo Matta**. At the cocktail party I talked with Italian singer **Iva Zanicchi**, **Luis Aguilé**, **Manolo Otero**, **Omar Marchant**, and **Joaquín Blaya**, general manager of Channel 23.

I recently received news from the International Music Festival in Toulon, France, which will take place from May 22 through 28, 1982, with special prizes of 15,000 francs for first place, 9000 francs for second place and 6000 francs for third place. For further information, contact **Henri Tiscornia**, Secretariat du Concours International Du Festival de Musique de Toulon, Palais de la Bourse, Avenue Jean Moulin 83000, Toulon, France. All participants should enter before March 1, 1982. And now, that's it!

## Copyright Conference To Discuss Video

■ LOS ANGELES—The October dinner meeting of the California Copyright Conference, scheduled for this Tuesday (27), will be devoted to the topic "The Audio-Video Revolution — Home Video, Cable TV and Future Technologies." Set to participate in the panel discussion are Ron Gertz, president, The Clearing House (a rights clearance expert); Larry Harris, vice president, business affairs for 20th Century-Fox telecommunications division; and Gaylon Horton, director of west coast professional activities for the Welk Music Group.

Preceding the panel discussion will be a legal brief devoted to "the status of the performance royalty bill," delivered by attorney Peter Lopez of the firm Rosenfeld, Kassoy and Kraus. For further information, call (213) 784-3284.

## E/P/A Names Shively

■ NEW YORK—Frank Shively has been named local promotion manager, Detroit, Epic/Portrait/CBS Associated Labels, it was announced by Joe Carroll, regional promotion and marketing manager, mid-central region, E/P/A.

Shively was most recently the operator of his own independent promotion firm. Prior to that he was regional promotion marketing manager, ABC Records.

## Satellite Network

(Continued from page 32)

the spoken words of live announcers will originate from studios outside of Chicago. Stations have the flexibility to cut away for local announcements and advertisements.

According to Ivan Braiker, vice president and general manager of SMN, 30 stations were hooked up to the two existing SMN formats as of last Thursday (22), with about 75 stations signed up thus far. Bonneville has received commitments from 10 percent of its client list (about a dozen stations) to switch from conventional automated syndication on tape to satellite. At press time, one station was fully operative, and KOIT, San Francisco, was awaiting its satellite hookup.

According to James Rupp of Midwest Radio and Television, the SMN organization has the potential to broadcast a total of nine stereo radio signals via satellite.

## 'Evita'

(Continued from page 44)

finalistas. A continuación, "Evita" y cerrará el espectáculo la canción que resulte elegida. El jurado del Festival, en esta ocasión, estará integrado por destacadas personalidades de la Cultura, el Deporte, etc.

Los días 23 y 24 actuarán el Dúo Dinámico, que han elegido el marco del Festival para despedirse definitivamente de la música, Jeanette, Felipe Campuzano e Isabel Pantoja.

## Appeals Court Ruling (Continued from page 12)

more attractive package for the consumer. The RCA discplayer presently has a suggested list price of \$499, whereas the average videocassette recorder sells for about \$700. "Let's face it," MacConville said, "the economics may make the discplayer the logical alternative." Dennis Thomas, president of Thomas Video, added, "This will add more credence to the disc, but I don't honestly think that a price hike in VCRs will hinder their sales."

In fact, most retailers said that they expected an increase in the sale of VCRs. A spokesman for Video Mart said, "Frankly, I think this is good pub-

licity. I've already had three customers walk into my store to buy VCRs because of the headlines. They're like children; if you take candy away from them, they'll want it even more."

Meanwhile, Walstrom said that Sony had every intention of aggressively pursuing its fall and Christmas advertising campaign. "If anything, we think all of the publicity is going to draw more attention to what VCRs can do, and it will increase our sales." Sony is currently experiencing the largest increase in business in its history, Walstrom said, noting that sales were up 50 percent over last year.

## Radio Replay (Continued from page 32)

been named MD at WNEW-FM, New York . . . WBAB-FM, Long Island has appointed two-year midday air personality **Ralph Tortora** as MD. WBAB's new afternoon jock is **Perry Stone** from WTFM . . . **J.D. Holiday**, who's been heard on New York's big two, WKTU and WBLS, has joined WCBS-FM from 6 to 10 p.m.

THEY DON'T CALL IT THE BIG APPLE FOR NOTHING: What was it that Eve offered to Adam? Two New York radio stations are initiating and expanding talk programming of a similar nature. At WABC, which already has a sports talk program in early evenings (and those very lucrative Yankee games), "On Track" debuts October 26. The show will be hosted by **Dr. Judith B. Kuriansky**, a clinical psychologist and certified sex therapist. The program will focus on "coping and stress," according to WABC . . . At WYNY, **Dr. Ruth Westheimer's** "Sexually Speaking" is being expanded to one hour on Sunday nights, allowing listeners to call in for free advice by dialing the WYNY studios. According to the press release, Dr. Westheimer "signs off her weekly radio program with a cheery, 'Have good sex.' 'Have a nice day.'

## Peters International Fetes Makeba



Peters International recently held a luncheon at their New York office to celebrate the acquisition of a new Miriam Makeba album, recorded live. The album, which will be Makeba's second on the label, will be released to coincide with her upcoming concert tour. Pictured with Makeba are, from left, Kenny Levine of Peters, Makeba's manager Dennis Armstead, and Chris Spinosa of Peters.

# Radio Action

### Most Added Latin Record

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(Mercurio)

(Salsa)  
"Abusadora"  
(Miguel Anibal Figueredo)  
WILFRIDO VARGAS  
(Karen)

\* Second Time — Segunda Vez

## MCA Announces Nov. Releases

■ LOS ANGELES—Bob Siner, president of MCA Records, has announced the label's album releases for November. The ten albums include "Give the People What They Want," by Jimmy Cliff, co-produced by Cliff and the group Oneness; the self-titled debut album from Boston-based group "Afternoon Delights," containing "General Hospitale" and the new single "Dancing for Pennies"; "Still Soupy After All These Years," by comedian Soupy Sales; Lenny Williams' latest, titled "Taking Changes"; and the soundtrack to the film "Private Lessons," including songs performed by Rod Stewart, Earth, Wind & Fire and Air Supply.

Also included in the November release is "Jam the Box," from Bill Summers and Summers Heat; a new album from Brenda Lee, whose title track, "Only When I Laugh," is the theme to the new Neil Simon movie; "Jazzercise," narrated by Judi Sheppard Missett and based on her nationwide program of exercise studios utilizing music; "Rhythm Method," the second album from the Rings; and "The Very Best of Johnny 'Guitar' Watson," containing "Gangster of Love."

## Araiza

(Continued from page 36)

The C sharp of the Nocturne is taken easily, which is not the case with the D flat at the end of "Povero Ernesto." Why anyone strains to get that unwritten note is a mystery to me, but it happens again and again in the theater. All through that aria he is making a heroic sound, not singing lightly. Overall, his is an acceptable reading, but not one as fine as this very interesting Mexican tenor might have turned out.

## Sylvers

(Continued from page 38)

too far away from the music. I may become an executive at some point, but I'm not going to be caught behind papers. The music means too much to me."

Sylvers is almost constantly in the studio. In a recent period he moved from the Whispers to Shalamar to Dynasty to Midnight Starr to Carrie Lucas to the Sylvers, almost without skipping a beat. His only project outside Solar has been an album with Todd Bridges of TV's "Different Strokes" for ARC/Columbia records. Because of his tight schedule, Sylvers doesn't see himself producing many non-Solar acts in the near future.

Of all his projects, Sylvers is most excited by the new Sylvers album, "Concept." "We worked hard to make sure this breaks down the group's kiddie image. That was cool at the time, but the market is not about that now. Besides, we're all grown up and it's time to move on."

## Peaches Reorganization

(Continued from page 3)

until the committee could consider the plan, "if it's better than what we've put together, I'm all in favor of it." The creditors committee plan was being submitted to Federal Bankruptcy Court by attorney Irving Sulmeyer last week.

According to Tom Heiman, the new plan, referred to as the debtor's plan, had been endorsed by Bob Tarter, corporate investment consultant with the accounting firm of Ernst and Whinney. Tarter, according to Heiman, had originally represented the board of directors of Peaches/Nehi, but had been asked by the creditors committee to seek out and screen potential buyers of the chain or its various components.

The debtor's plan calls for the assumption of the operation's assets by Cleveland-based Ed Singer, who owns the Arrow Distributing rackjobbing operation as well as a chain of 15 discount stores. A previous proposal submitted by Singer (*Record World*, October 24) had been rejected by the creditors committee.

As outlined by attorney Joseph Eisenberg of the law firm Stutman, Treister and Glatt, who represents the Peaches/Nehi board of directors, the new debtors plan calls for the following provisions: 1) a sum of \$2.5 million to be paid to Citibank; 2) payment of all priority claims as defined by federal bankruptcy laws; 3) the assumption of all real property secured loans, which would be paid as they come due, and 4) the infusion of \$1 million in cash into the Peaches/Nehi operation.

Tom Heiman emphasized that under the provisions of the debtor's plan, creditors could receive 100 cents on the dollar, whereas with the plan adopted by the creditors committee, creditors would receive a maximum of 50 cents on the dollar. The debtor's plan allows, however, for no minimum guaranteed payments, and payments to creditors would depend on the future profitability of the chain.

According to Eisenberg, the Peaches/Nehi board of directors adopted the proposal in an effort to avoid the dismemberment of the chain. Should the debtor's plan meet with court approval, Tom Heiman would remain with the firm in a key executive position and would share in the chain's profits.

"I want to emphasize that this plan (the debtor's plan) has the full endorsement of Bob Tarter, who was selected by the creditors committee to find the best deal," said Heiman.

## PolyGram Classics Promotes Offsey

■ NEW YORK—Larry Offsey has been named director of finance and administration for PolyGram Classics, Inc., it was announced by Gianfranco Rebullia, president, PolyGram Classics, and Jack Carlson, senior vice president, finance, PolyGram Records, Inc.

## Shoplifting Problem (Continued from page 3)

crease in the amount of shoplifting in the last year. Statistics supplied by the National Coalition to Prevent Shoplifting, a federally subsidized, non-profit organization, put the total money lost to shoplifting in 1980 at \$24 billion; this figure includes the cost of prevention and prosecution. In 1979, the figure was \$16 billion.

Retailers are now preparing for the prime shoplifting season — Christmas — when 45 percent of the total annual shoplifting losses occur. The second largest period occurs during the back-to-school season.

"Shoplifting incidents start to occur on a regular basis around now through January," said Crook. Most retailers stated they planned to hire extra "eyes" for the holiday season. "We will have extra employees whose only responsibility is to watch customers," said Ira Rothstein of Record World-TSS.

Retailers surveyed said they lose more money from thefts of tapes than albums, but that albums still account for a hefty percentage of a store's losses. Retailers have, for years, thwarted

tape theft by keeping cassettes and eight-tracks behind locked cabinets; some store owners, however, feel that the increased sales that unlocked cassettes inspire is worth the risk of thefts.

According to the Coalition, a typical shoplifter is a teenager between the ages of 13 and 17, who steals on impulse or on a dare. The typical record shoplifter, however, is a professional. "The young kid stealing one album is not what I worry about," said Peter Schliewen of Record Revolution in Cleveland. "It's the pro who steals 30 albums at a time that really drains the profits."

It is also the professional shoplifter who is hardest to detect and apprehend. "The sophisticated pros have ways of jamming electronic devices and are very skilled at manipulating and harassing employees," said one east coast retailer. "They have a well rehearsed set-up," adds Schliewen. "What usually happens is they (or their partner) will come to the store earlier in the day and pile up a stack of albums in some corner of the store. Later in the day, while the part-

ner is distracting the sales help or just when someone isn't looking, he will walk by and slip the whole pile into his special pants with the pocket sewn into them. Two seconds later he's out the door."

"They are really hard to catch in the act because they are experts at concealing merchandise," said Kay Vorhies, manager of the Kansas City Musicland. "The professionals don't come in and just grab, though," said Martin Gary of Gary's in Richmond. "They know what is hot and what they can get rid of fast."

And where does the pro get rid of the goods?

They are sold back to retailers. "I buy 2000 stolen albums a month," said one retailer who prefers to remain anonymous. "If I didn't buy them, my competitor across the street would, and I just can't afford that."

According to statistics, only one out of every nine shoplifters is caught. Some retailers, like Rose Records, Eucalyptus and National Record Mart, have gone to the expense of installing electronic devices to increase the percentage of arrests, but even the most elaborate system cannot guarantee success. And because the cost is often prohibitive, many retailers turn to other solutions.

Some stores have set up networks for communication with other retailers in the area. "If we spot a shoplifter that gets away, we'll call the other stores in the network to warn them," Schliewen explained. The National Record Mart uses a policeman at one of its locations. "Our Pittsburgh location gets hit pretty hard so we keep a cop there. It is more intimidating than a guard," said George Balicky of National Record Mart. Most retailers said that they considered guards ineffective. "They are usually old and inexperienced. They are just there for looks, like a scarecrow, but they don't scare anybody," said one.

Retailers also agree that the two most important deterrents against shoplifting are an alert employee and a reputation for prosecuting. "Our main security system consists of aware workers who are always on the lookout," said Ken Dobin of Waxie Maxie. "And we prosecute every time, you have to." A Florida retailer added, "We don't have a problem with shoplifting here because we have a reputation for breaking arms and legs."

Employees are often hesitant to get involved in incidents concerning shoplifters. "The biggest problem is the risk of physical harm that can come to an employee," Crook said. "We are not cops, and if the shoplifter refuses to acknowledge a citizen's arrest — or worse, pulls out a gun — then you're in trouble."

"It happens all the time," Vorhies said, "I've seen someone knifed trying to stop a shoplifter. It means you have to be on your toes all the time. You have to see the person in the act, and get the security in there before they leave the store. Otherwise they get lost in the crowd and you're out of luck."

## Lindsey Buckingham's Party



Elektra/Asylum Records recently held a party at Wally Heider's Studios in Los Angeles to preview "Law and Order," the debut solo album by Lindsey Buckingham of Fleetwood Mac. Buckingham is pictured in the first photo with Jerry Sharell, E/A senior vice president/creative services (left) and Jack Reinstein, E/A senior vice president and treasurer (right), and in the second photo with Mick Fleetwood, who plays drums on "Trouble," the first single from the album.

## Josephson Associates Posts First Qtr. Rise

■ NEW YORK—Marvin Josephson Associates reported a 64 percent increase in net income for the first quarter of the 1982 fiscal year ended September 30, 1981, compared to last year's first quarter, according to figures released by Josephson president Alvin H. Schulman. Net income was \$1,261,000, up from \$771,000. Operating revenues for the quarter were \$17,251,000 up 93 percent compared to \$8,950,000 and per share earnings were 62 cents, up from 30 cents.

Schulman explained that the actors' strike had negatively affected the company's talent agency operations in the previous year, and that the company's radio and television operations were substantially up. Also, the current year's figures include the operations of United Business Interiors, acquired January 30, 1981.

## ASCAP Panels Award Over \$1M in Grants

■ NEW YORK—The American Society of Composers, Authors and Publishers awarded over a million dollars in cash grants to writer members for the distribution year 1981-82 at the annual meeting of its popular and standard awards panels, ASCAP president Hal David has announced.

A total of \$1,021,350 was awarded in the popular field (which includes jazz, country, pop, disco, and other forms of non-classical music) and the standard field (which includes symphonic and concert music). However, some of the winners in the popular field will not receive the cash grant because their ASCAP royalties exceed the limits for eligibility imposed by the panel.

Since 1960, ASCAP has made more than \$17 million in cash grants to writers in addition to performance fees.

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## Cherry Lane Books Bows

■ NEW YORK—Cherry Lane Music Publishers, Inc. has announced its entry into trade publishing with the formation of Cherry Lane Books, a new subsidiary. The first title from the new company will be "The Modern Rhyming Dictionary" by Gene Lees, scheduled for publication in November.

"The reference work is the first new approach to a rhyming dictionary in over 200 years," said Lauren Keiser, president of Cherry Lane. "It is organized phonetically for quick and easy use by all writers, poets and lyricists and contains over 28,000 rhyming possibilities, lists of words that do not rhyme, and recent additions to the language not found in older dictionaries. The book also includes eight chapters on writing, rhyming and lyrical techniques."

Cherry Lane Music Publishers, Inc. publishes the Beatles, Kenny Rogers, John Denver, the Muppets, and others, and has co-produced "The New York Times Great Songbooks" "Songs of Bob Dylan" (Knopf), and "The Complete Beatles" (Delilah/ATV/Bantam). "We shall employ our already-existing book trade distribution in addition to developing sales to libraries, colleges and independent bookstores," Keiser said. Future projects include "The Blues Guitar, Inside and Out," a novel by Richard Daniels; "The Music Lover's Handbook" by Ellie Siegmeister; "Huckaby's Fables" by Gerald Huckaby; celebrity scrapbooks and cookbooks, lyric books and other related projects.

Cherry Lane has already published such mass market paperbacks as "Pocket Guitar" and "Pocket Beatles." The company plans an ongoing mass market program with such titles as "Pocket John Denver," "Pocket Kenny Rogers" and "Pocket Billy Joel," to be published in the future.

## Chappell, Black Keys Pact for Vannelli LP

■ NEW YORK—A sub-publishing agreement between Chappell International and Black Keys Music has been concluded for songs on Gino Vannelli's Arista album "Nightwalker."

The agreement, which covers the territories of Scandinavia, Benelux, France, Spain/Portugal, Italy and Japan, was announced by New York-based Chappell International manager Sandy Miller.

## Sugar Hill Opens California Office

■ LOS ANGELES—Joe Robinson, president of Sugar Hill Records, has announced the opening of a California office. The office will be headed by Rae Chamblee, who will handle public relations and all west coast promotions for the label.

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# Canada

By LARRY LeBLANC

■ TORONTO—Anthem Records (home of **Rush** and **Ian Thomas**) has recorded an LP of comedy/song/social satire from SCTV's **McKenzie Brothers**. The album, to be released next week, also features **Geddy Lee** of **Rush** singing and performing on two tracks which will be released as a single — "The Twelve Canadian Days of Christmas" and "Take Off, Eh." The McKenzies, in actual fact, are **Rick Moranis** and **Dave Thomas** (Ian's brother) and are, of course, members of the weekly NBC-TV program. Whether Americans believe it or not, we Canucks do not end each sentence with "eh" . . . On the lighter side of the news: musicians traveling to Ottawa can make TV appearances on "Ottawa Morning," a local show hosted by **Margaret Trudeau**, estranged wife of the Prime Minister and a rock fan to boot (just ask **The Rolling Stones**). So far the **Good Brothers**, **Dan Hill** and **Carole Pope** of **Rough Trade** have appeared on Maggie's show to answer illuminating questions . . . **Long John Baldry's** new LP has been delivered to Capitol-EMI and will be released in the new year. Producers **Bill Henderson** and **Brian McLeod**, both of **Chilliwack**, also wrote four tracks. Title is "Welcome to the Midnight Show" . . . **Bill Amesbury** penned the current **Natalie Cole** single "Nothin' but a Fool," which is a natural country hit for **Barbara Mandrell** . . . **Sylvia Tyson** is hosting a new country TV show titled "Country in My Soul." The show tapes in Toronto and the producers are looking for Nashville-based country talent. Contact CBC-TV's **Jill Burns** at (416) 925-3311, ext. 2565.

## Lunch With Marianne Faithfull



Island recording artist **Marianne Faithfull** was in New York recently to promote her latest album, "Dangerous Acquaintances." A luncheon was held in her honor by the label to launch the release of the album. Pictured from left are: **Alan Seifert**, Faithfull's manager; **Ken Puvogel**, national AOR promotion coordinator, Warner Bros. Records; **Ron Goldstein**, president of Island Records; Faithfull; **Paul Wexler**, A&R coordinator, Island Records; **Bobby Shaw**, national dance music promotion manager, Warners; **Paul DeGennaro**, WEA sales manager; **Warren Pujdak**, special projects coordinator, WEA Sales; and (seated) **Stewart Cohen**, northeast regional AOR promotion manager, at Warners.

## Finalists Chosen in American Song Festival

■ LOS ANGELES—The ten finalists have been chosen in the American Song Festival, an international song-writing competition. The two winners (one amateur, one professional) will be announced at a ceremony on Nov. 20 at the Sheraton Universal Hotel here.

Over 100 representatives of the music industry in Los Angeles and Nashville chose the finalists. The categories are top 40, easy listening, country, and "open" (professional division) and top 40, easy listening, country, gospel, folk and "open" (amateur division).

# Japan's Top 10

## Albums

1. **TSUKASA**  
TSUKASA ITO — Japan
2. **SELECTION 1978-81**  
OFF COURSE — Toshiba EMI
3. **BYE BYE**  
NAGABUCHI — Toshiba EMI
4. **SONGS IN THE ATTIC**  
BILLY JOEL — CBS Sony
5. **BILLY'S BARBEQUE**  
ARABESQUE — Victor
6. **LOVE PORTION NO. 1**  
THE VENUS — Bourbon
7. **MARIONETTE**  
MAYUMI ITSUWA — CBS Sony
8. **STEREO TAIYOZOKU**  
SOUTHERN ALL STARS — Victor
9. **YOU COULD HAVE BEEN WITH ME**  
SHEENA EASTON — Toshiba EMI
10. **BLUE JEANS MEMORY**  
SOUNDTRACK — RVC

## Singles

1. **GINGIRAGINNI SARIGENAKU**  
MASAHIKO KONDO — RVC
2. **HIGHSCHOOL LULLABY**  
IMOKIN TRIO — Free Flight
3. **FURUSATO**  
CHI HARU MATSUYAMA — North
4. **KISS WA MENISHITE**  
THE VENUS — Bourbon
5. **KANASHIMI 2 YOUNG**  
TOSHIHIKO TAHARA — Canyon
6. **SHOJO NINGYO**  
TSUKASA ITO — Japan
7. **MAMOTTE AGETA!**  
YUMI MATSUTOYA — Toshiba EMI
8. **MICHINOKU HITORITABI**  
GEORGE YAMAMOTO — Canyon
9. **LONELY HEART**  
CREATION — Toshiba EMI
10. **TORI NO UTA**  
KAORU SUGITA — RCR

## SESAC Bestows Country Awards



SESAC presented its country awards at its 17th annual Nashville ceremony, which also marked its golden anniversary. Top row, first photo: shown at the presentation of the Country Song of the Year award for "Somebody's Knockin'" are, from left, producer **Ed Penney**, artist **Terri Gibbs**, **Tri-Chappell's Celia Hill**, co-writer **Jerry Gillespie**, and SESAC VP and director of country music **C. Dianne Petty**. Second photo: "Some Ladies Don't Love Cowboys" received SESAC's Most Recorded Country Song award, accepted by, from left, co-writer **Dean Dillion**, Golden Opportunity publisher **Everett Zinn**, **Petty**, and co-writer **Frank Dycus**. Bottom row, first photo: celebrating **George Strait's Vista** award, SESAC's first presentation of the award, are, from left, **Dycus**, **Petty**, **Strait**, and producer **Blake Mevis**. Second photo: **Tri-Chappell's Hill**, left, and writer **Gillespie** (also SESAC's Country Music Writer of the Year) accept the Country Single of the Year award from **Petty** for "Do You Love as Good as You Look."

# Japan

By CARMEN ITOH

■ TOKYO—**Leo Sayer**, highly respected abroad but not yet very well-known by the Japanese, visited Japan to play concerts for the first time here from September 26 to October 1. The Sept. 30 concert at Yubinchohin Hall, Tokyo, was a great success — well over the maximum seating capacity of 1,800. His outstanding performance completely knocked out the audience. The two concerts, one in Tokyo and the other in Osaka, were to promote next year's concert tour. "Billy Joel, who is extremely popular here, only had one concert here when he came for the first time. I'm sure from the number of people who came to see Leo this time, Leo would be the one to succeed Billy," commented **Tsuneo Sato**, label manager, Chrysalis Records, Toshiba EMI.

On Sept. 30th, **Des Brown**, director of Chrysalis International Operations, hosted a reception at Toshiba EMI No. 1 studio to present a line-up of Chrysalis' artists. **Pat Benatar**, **Icehouse**, **Lynx**, **Charlie Dore**, **Ian Hunter**, **Michael Schenker Band**, **Greg Lake**, **Ultravox**, and **Debbie Harry** made their appearances on the video one by one. The last one shown was **Leo Sayer** and after it finished, Leo himself showed up at the studio. There he had a pleasant talk with the people attending the reception party which followed the presentation.

World Rock Convention '81 was held on Sept. 29. Sponsored by Epic Sony, the convention consisted of two parts; the first part was the **REO Speedwagon** concert at Budokan and the second one which took place at the New Ohtani Hotel was to see the live performance of all the Epic Japanese rock musicians. A total of 600 people (dealers as well as people from various media from all over Japan) were invited to the convention.

**Shakin' Stevens** was the special guest from the U.K. and from Japan, **Down-town Fighting Boogie Woogie Band**, **Motoharu Sano**, **Dang Gang Bros.**, **Hiroshi Tachi**, **The Mods**, **Takayuki Inoue** and **Nachiko** performed one after another, with the **Chanel's** as a special guest from the Japanese side. Half-way through the show, **REO Speedwagon** was presented with a Platinum Disc by **Norio Ohga**, chairman of Epic Sony.

From the U.S. **Ira Sherman**, director of product management, CBS Records International and from the U.K. **Andy Stephens**, international manager, CBS Records were also present at the convention.

"Both International and Japanese rock music occupy extremely important places at Epic Sony. We are confident that rock music will have a larger and larger impact on the music scene of '80s," said **Shugo Matsuo**, executive managing director, Epic Sony. As "Rock, The Energy," their motto, indicates, it was a very energetic venture, a first of its kind.

# Record World Country

## CMA Elects New Board

■ NASHVILLE—The Country Music Association elected new board members and presented several annual awards at its recent (15) annual membership meeting at the Opryland Hotel here.

These new board members were elected for two-year terms by members of CMA in each of 12 membership categories and at large: Advertising Agency: Janice Ericson, Eric Ericson & Associates, Nashville; Artist/Musician: Brenda Lee; Artist Manager or Agent: Dick Blake, Dick Blake International, Nashville; Composer: Larry Gatlin; Disc Jockey: Bob Cole, KOKE Radio, Austin, TX; International: Jeffrey Kruger, Kruger Leisure Enterprise, New York/London.

Also, Publication: Lee Zhito, Billboard, Los Angeles; Publisher: Mary Reeves Davis, Jim Reeves Enterprises, Nashville; Radio/TV: E.W. Wendell, WSM, Inc., Nashville; Record Company: Jerry Bradley, RCA, Nashville; Record Merchandiser: Sam Mar-

maduke, Western Merchandisers, Amarillo, TX; Talent Buyer/Promoter: Wayne McCary, Eastern States Expo, West Springfield, MA; At-Large: Ken Kragen (Kragen & Company, Los Angeles), Charles Scully (SESAC, New York), and Glenn Snoddy (Woodland Sound Studios, Nashville).

The CMA board of directors for 1981-82 will meet here November 6 to elect officers for the coming year.

Directors serving the second year of their two-year terms, who remain on the board for the coming year are: Bob Austin, New York; Rick Blackburn, CBS Records, Nashville; Katie Coke, John F. Murray Advertising, New York; Hal David, ASCAP, New York; Len Ellis, WLJE/WAKE, Valparaiso, IN; Jim Foglesong, MCA Records, Nashville; Tom T. Hall; Bette Kaye, Bette Kaye Productions, Sacramento CA; Don Light, Don Light Talent, Nashville; Sam Lovullo, Yongestreet Productions, Beverly Hills; Ralph Peer II, Peer-Southern Organization, Los Angeles; Don Reid, Staunton, VA; Jim Schwartz, Schwartz Brothers, Lanham, MD; Jim Slone, KCUB Radio, (Continued on page 53)

## Halsey Buys Churchill

■ TULSA—Jim Halsey and Tommy Martin have announced that Halsey has purchased a majority interest in Churchill Records from Martin. The label has moved its Chicago-based operation to Halsey's offices here at 5800 E. Skelly Drive.

Martin formed Churchill in 1978, and the label's biggest chart success to date is "Bedroom Eyes," by Don Drumm, in 1978. The current artist roster includes Cindy Hurt, Roy Head, Jerry Dycke, and the newly signed Hank Thompson.

Directors of the label include Halsey, Martin, Sherman Halsey, and Ernie Ford. Churchill will be distributed by 23 independents. In the past the label has offered product by Frank Sinatra Jr., Woody Herman, Mary Lou Turner, and others.

Martin said he expects to sign "some major acts in the near future," and added that Halsey's contacts should result in better publicity and foreign distribution for Churchill.

## Talent Buyers Meet Draws Record Crowd

■ NASHVILLE — A record crowd of over 500 talent buyers, producers, promoters and artist managers rolled up their sleeves for four days of work recently at the Country Music Association's 10th annual Talent Buyer's Seminar at the Hyatt Regency Hotel here. Six 90-minute panel discussions were followed by question and answer sessions and two showcases at the Tennessee Performing Arts Center's Polk Theater during the Oct. 9-12 seminar.

Attendance at the event was up 35 percent over last year.

Talent buyers from all over the country came to hear leaders from top labels, radio networks, the motion picture industry, newspaper and network television discuss country music. The buyers also met country performers such as Chet Atkins, Charlie Daniels, Tom T. Hall, Danny Davis, Bobby Bare, Brenda Lee, and Minnie Pearl, and heard the stars describe the growing pains and areas of concern associated with country music's rise in popularity.

"Country music is changing. The acts are getting smarter and more

sophisticated. The producers are getting smarter. The houses are getting bigger and smarter. Even the audiences are getting smarter and demanding more in a performance," said Uncle Len Ellis, of WLJE/WAKE-Chicago.

"Audiences are demanding better shows for their entertainment dollar," said singing star Brenda Lee. "In an environment (of cable television) where, in the comfort of their own homes, a person can turn to 60 TV stations, with some of it box office entertainment, we must figure out a way to survive."

"When a show that sells out to an audience of 19,000 people still loses money for the promoter, then something is wrong," said Charlie Daniels. "It's time we all (artists, producers, talent buyers, media and support staff) gave each other a break. It's up to us. We're either going to do that, or we're not going to have show business like we now know it."

"A man like Ernest Tubbs still goes out on the road and still makes a living (Continued on page 53)

## Nashville Report

By AL CUNIFF

■ WKDA radio is hosting finals in the Wrangler Country Starsearch talent competition the next three Tuesdays at the Cannery here. A total of 32 acts will compete . . . Writer/artist **Jerry Foster** will perform at the next Wembley festival and subsequent Conn tours in Europe . . . **Miss Kimberly** is appearing nightly at the UA Tower here.

The **Oak Ridge Boys**, **Charlie Daniels**, **Mickey Gilley**, and others will be seen performing Friday (30) on "American Bandstand's" 30th anniversary show . . . The NATD presented **Shorty Lavender** with its 1981 Man of the Year award . . . US Magazine will feature RCA artist **Ronnie Milsap** in their Dec. 8 issue . . . **Razzy Bailey** will co-host the Mike Douglas show Nov. 2 . . . RCA's **Steve Wariner** tapes "Backstage at the Grand Ole Opry" Nov. 6.

Fischer & Lucus are negotiating to represent recorded product generated by the Sassoon people — of Sassoon Hair Products fame . . . **Patti Page** is slated to work on her next LP here in December . . . **Ronnie McDowell** taped "Hee Haw" here last week . . . Upcoming "Silver Eagle" radio shows will feature the **Bellamy Brothers** and **Frizzell & West** (Nov. 7), **Loretta Lynn** (Nov. 21), and **Alabama** and **Razzy Bailey** (Dec. 9).

IN THE STUDIO: Scuggs (Joe Sun, Randy Moon), LSI (Tennessee Ernie Ford), Quadraphonic (gospel artist James Ward), Marty Robbins (Billy Wright, Marty (Continued on page 54)

## NSAI Inducts Two

■ NASHVILLE—At an awards banquet glittering with such stars as Willie Nelson, Waylon Jennings and Jessi Colter, Merle Haggard, Hank Cochran, and many others, the Nashville Songwriters Association International inducted Bobby Braddock and Ray Whitley into its Hall of Fame at the group's 12th annual ceremony at the Hyatt Regency hotel here Sunday (11).

NSAI president Randy Goodrum presented NSAI secretary Dot Thornton with the President's Award, and coach Darryl Royal received the NSAI's Friendship Award.

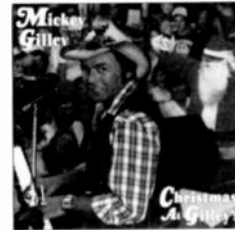
Author and former BMI VP Russ Sanjeck and songwriter Paul Williams delivered addresses at the awards banquet. Braddock received his award from Curly Putman, with whom he wrote "He Stopped Loving Her Today." Pee Wee King presented Whitley's award to Mrs. Kay Whitley, the writer's widow.

## Country Picks of the Week

**SINGLE** WILLIE NELSON, "HEARTACHES OF A FOOL" (prod.: Willie Nelson) (writers: W. Nelson, W. Breeland, P. Buskirk) (Tree/Pardner, BMI) (2:20). Willie's latest offering is a slow, intimate ballad about a guy who starts out with the plans of a wise man, but ends up with the heartaches of a fool. Columbia 18-02558.

**SLEEPER** KIERAN KANE, "IT'S WHO YOU LOVE" (prod.: Jimmy Bowen) (writers: K. Kane, R. Bourke, C. Black) (Cross Keys/Chappell, ASCAP) (2:38). Kane scored well with "You're the Best," and he follows with another bright, warm midtempo offering. A clean sound, pleasant vocal, and fine hook — the elements are there again. Elektra 47228.

**ALBUM** MICKEY GILLEY, "CHRISTMAS AT GILLEY'S." Gilley's fans will love this good-time Christmas LP cut at Mickey's club and studio. The package includes "Don't the Girls All Get Prettier Around Christmastime" (a twist on Gilley's country hit), plus such standards as "Blue Christmas," "Jingle Bell Rock," "Silver Bells," and others. Epic FE 37595.



# Opry/DJ Week Highlights



Here are a few highlights of the recent (Oct. 12-17) Grand Ole Opry/DJ Week in Nashville, held to celebrate the 56th birthday of the Opry. Top row, first photo: Epic artist Ricky Skaggs performs for the CMA Talent Buyers Seminar at the Tennessee Performing Arts Center. Second photo: relaxing at a Capitol Records party are, from left, VP of business affairs Bob Young, VP of creative services Dan Davis, VP of marketing Dennis White, Dallas district sales manager Tom Tilton, Atlanta district sales manager Jerry Brackenridge, Capitol/EMI-A/Liberty president Don Zimmermann, artist Mel McDaniel, and Capitol/EMI-A/Liberty-Nashville VP Lynn Shults. Third photo: buoyant at the CBS Records President's Party at the Opryland Hotel are, from left, (front row) artists Fred Knoblock, Ricky Skaggs, Rosanne Cash, Moe Bandy, Janie Fricke, Billy Joe Shaver, and Epic VP of A&R Gregg Geller, (second row) VP and GM of CBS-Nashville Rick Blackburn, senior VP and GM of Columbia Records Al Teller, artists Don King and Ronnie McDowell, and senior VP and GM of E/P/A Records Don Dempsey, (third row) senior VP and GM of CBS Records core marketing Paul Smith, deputy president and chief operating officer of CBS Records Group Dick Asher, artist Michael Smotherman, VP marketing for CBS-Nashville Roy Wunsch, and assistant to deputy president Stephen Reed, (fourth row) Epic director of press and public information Elliot Hubbard, CBS VP of finance and marketing Ted Bache, and Columbia VP of marketing Joe Mansfield, (fifth row) director of E/P/A promotion for CBS-Nashville Rich Schwan, CBS western regional country marketing manager Craig Applequist, artist Marcia Beverly, CBS-Nashville director of promotion Joe Casey, and CBS Records Group VP of planning and administration Caroline Macre, (sixth row) Sue Ellen Bache, CBS Records VP marketing/branch distribution Tom McGuinness, CBS-Nashville director of Columbia promotion Jack Lameier, VP and GM of Portrait Records Lenny Petze, and Columbia VP of product development Arma Andon, (seventh row) artist Mike Campbell, and CBS southwestern regional country marketing manager Jay Jensen. Second row, first photo: RCA artists Alabama perform a medley of their hits at the CMA Awards Show at the Grand Ole Opry House, televised on NBC-TV. Second photo: posing at PolyGram Records DJ Week festivities are, from left, (front row) PolyGram VP of marketing and special projects Rick Bleiweiss and artists Jeanie Kendall, Reba McEntire, and Dickey Lee, (standing) PolyGram VP of national sales Shelly Rudin, artist Royce Kendall, PolyGram VP of marketing, west coast Emiel Petrone, PolyGram VP of promotion Vince Pellegrino, PolyGram VP of marketing Harry Lusk, PolyGram VP, A&R country Jerry Kennedy, and Charlie Fach of Musiverse. Third photo: beaming at the MCA Records party at Maryland Farms near Nashville are, from left, producer and VP of A&R Ron Chancey, head of MCA Records Group Gene Froelich, artists William Lee Golden, Bill Monroe, and George Strait, Strait's wife Norma, president of MCA Distributing Al Bergamo, and VP of promotion Erv Woolsey. Bottom row, first photo: the happy group assembling after the Elektra Records showcase at the Stockyards club are, from left, artist Helen Cornelius, WWWW-Detroit's Dene Hallum, artists Joe Sun, Sonny Curtis and Kieran Kane, E/A Nashville's Nick Hunter and Bruce Edelman, and WMC-Memphis's Les Acree. Second photo: enjoying the party thrown by Warner Bros. Records are, from left, WB VP and director of country music Andrew Wickham, artist T. G. Sheppard, WPLO-Atlanta's Len Anthony, and CFRB-Toronto's Bill Anderson. Third photo: pictured at the CMA's DJ Luncheon are, from left, (front row) 1981 DJ Award winner (large market) Lynn Waggoner, medium market winner Tom Wilson, Hall of Fame inductee Grant Turner, CMA president Tandy Rice, and small market winner Jacki West; (back row) 1980 DJ award winners Larry Scott and Bob Cole, artist Brenda Lee, and 1980 DJ award winner Lee Shannon.

## 'Gift' Campaign

(Continued from page 6)  
Cohen, might be made as a result of input received from various quarters in the course of the discussions. Under consideration is the use of a media buying service instead of a full-line advertising agency, which would help effect a more efficient return on the campaign's budget. Cohen stressed the flexibility of the program, emphasizing that "every manufacturer who contributes will have a voice on the board."



## MCA Signs Rob Parsons



MCA Records has signed writer/artist Rob Parsons to an exclusive recording agreement. Shown at the signing are, from left, attorney Bob Thompson, Parsons, MCA-Nashville president Jim Foglesong, and Parson's producer Ed Penney.

## CMA Announces DJ Award Winners

■ NASHVILLE—The winners of the Country Music Association's 1981 DJ of the Year Awards are Jacki West, Tim Wilson and Lynn Waggoner. The winners were announced on the nationally-televised CMA Awards Show Monday (12), and received their awards at CMA's annual DJ Luncheon on Friday (16).

West, of WGTO (Cypress Gardens, FLA—small market), is the first woman to win a CMA DJ of the Year Award. Jacki works the noon to 4 p.m. shift at WGTO, where she has been for three years. A six-year veteran of country radio, Jacki has worked at other stations in Florida, including WTNT/WOMA (Tallahassee), WIPC (Lake Wales), and WCTV and WECA-TV (Tallahassee).

Wilson, of WAXX (Eau Claire, WI—medium market), has worked the 9 a.m. to 1 p.m. shift on WAXX for the past three years. A member of the industry's Phi Beta Lambda advisory panel, Tim is an eight-year veteran of radio, having worked previously at KWBG and WLBH joining the WAXX staff. Tim also serves as PD at WAXX.

Waggoner, of KEBC (Oklahoma City, OK—large market), PD of Oklahoma City's number one country station, works the 6 to 9 a.m. shift at KEBC, where he has been employed for 10 years. Lynn states his philosophy as an air personality as follows: "To be honest . . . entertaining; to communicate . . . and as our call letters describe, 'Keep Everybody Country.'"

## CMF Releases New 'Journal'

■ NASHVILLE—The Country Music Foundation Press has announced the release of volume IX, number 1 of its Diamond Award-winning "Journal of Country Music."

The "Journal," published by the non-profit Country Music Foundation, includes a chapter from "Hellfire," Nick Tosches' biography of Jerry Lee Lewis, an excerpt from Hank Williams Jr.'s "Living Proof: An Autobiography," a study of Ernest Tubbs' recording career, and articles on Charlie Poole and Gordon Jennings.

Subscriptions are available from the Country Music Foundation Press, 4 Music Square East, Nashville, 37203, for \$10 annually, \$15 annually for foreign subscriptions.

## Jennifer Warnes To Le Mond/Zetter

■ LOS ANGELES—Arista recording artist Jennifer Warnes has signed an exclusive management agreement with Le Mond/Zetter Management, Inc., it was announced by Garry George, director of the music division of the firm.

## Buyers Seminar

(Continued from page 51)  
for himself and his producer," Danny Davis of the Nashville Brass said. "Why is it the country artist lasts so long? I believe it is the fans the artists are developing. This 'new perimeter' of fans has been there all along. They just didn't know they liked country."

Many buyers reported record attendance for an increased number of country music artists. Maynard Potter, GM for the "Mid-State Fair" of San Luis Obispo County, CA, attributed much of his increased attendance (up from 38,000 in 1968 to 273,000 last year) to his heavy booking of big name country music talent.

Increased attendance and booking of country music acts was also cited by Holmes Hendricksen, executive VP of entertainment for Harrah's Casinos in Reno and Lake Tahoe; Robert Franklin of Madison Square Garden; Bruce White, president of Holiday Star Theater, Merrillville, IN; and Chuck Morris, VP, Feyline Presents, one of several rock promoters in attendance at the seminar.

"The sellers of country music acts should be selling," said Potter. "Don't take country music buyers for granted. With the hidden costs of ushers, sound and light technicians, stage construction, food costs, electricians, talent agents, management, there are a lot of acts at \$5000 that are overpriced."

"You're only as good as the talent you buy," said White. "A good buy is most important. Even with mediocre promotion it will do better than a mediocre talent that we then promote the heck out of. Eighty percent of our money is made on 20 percent of our acts."

Seminar keynoter was Dr. Mortimer R. Feinberg, co-founder and chairman of BFS Psychological Associates, Inc.,

## BMI Honors Country Writers and Publishers



Having a great time at the recent BMI awards ceremonies in Nashville are, from left (top left photo): Bobby Braddock, Mac Davis, BMI's Frances Preston, Willie Nelson, Jimmy Buffett, Johnny Rodriguez, and Gail Davies. Top center photo: accepting the Robert J. Burton award from BMI's Preston are, from left, Bob Hunka of Velvet Apple Music, BMI senior VP Theodora Zavina, and Fox-Fanfare Music's Herb Eiseaman. Top right photo: receiving a BMI citation for "He Stopped Loving Her Today" from Preston are, from left, Tree's Buddy Killen, Curly Putman, Donna Hilley, Dan Wilson, and Bobby Braddock. Bottom left photo: Preston awards Deb/Dave/Briarpatch representatives, from left, Eddie Rabbitt, Even Stevens, David Malloy, Jim Malloy, and Jerry Smith, as well as BMI's Joe Moscheo. Bottom center photo: Pi-Gem and Welk are represented by, from left, Dean Kay, Tom Collins, Kye Fleming, Roger Sovine, and Dennis Morgan. Bottom right photo: present as Acuff-Kose receives a citation are, from left, Preston, Wesley Rose, Emmylou Harris, Ronnie Gant, Bud Brown, and Moscheo.

a New York-based executive counseling firm.

Feinberg outlined economic and demographic trends which will affect future spending and entertainment habits of Americans, and talked about the ever-growing generation of older people who will present a new musical market.

"The Why and Buy of Country Music" panelists, led by Bette Kaye, of Bette Kaye Productions, focused on how markets as varied as Disneyland,

county fairs, theaters with pair admission and clubs find it profitable to book country acts.

Jimmy Bowen, VP and GM of Elektra/Asylum Records-Nashville, moderated the most well-attended panel of the seminar, "What Is Country Music?" Chet Atkins, Bobby Bare, Brenda Lee, Tom T. Hall, Danny Davis, and Charlie Daniels directly addressed the problems they see in the industry.

Artists who performed in Talent

Buyer showcases included Hank Thompson, Ricky Skaggs, Boxcar Willie, the Masters Five, Eddy Raven, Sylvia, Terri Gibbs, Leon Everette, Helen Cornelius, the Wright Brothers, the Steppe Brothers, Patti Roberts, and Bobby Jones and New Life.

In a special ceremony the Country Music Association presented Chicago Tribune columnist Jack Hurst with the first CMA Journalist award. Hurst was a reporter for the Tennessean newspaper here from 1960-72.

## Highlights of ASCAP Awards Banquet



Celebrating Chappell Music group's award as ASCAP's Publisher of the Year at the society's recent awards banquet in Nashville are, top left photo, from left, Henry Hurt, Celia Hill, ASCAP's Hal David, Heinz Voight, Pat Rolfe, Irwin Schuster, Irwin Robinson, and ASCAP's Connie Bradley. Top center photo: ASCAP's 1981 Writers of the Year are Randy Goodrum, left, and Bob Morrison. Top right photo: beaming over Cross Keys Music's multiple ASCAP awards are, from left, Dan Wilson, Buddy Killen, Donna Hilley, Sonny Throckmorton, David, and Bradley. Bottom left photo: shown as Music City Music's "You Decorated My Life" is awarded are, from left, Combine Music Group's Bob Beckham, Woody Bomar, Debbie Hupp, David, Johnny MacRae, Mary Gay Beckham, and Bradley. Bottom center photo: accepting a Pi-Gem/Welk award are, from left, Tom Collins, Roger Sovine, Robert Brabham, Dean Kay, Archie Jordan, David, Bradley, and Charley Pride. Bottom right photo: beaming over Terri Gibbs' "Somebody's Knockin'" are, from left, Gibbs, Ed Penney, David, and Bradley.

## Scene Three Cuts Lynn/Chalmers Spots

■ NASHVILLE—Scene Three Inc. has completed a series of 30-second video spots featuring MCA artist Loretta Lynn for the Allis-Chalmers farm equipment company. The project was shot on one-inch videotape at Lynn's home in Hurricane Mills, Tennessee.

## CMA Board

(Continued from page 51)  
Tucson; and Atsutake Torio, Polydor KK, Tokyo.

CMA lifetime board members are Bill Denny, Cedarwood Publishing, Nashville; Frances Preston, BMI, Nashville; Wesley Rose, Acuff-Rose Publications, Nashville; and Joe Talbot, Precision Record Pressing, Nashville.

Founding president Connie B. Gay presented Roy Acuff with the CMA Founding President's Award, and CMA president Tandy Rice presented Special President's Awards to Norm Anderson, manager of CBS Recording Studios here; Jerry Bailey, director of artist development and publicity for MCA Records here; and David Lieberman, president of Lieberman Enterprises.

# Country Single Picks



## COUNTRY SONG OF THE WEEK

**RONNIE McDOWELL — Epic 14-02614**

**WATCHIN' GIRLS GO BY** (prod.: Buddy Killen) (writers: B. Killen, R. McDowell) (Tree/Strawberry Lane, BMI) (2:42)

McDowell continues to aim at female demographics with his releases, as this snappy, gospel-flavored cut proves. The lyric is entirely country, as the title shows. His recent number one ("Older Women") will keep doors open for this track.

**MEL McDANIEL — Capitol P-A-5059**

**PREACHING UP A STORM** (prod.: Larry Rogers) (writers: R. Murrah, S. Anders) (Blackwood/Magic Castle, BMI) (2:59)

Preachin', hellfire, and souls saved and lost figure into this fast-paced, colorful recollection of a youth's early contact with "religion."

**BOBBY GOLDSBORO — Curb/CBS Z55 02583**

**THE ROUND-UP SALOON** (prod.: Larry Butler) (writer: B. Goldsboro) (House of Gold, BMI) (3:25)

The singer is a big-city misfit who loves to slip out of his pinstripes and into denims and spend his time at a honky tonk tavern whenever he can.

**BOBBY SMITH — Liberty P-A-1439**

**TOO MANY HEARTS IN THE FIRE** (prod.: Bob Montgomery) (writers: W. Newton, T. DuBois, J. Hurt) (House of Gold, BMI) (3:11)

The lyric on this uptempo cut stems from the wordplay of the title, as the singer admits he's bound to get burned at this game.

**RONNIE ROGERS — Lifesong 45094**

**GONNA TAKE MY ANGEL OUT TONIGHT** (prod.: Tommy West) (writer: R. Rogers) (Sister John/Sugar Plum/New Keys, BMI) (3:50)

This deep-voiced writer/artist presents an impressive track that's already getting airplay. The tune has a catchy beat, happy message, and clean production.

**JOHN DENVER — RCA JB-12345**

**THE COWBOY AND THE LADY** (prod.: Larry Butler) (writer: B. Goldsboro) (House of Gold, BMI) (3:56)

This tune hit for Bobby Goldsboro and Brenda Lee, and Denver hopes to follow suit with his easy-paced cover. Larry Butler produced the track in Nashville.

**LEON EVERETTE — RCA JK-12355**

**MIDNIGHT RODEO** (prod.: Ronnie Dean & Leon Everette) (writers: D. Orender, R. Ware) (Denny, ASCAP) (3:04)

An unusual pairing of banjo and electric guitar and driving, minor-key lines highlight Everette's followup to his successful "Hurricane."

**TERRY GREGORY — Handshake WS9 02563**

**I CAN'T SAY GOODBYE TO YOU** (prod.: Mark Sherrill) (writer: B. Hobbs) (Al Gallico, BMI) (3:46)

The sound is slow and pretty on this tune by a talented young vocalist. Becky Hobbs' lyric and melody line are classic ballad styling.

**RAY PRICE — Dimension 1024**

**DIAMONDS IN THE STARS** (prod.: Ray Pennington) (writer: J. Shofner) (Almarie, BMI) (3:48)

The lonely country boy who's lost his love sees her face in every flower, Price sings on this sweet ballad with lots of strings.

**DAVID ALLAN COE — Columbia 18-02612**

**JUANITA** (prod.: Billy Sherrill) (writers: S. Silverstein, F. Koller) (Evil Eye/Blue Lake, BMI) (3:30)

Coe relates a wild, romantic time south of the border, flavored with a memorable hook and colorful lyric.

**JOHNNY ROBERTS — Sound Factory 449**

**I'VE REACHED A NEW HIGH IN LOWS** (prod.: Phil Baugh & Buddy Emmons) (writer: R. Murrah) (Magic Castle/Blackwood, BMI) (2:32)

Fine acoustic guitar work introduces this interesting cut with a tongue-in-cheek lyric about the state of things today.

# Country Album Picks



## I'LL BE HOME FOR CHRISTMAS

**SLIM WHITMAN — Cleveland International/Epic FE 37594**

What would Christmas be without a new Slim Whitman LP? Slim lends his unique vocal treatment to such Christmas perennials as "Joy to the World," "Jingle Bells," "Silver Bells," and others.



## SONGS FOR THE MAMA THAT TRIED

**MERLE HAGGARD — MCA 5250**

Haggard's stature as a country artist and his straightforward treatment of the inspirational material here will insure some "country" interest in this gospel package. Standouts are such tracks as "One Day at a Time," "Why Me," and "He Walks With Me."



## Nashville Report (Continued from page 51)

Robbins band, Ansley Fleetwood), Soundshop (Razzy Bailey, T.G. Sheppard, Dolly Parton "Whorehouse" tracks), Creative Workshop (Riders in the Sky), Sound Emporium (Keith Stegall, Al Green, Sunday Sharpe), Sound Stage (Gaithers, Conway Twitty, Dave Rowland and Sugar), Wax Works (Memphis, Lois Johnson), Woodland (Gail Davies, Charlie Daniels Band), Pete Drake (B.J. Thomas, Larry Kingston), Music Mill (Alabama), Koala (Jack Grayson, Nicole Knight), Bennett House (Dan Seals, Jimmy Buffett).

Music City Record Distributors has promoted **Debbie Mallard** to district manager of its Knoxville retail market . . . One Nites, Inc. has added **Terri Lynn** as an agent to book **Jim Owen** and **Orion** . . . The Joe Taylor Artist Agency has hired **Florence Tessier** as administrative assistant to president **Joe Taylor**.

The Nashville chapter of NARAS is cosponsoring a jazz show with the Tennessee Jazz and Blues Society Wednesday (28) at the Cannery. The show features the **John Probst Trio**, the **Centennial Jazz Workshop**, the **Nashville Jazz Machine**, and the **Gerry Tachoir Quartet** . . . **Charlie Louvin** recently taped "Backstage at the Grand Ole Opry" with **Bill Anderson** as host.

**Memphis** will appear all this week at Cajun's Wharf here . . . The Missouri-based Arena Records held a showcase for its artist **Jerry Graham** during DJ Week here . . . New England's **John Lincoln Wright** was recently named the Massachusetts Country Music Association's Entertainer of the Year. His LP "You Can't Get There From Here," produced by MCA Music's **Pat Higdon**, and **Ted Barton** with Wright here, also won that group's Album of the Year award.

## Smith, Walker Inducted Into DJ Hall of Fame

■ NASHVILLE—The Federation of International Country Air Personalities inducted the late King Edward Smith IV and Opry artist Charlie Walker into its Country Music Disc Jockey Hall of Fame at FICAP's sixth annual awards banquet Oct. 16 at the Hyatt Regency here.

Chuck Chellman, trustee of the DJ Hall of Fame Foundation, also re-

ceived the President's Award from current FICAP head Dale Turner. In addition, artist B.J. Thomas, and executives Peter Drake and Chuck Whittington were honored as new FICAP lifetime members.

MCA Records artists who provided entertainment at the event included George Strait, Bill Monroe and his Blue Grass Boys, and Brenda Lee.



Shown at the recent FICAP banquet in Nashville are, from left, Jerry Strobel, Grand Ole Opry; producer/publisher Pete Drake and artist B. J. Thomas, new FICAP lifetime members; agent Billy Deaton; new DJ Hall of Fame member and Opry artist Charlie Walker; CMA executive director Jo Walker-Meador; and the Opry's Hal Durham.

# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

**Mickey Gilley** — "Lonely Nights"

**Jim Reeves & Patsy Cline** — "Have You Ever Been Lonely"

**Bobby Bare** — "Droppin' Out of Sight"

**Bobby Bare** pulls a Tom T. Hall song out of his old catalogue and runs with it onto the charts! It's an instant add at KSSS, KWMT, WTOD, KMPS, KKYX, KIKK, KVOO, WDLW, KFDI, WSOC, WGTO, KEBC, KBUC, WSM, WDEN, WCXI, WPNX.

**Terry Gregory** gives a new interpretation to "I Can't Say Goodbye to You"; it's already playing at KRMD, WLWI, KSSS, KVOO, KSOP, KBUC, KEBC, WDEN, KLAC.



Bobby Goldsboro

**Marty Robbins** is moving with "Teardrops in My Heart" at KKYX, KCKC, KMPS, KSSS, KVOO, KSOP, KFDI, KBUC, KEBC, KCUB, KEEN, KGA. **Kieran Kane** has instant adds on "It's Who You Love" at WGTO, KSSS, KBUC, KEBC, KKYX, WSM, KTTS, WKKN, WDEN, WQGT, KGA, WLWI, KOKE, KEEN.

Super Strong: **Ronnie Milsap, Juice Newton, Conway Twitty, Statler Brothers,**

## Kenny Rogers.

**Bobby Goldsboro** takes "The Round Up Saloon" to the airwaves at KDJW, WYDE, WCMS, WPNX, KTTS, KKYX, KEBC, KRMD, WXCL, KBUC, KSSS, KSO, KSOP. **Mickey Gilley** has another blockbuster with "Lonely Nights." It's added at WMC, KDJW, WWOL, KEEN, KCUB, WLWI, WYDE, WCMS, WPNX, WQIK, WSAI, KMPS, KGA, WQGT, WCXI, WDEN, KNIX, WQYK, WKKN, WMAQ, WSM, WIL, WHOO, WJRB, KRMD, KWJJ, WTSO, WGTO.

**Cedar Creek** is moving with "Looks Like a Set Up to Me" at WPNX, WSLC, KFDI, WLWI, WDLW, KSSS, WKKN, KWMT. **Mel McDaniel** has a fast start with "Preaching Up a Storm" already added at WLWI, WPNX, KMPS, WCXI, WDEN, KKYX, WMNI, KEBC, KSSS.

**Montana** continues to grow with "The Shoe's on the Other Foot Tonight," new this week at KFDI, WDEN, WTOD, WITL, WCMS, KYNN.



Kieran Kane

## SURE SHOTS

**Willie Nelson** — "Heartaches of a Fool"

**Mel McDaniel** — "Preaching Up a Storm"

**Kieran Kane** — "It's Who You Love"

## LEFT FIELDERS

**John Denver** — "The Cowboy and the Lady"

**Ray Price** — "Diamonds in the Stars"

**Ronnie Rogers** — "Gonna Take My Angel Out Tonight"

**Orion** — "Some You Win, Some You Lose"

## AREA ACTION

**Ralph May** — "In a Stranger's Eyes" (WDLW, WTOD, WPNX)

**Gary Goodnight** — "Losin' Myself in You" (WCMS, KFDI, WPNX)

**Ray Pillow** — "Wasted Again" (KVOO, WPNX, WDLW)

## Harvest Jam a Success



An estimated 30,000 people gathered in Brewton, Alabama for the first Harvest Jam, a show organized by the Oak Ridge Boys' William Lee Golden and featuring the Oaks, Alabama, the Charlie Daniels Band, Delbert McClinton, and Sylvia, plus newcomers the Boys Band and Cedar Creek. Shown from left at the event are Alabama's Jeff Cook, Golden, Daniels, Alabama's Mark Herndon, the Oaks' Richard Sterban, and Alabama's Teddy Gentry.

# CHAPPELL/INTERSONG IS

ASCAP  
COUNTRY  
PUBLISHER  
OF THE YEAR  
{That makes 3 out of  
the last 4 years!}

Congratulations  
to  
**RANDY GOODRUM**  
co-winner

ASCAP COUNTRY  
WRITER OF THE YEAR

10 ASCAP AWARDS

7 BMI AWARDS

SESAC COUNTRY  
SINGLE OF THE YEAR

SESAC COUNTRY  
SONG OF THE YEAR

Congratulations  
to  
**JERRY GILLESPIE**  
SESAC COUNTRY  
MUSIC WRITER  
OF THE YEAR

7 #1 SINGLES

27 CHART SINGLES

We are proud to represent:

Rory Bourke Charlie Black Tim Daniels  
Layng Martine, Jr. Rafe VanHoy

**chappell/INTERSONG**

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Nashville Division:

Henry Hurt, Pat Rolfe, Celia Hill, Charlene Dobbins, Sharon Perciful

NEW YORK

NASHVILLE

LOS ANGELES

TORONTO

Phyllis Ginnip

# Country Albums




OCTOBER 31, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Oct. 31 Oct. 24

WKS. ON CHART

<b>1</b>	<b>3</b>	<b>GREATEST HITS</b> WILLIE NELSON Columbia KC2 37542		<b>7</b>
2	1	FEELS SO RIGHT ALABAMA/RCA AHL1 3930		33
<b>3</b>	5	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108		17
4	4	FANCY FREE OAK RIDGE BOYS/MCA 5209		21
5	6	THERE'S NO GETTIN' OVER ME RONNIE MILSAP/RCA AHL1 4060		10
6	2	STEP BY STEP EDDIE RABBITT/Elektra 5E 532		11
7	7	BARBARA MANDRELL LIVE/MCA 5243		9
8	8	THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra/Curb 5E 535		10
9	10	GREATEST HITS KENNY ROGERS/Liberty LOO 1072		54
10	9	URBAN CHIPMUNK/RCA AFL1 4027		29
11	11	JUICE JUICE NEWTON/Capitol ST 12136		32
<b>12</b>	15	GOOD TIME LOVIN' MAN RONNIE McDOWELL/Epic FE 37399		12
<b>13</b>	19	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108		24
14	14	I AM WHAT I AM GEORGE JONES/Epic JE 36492		69
15	13	ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210		15
16	16	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36865		32
17	18	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE/Columbia FC 37438		7
18	17	TAKIN' IT EASY LACY J. DALTON/Columbia FC 37327		13
<b>19</b>	23	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37464		5
20	12	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055		16
21	21	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/ Asylum 5E 541		3
22	20	MR. T CONWAY TWITTY/MCA 5204		17
23	22	YOU DON'T KNOW ME MICKEY GILLEY/Epic FE 37916		10
24	25	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772		54
25	24	RAINBOW STEW LIVE MERLE HAGGARD/MCA 5216		14
26	29	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644		71
27	28	GREATEST HITS OAK RIDGE BOYS/MCA 5150		51
28	31	YEARS AGO STATLER BROTHERS/Mercury SRM 1 6002 (PolyGram)		16
29	27	MAKIN' FRIENDS RAZZY BAILEY/RCA AHL1 4026		23
30	32	MIDNIGHT CRAZY MAC DAVIS/Casablanca NBLP 7257 (PolyGram)		2
31	30	GREATEST HITS ANNE MURRAY/Capitol SOO 12110		56
<b>32</b>	44	RODNEY CROWELL/Warner Bros. BSK 3587		4
<b>33</b>	38	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		129
34	37	HORIZON EDDIE RABBITT/Elektra 6E 276		68
35	39	TOWN & COUNTRY RAY PRICE/Dimension DL 5003		4
36	34	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309		51
37	33	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36753		66
38	35	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528		28
39	36	HEART TO HEART REBA McENTIRE/Mercury SRM 1 6003 (PolyGram)		3

40	26	NOW OR NEVER JOHN SCHNEIDER/Scotti Bros ARZ 37400 (CBS)	16
41	45	STARDUST WILLIE NELSON/Columbia KC 35305	180
42	42	BEST OF EDDIE RABBITT/Elektra 6E 235	101

CHARTMAKER OF THE WEEK

**43** — FRAGILE HANDLE WITH CARE  
CRISTY LANE  
Liberty LT 51112



<b>44</b>	—	I'M A LADY TERRI GIBBS/MCA 5255	1
<b>45</b>	65	WITH LOVE JOHN CONLEE/MCA 5213	14
46	43	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/ Columbia FC 36883	33
47	54	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	106
48	41	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	28
49	46	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	26
50	55	GREATEST HITS CHARLEY PRIDE/RCA AHL1 4151	2
51	47	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	54
52	49	BEST OF DON WILLIAMS, VOL. II/MCA 3096	105
53	52	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	76
54	48	BEST OF BARBARA MANDRELL/MCA AY 1119	141
55	51	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 35642	151
56	60	CLASSIC CRYSTAL CRYSTAL GAYLE/Liberty LOO 982	103
57	63	LETTIN' YOU IN ON A FEELIN' KENDALLS/Mercury SRM 1 6005 (PolyGram)	5
58	57	DRIFTER SYLVIA/RCA AHL1 3986	27
59	61	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	21
60	64	MORE GOOD 'UNS JERRY CLOWER/MCA 5215	6
61	68	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL1 3852	33
62	50	MINSTREL MAN WILLIE NELSON/RCA AHL1 4045	13
63	59	OLD LOVES NEVER DIE GENE WATSON/MCA 5241	3
64	58	ENCORE MICKEY GILLEY/Epic JE 36586	58
65	66	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	134
66	67	LEATHER & LACE WAYLON & JESSI/RCA AHL1 3931	33
67	75	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	51
68	56	WILD WEST DOTTIE WEST/Liberty LT 1062	35
69	69	THE GAMBLER KENNY ROGERS/Liberty LA 934 H	149
70	62	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS/Elektra 5E 542	3
71	—	SLEEPING WITH YOUR MEMORY JANIE FRICKE/Columbia FC 37535	1
72	72	TENNESSEE WHISKEY DAVID ALLAN COE/Columbia FC 37454	8
73	53	AS IS BOBBY BARE/Columbia FC 37157	17
74	70	ONE TO ONE ED BRUCE/MCA 5188	9
75	71	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	37

## Statlers Set TV Show

■ NASHVILLE—PolyGram/Mercury recording artists the Statler Brothers are at work on their first TV special, the two-hour "Evening with the Statler Brothers: A Salute to the Good Times." The show will include guest appearances by Janie Fricke, Brenda Lee, Barbara Mandrell, Roy Rogers, and Conway Twitty. Taping will take place at a special performance at the Tennessee Per-

forming Arts Center here Thursday (29). Location shooting will also be done in the Statlers' home town of Staunton, Virginia. "An Evening with the Statler Brothers" is being produced by Jim Owens Entertainment, Inc. in association with Multimedia Program Productions, which is also syndicating the show. The show is slated to air in December.

## Stars on the Tube



RCA recording artist Sylvia visits with fellow performers after a recent taping of "Country Top 20" in Las Vegas. The syndicated TV show, which reaches over 200 markets nationwide, counts down the top 20 country songs of the month. Pictured from left are MCA's John Conlee, Charlene Tilton of the TV show "Dallas," Asylum's Johnny Lee, and Sylvia.



# WINNERS

# MCA HOT

## CONGRATULATIONS TO OUR CMA WINNERS



**BARBARA MANDRELL**  
BEST FEMALE VOCALIST  
ENTERTAINER OF THE YEAR  
(UNPRECEDENTED TWO YEARS IN A ROW)



**"Elvira" THE OAK RIDGE BOYS**  
BEST SINGLE OF THE YEAR



**"I Believe in You" DON WILLIAMS**  
BEST ALBUM OF THE YEAR



**TERRI GIBBS**  
HORIZON AWARD



WORLD'S GREATEST

COUNTRY · MCA RECORDS

# Country Singles

OCTOBER 31, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Oct. 31	Oct. 24		WKS. ON CHART
1	1	<b>NEVER BEEN SO LOVED (IN ALL MY LIFE)</b> CHARLEY PRIDE RCA 12294 (2nd Week)	11
2	6	FANCY FREE OAK RIDGE BOYS/MCA 51169	9
3	5	SLEEPIN' WITH THE RADIO ON CHARLY McCLAIN/Epic 14 02421	11
4	10	WISH YOU WERE HERE BARBARA MANDRELL/MCA 51171	9
5	7	MY BABY THINKS HE'S A TRAIN ROSANNE CASH/Columbia 18 02463	10
6	12	SHARE YOUR LOVE WITH ME KENNY ROGERS/Liberty 1430	8
7	8	TEACH ME TO CHEAT KENDALLS/Mercury 57055 (PolyGram)	11
8	9	GRANDMA'S SONG GAIL DAVIES/Warner Bros. 49790	11
9	3	I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) JANIE FRICKE/Columbia 18 02197	16
10	13	ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) HANK WILLIAMS, JR./Elektra/Curb 47191	9
11	2	STEP BY STEP EDDIE RABBITT/Elektra 47174	14
12	15	MISS EMILY'S PICTURE JOHN CONLEE/MCA 51164	10
13	16	CRYING IN THE RAIN TAMMY WYNETTE/Epic 14 02439	10
14	17	ONE NIGHT FEVER MEL TILLIS/Elektra 47178	9
15	18	IF I NEEDED YOU EMMYLOU HARRIS & DON WILLIAMS/Warner Bros. 49809	7
16	19	MEMPHIS FRED KNOBLOCK/Scotti Brothers 5 02434	11
17	4	TAKIN' IT EASY LACY J. DALTON/Columbia/Sherrill 18 02188	16
18	21	MY FAVORITE MEMORY MERLE HAGGARD/Epic 14 02504	7
19	20	THE HOUSE OF THE RISING SUN DOLLY PARTON/RCA 12282	10
20	24	HEART ON THE MEND SYLVIA/RCA 12302	8
21	23	SHE'S STEPPIN' OUT CON HUNLEY/Warner Bros. 49800	10
22	25	IT'S ALL I CAN DO ANNE MURRAY/Capitol 5023	8
23	26	YOU MAY SEE ME WALKIN' RICKY SKAGGS/Epic 14 02499	8
24	28	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 47215	5
25	29	DOWN AND OUT GEORGE STRAIT/MCA 51170	8
26	30	STILL DOIN' TIME GEORGE JONES/Epic 14 02626	5
27	31	ALL ROADS LEAD TO YOU STEVE WARINER/RCA 12307	6
28	32	WHAT ARE WE DOIN' LONESOME LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 18 02522	5
29	33	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523	5
30	34	YOU'RE MY FAVORITE STAR BELLAMY BROTHERS/Warner/Curb 49815	4
31	36	JUST ONE TIME TOMPALL & THE GLASER BROTHERS/Elektra 47193	7
32	35	THE CLOSER YOU GET DON KING/Epic 14 02468	8
33	37	THEM GOOD OL' BOYS ARE BAD JOHN SCHNEIDER/Scotti Brothers 5 02489 (CBS)	5
34	11	HURRICANE LEON EVERETTE/RCA 12270	16
35	39	FOURTEEN CARAT MIND GENE WATSON/MCA 51183	5
36	40	HEADED FOR A HEARTACHE GARY MORRIS/Warner Bros. 49829	3
37	41	LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288	2
38	42	MOUNTAIN DEW WILLIE NELSON/RCA 12328	5
39	45	HUSBANDS AND WIVES DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49825	4
40	44	PATCHES JERRY REED/RCA 12318	6
41	14	I LOVE YOU A THOUSAND WAYS/CHICKEN TRUCK JOHN ANDERSON/Warner Bros. 49772	14
42	51	RODEO ROMEO MOE BANDY/Columbia 18 02532	2
43	43	I WANNA BE AROUND TERRI GIBBS/MCA 51180	7
44	57	YEARS AGO STATLER BROTHERS/Mercury 57059 (PolyGram)	2
45	46	SLOWLY KIPPI BRANNON/MCA 51166	6
46	47	WHEN YOU WALK IN THE ROOM STEPHANIE WINSLOW/Warner/Curb 49831	4
47	52	WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN/Elektra 47216	3
48	53	TELL ME WHY EARL THOMAS CONLEY/RCA 12344	3
49	54	EVERYONE GETS CRAZY NOW AND THEN ROGER MILLER/Elektra 47192	6



50	55	NOW THAT THE FEELING'S GONE BILLY "CRASH" CRADDOCK/Capitol 5051	3
51	58	STARS ON THE WATER RODNEY CROWELL/Warner Bros. 49810	4
52	59	CHEATIN' IS STILL ON MY MIND CRISTY LANE/Liberty 1432	4
53	60	YOU'RE MY BESTEST FRIEND MAC DAVIS/Casablanca 2341 (PolyGram)	2
54	27	FEEDIN' THE FIRE ZELLA LEHR/Columbia/Sherrill 18 02431	12
55	68	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	2
56	22	MIDNIGHT HAULER/SCRATCH MY BACK RAZZY BAILEY/RCA 12268	17

CHARTMAKER OF THE WEEK

57	—	I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP RCA 12342	1
58	38	TRY ME RANDY BARLOW/P.A.I.D. 144	8
59	61	I'LL STILL BE LOVING YOU MUNDO EARWOOD/Excelsior 1019	4
60	62	THE BEST BEDROOM IN TOWN JUDY BAILEY/Columbia 18 02505	6
61	63	IT TURNS ME INSIDE OUT LEE GREENWOOD/MCA/Panorama 51159	7
62	—	RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY/MCA 51199	1
63	56	LET THE LITTLE BIRD FLY DOTTSY/Tanglewood 1910	7
64	49	TODAY ALL OVER AGAIN REBA McENTIRE/Mercury 57054 (PolyGram)	18
65	65	I WONDER IF I CARE AS MUCH DICKEY LEE/Mercury 57056 (PolyGram)	6
66	72	SLIPPIN' OUT, SLIPPIN' IN BILL NASH/Liberty 1433	4
67	70	CATCH ME IF YOU CAN TOM CARLILE/Door Knob 81167	3
68	76	(THERE'S NO ME) WITHOUT YOU SUE POWELL/RCA 12287	3
69	75	ALL THESE THINGS JOE STAMPLEY/Epic 14 02533	3
70	71	PARDON MY FRENCH BOBBY G. RICE/Charta 166 (NSD)	4
71	74	SEND ME SOMEBODY TO LOVE CALAMITY JANE/Columbia 18 02503	4
72	48	I LOVE MY TRUCK GLEN CAMPBELL/Mirage 3845 (Atl)	13
73	73	RODEO GIRLS TANYA TUCKER/MCA 51184	4
74	77	WHOLE LOT OF CHEATIN' GOIN' ON JIMMI CANNON/Warner Bros. 49806	4
75	78	ONLY WHEN I LAUGH BRENDA LEE/MCA 51195	3
76	86	SLIP AWAY MEL STREET & SANDY POWELL/Sunbird 7568	3
77	50	SHE BELONGS TO EVERYONE BUT ME BURRITO BROTHERS/Curb 02243	13
78	—	ALL NIGHT LONG JOHNNY DUNCAN/Columbia 18 02570	1
79	—	DON'T BE KIND DOTTIE WEST/Liberty 1436	1
80	64	EVERYTHING'S A WALTZ ED BRUCE/MCA 51139	16
81	—	FAMILY MAN WRIGHT BROTHERS/Warner Bros. 49837	1
82	85	THE ROSE IS FOR TODAY JIM CHESNUT/Liberty 1434	3
83	84	JESUS LET ME SLIDE DEAN DILLON/RCA 12319	4
84	67	IT DON'T HURT ME HALF AS BAD RAY PRICE/Dimension 1021	16
85	79	COMMON MAN SAMMY JOHNS/Elektra 47189	8
86	87	I'D THROW IT ALL AWAY SWEETWATER/Faucet 1592	5
87	80	PARTY TIME T. G. SHEPPARD/Warner/Curb 49761	17
88	89	DON'T WE BELONG IN LOVE RITA REMINGTON/Plantation 202	2
89	90	AFTER TEXAS ROY HEAD/Churchill 7778	2
90	99	I WISH YOU COULD HAVE TURNED MY HEAD (AND LEFT MY HEART ALONE) PEGGY FORMAN/Dimension 1023	2
91	69	I RECALL A GYPSY WOMAN B. J. THOMAS/MCA 51151	13
92	97	CAROLINA BY THE SEA SUPER GRIT COWBOY BAND/Hoodswamp 8003	2
93	66	YOU WERE THERE FREDDIE HART/Sunbird 7565	9
94	88	IMAGINE THAT NANCY WOOD/Montage 1202	4
95	98	I CAN'T HELP MYSELF (HERE COMES THE FEELING) SAMI JO COLE/Elektra 47211	2
96	—	YOUR DADDY DON'T LIVE IN HEAVEN (HE'S IN HOUSTON) MICHAEL BALLEW/Liberty 1437	1
97	—	SHE'S GOT A DRINKING PROBLEM GARY STEWART/RCA 12343	1
98	—	IF I HAD MY LIFE TO LIVE OVER SLIM WHITMAN/Epic/Cleve. Intl. 14 02544	1
99	93	AS LONG AS WE KEEP BELIEVING THRASHER BROTHERS/MCA 51175	4
100	94	CATCHING FIRE ANGELA KAYE/Yatahey 81 804	3





*I wouldn't have missed it for the world!*

PB 12342

FROM RONNIE MILSAP'S #1 ALBUM, "THERE'S NO GETTIN' OVER ME", COMES ANOTHER POP/COUNTRY SMASH, "I WOULDN'T HAVE MISSED IT FOR THE WORLD". ALSO INCLUDES THE #1 HIT SINGLE, "THERE'S NO GETTIN' OVER ME"

**DON'T MISS IT!**



# STARR QUALITY

THAT WARM, DELIGHTFUL SPIRIT  
THAT'S UNMISTAKABLY RINGO.

**RINGO**  
**STARR**  
**STOP**  
AND SMELL  
THE ROSES

NBI-33246

WRITTEN AND PRODUCED BY  
PAUL McCARTNEY,  
GEORGE HARRISON,  
HARRY NILSSON,  
RON WOOD  
AND  
STEPHEN STILLS



FEATURING THE SINGLE, "WRACK MY BRAIN" NB7-11-130

WRITTEN AND PRODUCED BY GEORGE HARRISON

CATCH RINGO'S NATIONAL TELEVISION APPEARANCES  
ON THE MERV GRIFFIN SHOW, THE TOMORROW SHOW AND GOOD MORNING AMERICA

STAND-UPS, POSTERS, FLATS AND STREAMERS ARE AVAILABLE FOR DISPLAY