

# Record World



**Quarterflash**

Special: **DUKE ELLINGTON & SOPHISTICATED LADIES**

**Hits of the Week**

**SINGLES**

**AIR SUPPLY, "SWEET DREAMS"** (prod.: Maslin) (writer: Russell) (Careers/Bestall Reynolds, BMI/Riva, PRS) (3:46). Graham Russell and Russell Hitchcock give a command performance as they trade leads and harmonize on this emotional ballad from "The One That You Love" LP. A pop-A/C smash. Arista 0655.

**BOB SEGER & THE SILVER BULLET BAND, "FEEL LIKE A NUMBER"** (prod.: Seger-Punch) (writer: Seger) (Gear, ASCAP) (3:45). AOR-pop listeners will have little trouble relating to this non-stop rocker from the live "Nine Tonight" LP. Boogie piano rolls, guitar raunch and Bob make rock as it should be. Capitol 5077.

**LUTHER VANDROSS, "DON'T YOU KNOW THAT?"** (prod.: Vandross) (writer: Vandross) (Uncle Ronnie's, ASCAP) (4:03). One of pop music's brightest and fastest-rising stars, Vandross follows his top 25 "Never Too Much" single with this soulful ballad. His emotive tenor is a multi-format cinch. Epic 14-02658.

**DIESEL, "GOIN' BACK TO CHINA"** (prod.: Koopman) (writer: Koopman) (Peer-Southern, BMI) (3:00). "Sausalito Summernight" earned this quartet a place on pop radio with its top 30 success. This follow-up features more formula pop: a big, bouncy beat, cute lyrics and ringing guitars. Regency 7343 (Atl).

**SLEEPERS**

**NEIL YOUNG & CRAZY HORSE, "SOUTHERN PACIFIC"** (prod.: Briggs-Mulligan-Young-Napier) (writer: Young) (Silver Fiddle, ASCAP) (3:59). From his new "RE-AC-TOR" LP, this rocker tells the story of a railroad man with Crazy Horse playing the rhythmic role of a steam-rollin' engine. Reprise 49870 (WB).

**JENNIFER WARNES, "COULD IT BE LOVE"** (prod.: Norman) (writer: Sharp) (Gee Sharp, BMI) (3:26). A lusty lead guitar solo, shimmering choruses and the easy rhythm sway provide the right setting for Warnes' delicious vocal on this Jim Ed Norman-produced ballad. A blockbuster for pop-A/C-country. Arista 0611.

**DENROY MORGAN, "SWEET TENDER LOVE"** (prod.: Reid) (writers: Morgan-Reid-Miller) (Planetary/Denroy, ASCAP/Bert Reid, BMI) (3:49). Morgan's fusion of R&B and reggae is pop consumable, as evidenced by the success of his "I'll Do Anything for You" and this contagious follow-up. Becket 8.

**DONNIE IRIS, "LOVE IS LIKE A ROCK"** (prod.: Avsec) (writers: Avsec-Iris-Lee-McClain-Valentine) (Bema/Sweet City, ASCAP) (3:35). Blistering guitars, raucous chorus cheers and a stark beat support Iris on this rocker from his "King Cool" LP. Straight from the barroom to AOR-pop radio. MCA 51223.

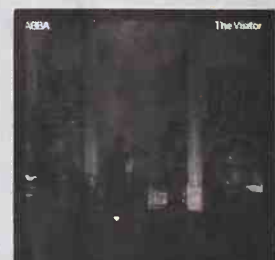
**ALBUMS**

**ABBA, "THE VISITORS."** Even extraterrestrials would probably buy ABBA albums, judging by the group's international success. Here they follow up their platinum "Super Trouper" with the pulsating dance rhythms of the title cut and haunting choruses like the endearing "Two for the Price of One." Atlantic SD 19332 (8.98).

**GROVER WASHINGTON, JR., "COME MORNING."** The pop-sensitive saxman follows the blueprint of his hit-making "Winelight" LP with another assortment of vocal cuts (the single, "Be Mine (Tonight)," sung by Grady Tate) and smooth instrumentals like his interpretation of Bob Marley's "Jamming." Elektra 5E-562 (8.98).

**PAUL DAVIS, "COOL NIGHT."** As the title rockets up the pop and A/C charts in wild leaps, Davis' first LP since 1979 exhibits the songwriting consistency to follow it up with cuts like "'65 Love Affair," "You Came to Me" and "Somebody's Gettin' to You." Produced by Ed Seay and Paul Davis. Arista AL 9578 (8.98).

**THE JONES GIRLS, "GET AS MUCH LOVE AS YOU CAN."** With last week's Black Oriented Album Chartmaker and a bulleting single in "I Found) That Man of Mine," the three sisters are off to an auspicious start that's being fueled by a much requested LP cut, the alluring "Nights Over Egypt." Phila. Int'l FZ37627 (CBS).





# New Album, New Year, New Address!

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# Record World



DECEMBER 12, 1981

## Indie Distribution Set For Chrysalis Video

By ELIOT SEKULER

■ LOS ANGELES—The Chrysalis Visual Programming Division, in existence for approximately one year, set a network of independent distributors last week and shipped its first two home video packages, "The Best of Blondie" and Jethro Tull's "Slipstream." According to Chrysalis co-chairman Terry Ellis, the firm has "commenced on a planned program of productions for theatrical release, television and the home video market."

Ellis added that "all of our produc-  
(Continued on page 58)

## Thanksgiving Weekend Record, Video Sales Strong; Retailers Cite Variety and Catalogue as Key Elements

By MARIANNE MEYER and LAURIE LENNARD

■ NEW YORK—Retail record and video sales over the Thanksgiving weekend — the traditional kickoff of the Christmas selling season — were up, and the outlook for a good holiday season is encouraging, according to a *Record World* survey of key retailers.

Video stores noted an increase in sales and rentals as families got together for home entertaining, while record stores noted good across-the-board sales rather than domination by superstar product.

Dave Crook of Circles, Arizona, summed up the musical trend, remarking, "Sales look like a spread rather than just heavy on a few titles. We sold a lot of catalogue and adult contemporary. Classic sales were real big also." At Rose Records in Chicago, Jim Rose agreed that "classics are doing extremely well," and Waxie Maxie's Ken Dobin remarked that beyond expected rock heavies like AC/DC and Rush, the Washington outlet is "selling a lot of adult contemporary albums like Barbra Streisand and 'Hooked on Classics'."

Martin Gary of Gary's, Richmond, also reported heavy action on fresh rock product from AC/DC, but noted that established sellers like Stevie Nicks, the Stones, and Earth Wind & Fire are also going wild. Instead of just selling three or four titles heavily, the buys seem to be more spread out. It was the busiest I've seen the store in months."

At the Eucalyptus chain, Steve Nikkel expressed some disappointment in the holiday turnover: "Sales were better than average, but it was not the

killer weekend we had hoped for." On the whole, though, retailers seemed pleased. At Circles, Crook remarked that "Friday, especially, was a monster for us. We did 50 percent better than the Friday before." Waxie Maxie's Dobin said he believed that his store's sales were "well over last year."

Speaking for the Tower Records chain, Russ Solomon summed up the realistic optimism of retailers who expect a good, though not record-breaking, Christmas season: "I don't think Christmas is going to be significantly over last year, but I do expect it to be slightly over. It's a shame that our in-  
(Continued on page 55)

## Nightclubs, Video Producers Collaborating

By LAURIE LENNARD

■ NEW YORK—Collaborations between nightclubs and video production companies are emerging as a new trend and a viable way for clubs to break into the growing video market, as evidenced by two recently organized video/nightclub ventures.

Concert Satellite Network, a Florida-based telecommunications firm, will be working with nightclubs to produce live closed-circuit concerts for viewing, via satellite, in clubs around the country. The live concerts are part of a two-and-a-half-hour program that will also feature interview segments, stand-up comedy and video clips. After the programs have aired in the clubs, they will then become available for cable and broadcast television distribution.

Studio 54, the New York dance club, which has entered into a joint venture with Sound Works recording studio, is also officially open for business as a video concern. The two companies have combined their facilities to produce video programming for cable and broadcast television.

The first major company to utilize

the Studio 54/Sound Works facilities will be MGM/CBS Home Video, which will produce 12 feature films. The features will be taped before a live audience and licensed to cable and released on videocassette and disc. "Basically, we will be renting their facilities and using our own producers," said Jock McLean, vice president of musical programming, CBS Video  
(Continued on page 57)

## Senate Committee Holds Hearing On Proposed Home Videotaping Bill

By JOANNE SANDERS

■ WASHINGTON—The Senate Judiciary Committee conducted a hastily scheduled hearing on Monday (30) to discuss a bill that would overrule the Ninth Circuit Court of Appeals' recent decision in the Sony Betamax case by legalizing non-commercial home videotaping.

The hearing, which was standing room only and packed with the media,

included witnesses from all sides — Sony, Universal Studios, and consumer groups. Senator Dennis DeConcini (D-Ariz), who sponsored the bill, opened the hearing by stating, "I am convinced that this is clearly an issue for Congress to decide, not the courts." The bill, according to DeConcini, "exempts only individuals who tape programs for their personal,  
(Continued on page 20)

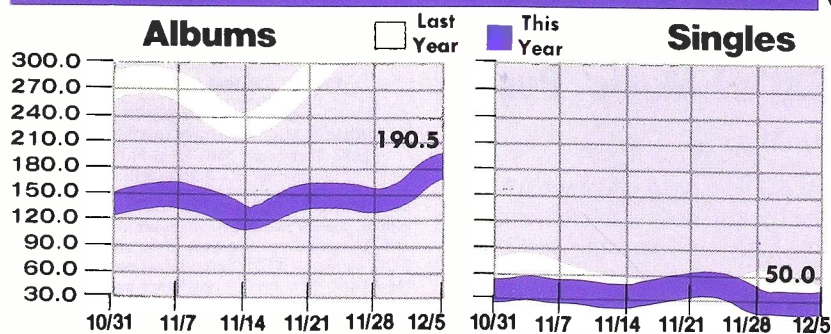
## Stars on 12-Inch: Indies Cover Hits

By BRIAN CHIN

■ NEW YORK—As the rap phenomenon and sound-alike medley madness continues to be reflected on the black and pop charts, a new brand of hybrid hit is emerging: done-over, rapped-over cover versions of current "street" hits.

Since the stunning sales success of "Rapper's Delight," the Sugar Hill Gang hit that reworked Chic's "Good Times" riff, exact and approximate take-offs of material by Queen, the Police, Taana Gardner, Vaughn Mason and Grace Jones, among a host of others, have appeared with regularity. Supplied by the street-wise small labels with the capability of cutting and releasing quickly, the market looks to heat up considerably with the release of three rereadings of Tom  
(Continued on page 24)

## 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.

## Polyvinyl Inner Sleeves Making Inroads in the U.S.

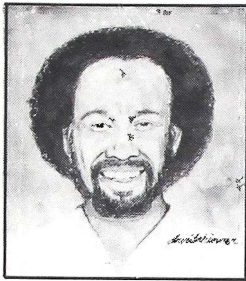
By DIDIER C. DEUTSCH

■ NEW YORK—The polyvinyl inner sleeve, long a staple of packaging in Europe and Japan, is finally making its appearance in the U.S. Several manufacturers have routinely adopted its usage lately, particularly in the case of pop product.

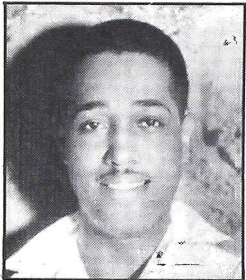
Plastic sleeves, sometimes used as an inner backing for paper sleeves, have been used for some time in this country, mostly for classical and au-

diophile albums. CBS Masterworks, RCA Red Seal, and Angel are three labels that have consistently used them, usually to add a touch of class to what is already considered a specialized, high-brow product.

Pop labels, however, have resisted the trend, at least until recently, when such companies as Capitol, Warner Bros., Arista, Boardwalk, DRG,  
(Continued on page 58)



**Page 9.** Earth, Wind & Fire is in a familiar position today: their album "Raise!" and single "Let's Groove" have achieved immediate consumer and radio acceptance, reaffirming their position as a dominant force in black pop music. In a wide-ranging Dialogue, group leader Maurice White offers his thoughts on EW&F's success and what he sees as the purpose of their music.



**Opposite page 28.** "Sophisticated Ladies," the theatrical celebration of the life and music of the great Duke Ellington, has been one of the biggest hits on Broadway since it opened earlier this year. *Record World* presents a special salute to the men and women behind this extraordinary show — and to the memory of the remarkable musical genius who made it possible.

## Irwin Steinberg Named Consultant at PolyGram

■ NEW YORK—PolyGram Records, Inc. has named Irwin Steinberg senior consultant to the president, it was announced by Guenter Hensler, president and chief operating officer.

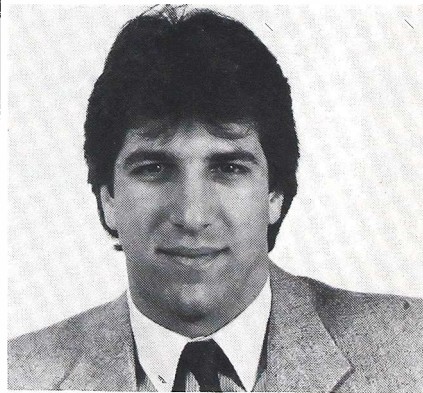


Irwin Steinberg

Steinberg, a founder of Mercury Records, served as president of the label and went on to become chairman of the PolyGram Records Group, executive vice president of PolyGram Corporation, chairman of PolyGram Record Operations, and, most recently, chairman of PolyGram Records, before leaving to pursue consulting activities in the record, cable, and other fields.

## Don Jenner Named Millennium Exec VP

■ NEW YORK—Jimmy Jenner, president of Millennium Records, has announced the promotion of Don Jenner to executive vice president.



Don Jenner

Jenner had been vice president and national promotion director at Millennium, which he helped found in 1977. He had previously served a five-year stint as promotion director for C.A.M. He began his career at Capitol Records, where he handled local promotion.

## Alfa Voices Support for 'Gift of Music' Push

By SAMUEL GRAHAM

■ LOS ANGELES—Alfa Records has become the latest record manufacturer to voice its support of the National Association of Record Merchandisers' "Give the Gift of Music" institutional campaign. But Alfa's participation, according to label president Bob Fead, is "a commitment with reservation," dependent on the willingness of the major manufacturers to commit themselves as well.

"Basically," Fead said, "what we're saying is, 'You deliver the major companies, and we'll become part of it.' But until we see a commitment from the major entities in the music business, we're going to take a much longer look at it."

Thus far, the WEA labels (Warner Bros., Elektra/Asylum and Atlantic, along with their various custom and (Continued on page 58)

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## Sony Corp. Takes Case to the Public

■ NEW YORK—The Ninth Circuit Court of Appeals ruling that it is illegal for VCR owners to tape copyrighted broadcasts off the air, even in the privacy of their own homes, is receiving an unprecedented nationwide "public hearing."

Sony Corporation of America has taken a full-page ad in 23 leading newspapers around the country, call- (Continued on page 20)

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**A Contemporary  
Master.  
His Greatest  
Performances.  
Al Stewart.  
Live—  
Indian Summer.**

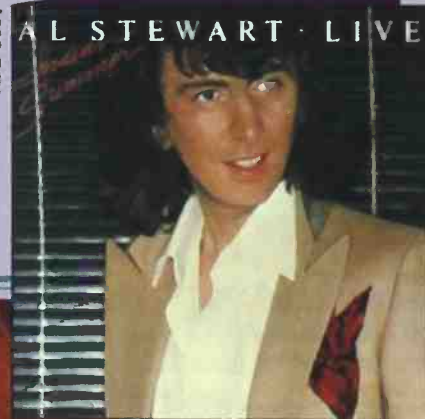
Rediscover all his masterworks: "Year of the Cat," "Time Passages," "Roads to Moscow," "Nostradamus," and "On the Border" plus an entire side of newly studio-recorded Al Stewart songs, destined to become classics in their own right, on his newest album, Live—Indian Summer.

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# Headfirst Records Moves To Expand Its Repertoire

By SAMUEL GRAHAM

■ LOS ANGELES—Less than a year after beginning operations, MCA-distributed Headfirst Records is expanding the scope of its repertoire. Label principals Dave Pell and Bill Traut indicated in a recent interview that while Headfirst's first year has seen the release of jazz-rock fusion product exclusively, the company will also soon begin issuing what Traut described as "real jazz, played by young people, that isn't necessarily crossover or fusion-oriented."

Pell and Traut also revealed that some 90 percent of Headfirst's releases will now be mastered at half-speed, a technique that has heretofore been used primarily by audiophile manufacturers whose product carries a price tag of up to twice that of conventionally-mastered recordings. Most of Headfirst's initial releases have been digitally-mastered items; all future product, both in half-speed and digital formats, will continue to carry a list price of \$8.98.

Although both Pell and Traut expressed satisfaction with the quality of Headfirst's first ten albums — including those by Allen Vizzutti, Brian Auger and his band Search Party, the Ross-Levine Band, Rahmlee Michael Davis and others — and the reception given them, Pell conceded that "we may have painted ourselves into a corner a little bit" by confining the repertoire only to various fusion styles. "We started passing on a lot of records that we really liked," including one by "Tonight Show" saxophonist Pete Christlieb, "and we felt that maybe we were wrong to have this image in our minds that we were going to only have fusion records. There are so many incredible things offered to us, and we were saying, 'No, there's too much blowing on this,' or 'There's too much big band on this.' That's crazy. Jazz is jazz. I don't want to go in and start playing blues for 20 choruses with Sonny Stitt," added Pell, himself an accomplished saxophonist, "but I really feel we were passing up too many good records by having that (fusion-only) connotation."

The Headfirst principals had planned to unveil an entirely separate division, dubbed Straightahead Records, but, according to Traut, that idea was scratched after a recent meeting with MCA Distributing chief Al Bergamo. "When you start using words like mainstream or straight-ahead," Traut explained, "the connotation is Ella Fitzgerald, Oscar Peterson, Joe Pass, or (labels like) Pausa and Discovery. I was afraid that people would think it was only traditional jazz."

"In truth, we're not doing mainstream jazz — but we're going to do 'real jazz,' played by young people, that isn't necessarily crossover or fusion-oriented. We're doing some young people who don't think of themselves as fusion; they think of

themselves as real jazz, or jazz for the '80s."

In detailing some of the releases planned for next year, Traut said, "I find it totally impossible to separate which ones are true fusion from which ones are true jazz," a further reason for abandoning the separate Straight-ahead designation. Those planned releases include albums by guitarist Roland Vazquez ("primarily jazz station product"); violinist Michal Urbaniak ("one side is R&B, with people from Miles Davis' current rhythm section, and the other side is definitely jazz-oriented"); the fusion group Auracle; and trumpeter Mike Metheny, brother of guitarist Pat, among others. "So what we're really doing," noted Traut, "is broadening what we've already done."

It's possible that Headfirst will release an album by Pell's own group, Prez Conference, who perform ensemble transcriptions of classic solos by the legendary saxophonist Lester Young. Beyond that, however, Pell and Traut neither wish nor expect to compete with truly mainstream labels such as Pablo and Concord Jazz. "I don't think we're going to be leaning towards jazz standards or a straight 4/4 acoustic bass," Traut said. "I can (Continued on page 17)

## EW&F's Platinum 'Raise!'



ARC/Columbia recording artists Earth, Wind & Fire were recently presented with platinum plaques for their current album, "Raise!," while in New York for performances at Nassau Coliseum and Madison Square Garden. The presentation was made at a reception for the group hosted by Columbia Records. Pictured from left are, standing: Joe Ruffalo of Cavallo-Ruffalo Management and ARC Records; Mickey Eichner, vice president national A&R, Columbia; Ron Ellison, vice president, ARC Records; Bob Sherwood, vice president marketing, Columbia; Monte White of EW&F; Greg Peck, director promotion, black music, Columbia; Mike Bernardo, director black music and jazz album promotion, Columbia; Vernon Slaughter, vice president black music and jazz promotion, Columbia; Al Teller, senior vice president and general manager, Columbia; Arma Andon, vice president product development, Columbia; Allen Davis, president, CBS Records International; Joe Senkiewicz, vice president artist development/promotion, CBS Records International; and Leonard Smith of ARC Records. Kneeling: Fred White, Andrew Woolfolk, Larry Dunn, Maurice White, Phillip Bailey, Roland Bautista, Johnny Graham, Verdine White and Ralph Johnson of EW&F.

## Deadline Set for NMPA Song Awards Ballots

■ NEW YORK—The National Music Publishers' Association has set December 11 as the deadline for ballots (Continued on page 17)

## Lotte Lenya Dies

■ NEW YORK—Lotte Lenya, for many years one of the most eloquent exponents of the music of Kurt Weill, her husband, died here last Friday (27) at the age of 83.

The singer, whose distinctive cabaret-style delivery established a whole tradition in German theatrical scores, first attracted international attention in the 1928 Berlin production of "The Threepenny Opera," by Weill and his long-time collaborator Bertolt Brecht, and repeated her initial success in the 1931 film version.

When the Nazis came to power, Lenya and Weill first emigrated to Paris, and then to this country. Following Weill's death in 1950, Lenya led a full-scale revival of the composer's works, beginning with the 1954 Off-Broadway presentation of "Threepenny Opera." She appeared in numerous works of both Weill and Brecht, and supervised and performed in a celebrated series of Weill recordings for CBS Masterworks.

In 1966, she scored a success of her own in the Broadway production of the Kander and Ebb musical "Cabaret."

## MIDEM Offering Special Air Fare

■ NEW YORK—American participants at MIDEM '82 can take advantage of special Air France fares to Cannes from Los Angeles and New York. Roundtrip fare from L.A. is \$781, and from New York \$722.

For travel arrangements, contact Cesia Ritter, MIDEM's official U.S. travel agent, at (212) 586-8981.

## John Lennon October 9, 1940-December 8, 1980



*Limitless undying love  
Which shines around me like a million suns  
It calls me on and on  
Across the universe*



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The original soundtrack featuring  
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Available immediately.  
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Produced by Phil Ramone except "Goodbye For Now" produced by Claude Bolling  
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# Headfirst Records Moves To Expand Its Repertoire

By SAMUEL GRAHAM

■ LOS ANGELES—Less than a year after beginning operations, MCA-distributed Headfirst Records is expanding the scope of its repertoire. Label principals Dave Pell and Bill Traut indicated in a recent interview that while Headfirst's first year has seen the release of jazz-rock fusion product exclusively, the company will also soon begin issuing what Traut described as "real jazz, played by young people, that isn't necessarily crossover or fusion-oriented."

Pell and Traut also revealed that some 90 percent of Headfirst's releases will now be mastered at half-speed, a technique that has heretofore been used primarily by audiophile manufacturers whose product carries a price tag of up to twice that of conventionally-mastered recordings. Most of Headfirst's initial releases have been digitally-mastered items; all future product, both in half-speed and digital formats, will continue to carry a list price of \$8.98.

Although both Pell and Traut expressed satisfaction with the quality of Headfirst's first ten albums — including those by Allen Vizzutti, Brian Auger and his band Search Party, the Ross-Levine Band, Rahmlee Michael Davis and others — and the reception given them, Pell conceded that "we may have painted ourselves into a corner a little bit" by confining the repertoire only to various fusion styles. "We started passing on a lot of records that we really liked," including one by "Tonight Show" saxophonist Pete Christlieb, "and we felt that maybe we were wrong to have this image in our minds that we were going to only have fusion records. There are so many incredible things offered to us, and we were saying, 'No, there's too much blowing on this,' or 'There's too much big band on this.' That's crazy. Jazz is jazz. I don't want to go in and start playing blues for 20 choruses with Sonny Stitt," added Pell, himself an accomplished saxophonist, "but I really feel we were passing up too many good records by having that (fusion-only) connotation."

The Headfirst principals had planned to unveil an entirely separate division, dubbed Straightahead Records, but, according to Traut, that idea was scratched after a recent meeting with MCA Distributing chief Al Bergamo. "When you start using words like mainstream or straight-ahead," Traut explained, "the connotation is Ella Fitzgerald, Oscar Peterson, Joe Pass, or (labels like) Pausa and Discovery. I was afraid that people would think it was only traditional jazz."

"In truth, we're not doing mainstream jazz — but we're going to do 'real jazz,' played by young people, that isn't necessarily crossover or fusion-oriented. We're doing some young people who don't think of themselves as fusion; they think of

themselves as real jazz, or jazz for the '80s."

In detailing some of the releases planned for next year, Traut said, "I find it totally impossible to separate which ones are true fusion from which ones are true jazz," a further reason for abandoning the separate Straight-ahead designation. Those planned releases include albums by guitarist Roland Vazquez ("primarily jazz station product"); violinist Michal Urbaniak ("one side is R&B, with people from Miles Davis' current rhythm section, and the other side is definitely jazz-oriented"); the fusion group Auracle; and trumpeter Mike Metheny, brother of guitarist Pat, among others. "So what we're really doing," noted Traut, "is broadening what we've already done."

It's possible that Headfirst will release an album by Pell's own group, Prez Conference, who perform ensemble transcriptions of classic solos by the legendary saxophonist Lester Young. Beyond that, however, Pell and Traut neither wish nor expect to compete with truly mainstream labels such as Pablo and Concord Jazz. "I don't think we're going to be leaning towards jazz standards or a straight 4/4 acoustic bass," Traut said. "I can

(Continued on page 17)

## EW&F's Platinum 'Raise!'



ARC/Columbia recording artists Earth, Wind & Fire were recently presented with platinum plaques for their current album, "Raise!," while in New York for performances at Nassau Coliseum and Madison Square Garden. The presentation was made at a reception for the group hosted by Columbia Records. Pictured from left are, standing: Joe Ruffalo of Cavallo-Ruffalo Management and ARC Records; Mickey Eichner, vice president national A&R, Columbia; Ron Ellison, vice president, ARC Records; Bob Sherwood, vice president marketing, Columbia; Monte White of EW&F; Greg Peck, director promotion, black music, Columbia; Mike Bernardo, director black music and jazz album promotion, Columbia; Vernon Slaughter, vice president black music and jazz promotion, Columbia; Al Teller, senior vice president and general manager, Columbia; Arma Andon, vice president product development, Columbia; Allen Davis, president, CBS Records International; Joe Senkiewicz, vice president artist development/promotion, CBS Records International; and Leonard Smith of ARC Records. Kneeling: Fred White, Andrew Woolfolk, Larry Dunn, Maurice White, Phillip Bailey, Roland Bautista, Johnny Graham, Verdine White and Ralph Johnson of EW&F.

## Deadline Set for NMPA Song Awards Ballots

■ NEW YORK—The National Music Publishers' Association has set December 11 as the deadline for ballots

(Continued on page 17)

## Lotte Lenya Dies

■ NEW YORK—Lotte Lenya, for many years one of the most eloquent exponents of the music of Kurt Weill, her husband, died here last Friday (27) at the age of 83.

The singer, whose distinctive cabaret-style delivery established a whole tradition in German theatrical scores, first attracted international attention in the 1928 Berlin production of "The Threepenny Opera," by Weill and his long-time collaborator Bertolt Brecht, and repeated her initial success in the 1931 film version.

When the Nazis came to power, Lenya and Weill first emigrated to Paris, and then to this country. Following Weill's death in 1950, Lenya led a full-scale revival of the composer's works, beginning with the 1954 Off-Broadway presentation of "Threepenny Opera." She appeared in numerous works of both Weill and Brecht, and supervised and performed in a celebrated series of Weill recordings for CBS Masterworks.

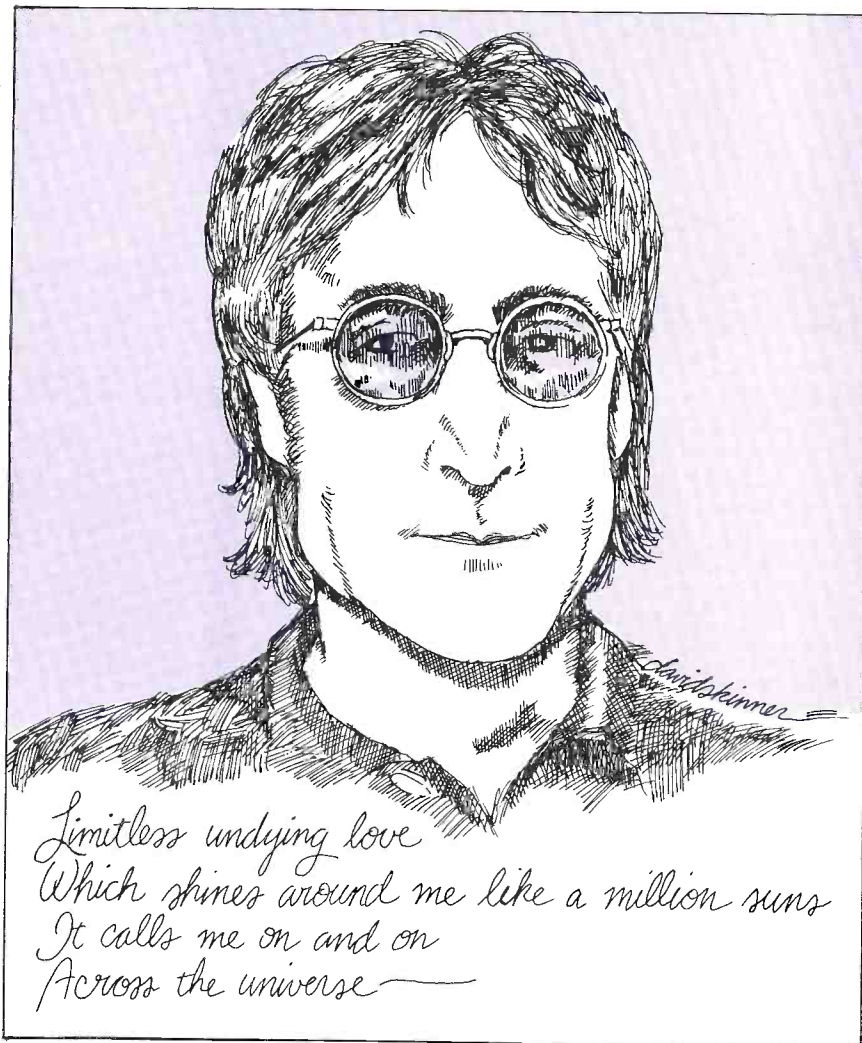
In 1966, she scored a success of her own in the Broadway production of the Kander and Ebb musical "Cabaret."

## MIDEM Offering Special Air Fare

■ NEW YORK—American participants at MIDEM '82 can take advantage of special Air France fares to Cannes from Los Angeles and New York. Roundtrip fare from L.A. is \$781, and from New York \$722.

For travel arrangements, contact Cesia Ritter, MIDEM's official U.S. travel agent, at (212) 586-8981.

## John Lennon October 9, 1940-December 8, 1980







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Starring  
Warren Beatty  
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# Maurice White on Earth, Wind & Fire

By NELSON GEORGE

**E**arth, Wind & Fire is in a familiar position today. Their new ARC/Columbia album "Raise!" and single "Let's Groove" have enjoyed immediate consumer and radio acceptance, reaffirming their position as one of the dominant forces in black pop music after the relative commercial disappointment of the "Faces" album. Since their mid-1970s masterpiece "That's the Way of the World," leader Maurice White and company have shown a remarkable musical and sales consistency. Currently conducting another state-of-the-art concert tour, White talked with **Record World** about the objectives of the "Raise!" album, the semantics of black music, religion and the record business, the potential conflicts of having Panasonic finance his tour, and his charitable activities.

**Record World:** The lyric of your single surprised me. It seemed out of character for Earth, Wind & Fire.

**Maurice White:** No, not really. All music is celebrative music. It has a very positive message about people just grooving and keeping in touch with themselves. If you really go within the lyric and look at it you'll see that it works on more than one level. All the music that we do has more than one meaning to it.

**RW:** Contrast "Let's Groove" to "Changing Times" or "We're a Winner" on side two and you see a difference.

**White:** Those are more direct. You see, there are two ways of writing lyrics: direct or indirect. It is a matter of where you want to go. People are accustomed to us being direct, but you can't do that with every song. We're living in a different time now, and if you want to appeal to kids who aren't of the same values and the same consciousness that we have, you have to reach them through their own means. They are in touch with something else.

**RW:** This particular song was specifically aimed at reaching the kids?

**White:** Yes, this is where we were coming from with this particular album. Trying to reach these kids by coming a different way than we did before.

**RW:** Did you feel that after the "Faces" album that was necessary?

**White:** Musically and creatively I was satisfied with the last album. I got off doing what I did. But music has always been a challenge to me. When it stops being that, I have to do something else. The challenge here was to do something new. We were trying to reach the consciousness of these kids, to see where their minds are at this time.

**RW:** Tell me how you think the values of your audience have changed since, say, "That's the Way of the World."

**White:** At that time the world situation probably wasn't any different, but we thought it was because things like inflation were not being advertised as they are today. Now it's very evident that we are in an inflationary world. We always thought inflation was something that was always happening over there, everywhere except in the United States. Now we find that it is all around us, so that changes our audience because they get a lot more insecure. We were singing about things like this in "That's the Way of the World," but people didn't relate to it directly.

**RW:** On "Let Me Talk" you were very explicit about things like the impact of Arab oil on America's confidence.

**White:** But even then I think a lot of people were asleep on it. People don't want to hear the truth. Still our basic message is to encourage, to give hope.

**RW:** Belyod Taylor had a major impact on this album, contributing several

songs. He has also produced other acts for you at ARC. How did he join your organization?

**White:** Belyod wrote "Getaway" for us years ago. I brought Belyod in as a writer and worked on songs with him to develop his talents as an artist for the last six to nine months. He also did some singing on the album.

**RW:** What do you see as the state of black music today? For a time what was called "disco" had an impact; now many people are using "funk" as a term to define a lot of the music.

**White:** I think as a whole that black music has always been misworded. Disco is a word. Black people have always danced to music, black people have always celebrated music. Disco was no big thing, it was only a word. Now a lot of people are trying to put an emphasis on funk. Black music has always been funky. That is the nature of the music, and the emotionalism of the people. So to say that this or that is funk is no big thing. It is just another commercial word. A marketing term. The music is basically the same. Now, there have been new sounds emerging through use of the synthesizer and things of that sort. The usage of certain instruments and the electronic sophistication of the recording industry have altered things somewhat. But basically it is the same.

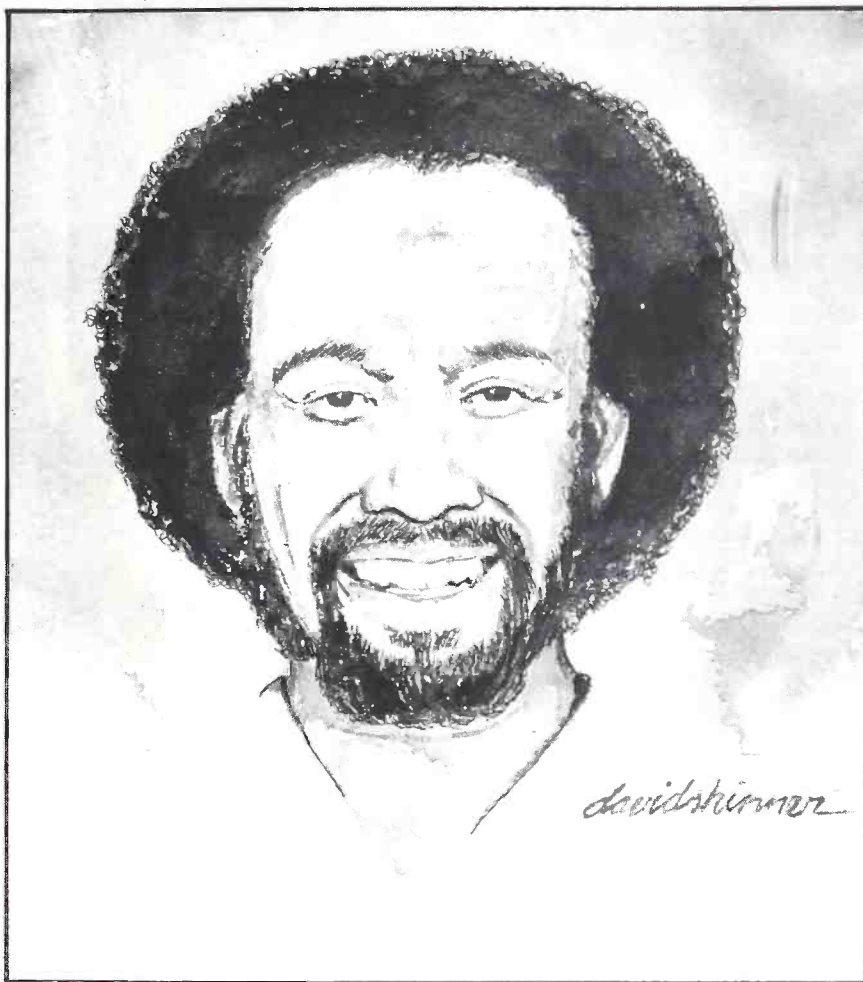
**RW:** Some have claimed that the use of synthesizers and other electronics has to a great degree overshadowed the emotional aspects of black music.

**White:** Well, I don't know who said that, because people still buy the music. Some people are greater at some things than others. Maybe the folks you mentioned are just listening to the wrong artists. On the whole I think the synthesizer has been a great contributor to music. We're still learning different things about how to use it in conjunction with the older sounds such as horns. I think eventually it will become a very stable sound.

**RW:** One more question on the term "funk." I've heard many writers and people in the industry say that Sly Stone started funk with his band, since it was a departure from the Motown or Stax sound, and that it led into people such as yourself and the Ohio Players, the early Commodores, etc. I was curious about your reaction to that theory.

**White:** Sly evolved out of the church and had sort of an imitation of the Chicago sound, too. Sly pulled together many things that he had heard. I think many people have taken it much farther than that now. We don't use the same kind of chord progressions that he used to use, for example. He was instrumental in starting a new consciousness in terms of groups. He made a hell-fire contribution where that was concerned. But the funk has always been there. Man, you

(Continued on page 51)



“ All the music that we do has more than one meaning to it. ”

## Street Fair Benefits Martell Foundation



The T.J. Martell Foundation for Leukemia Research was the recipient of \$10,300 raised at a recent "Rock 'n' Roll Street Fair" in Queens, New York sponsored by Computer Pak. Pictured at the check presentation are, from left: Tony Martell, vice president and general manager, CBS Associated Labels, and president, T.J. Martell Foundation; Barbara Datesh, president and owner, Computer Pak; and Floyd Glinert, executive vice president of marketing, Shorewood Packaging Corporation, and executive vice president, T.J. Martell Foundation.

## Three Convicted For Presley Bootlegs

■ NEW YORK—The FBI's two-year investigation into the sale and manufacturing of Elvis Presley bootleg recordings has culminated with the conviction of three distributors.

The series of consecutive trials, which began November 2 in U.S. District Court, Western District of Tennessee, Memphis, led to the conviction of Robert Heis of Dayton, Gene Haffner of St. Louis and Aca Anderson of Baltimore.

An FBI sweep of the Elvis Presley Convention at the Cook Convention Center in Memphis on August 14, 1980, led to the arrests of the three distributors.

Each of the three distributed Presley recordings both through the mail and directly at their vendor booths set up at the convention. Several thousand bootleg LPs were seized from the convention site, and trial testimony showed that these individuals dealt directly with the four principal U.S. manufacturers of the recordings as their distributors.

## Schuster to Famous

■ NEW YORK—Marvin Cane, president and chief operating officer of Famous Music, a division of Paramount Pictures, has announced the appointment of Wally Schuster as creative director, operating from the company's Los Angeles office.

Schuster had been vice president of the United Artists Music Group since 1973. Schuster's career also includes a six-year professional association with Big 3 and seven years with Alan J. Lerner's music interests.

## Lake to Tentmakers

■ LOS ANGELES—Charley Lake has been appointed director of artist development, Tentmakers Production and Management Company, it was announced by Ron Nadell, Tentmakers president.

## Capitol Promotes Moody, Alderson

■ LOS ANGELES—Capitol Records has restructured its R&B promotion department at the corporate level, with Russell "Rusty" Moody promoted to national director of R&B promotion and Gordon Alderson named national R&B album promotion manager.

Moody was most recently national director of R&B promotion at EMIA/Liberty Records. He began his career in the music industry in 1974 as an independent promotion representative with Rocky Groce. Prior to that he owned his own retail outlet, The Record Connection in New Jersey, before joining Capitol in 1977 as northeast promotion manager.

Alderson joined Capitol in 1974, working in sales and then promotion out of the Chicago branch. For the past year and a half he served as Detroit R&B promotion manager.

## RCA To Market PolyGram Classic Club

■ NEW YORK—PolyGram Records and RCA Direct Marketing, Inc. have announced that the operation of the International Preview Society, PolyGram's mail-order classical record club, will be transferred to RCA in early 1982.

## A&M Taps Miller

■ NEW YORK—Martin Kirkup, vice president of artist development, A&M Records, has announced the appointment of Burt Miller as artist development coordinator.

In this newly created position, Miller will be responsible for coordinating appearances by A&M artists, liaison work with the A&M field staff on behalf of the artists and their managers, and much of the company's involvement with cable television.

## Cover Story

### Quarterflash Is a Name To Remember

■ When Oregon-based favorites Quarterflash signed with Geffen Records earlier this year, they were the first "unknown" artists to sign with the label, whose roster previously concentrated on such name acts as Donna Summer, Elton John, and John Lennon. But with the band's eponymous debut album quickly becoming an AOR mainstay and their initial single, "Harden My Heart," making a strong chart showing, Quarterflash is an unknown no longer.

The six-member band is headed by the husband and wife team of Marv and Rindy Ross, whose musical

airplay action in the region pushed the song onto *Record World's* Singles Chart, and the Geffen signing followed in early 1981.

With that, the band, now firmly set under the name Quarterflash, headed down the coast to L.A. to record their first album with veteran producer John Boylan (Linda Ronstadt, Little River Band, Boston), who selected them as his major outside production project for the year. The result was "Quarterflash," an album of nine songs in an energetic, accessible rock vein that took the band from regional stardom to national exposure of the most en-



partnership dates back to their high school days in Portland, Oregon. With shifting personnel drawn from the area's burgeoning musical scene, the pair played throughout the Pacific northwest, sharpening their performing and songwriting skills under a variety of names. In the summer of 1980, under the unusual moniker Seafood Mama, they released a self-produced version of "Harden My Heart" on the Whitefire label which became a number-one hit on three Oregon radio stations. Sales and

couraging kind. With both the album and single working their way up the charts and airplay momentum for the band still building, Quarterflash is proving to be the regional breakout success story of the year.

The people behind the Quarterflash name are: Rindy Ross on vocals and saxophone, Marv Ross on guitar and vocals, Jack Charles on guitar and vocals, Rick DiGiallonardo on keyboards, Brian David Willis on drums, and Rich Gooch on bass.

## Philadelphia People Sues Grover Washington

■ NEW YORK—Philadelphia People, the Philadelphia-based management firm helmed by Larry Magid and Murry Swartz, has initiated a countersuit against saxophonist Grover Washington, Jr. and his corporation G.W. Jr. Music for alleged violation of a management contract.

The agreement, executed on Feb. 17, 1978, was allegedly breached by Washington, according to the suit filed by Philadelphia People, who have asked for a portion of earnings obtained under his current recording contract with Elektra/Asylum.

Magid and Swartz have also asked the court to enjoin Washington from assigning or transferring to any third party the portion of the monies due to them. They are also seeking punitive damages.

Washington sued Philadelphia People earlier this year (*Record World*, Sept. 26), alleging breach of contract, fraud, misrepresentation and breach of fiduciary duty. He is seeking \$5 million in damages.

## 'Rudolph' TVer Set for Airing

■ NEW YORK—The songs of Johnny Marks will once again be part of the Christmas season when the annual television special based on his holiday standard, "Rudolph the Red-Nosed Reindeer," has its 18th airing on CBS television December 14. The animated program, starring Burl Ives, is accompanied by a soundtrack recording on MCA Records.

A second television special featuring Marks' music, "Rudolph's Shiny New Year," airs on ABC December 10.

Marks' songs are published by his own St. Nicholas Music, Inc. The company's catalogue includes "Rudolph the Red-Nosed Reindeer," "Rockin' Around the Christmas Tree," "I Heard the Bells on Christmas Day" and "A Holly Jolly Christmas," each of which has sold over three million records.

"Rudolph the Red-Nosed Reindeer" was first recorded by Gene Autry in 1949. Autry's recording has sold an estimated 12 million singles.

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*Record World Spotlights*

# Independent Distribution

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

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

Help us spread the word.

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

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

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By SAMUEL GRAHAM and ELIOT SEKULER

■ **CHANGES:** As many industryites will have gathered by now, some top-level changes are apparently about to happen at Elektra/Asylum. As we understand it, creative services senior vice president **Jerry Sharell** will be assuming a good deal of promotion responsibility, with director of advertising and merchandising **Randy Edwards** taking on some new and/or additional duties as well.

**HOW MANY MORE TIMES:** The Starship tells us that **Frank Zappa's** 14-year-old son, **Dweezil** (you know about Zappa and his kids; the others are named **Moon Unit** and **Ahmet Rodan**), has put together his own rock band, with Dweezil following in dad's footsteps and playing guitar. According to Zappa, the kid's band is called **Fred Zeppelin**. . . Zappa senior, meanwhile, recently completed an hour-long video interview for use in the Pennsylvania school system. Frank's anti-drug philosophies will be emphasized, in an effort to convince students to toe the straight line.

**ODDS AND ENDS:** We were glancing through the Calendar section of a recent edition of the L.A. Times when we couldn't help but notice a full-page advertisement for an upcoming concert by that dapper, urbane minstrel **Ozzy Osbourne**. Seems Oz will be bringing his "Diary of a Madman Tour" to the Sports Arena on New Year's Eve, although to judge from this ad, you'd think the gig was set for Halloween instead. The ad carries three warnings: "Parental Guidance Advised," "Dress for the Occasion," and the ominous kicker "Eating Before Concert Not Recommended." Sounds swell, but we couldn't imagine what he had in mind until we saw a little blurb about said concert tour in Rolling Stone. "It's the grossest show ever," Osbourne boasted to Stone, "and only I could think it up." We don't doubt that for an instant, especially when one considers that this two million dollar extravaganza features "gallons of pig's blood, man" (Ozzy's description), trap doors and hidden passageways, and a finale that will see Osbourne actually exploding before your very eyes, he claims. Some might say that the only problem with that is that the condition is not irreversible. . . Ozzy, of course, is infamous in these parts for the very classy display he put on during a CBS marketing meeting, when he pulled a live dove from his pocket and bit its head off. It's unlikely he could sink any lower than that, but he tried during a recent gathering of CBS licensees in Germany, when he unceremoniously dropped trou and relieved himself in a wine carafe. As you might imagine, that tasteful maneuver brought the dinner to a rapid conclusion. . . Some 4000 folks, according to the Times, turned out for the fifth annual Beatfest here two weekends ago, coughing up \$11.50 each for the opportunity to buy **Beatles** memorabilia, watch Beatles movies, listen to Beatles imitators and so on. Even **Mike "McGear" McCartney**, Paul's brother, showed up, but he was in town anyway. Among the products available: something called "Beatles Bubbles," going for 30 bucks; a Beatles lunchbox, which probably cost a dollar or two when first issued and now commands a hefty \$85, and a pair of Beatles boots, also going for \$85. Now don't you wish you'd held on to all of that merchandise that accompanied the Beatle boom back in the mid-'60s?

**ABUSE:** KMET was set to sponsor a pair of **Molly Hatchet** concerts last Saturday (5) at the Hollywood Palladium, with all proceeds to benefit a fund for abused children. If several previous shows at the Palladium are any indication, by the night's end most of the audience should qualify for assistance.

**LABEL SHOPPING:** Songwriter and musician **Chas Sanford**, whose tunes have recently been recorded by such artists as **Sammy Hagar**, **Rick Springfield**, **Sheila** and **Dave Mason** (for an upcoming LP), recently completed his own debut LP at Superbear Studio in Miraval, France. Still label-less, Sanford emerged nevertheless with a completed master containing some excellent material, and several labels are reportedly interested. . . The **Surf Punks** are out of the studio and looking for a label deal. . . "Wild Man" **Tony Conn** recently debuted his new band, the **Conn Men**, and will undoubtedly be turning up all along the local circuit. . . Takoma Records chief **Denny Bruce** turned up for a recent **Shieks of Shake** show at the Cathay. Don't necessarily look for the Shieks to be signing with Takoma, though, as Bruce already has his hands full with such terrific acts as **Swamp Dogg** and **John Fahey**.

**MANY HAPPY RETURNS:** **John Mayall** is reportedly planning to reorganize the legendary **Bluesbreakers**, the band that helped nurture such talents as **Eric Clapton**, **Aynsley Dunbar**, **Jack Bruce**, **Peter Green** and several others. According to the Daily Insider radio news sheet, the new line-up would feature Mayall, former **Rolling Stone Mick Taylor** and **Fleetwood Mac's John McVie**. Both Taylor and McVie also got their starts in earlier Bluesbreaker line-ups.

**RETURN FROM THE LOST COMMAND:** Returning to the scene of her old woodshedding days, **Shandi**, once the subject of a protracted bidding war among several west coast labels, made her first break-in appearance at the Bla Bla Cafe last week with a new band and all new material. With the hype, the rainbow hair and much of the new wave posturing stripped away, what remains of the old Shandi is an impressively strong coloratura voice (with a range that

(Continued on page 49)

## Trouser Press Subscribers Getting Promotional 'Flexidiscs' from Epic

By JOSEPH IANELLO

■ **NEW YORK**—Trouser Press magazine, in conjunction with Epic Records, will debut "flexidiscs" in its January 1982 issue. Available to Trouser Press subscribers only, the flexible vinyl records will be attached to the binding of the magazine on perforated sheets and feature music from new and developing bands. Epic has committed to the first five installments of what Trouser Press is planning to make a permanent fixture in its monthly consumer publication.

"We feel that the bands that we always write about are sort of the general underdog bands," said Trouser Press publisher Ira Robbins. "We do major pop and top 10 bands as well," he continued, "but the meat and potatoes of Trouser Press has always been championing new bands that aren't really well known yet. And for us, this (the flexidiscs) is a new way of getting the music to the people as opposed to simply telling them what it sounds like."

Available to Trouser Press subscribers the first week in December will be two songs by the British techno-pop group **Orchestral Manoeuvres in the Dark**: "Bunker Soldiers," from OMD's namesake debut album, and "New Stone Age," from the forthcoming "Architecture and Morality" LP. Recorded in stereo and pressed on six-millimeter yellow vinyl by Evan-Tone, the flexidisc can be played at 33 1/3 RPM on home stereo equipment.

"Trouser Press is one of the few magazines around that speaks to a specific Anglophile audience," said Bruce Harris, director of A&R/east coast, Epic Records. "So the way we look upon those 6000 subscribers who are going to be getting the flexidisc in Trouser Press is that they're the right people in the overall development of the act. This could play a very significant role."

According to Robbins and Harris, various music and men's magazines have included flexible vinyl discs in their publications in recent years. Most have been promotional gim-

micks that appeared intermittently, and none on a regular basis. The inspiration for flexidiscs, and its direct progenitor, is the British publication **Flexi-Pop**, which features a vinyl disc taped onto its cover. "I met with the publisher of Flexi-Pop last summer to look into possible ways we could work with them in terms of bringing records that they had already been manufacturing over here and binding them in Trouser Press," said Robbins. After several meetings and discussions, Robbins decided to go ahead with the flexidisc idea independently and approach a company "that would be in a position to do something about it and be open-minded enough."

### A Perfect Marriage

Epic was the company Robbins approached, and as Harris indicates, it was a perfect marriage: "What Trouser envisioned doing was that they felt there was a very appropriate connection between the Epic label and the essence of their magazine in a musical sense. The direction that Epic has taken in the last year or year and a half is very close to the Trouser Press heart." Some of the music Harris refers to is already scheduled for future issues of the magazine, starting with February's **Holly** and the **Italians** red vinyl release: "Poster Boy," the B-side of a British single previously unavailable here, and a medley of three songs from their **Virgin/Epic** debut album, "Tell That Girl To Shut Up," "Miles Away," and "I Wanna Go Home." "I think the flexidisc is as much of a marketing tool as any other tried and true way," said Harris, "and it's a refresher course for those who are aware of **Holly** and an introduction for those who are not."

Tentatively slated for March and April releases are new music from **XTC** and a British group, **Japan**, which will be making its U.S. debut. Robbins indicated that Trouser Press is not limited to working with Epic and will seek out "any company that we find willing to work with us and that has the music that we want to put in our magazine" for future flexidisc releases.

## Gold 'Private Eyes'



**RCA recording artists Daryl Hall & John Oates** recently appeared at the Palladium in New York, where they were presented backstage with RIAA gold plaques for their album "Private Eyes." Hall and Oates are currently in Europe for a series of promotional appearances. Pictured from left are: **Jack Craigo**, division vice president, RCA Records-U.S.A. and Canada; **Hall**; **Oates**; **Robert Summer**, president, RCA Records; and **Tommy Mottola**, president, Champion Entertainment and manager of Hall & Oates.

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MIDEM SPECIAL 82

# Record World Single Picks



**EDWIN HAWKINS** — Lexion 3001 (PolyGram)



**TAKE ME I'M YOURS** (prod.: Hawkins) (writer: Hawkins) (Edwin Hawkins, ASCAP) (4:03)

One of gospel music's superstars travels the crossover route with this label debut from his new "Imagine Heaven" LP. The R&B feel is strongly evident, thanks to an ambitious arrangement complete with a stylish big beat, snappy percussion, melodic keyboards, and chorus cushions on the hook. Of course Hawkins' dynamic vocal is the main selling point.

## Pop

**JOHN ENTWISTLE** — Atco 7344

**TALK DIRTY** (prod.: Entwistle-Langston) (writer: Entwistle) (Hot Red, BMI) (3:20)

The Who bassist reveals one of his seedier pleasures on this tongue-in-cheek rocker from the "Too Late the Hero" LP. Catchy and fun-filled for AOR and pop radio.

**GARY WRIGHT** — Warner Bros. 49879

**GOT THE FEELIN'** (prod.: Wright-Parks) (writer: Wright) (High Wave, ASCAP) (3:41) Wright uses an attractive a cappella intro and recurring chorus on this uniquely appealing slice from his "The Right Place" LP. The heavy bass bottom supports Dean Parks' sax sauce and Gary's strong lead.

**KIX** — Atlantic 3885

**HEARTACHE** (prod.: Allam) (writer: Purnell) (Cookies, BMI) (3:14)

Steve Whiteman's tiny lead vocal provides a sharp contrast with the crisp rhythm kick on this explosive side from the Baltimore-based band's namesake debut LP. Drums erupt and guitars bite with enough likeable enthusiasm to please AOR and pop listeners.

**JULIO IGLESIAS** — Col 18-02660  
**BEGIN THE BEGUINE (VOLVER A EMPEZAR)** (prod.: Arcusa) (writers: Porter-Iglesias) (Warner Bros., ASCAP) (4:45)

A superstar worldwide, especially in Spanish-speaking countries, Iglesias makes a bid for part of the U.S. market with this remake of the Cole Porter classic. His breathtaking tenor, sterling guitar work and fine production will score on A/C formats.

**THE LOOK** — Plastic 8102

**WE'RE GONNA ROCK** (prod.: Stebbeds) (writers: Cochran-Edwards-Sarkisian-Volin-Warren) (Look Hear, BMI) (3:07)

The Detroit rockers offer this title cut from their latest LP, and it's certified high-voltage ammunition aimed at an AOR teen audience. The steady rhythm pump transports savage guitar thrusts and spirited lead vocals.

**BRUCE SUDANO** — Millennium 11823 (RCA)



**PRETENDERS** (prod.: Camillo-Sudano) (Big Teeth/Sudano Songs/Ordinary/Beanery, BMI) (3:18)

The former Brooklyn Dreams vocalist makes his label and solo debut with this initial release from the new "Fugitive Kind" LP. Bouncy keyboard lines glide over a pulsating beat while Sudano's vocal extravagance is centerstage. Joining on harmonies and lead trades is Bruce's wife, Donna Summer. It's a festive cut that has loads of multi-format potential.

**NIKKI WILLS** — Bearsville 49868 (WB)

**SOME GUYS HAVE ALL THE LUCK** (prod.: Holbrook) (writer: Fortgang) (KEC/April, ASCAP) (3:33)

Formerly the featured vocalist with the Johnny Average Band, Wills showcases her provocative voice on this solo debut. A candy-coated hook and memorable melody line should stick on pop and A/C formats.

**THE KNACK** — Capitol 5078

**BOYS GO CRAZY** (prod.: Douglas) (writer: Fieger) (Eighties, ASCAP) (2:43)

Doug Fieger's emphatic vocal rides a racehorse rhythm on this cut from the "Round Trip" LP. It's a straight-ahead rocker that's likely to make inroads at AOR and pop.

## B.O.S./Pop

**CON FUNK SHUN** — Mercury 76128 (PolyGram)

**BAD LADY** (prod.: group) (writers: Thomas-Pilate-McCall) (Val-je-Joe/Dis 'N' Dat/Extra Foxx, BMI) (3:24)

Exciting percussion, cool keyboard runs, convincing multi-vocal enthusiasm and a spicy rhythm make this single from the new "7" LP a must for black radio and dance clubs.

**AMII STEWART** — Handshake 9-02591

**I'M GONNA GET YOUR LOVE** (prod.: Reid-Anderson) (writer: Rock) (Crown Heights Affair/STM, BMI) (3:53)

The title cut from Stewart's new LP features smart tempo shifts, a bold, marching beat, and sweet chorus fills surrounding her confident vocal charm. A strong black radio offering with crossover possibilities.

**FUSE ONE** — CTI 54

**SILK** (prod.: Taylor) (writer: Ndugu) (Hey-Skimo, BMI) (4:10)

A rare single from the jazz label, this delightful group effort is from a forthcoming LP. Savory sax lines, a pretty keyboard melody and shades trumpet are perfect for relaxing. A multi-format pick.

**JOSE FELICIANO** — Motown 1530



**I WANNA BE WHERE YOU ARE** (prod.: Gordy-Ikeda) (writers: Rose-Ware) (Jobete, ASCAP) (3:58)

This mid-tempo slice from Feliciano's namesake label debut LP should find acceptance at pop and A/C formats. The loving hook is patented with his warm vocal sincerity. The yearning verses burst into joyous choruses, and a lyrical guitar break midway through the song stands out as an excellent bridge.

**DUNN & BRUCE STREET** — Devaki/Mirus 4005

**IF YOU COME WITH ME** (prod.: Pearson, Jr.-Gray) (writers: Pearson, Jr.-Gray) (Dunn Pearson/Moving World/Davahkee/Murios, ASCAP) (3:59)

Dunn Pearson, Jr. and Bruce Gray are veteran writers/producers/musicians/vocalists who make their debut here as a team with this exhilarating single. The soulful vocal trades and harmonies glide through a light, bright arrangement. An impressive outing for black radio, with crossover potential in the grooves.

**BILL SUMMERS AND SUMMERS HEAT** — MCA 51221

**JAM THE BOX** (prod.: Summers-Batiste-Richardson) (writers: Turner-Richardson-Batiste-Summers-Kennedy-Stewart) (Pure Delite/Bilsum, BMI) (3:53)

Horn shots pepper the muscular bass lead while multi-lead vocals cruise the upper registers and keyboard/guitar riffs abound on the breaks. A driving title cut from the group's latest LP.

**MELBA MOORE** — EMI-America 8104

**WHAT A WOMAN NEEDS** (prod.: McFadden-Whitehead) (writers: Moore-Hawes-Smith) (Eptember/Industrial Strength, ASCAP/BMI) (4:21)

The title track from Melba's latest LP spotlights her irrepressible vocal charm interacting with chorus chants in a dazzling arrangement. It's an uplifting slice that could garner multi-format airplay.

**LAMONT DOZIER** — M&M 502

**SHOUT ABOUT IT** (prod.: Dozier) (writers: Dozier-Goraieb-Rotter) (M&M/Beau-di-odo/Goraieb/Doozer, BMI) (4:00)

Dozier makes his label debut with this cut from his forthcoming "Lamont" LP. A lively bass bottom is dressed in crisp percussion, keyboard textures and a recurring chorus chant.

**TRACY WEBER** — Quality/RFC 7005

**SURE SHOT** (prod.: Matthew-Turnier) (writers: Braddy-Bassoff) (Mark Alexander Record Breakers) (3:24)

Weber was a promising young vocalist who recorded this debut shortly before her death last spring. Her voice is strong and self-assured with loads of complements from the creative arrangement and Larry Levan mix.

**NEVILLE BROTHERS** — A&M 2388



**SWEET HONEY DRIPPER** (prod.: Dorn) (writer: Art Neville) (Irving/Neville/Please And Thank You, BMI) (3:59)

The vocal interplay on this cut from the "Fiyo on the Bayou" LP is simply marvelous. The brilliant horn section and Ralph MacDonald's kinetic percussion decorate the incomparable rhythm section, while Art trades vocals with heavenly choruses. It's stunning music for every format and any time.

**MAZE featuring Frankie Beverly** — Capitol 5072

**WE NEED LOVE TO LIVE** (prod.: Beverly) (writer: Beverly) (Amazement, BMI) (3:53)

Beverly romances on this beautiful ballad from the "Live" LP. His affectionate vocal is colored with tasteful percussion and sparkling keyboards. A beautiful add for black radio and select pop outlets.

**THE JONES GIRLS** — Phila. Intl. 5-02618 (CBS)

**(I FOUND) THAT MAN OF MINE** (prod.: Gamble-Huff) (writers: Gamble-Huff) (Mighty Three, BMI) (3:35)

The vocal trio romps through this upbeat track from the new "Get As Much Love As You Can" LP. Spirited gospel-like vocal flights, sugary harmony coos and soulful leads are all part of the catchy fun.

## Country/Pop

**JESSI COLTER** — Polydor 2193 (PolyGram)

**BITTERSWEET LOVE** (prod.: Klein) (writer: Levine) (Songs of Bandier-Koppelman/Chappell, ASCAP) (3:15)

Jessi's fragile vocal and the understated hook will guarantee country airplay, with some pop and A/C reaction likely to follow. A touching moment from the film soundtrack "The Pursuit of D.B. Cooper."

**BANDANA** — Warner Bros. 49872

**GUILTY EYES** (prod.: Cornelius-Daniel) (writers: Dowell-Blazy) (New Albany, BMI/Hoosier, ASCAP) (3:28)

The Nashville-based quintet makes a strong debut with this country-rocker. Calling to mind earlier Eagles efforts, they front Lon Wilson's smooth tenor and multi-vocal harmonies that soar on the choruses.

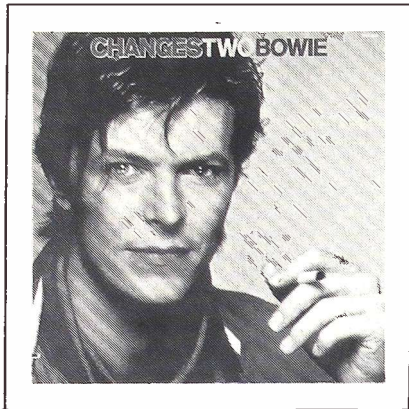
**BURRITO BROTHERS** — Curb 5-02641 (CBS)

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

A gently rolling rhythm supports emotional lead and harmony vocal twangs on this cut by the veteran band. Flashy banjo picking and a well-crafted hook make for consistently strong material aimed at pop and country audiences.

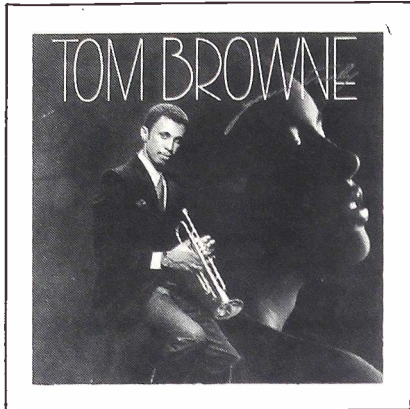


# Record World Album Picks



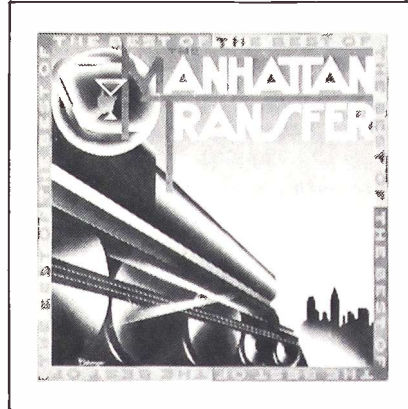
## CHANGESTWO BOWIE

**DAVID BOWIE** — RCA AFL1-4202 (8.98)  
A stimulating sampling of many Bowie periods, from the recent "Fashion" and "Ashes to Ashes" back to "Alladin Sane," "Starman," "1984" and a never-before-on LP version of "John (I'm Only Dancing)."



## YOURS TRULY

**TOM BROWNE** — Arista/GRP 5507 (8.98)  
The gifted trumpeter/composer who made a splash with "Funkin' for Jamaica" seems to have another hit brewing with "Fungi Mama/Bebopafunkdiscolypso." He also interprets two John Coltrane compositions.



## THE BEST OF THE MANHATTAN TRANSFER

**Atlantic SD 19319 (8.98)**  
With the inclusion of "Boy from New York City," "Twilight Zone," and "Birdland," plus many other entertaining cuts, this is a Christmas gift package that can't go wrong.



## REDS

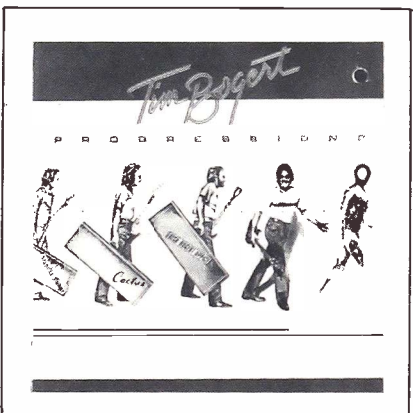
**ORIGINAL SOUNDTRACK ALBUM** — Columbia BJS 37690  
With "Goodbye for Now," written by Stephen Sondheim, (in two versions, one a Bolling-Rampal performance), plus music by Dave Grusin and production by Phil Ramone, this package is a fitting companion to the Warren Beatty film.



## RITUALS

**BUSH TETRAS** — Stiff America TEES 12-07 (5.49)

Three-quarters female, this New York quartet has mesmerized club audiences with a peculiar brand of funk characterized by Pat Place's ringing guitar and Cynthia Sley's dark vocals. A four-song EP.



## PROGRESSIONS

**TIM BOGERT** — Town House ST 7004 (Accord) (8.98)

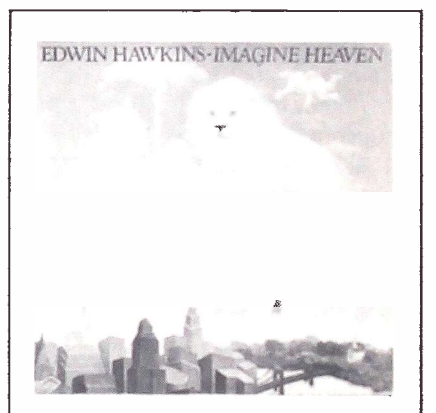
The agile ex-Vanilla Fudge bassist has kept a low profile since his short-lived liaison with Jeff Beck, but he's back with a straight-ahead rock album that will appeal to AOR/pop stations with cuts like "Try To See It My Way."



## ROCK 'N' ROLL PARTY

**MIDNIGHT FLYER** — Swan Song SS 11002 (Arl) (5.99)

With ex-Stone the Crows vocalist Maggie Bell up front, this hard-rocking British quintet is in the enviable position of opening up the entire AC/DC tour. This EP has three songs from the previous LP and two new cuts; "Waiting for You" is strongest.



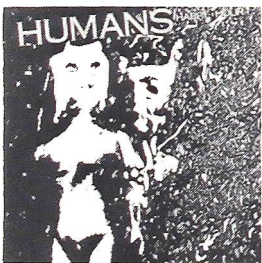
## IMAGINE HEAVEN

**EDWIN HAWKINS** — Lexion LN-1-1501 (PolyGram) (8.98)

The debut release on a new label presents one of America's top gospel artists in a setting that's meant to appeal to the pop and black audiences in addition to the gospel market. Typical of its broad appeal is the single, "Take Me, I'm Yours."

## HAPPY HOUR

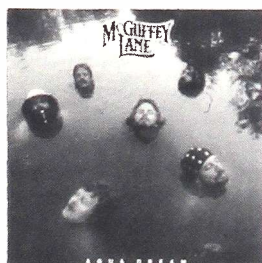
**HUMANS** — I.R.S. SP-70025 (A&M) (8.98)



This Santa Cruz group is hard to pin down: suffice to say they play rock 'n' roll with a healthy dose of paranoia ("Get You Tonight") and friendly hooks ("Don't Be Afraid of the Dark"). It grows on you.

## AQUA DREAM

**McGUFFEY LANE** — Atco SD 38-144 (8.98)



The Ohio-based group continues to sound as American as a band can be, from its roots rock and country influences to optimistic lyrics like "A New Beginning." Charlie Daniels guests on a three-part instrumental, "Bag of Rags."

## ROCKABILLY STARS VOLUME 1

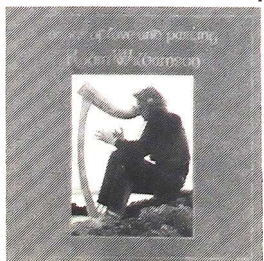
**Epic EG 37618**



In this age of pretenders, why not sink your teeth into the real stuff? Vol. 1 has Carl Perkins, Link Wray, Ersel Hickey, the Everly Brothers and others; II also has the Collins Kids, Sleepy LaBeef, Johnny Cash, Billy Lee Riley & more.

## SONGS OF LOVE AND PARTING

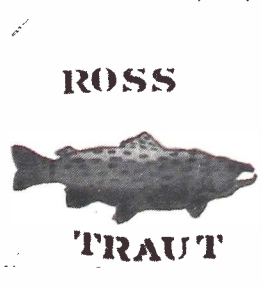
**ROBIN WILLIAMSON** — Flying Fish FF 257 (8.98)



The former Incredible String Bandman plays guitar, gaelic harp and a host of other instruments on an LP that's often as delicate as a music box. His accented vocals are charming.

## ROSS TRAUT

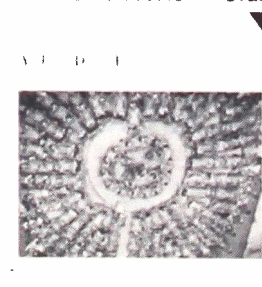
**Headfirst HF 9709 (8.98)**



Guitarist Traut leads a group of crack musicians (with many guess substitutions) through an instrumental set that benefits from relentless shifts in mood and rhythm from cut to cut. "C'Mon Up" is a rocker; others are in a melodic bag.

## EPISTEME

**ANTHONY DAVIS** — Gramavision GR 8101 (8.98)



While most of the musicians listed are jazz players, the mood of the album is strictly exotic, with free-flowing, droning pieces that call African and other ancient cultures to mind. A careful listener will be rewarded.

By JOSEPH IANELLO

■ **JANIS LIVES:** More than 11 years after her death, the music of **Janis Joplin** will be brought to life when Columbia Records releases "Farewell Song," an album of previously unreleased songs licensed by Columbia from the Joplin estate. Slated for an early January release, the album is a compendium of live and studio tracks from 1967-70. Produced by **Elliot Mazur**, with liner notes by **Country Joe McDonald**, the album will be released in two formats: a banded record for easy use by D.J.s, and the commercial copy with the songs all flowing together. Included are: "Tell Mama," recorded at the Canadian Festival Express in Toronto with the **Full Tilt Boogie Band**; "Magic of Love," with **Big Brother and the Holding Company**, from a 1968 date at the Grand Ballroom in Detroit; "Misery 'N," also with Big Brother, recorded at Columbia's New York studio in April 1968; "One Night Stand," with the **Paul Butterfield Blues Band**, produced by **Todd Rundgren** at Columbia's L.A. studio; "Harry," with Big Brother and produced by **John Simon** at Columbia Studios in N.Y.; "Raise Your Hand," recorded in Frankfurt, Germany in 1969 and featuring the **Kozmic Blues Band**; "Farewell Song," another John Simon-produced song from a Winterland show in San Francisco with Big Brother; a medley of "Amazing Grace" and "High Heel Sneakers," with Big Brother; and "Catch Me Daddy," from the Matrix in San Francisco, with Big Brother.

**NEW BEATLES SUIT?:** According to a published report, **Paul McCartney** and **Yoko Ono** are planning to file suit jointly against ATV Music for "breach of trust" over royalty payments. ATV owns Northern Songs, which holds publishing rights to **Beatles** songs written by McCartney and **John Lennon**. McCartney was quoted in the Hollywood Reporter as saying that, contrary to other recent reports, he and Ono were not at odds with each other over Northern Songs, but, instead, "we are, in fact, united in our intention to sue ATV Music for breach of trust." ATV's parent company, Associated Communications Corporation, had purchased Northern Songs in 1969. McCartney had made attempts in that year and in the past month to acquire the rights to the Northern Songs catalogue. At press time, Ono's office offered no official comment, and spokesmen for McCartney and ATV were unavailable.

**KATZ, FAGEN, BECKER, DAN, AND EYE TO EYE:** As **Steely Dan** evolved through the years, **Donald Fagen** and **Walter Becker** became the two focal points of what's become a studio group. But as much a part of the Steely Dan sound, and the man responsible for signing them to ABC Records in the early seventies, is producer **Gary Katz**. Katz is considered by many to be the "third" or "invisible" member of what is fast becoming an invisible group. He was in town recently and talked to New York, N.Y. about two of his latest projects — an in-progress Donald Fagen solo album and the recently-completed debut album by a new group called **Eye to Eye**.

A product of the learn-by-doing school, Katz told us that he only takes production projects when "I have a real affinity for the music. And that's the reason why I don't do as many projects as I could." Katz heard music that falls into such a category last summer when he received a demo tape by British keyboardist **Julian Marshall** and American vocalist **Deborah Berg**. "I just flipped out," said Katz. "I liked what they were doing, and Deborah's voice was just spectacular." According to Katz, Marshall worked with the **Flying Lizards** on their single "Money" and also belonged to the group **Marshall Hayne** before seeing Berg perform in a dance recital while visiting San Francisco. Berg did a song in the middle of the recital that made such an impression on Marshall that he met her backstage, and before long they were writing songs together. The self-titled album, which is due in January, includes performances by **Elliot Randall**, **Rick Derringer** and what Katz refers to as "not a lot of studio musicians but rather players." He describes the music as "extremely musical and distinctive."

As for the Fagen album, Katz said that it's about half completed and is "as good a work as he's done in a long time. Because of Donald's singing and keyboard work and song structure, there's always that Steely Dan element around." Which brought about the topic of Steely Dan and their rumoured break-up. Is Steely Dan history, we asked? "It's certainly a part of history. I really don't know if it will ever be done again." So does that mean they've split, we persisted. "It doesn't mean anything. We're doing a solo album now and we'll figure the rest out later. The Eye to Eye thing is really exciting to me right now."

**THE PRICE YOU PAY:** Like everything else these days, the price of collectibles has gotten out of hand. Bargains on first edition books and out-of-print records are few and far between, especially in New York City, even for the most exhaustive searcher. With everyone trying to make a big buck, we weren't surprised to see ads in the classified section of the New York Times and Village Voice reading: "John Lennon & Yoko's first album 'Two Virgins' purchased in 1968, orig. copy, mint condition, \$7500 or best offer." We called the listed number and got a woman answering "Trident," which turned out to be the name of an oil company. She explained, after some coaxing, that her boss doesn't even like Lennon and never played the record but purchased it in '68

(Continued on page 57)

## Varese-Sarabande Records Serves The Audience for Movie Soundtracks

By DIDIER C. DEUTSCH

■ **NEW YORK**—With no fewer than a dozen label deals and tie-ins to beef up its catalogue, the small, Los Angeles-based Varese-Sarabande label has become a force to be reckoned with in the burgeoning specialized markets — specifically soundtracks and classical recordings, which constitute more than 95 percent of the combined labels' total output.

Behind the label's success is its presiding triumvirate: Tom Null and Chris Kuchler, who created the label, and Scot Holton, whom Null describes as "our resident expert on sci-fi, fantasy and horror" — all three, according to Null, inveterate collectors of old soundtrack albums, who had become disenchanted with the "lack of love reflected in product other companies put out," and who decided to do something about it.

Varese officially entered the field of soundtrack music with the release, in late 1978, of Laurence Rosenthal's score for the film "Brass Target." Almost immediately, following this ominous debut, titles began invading the market, all of them sporting the Varese logo and look — slick four-color jackets, snappy liner notes (occasionally replaced by stills from the films), and a catalogue consisting of reissues ("Bell, Book and Candle," "John Paul Jones," "The Wild Bunch"), original releases ("Eye of the Needle," "Halloween II," "True Confessions"), and premieres, such as the first stereo release of Miklos Rozsa's epic score for "Knights of the Round Table" (MGM, 1954).

But where the label literally hit paydirt was with the release of soundtrack albums of scores written for B-grade sci-fi and horror films. As Null explains it, the label entered the lucrative market because "when we took away the dialogue and sound effects from these cheap movies, the music often was quite attractive and creative, fantasy allowing composer more leeway than any other genre."

Not surprisingly, the label's success parallels that of horror and sci-fi films, whose annual rentals in the past two years have jumped to about 35 to 37 percent compared to five percent in the 1970s. This dramatic rise in revenues has resulted in increased studio production.

"Concurrently, film producers have become aware of the prestige usually attached to the release of a soundtrack album, and confronted with the majors' total indifference to the matter have turned to small, enterprising labels that cater to a well-defined market," Null says, adding that, in the case of Varese, a breakthrough occurred when the label acquired the rights to several scores by cult composer Pino Donaggio, including the one he wrote for the successful "Dressed To Kill."

Null, who discounts the success en-

joyed by "pop" soundtrack albums, most of them rock or country-oriented, as having no correlation with his own product, attributes the success of Varese to shrewd business acumen. "We don't even have a secretary," he says, "but we can afford to put out records that'll sell less than 5000 copies, and still break even or even come ahead."

If he is critical of the majors' lackadaisical attitude toward soundtrack music, Null is even more scornful of the musicians' union's "stupid, myopic, and self-defeating" re-use policy, whereby a label wishing to release a soundtrack album from a film score has to pay the actual cost of the recording sessions all over again, something that proves onerous in the case of large symphonic scores. Besides preventing the release of many fine American film scores by small labels such as his (the law is in theory retroactive to the days before the union existed), Null contends that the policy encourages bootlegging.

Primarily for this reason, Varese has released an unusual number of foreign soundtracks, acquired in Europe and in Japan, where the union's policy has no effect. Among those are works by such renowned composers as Georges Delerue, Ennio Morricone, Donaggio, and, in Australia, Brian May.

As if this were not sufficient, Varese has acquired various other labels, some of them defunct since the 1950s such as Urania and Remington, others still active such as Citadel and Klavier. And, in what Null terms a "cross-connection," it has made distribution deals with, and acts as a consultant to, outside labels, like Starlog Records in New York, put out by the sci-fi magazine, and Chalfont, a small audiophile label, headquartered in Montgomery, Alabama.

### Digital Recordings

The association with Starlog has already yielded two digital albums, also available in dbx-encoded versions, including the score composed by the late Bernard Herrmann for the Alfred Hitchcock thriller "North by Northwest," performed by the London Studio Symphony Orchestra, conducted by Laurie Johnson, a former protege of Herrmann and a film composer in his own right.

With Chalfont, Varese has released two soundtrack-related albums, both digitally-recorded and dbx-encoded, "Kings Row" and "The Empire Strikes Back," produced by George Korngold, and featuring the London Symphony Orchestra conducted by Charles Gerhardt (the team responsible for the "Classic Film Scores" series issued by RCA in the early 1970s).

In addition, the label is set to issue the first stereo recording of Alfred Newman's classic score for "Anastasia," acquired through a deal with MCA, with which Varese also has several other arrangements pending.

## Headfirst *(Continued from page 6)*

envision doing an Oregon record, which is acoustic but hardly straight-ahead."

On the other hand, he admitted, "If someone like Scott Hamilton (a young but very traditional saxophone player who records for Concord Jazz) were to come to us with a good record — and I like his playing, although he's a throwback — I don't think we could turn him down. We're trying to be open-minded."

One aspect of the Headfirst operation about which Pell and Traut are not very open-minded is quality control — they have insisted since the label's inception that it be very stringent indeed. However, they have decided to largely move away from digital mastering (of recordings made on analog equipment) to the half-speed format, in part because they and some of their artists were less than thrilled with the sterility of the digital sound.

Noted Pell, "Digital plays safe, and I'm tired of playing safe. I feel that I can get a better, higher level, and a truer sound, when the recording doesn't require the bigness of digital." Some music, he explained, needs a louder, dirtier sound to be most effective, and that sound is only enhanced, not eliminated, by way of half-speed mastering.

Headfirst aims to maintain its quality on other areas as well, including pressing, inner sleeves and jackets. And while the move to a purer vinyl compound and heavier sleeve (which Traut attributed in part to the influence of the little Windham Hill label, among the most quality-conscious of all record operations) will raise Headfirst's own costs, as will half-speed mastering, the principals have declined to raise the list price of their product.

"There's a reasoning behind any of us having our own record company," said Pell. "Part of it was that we wanted to not have somebody second-guess us; we wanted to be able to pick the material and record who we wanted. And we also wanted

to be so proud of our product that nobody could look down their noses at us. We want this record company to be a bitch, and the only way we can do it is to put out something that's better than or as good as anybody else in the market."

In addition, said Traut, "We specialize in new artists. If the jazz buyer isn't out buying Freddie Hubbard, or Stephane Grappelli, or a historical record of some sort, then he's got to have another reason to buy a record," and technical consistency is one such reason. "We want people to follow our label over a period of years. In the long run, we'll gather what ECM has gathered: when people buy an ECM record, they know damn well they're going to get top quality. And if they have any tendency to like that kind of music, they'll sometimes buy without even knowing who the artist is. That's what we're aiming for."

## Offord Opens Atlanta Studio

■ ATLANTA—Veteran English producer/engineer Eddie Offord, best known for his work on seven LPs by the British group Yes, has announced the opening of Eddie Offord Studios in the East Point Theatre here.

Offord, who has placed in Melody Maker's Top Ten Producers list for the past 10 years, has engineered albums by Emerson, Lake and Palmer, and has produced or engineered LPs by Levon Helm, John McLaughlin, David Sancious, Andy Pratt, Paul Butterfield, and others.

Offord's studios feature 24-track recording, with a Neotek Series 3 console, an MCI 24-track recorder, and a unique headphone system which allows each musician to control his or her own mix. A unique design feature places the console in the theater's orchestra pit, which means there is no physical barrier between the musicians and the board.

## A&M Signs Los Illegals



A&M Records recently signed the Los Angeles-based group Los Illegals to an exclusive recording contract. Shown celebrating the signing are, from left: Gil Friesen, president, A&M Records and Films; David Anderle, director of new talent, A&M; Manuel Valdez and Bill Reyes of Los Illegals; Jerry Moss, chairman of the board, A&M; Tony Valdez of Los Illegals; Peter Lopez; and Jesus Velo and Willie Heron of Los Illegals.

## Tickets Available for Volunteer Jam

■ NASHVILLE—Volunteer Jam VIII tickets are now available by mail order only. The Jam, the Charlie Daniels Band's annual homecoming performance, will be held Saturday, Jan. 30 beginning at 7 p.m. at Municipal Auditorium here.

Volunteer Jam has become one of the country's most popular annual concerts, and is viewed locally as rock's equivalent to Country Music Week. Each year Daniels invites performing guests representing a wide variety of musical styles, always holding their identities secret until the concert.

Among those who have appeared at previous Jams are the Allman Brothers Band, Ted Nugent, Billy Joel, Crystal Gayle, Delbert McClinton, Willie Nelson, Link Wray, Al Kooper, Elvin Bishop, and others.

Mail order tickets (\$12.50 general admission) are available from CentraTik, 210 25th Avenue North, Nashville 37203. Check or money order only should be accompanied by a stamped, self-addressed envelope

and 50 cents handling charge per order. Tickets are limited to 10 per person, and no personal checks or cash will be accepted.

## NMPA Awards Ballots

*(Continued from page 6)*

nominating songs in the Broadway, gospel, Latin and movie categories in the third annual NMPA Song Awards.

A week later, the Association will mail to all members the first ballot, which will include the songs nominated in those four categories, as well as all the songs that have appeared in the top ten charts of all three trades in the country, easy listening and R&B categories, and the top five in the pop category, between December 1, 1980 and November 30, 1981. The final ballot will be mailed on January 20, 1982.

NMPA members must send back their ballots to the independent accounting firm of Prager and Fenton, 444 Madison Avenue, New York 10022.

## Give something that means something. The gift of the hope for life.

May we suggest that this year, in the true spirit of the season, you inform the people on your list that you have contributed, in their names, to the T.J. Martell Memorial Foundation.

The Martell Foundation is a charity that was founded and is totally supported by the music industry. All monies donated are used exclusively to research one of the most devastating diseases known to mankind, Leukemia. A disease that kills over 50,000 people a year.

It is the Foundation's hope that with your help we will one day conquer this destructive disease.

Thank you. Your gift will mean so much to so many people.

**The T.J. Martell Memorial Foundation**  
130 West 57th St., 3rd Floor  
New York, NY 10019  
Telephone: (212) 245-1818

## Disco File

By BRIAN CHIN

■ CHRISTMAS RAP, ONE: It took us until the holiday season got started Thanksgiving weekend to really pay attention to the new seasonal music; this year's releases are a fairly tasteful bunch, as such things go. The perennial winner in the field, Salsoul's "Christmas Jollies" album, is now in RCA's midprice line, and the label has brought out a "Christmas Jollies II" album, produced by **Patrick Adams**. Adams redoes a few songs at length, rather than stitching together medleys of standards, as on the first. His productions are bright and subtly detailed, and his extrapolation on "Deck the Halls" pretty skillful. But if, as we suspect, these records sell more according to in-store play than club play, the standouts might turn out to be "Joyful Spirit," a very attractive variant on Bach's "Jesu, Joy of Man's Desiring," and the "Salsoul Christmas Suite," assorted motifs from Tchaikovsky's "The Nutcracker." Both are low-key and cleverly constructed, especially the former, with its meter changes. Also, **Jocelyn Brown** gives an elegant, controlled performance on "You're All I Want For Christmas," favorably comparable to **Darlene Love's** "Christmas (Baby Please Come Home)" — which, itself, is reissued this year as part of "The **Phil Spector Christmas Album**," re-released in CBS' midline on Pavillion. **Vincent Montana, Jr.**, who produced the first Salsoul Christmas album, produced his own followup, "Montana Christmas Medley," which was privately released late last year, but is now available on Florida's MJS label. Like its predecessor, it's a medley of mostly traditional material, sung in sweet and lovely harmony by **Barbara Ingram, Evette Benton** and **Carla Benson**. Possibly the most interesting of all is Ze's label roster compilation "A Christmas Record," which includes songs by **Material**, the **Waitresses** and **Was (Not Was)**. At times, as can be expected, the satirical intent can make some of the selections thoroughly depressing, but others crackle with the realism of city life, glowing that much more brightly, especially the Waitresses' "Christmas Wrapping," **August Darnell's** stylish, sentimental "Christmas on Riverside Drive," and **Material's** "It's a Holiday," which features **Nona Hendryx** and is very suitable indeed as a followup to "Bustin' Out." Now the bad news: no U.S. release is scheduled. You must find it on U.K. import, though. Also re-released: **Kurtis Blow's** "Christmas Rapping" on Mercury, in a special sleeve.

NEW ALBUMS: **Edwin Birdsong**, a frequent collaborator with **Roy Ayers** on hits by Ubiquity and Sylvia Striplin, has been building his own following in the past few years with solo sides such as "Phiss-Phizz," and especially last year's "Rapper Dapper Snapper," which sold substantially in areas around the country. With the release of "Funtaztik" (Salsoul), Birdsong emerges as one of the most inventive, cliché-free writer/performers around. The uptempo cuts here constantly transcend boogie-riff constraints and threaten to become conceptual art: "Win Tonight" (6:22) is representative of his musical sophistication and totally original sense of hook, and so is "Two Faced Lover" (7:07). The 6:20 title track and "Good Lovin' Always Brings an Encore" are other examples of Birdsong's courage in taking the road less traveled. That, it must be admitted, is a rare talent nowadays. Another pleasing, and unexpected, fusion occurs on the "**Nick Straker Band**" album, on Prelude, which follows the disco/BOS hit, "A Little Bit of Jazz." The band's airy pop melodies make side two a listenable, attractive program, smoothly fashioned with electronics and orchestra: "NSB Radio," possibly a club hit; "Airwaves," definitely a radio candidate, and "Satellite Music" (7:50), a production number that might make listeners think that the Bee Gees are back in disco. Also: "The Beat Inside" (5:46), a straightforward pop-rocker. The **Bar-Kays'** "Nightcruising" (Mercury), on the other hand, borrows freely from the most successful sources and succeeds in being convincing on its own. The 4:48 title track, already being tipped to us, is very, very Rick James, as is "Freaky Behavior" (5:10), which has a sort of super-freaky groove. "Hit and Run," the single, is available promotionally on 12-inch: to be fair, that track does better than most at electronic funk.

DISCO DISCS: **Junior Giscombe's** "Mama Used To Say" (Mercury) may be the next big British-to-American crossover. Produced by **Bob Carter** (co-producer of Linx's "You're Lying"), it's a big, brassy sound with a deep, deep bottom, all of it kept clear in DJ Tee Scott's remix for U.S. release. Look for radio and dance response; the commercial edition includes instrumental and U.K. vocal mixes. **Aurra's** "Make Up Your Mind" (Salsoul) is a tantalizing foretaste of an upcoming album. The cut's sparse rhythm track creates a sense of total, effortless movement, backing fine, soulful singing by **Curt Jones** and **Starleana Young**. The flip is a 10:16 edited remix, minus lead vocals. Like the current music of most of the European studio acts that have lived to riff again, **Kat Mandu's** "I Wanna Dance" (Brass) is more Americanized than their first hit, "The Break," which survives as TV incidental music. Their new record is more funk, less orchestra, with interesting sound effects and two "soul banjo" breaks

(reference Al Downing's "I'll Be Holding On"). **Debra DeJean's** double-sided hit, "Are You Lovin' Somebody" and "You've Really Got a Hold on Me" (Handshake), is new on the chart this week; both are a distance from the novelty of her previous "Goosebumps," the first a rockin' soul tough-girl workout, the second a bouncy reinterpretation of the Smokey Robinson classic. A strong starter that nearly made the chart this week is **Vicky 'D' 's** "This Beat Is Mine" (Sam), pop-funk produced by the writer/producers of Gary's Gang. The feel is interesting, slightly unreal, owing to the meandering melody line, counterpointed by freaky synthesizer and wild lead vocal shouting.

THREE GIRLS, THREE: Interesting albums by female singers. **Brandi Wells'** "Watch Out" (WMOT) has to be one of the finest albums out of Philadelphia in months: produced by **Nick Martinelli, Bill Neale** and **Butch Ingram**, with arrangements (and occasional vocals!) by **Thom Bell** and **Dexter Wansel**, the album combines atypically spare uptempo cuts with ballads that approach baroque stateliness for a very satisfying whole. The title track (5:48) is a pure groove, which she darts in and out of with scat, harmony and rap; we heard a very fine 12-inch mix which will follow soon. Also, "What Goes Around Comes Around," clean Wansel electronic soul. Fine songs and settings, and a lovely, relaxed performance: hear it. **Syreeta**, working (as she often does) with numerous producers on her "Set My Love in Motion" album (Tamla), again comes across as a very individual singer who's at her best supported, not surrounded, by her arrangements. Four "up" songs here present her in this way: "Quick Slick" and "Move It, Do It," both funk-dancers that don't overwhelm her delicate voice; and "Can't Shake Your Love," peak tempo at 4:12, and "Out the Box" (5:00), playful funk, which push her a bit harder. A disco disc of selected cuts will ship shortly. **Eloise Whittaker's** Destiny album is produced and arranged by **Laurin Rinder** and **W. Michael Lewis**, respectively, in a more direct, less stylized fashion than the Rinder/Lewis hits by El Coco and Le Pamplemousse of years back. The setting fits Whittaker's earthy, slightly hoarse voice well, especially on the single, "Don't Turn Your Back on Love," good radio/club material, though unaccountably short. Listen, too, to her version of Ashford/Simpson's "I Will Fight."

CHRISTMAS RAPS, TWO AND NOTES: The tremendous success of **Tom Tom Club's** "Genius of Love" in the New York area has given rise to new versions of the song simply to satisfy the demand for more and more of it (see separate story). As **Sire** readied the long U.K. mix for non-commercial release this week, two 12-inch covers were already in stores: Profile's "Genius Rap" and Sugar Hill's "It's Nasty (Genius of Love)." The first, by **Dr. Jeckyll** and **Mr.**

(Continued on page 50)

## Disco File Top 40

DECEMBER 12, 1981

- ROCK YOUR WORLD**  
WEEKS & CO./Chaz-Ro (12") CHDS 2519
- CONTROVERSY**  
PRINCE/Warner Bros. (12") BSK 3601
- LET'S GROOVE**  
EARTH, WIND AND FIRE/ARC/Columbia (12") TC 37548
- CAN YOU MOVE**  
MODERN ROMANCE/Atlantic (12") DM 4819
- GENIUS OF LOVE/WORDY RAPPINGHOOD**  
TOM TOM CLUB/Sire (12"/12") SRK 3628/DSRE 49817 (WB)
- LOVE FEVER**  
GAYLE ADAMS/Prelude (12") PRLD 618
- CALL ME**  
SKYY/Salsoul (12") SG 356 (RCA)
- TAKE MY LOVE**  
MELBA MOORE/EMI-America (12") ST 17060
- YOU CAN**  
MADLEEN KANE/Chalet (12") CH 0702
- I CAN'T GO FOR THAT (NO CAN DO)**  
DARYL HALL & JOHN OATES/RCA (12") JD 12358
- WALKING INTO SUNSHINE**  
CENTRAL LINE/Mercury (12") MDS 4013 (PolyGram)
- R.R. EXPRESS**  
ROSE ROYCE/Whitfield (12") WHK 3620 (WB)
- MENERGY**  
PATRICK COWLEY/Fusion (12") FPSF 003
- HAPPY DAYS**  
NORTHEND FEATURING MICHELLE WALLACE/Emergency (12") EMDS 6520
- SURE SHOT**  
TRACY WEBER/Quality/RFC (12") QRFC 005
- MONY, MONY**  
BILLY IDOL/Chrysalis (12") CEP 4000
- DO YOU LOVE ME**  
PATTI AUSTIN/Qwest (12") QWS 3591 (WB)
- NOBODY ELSE**  
KAREN SILVER/Quality/RFC (12") QRFC 004
- OUT OF MY HANDS (LOVE'S TAKEN OVER)**  
OMNI/Fountain (12") FRD 81 1
- FUNKY SENSATION**  
GWEN McCRAE/Atlantic (12") SD 19308
- WE'LL MAKE IT**  
MIKE & BRENDA SUTTON/Sam (12") S 12342
- CAN'T HOLD BACK (YOUR LOVING)**  
KANO/Mirage (12") DM 4823 (Atl)
- COME LET ME LOVE YOU**  
JEANETTE 'LADY' DAY/Prelude (12") PRLD 619
- SOMETHING SPECIAL (LP)**  
KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)
- DO IT AGAIN**  
PAULETTE REAVES/Dash (12") DD 6001
- YOU'RE THE ONE FOR ME**  
'D' TRAIN/Prelude (12") PRLD 621
- GIVE IT TO ME (IF YOU DON'T MIND)**  
CONQUEST/Prelude (12") PRLD 615
- GET IT UP/COOL**  
TIME/Warner Bros. (12") BSK 3598
- INSIDE YOU (LP)**  
ISLEY BROTHERS/T-Neck FZ 37533 (CBS)
- THIS MUST BE HEAVEN**  
JERRY CARR/Cherie (12") DM 4821 (Atl)
- TONIGHT YOU AND ME**  
PHYLLIS HYMAN/Arista (12") AL 9544
- PLAY TO WIN/PENTHOUSE AND PAVEMENT**  
HEAVEN 17/Virgin/B.E.F. (12"/LP) (Import U.K.)
- WORK THAT BODY/MIRROR, MIRROR**  
DIANA ROSS/RCA (LP cuts) AFL1 4153
- I WILL FIGHT**  
GLADYS KNIGHT & THE PIPS/Columbia (12") FC 37086
- LET'S START II DANCE AGAIN/LET'S START THE DANCE**  
HAMILTON BOHANNON/Phase II (12") 4W9 2449
- NEVER TOO MUCH**  
LUTHER VANDROSS/Epic (12") FE 37451
- DON'T STOP THE TRAIN**  
PHYLLIS NELSON/Tropique (12") TD 104
- TAINTED LOVE/WHERE DID OUR LOVE GO**  
SOFT CELL/Sire (12") DSRE 49856 (WB)
- YOU'VE REALLY GOT A HOLD ON ME/ARE YOU LOVIN' SOMEBODY**  
DEBRA DEJEAN/Handshake (12") 4W9 02541
- GET ON UP AND DO IT AGAIN (LP)**  
SUZY Q/Atlantic/RFC SD 19328

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

# Video World

DECEMBER 12, 1981



'Kramer Vs. Kramer'

## Video Visions

By DIDIER C. DEUTSCH

■ DISNEY CALLS FOR RENTALS, NOT SALES: **Jim Jimirro**, president of Walt Disney Telecommunications, in a recent address to the International Tape/Disc Association, expressed the opinion that within 18 to 24 months, companies involved in home video software would "cut through the retail reality and turn to rental." Describing the industry as currently having a "Klondike mentality," Jimirro stressed that "for the industry to be where we want to be in 1985, we have to accept reality. This will be a rental business, and it will work for the studios, for the dealers, and for the consumers." Disney, it might be recalled, was the first company to introduce a rental program last year. Others that have followed since include Warner Bros. Home Video and 20th Century-Fox's Magnetic Video, while MGM/CBS Home Video is expected to announce its own plans this week.

NEW TITLES AVAILABLE: Speaking of MGM/CBS Home Video, the company has announced the December release of eight new titles. Leading off the list is the MGM spectacular "Clash of the Titans," starring **Sir Laurence Olivier**, **Maggie Smith**, **Claire Bloom** and **Ursula Andress**, and featuring **Ray Harryhausen's** outstanding special effects. Other titles include a video re-creation of the Tony Award-winning 1981 Broadway production of "Piaf," starring **Jane Lapotaire**; the classic film "Woman of the Year," with **Katharine Hepburn** and **Spencer Tracy**; "Till The Clouds Roll By," featuring songs by **Jerome Kern**, and a cast that includes **Lena Horne**, **Judy Garland**, **Frank Sinatra**, and **Dinah Shore**; the Academy Award-winning "Seven Brides for Seven Brothers," with **Howard Keel** and **Jane Powell**; and **Robert Taylor** and **Elizabeth Taylor** in the swash-buckling screen adaptation of Sir Walter Scott's classic, "Ivanhoe." Also, "The Billion Dollar Hobo," starring **Tim Conway**, as the poor unsuspecting heir to a multi-million dollar fortune; and "Return of the Streetfighter," with **Sonny Chiba**, today's leading martial arts star.

MORE BLACKS ON VIDEO: According to **Jack Valenti**, president of the Motion Picture Association of America, the current home video boom should eventually prove a boon to black actors and technicians. Noting that more writers will soon be needed to provide fresh fodder for cable TV and other home video venues, Valenti said, "Whatever can be done to nag, push, encourage and nourish young blacks and other minorities to learn the craft of writing will be the most significant action you can take." He addressed his remarks to the Washington, D.C. Capital Press Club, which consists predominantly of black newspapermen.

ON THE MOVE: **John M. Porter** has joined N.A.P. Consumer Electronics Corp. as division counsel. He comes from the San Francisco regional office of the Federal Trade Commission. N.A.P. manufactures and markets Magnavox, Odyssey, Philco and Sylvania audio and video products. . . **Sam Burger**, senior vice president, Manufacturing Operations, CBS Records, was elected chairman of the board of directors of the International Tape/Disc Association; **John Povolny**, vice president, Magnetic/Video Products, 3M Company, is ITA's new president. . . **Lynne Pirkkanen** joins VCA Duplicating Corp. as communications coordinator for the Consumer Division. She comes from Market Probe Interna-

(Continued on page 20)

## Video Picks

**THE TUBES VIDEO (1981):** Produced by Lexi Godfrey. Directed by Russ Mulcahy. (Thorn EMI-Video, color, 53 mins., \$59.95.) Using their "imagination creates reality" theory, the Tubes join forces with Russ Mulcahy, known for his elaborate promotional videos, and the result is a rock extravaganza. Exciting, surrealistic special effects and elaborate set design enhance the Tubes' new album, some of their old classics and previously unreleased material.

**GOING APE (1981):** Produced by Robert Rosen. Directed by Jeremy Joe Kronsberg. Starring Danny DeVito, Tony Danza, Jessica Walter and Stacey Nelkin. (Paramount Home Video, color, 87 mins., \$72.95.) A bit of filmic monkey business involving Tony Danza's inheritance of three orangutans from his circus owner father. Lots of pie-throwing slapstick scenes which might appeal to Danza's teen audience.

**THE NIGHT BEFORE CHRISTMAS (1981):** Creator and Executive Producer: Bill Turnbull. Directed by Jim Pabian. Animation with musical score composed and arranged by Norman Luboff. (Media Home Entertainment, color, 30 mins., \$39.95.) A colorful animated film that is packaged with a coloring book and flex record to make a perfect Christmas gift for kids. The music, by the Norman Luboff Choir, is particularly effective in re-telling this classic.

**BREAKING GLASS (1981):** Produced by Davina Belling and Clive Parsons. Directed by Brian Gibson. Starring Hazel O'Connor and Phil Daniels. (Paramount Home Video, color, 94 mins., \$62.95.) An energetic young hustler trying to break into the music business teams up with an anarchistic punk rock singer and makes her an international star. This intense, hard-hitting portrayal of England's new wave scene is probably the best and most realistic to date.

## Promo Picks

**"CENTERFOLD" — J. GEILS BAND (EMI/America).** Produced and directed by Paul Justman. A score of attractive extras clad in some interesting lingerie give this clip a playfully risqué feel. The concept, which vividly illustrates the song's lyrics, is tastefully executed and should make good cable programming.

**"CALL ME" — SKYY (Salsoul).** Produced and directed by Steve Kahn. The storyboard is simple, smart and well-executed. Based on a restaurant seduction scene with the woman picking up the man, it features strong musical/visual bridges and excellent transitions from performance to story and back — without relying on special effects or gimmicks.



# Video World



## Home Videotaping Bill

(Continued from page 3)

non-commercial use."

Representative Stan Parris (R-Va), who is sponsoring the bill in the House, called the Ninth Circuit's decision "the latest example of idiocy." (The Ninth Circuit has ordered the lower court to prescribe a remedy, and Sony has appealed to the Supreme Court.) The hearing was punctuated with quips about midnight busts of videocassette recorder (VCR) users. Sid Sheinberg, president and chief operating officer of MCA Inc., the parent company of Universal Studios and the plaintiff in the case, seemed to feel the need to clarify this point. "Legislative solutions," he said, "... do not include invading homes or seizing machines. We have no such intentions."

Senator Alphonse D'Amato (R-N.Y.), co-sponsor of the bill, sounded the day's most common note when he testified that "it seems most unjust that people in the privacy of their own homes should not be able to use their equipment in a private and non-commercial manner." Yet there was considerable controversy over exactly what VCR users are doing in the privacy of their homes. Although some witnesses, including DeConcini, stated or implied that most home VCR users tape shows to "time shift" or view them at their convenience, Sheinberg said that this belief stems from the "well-financed and deceptive campaign" conducted by Sony and others and that the average number of

blank cassettes purchased by each VCR user household, 18.35, is "far in excess of the number required for time shifting alone."

Sheinberg further argued that even taping for time shifting hurts: Nielsen and Arbitron are not prepared to report time-shift viewers and include them in the ratings; VCR users skip the commercials, a point that is disputed but nonetheless displeases advertisers; time-shift viewers are less likely to be actual viewers of subsequent

## Sony Campaign

(Continued from page 4)

ing consumers' attention to the ruling and what it may mean to the future of home video recording.

"In essence, the appeals court is saying that the many millions of people who are recording off the air are breaking the law," states ad, which runs under the heading "What Time Is It?" followed by a clock face with the numerals placed out of sequence.

"We felt it was vitally important for everyone to consider the facts of the case and to speak out in defense of their right to use this technology," explained Joseph Lagore, president, Sony Consumer Products Company. "Our advertisement is meant as a thought-starter. We have further legal appeals to pursue — including the Supreme Court."

broadcasts, another chop at the ratings; and copyright owners will be less able to sell pre-recorded material.

"We are not discussing here one or two individuals copying our films. Currently we are talking about approximately three million videocassette recorder owners, and in the future tens of millions ... such mass proliferations of small individual infringements cannot be tolerated," Sheinberg said. He concluded that "A complete statutory exemption of home taping is no solution ... The current bill gives the manufacturers of video recorders — all of whom are foreign — and manufacturers of videotape, almost all

of whom are foreign, a free ride on the backs of the American creative community."

Jack Wayman, senior vice president of the Electronic Industries Association's Consumer Electronics Group, argued the other side of the royalty issue. According to Wayman, the movie studios are already "triple dippers," as they collect for movies when they are shown in theaters, sold as pre-recorded tapes, and then sold to television. Wayman claimed that even though home taping increases the broadcaster's viewing audience, "The licensor of copyrighted movies is fi-

(Continued on page 59)

## At 'Pippin' Video Premiere



Actors Ben Vereen (center) and William Katt (second from right) were on hand for the recent gala premiere of Family Home Entertainment's "Pippin," in which they starred with Martha Raye and Chita Rivera. They are pictured here with Noel Bloom (second from left) and his wife and Al Bloom, president and vice president, respectively, of Family Home Entertainment. "Pippin" is the first Broadway show to be re-created specifically for the home video market.

## Video Visions (Continued from page 19)

tional, where she was involved in market research.

**VIDEO "MIKADO":** The celebrated D'Oyly Carte Opera Company, well-known for keeping alive the Gilbert and Sullivan tradition, will make its videodisc bow in "The Mikado" for VHD Programs, Inc. The G&S "japonaiserie" will be one of 29 music and theatrical titles available on VHD videodisc when the company makes its entry in the marketplace next June.

**SUPERSCOPE IN SOLO MOVE:** Superscope, Inc. has dropped its plan to set up a network of independent distributors, and will instead handle its own distribution. The company will introduce in two months its new Rentabeta videotape rental units.

**NEW VIDEO AURAL EXCITER:** Apex Systems, Ltd., of Los Angeles, has introduced a new Aural Exciter, which is said to "brighten" and "clarify" the sound in video productions and on prerecorded video cassettes. Compact Video, of Burbank, and ITV Ltd., of Edmonton, Canada, are the first companies to utilize the method to sweeten the sound on their video productions.

**1990: A NATION OF ... VIDEOS?:** Bill Harvey, publisher of the Media Science Newsletter, and one of the architects and chief analysts for the Arbitron/Video Probe Index Study of New Electronic Media, opened the Institute for Graphic Communication's sixth annual conference on new developments in the home video and information utility industry with a definitely upbeat forecast. According to him, by 1990 we will have become a nation of "videots." Harvey supports his contention with the following facts and figures: since 1970, cable has grown by 300 percent, with half the nation's households expected to be equipped by the next decade; there are nine million pay TV subscribers already, and users of the CompuServe videotext information service have more than tripled in the past year; over a million personal computers and over three million VCRs are now in use; by the end of the 1980s, there will be a videodisc and cassette player in one home out of three.

## Warner Video Licenses UA Foreign Rights

■ NEW YORK—Nathaniel T. Kwit, Jr., president, MGM/United Artists Distribution and Marketing, and Morton J. Fink, president, Warner Home Video Inc., have announced that United Artists and Warner Home Video have concluded an exclusive, long-term agreement under which Warner Home Video has licensed the foreign home video rights to more than 500 existing United Artists feature films.

Warner Home Video has also licensed foreign home video rights to United Artists' future product for an extended period. The home video rights licensed include all cassette and disc formats and all future home video technologies.

Included in the United Artists library are the "Rocky," "Pink Panther" and James Bond series, as well as the extensive pre-1950s Warner Bros. library. Recent United Artists titles include "Raging Bull," "The French

(Continued on page 58)

## Ohio Video Pirate Gets Stiff Fine

■ NEW YORK—One of the costliest fines yet imposed for video piracy, \$40,000, was handed down by a District Court Judge in Cleveland. Lonnie Claire Fisher was also put on three

(Continued on page 58)

## On the Cover: 'Kramer Vs. Kramer'

■ Dustin Hoffman and Meryl Streep each won an Oscar for their performances in this bittersweet tale of a broken marriage and the subsequent fight for custody of a child whom both parents love. The movie itself won an Oscar as best film of the year and, as a Columbia Home Entertainment video release, has been a consistently strong contender on the charts.

Robert Benton wrote and directed the touching story, which also features Justin Henry as the couple's little boy and Jane Alexander as a supportive friend.

# Video Spotlight

DECEMBER 12, 1981

A top ten listing of pre-recorded videocassette movement

**VIDEO STATION OF NEW HAMPSHIRE / SALEM**

- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- ENDLESS LOVE** — Universal/MCA Videocassettes
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- WALT DISNEY CHRISTMAS** — Disney/Disney Home Video
- RAGING BULL** — UA/Mag. Video
- BUSTIN' LOOSE** — Universal/MCA Videocassettes
- BREAKER MORANT** — Col/Columbia Home Entertainment
- FRIDAY THE 13TH, PT. II** — Paramount/Paramount Home Video
- STIR CRAZY** — Col/Columbia Home Entertainment

**VIDEO SHACK / NEW YORK**

- THE STORY OF O** — Independent United Distributors
- STIR CRAZY** — Col/Columbia Home Entertainment
- FRIDAY THE 13TH, PT. II** — Paramount/Paramount Home Video
- THE DOGS OF WAR** — UA/Mag. Video
- THIEF** — 20th Century-Fox/Mag. Video
- THE MALTESE FALCON** — UA/Mag. Video
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- ENDLESS LOVE** — Universal/MCA Videocassettes
- MANIAC** — Media Home Ent./Falcon Intl.
- NIGHTHAWKS** — Universal/MCA Videocassettes

**CRAZY EDDIE / NEW YORK**

- SERPICO** — Paramount/Paramount Home Video
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- STIR CRAZY** — Col/Columbia Home Entertainment
- FIDDLER ON THE ROOF** — UA/Mag. Video
- BUSTIN' LOOSE** — Universal/MCA Videocassettes
- ORCA** — Paramount/Paramount Home Video
- THE GOOD, THE BAD, & THE UGLY** — UA/Mag. Video
- MAGICAL MYSTERY TOUR** — Media Ent.
- WALT DISNEY CHRISTMAS** — Disney/Disney Home Video
- THE MALTESE FALCON** — UA/Mag. Video

**HARMONY HUT / EAST COAST**

- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- FRIDAY THE 13TH, PT. II** — Paramount/Paramount Home Video
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- STIR CRAZY** — Col/Columbia Home Entertainment
- ATLANTIC CITY** — Paramount/Paramount Home Video
- ANNIE HALL** — UA/Mag. Video
- THE COMPETITION** — Col/Columbia Home Entertainment
- THE LEGEND OF THE LONE RANGER** — 20th Century-Fox/Mag. Video
- ENDLESS LOVE** — Universal/MCA Videocassettes

**VIDEO PLACE / WASHINGTON, D.C.**

- NIGHTHAWKS** — Universal/MCA Videocassettes
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- CASABLANCA** — 20th Century-Fox/Mag. Video
- MY FAIR LADY** — MGM/CBS
- MISSION GALACTICA** — Universal/MCA Videocassettes

- CHARADE** — Universal/MCA Videocassettes
- DR. ZHIVAGO** — MGM/CBS
- MARY POPPINS** — Disney/Disney Home Video
- MICKEY MOUSE & DONALD DUCK, VOL. II** — Disney/Disney Home Video
- ALL THAT JAZZ** — 20th Century-Fox/Mag. Video

**EROL'S COLOR TV / ARLINGTON**

- WALT DISNEY CHRISTMAS** — Disney/Disney Home Video
- ALIEN** — 20th Century-Fox/Mag. Video
- M\*A\*S\*H** — 20th Century-Fox/Mag. Video
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- STIR CRAZY** — Col/Columbia Home Entertainment
- THE STUNT MAN** — 20th Century-Fox/Mag. Video
- BUTCH CASSIDY & THE SUNDANCE KID** — UA/Mag. Video
- SILVER STREAK** — UA/Mag. Video
- ALL THAT JAZZ** — 20th Century-Fox/Mag. Video

**NOW PLAYING / DETROIT**

- STIR CRAZY** — Col/Columbia Home Entertainment
- SUPERMAN II** — WB/Warner Home Video
- THE BLACK STALLION** — 20th Century-Fox/Mag. Video
- RAGING BULL** — UA/Mag. Video
- EXCALIBUR** — WB/Warner Home Video
- ATLANTIC CITY** — Paramount/Paramount Home Video
- XANADU** — Universal/MCA Videocassettes
- ESCAPE FROM ALCATRAZ** — Paramount/Paramount Home Video
- DUMBO** — Disney/Disney Home Video
- OUTLAND** — WB/Warner Home Video

**RECORD BREAKER / DETROIT**

- SUPERMAN II** — WB/Warner Home Video
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- THE GODFATHER** — Paramount/Paramount Home Video
- EXCALIBUR** — WB/Warner Home Video
- THE SHINING** — WB/Warner Home Video
- SEEMS LIKE OLD TIMES** — Col/Columbia Home Entertainment
- RAGING BULL** — UA/Mag. Video
- DUMBO** — Disney/Disney Home Video
- FIDDLER ON THE ROOF** — UA/Mag. Video
- THE BLUE LAGOON** — Col/Columbia Home Entertainment

**THOMAS VIDEO / DETROIT**

- THIEF** — 20th Century-Fox/Mag. Video
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- THE POSTMAN ALWAYS RINGS TWICE** — MGM/CBS
- THE GOOD, THE BAD AND THE UGLY** — UA/Mag. Video
- THE MALTESE FALCON** — UA/Mag. Video
- FRIDAY THE 13TH, PT. II** — Paramount/Paramount Home Video
- DARBY O'GILL & THE LITTLE PEOPLE** — Disney/Disney Home Video
- STIR CRAZY** — Col/Columbia Home Entertainment
- WALT DISNEY CHRISTMAS** — Disney/Disney Home Video
- THE JAZZ SINGER** — Paramount/Paramount Home Video

**THAT'S ENTERTAINMENT / CHICAGO**

- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment

- BUSTIN' LOOSE** — Universal/MCA Videocassettes
- DRESSED TO KILL** — American Intl./Warner Home Video
- THIEF** — 20th Century-Fox/Mag. Video
- THE GREAT SANTINI** — Orion/Warner Home Video
- HALLOWEEN** — Media Home Ent./Falcon Intl.
- FRIDAY THE 13TH, PT. II** — Paramount/Paramount Home Video
- ATLANTIC CITY** — Paramount/Paramount Home Video
- CASABLANCA** — 20th Century-Fox/Mag. Video
- THE MALTESE FALCON** — UA/Mag. Video



**SALESMAN STIR CRAZY**

- STIR CRAZY** — Columbia/Columbia Home Entertainment
- THE BLUE LAGOON** — Columbia/Columbia Home Entertainment
- KRAMER VS. KRAMER** — Columbia/Columbia Home Entertainment
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- ENDLESS LOVE** — Universal/MCA Videocassettes
- FRIDAY THE 13TH, PT. II** — Paramount/Paramount Home Video
- THE POSTMAN ALWAYS RINGS TWICE** — Columbia/Columbia Home Entertainment

**STREETSIDE / ST. LOUIS**

- ELECTRIC BLUE** — Kenyon Video
- STIR CRAZY** — Col/Columbia Home Entertainment
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- THE POSTMAN ALWAYS RINGS TWICE** — MGM/CBS
- THE DOGS OF WAR** — UA/Mag. Video
- MASSACRE AT CENTRAL HIGH** — EVI Video
- MANIAC** — Media Home Ent./Falcon Intl.
- PIPPIN** — Family Home Entertainment
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- RAGING BULL** — UA/Mag. Video

**BARNEY MILLER / LEXINGTON**

- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- STIR CRAZY** — Col/Columbia Home Entertainment
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- NIGHTHAWKS** — Universal/MCA Videocassettes
- TESS** — Col/Columbia Home Entertainment
- FRIDAY THE 13TH, PT. II** — Paramount/Paramount Home Video
- THE COMPETITION** — Col/Columbia Home Entertainment
- 9 TO 5** — 20th Century-Fox/Mag. Video
- SERPICO** — Paramount/Paramount Home Video

**AMERICAN TAPE & VIDEO / ATLANTA**

- STIR CRAZY** — Col/Columbia Home Entertainment
- ENDLESS LOVE** — Universal/MCA Videocassettes

- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- LAST TANGO IN PARIS** — 20th Century-Fox/Mag. Video
- TESS** — Col/Columbia Home Entertainment
- POPEYE** — Paramount/Paramount Home Video
- THE ELEPHANT MAN** — Paramount/Paramount Home Video
- FRIDAY THE 13TH, PT. II** — Paramount/Paramount Home Video

**SHEIK VIDEO / METARIE**

- STIR CRAZY** — Col/Columbia Home Entertainment
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- THE POSTMAN ALWAYS RINGS TWICE** — MGM/CBS
- FRIDAY THE 13TH, PT. II** — Paramount/Paramount Home Video
- BREAKER MORANT** — Col/Columbia Home Entertainment
- THE STORY OF O** — Independent United Distributors
- TESS** — Col/Columbia Home Entertainment
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- NIGHTHAWKS** — Universal/MCA Videocassettes
- THE BLUE LAGOON** — Col/Columbia Home Entertainment

**VIDEOLAND / DALLAS**

- ENDLESS LOVE** — Universal/MCA Videocassettes
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- SOUTH PACIFIC** — MGM/CBS
- CABARET** — MGM/CBS
- AEROBICISE** — Paramount/Paramount Home Video
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- AND JUSTICE FOR ALL** — Col/Columbia Home Entertainment
- THE COMPETITION** — Col/Columbia Home Entertainment
- SILK STOCKINGS** — MGM/CBS
- COUSIN COUSINE** — MGM/CBS

**VIDEO OF TEXAS / DALLAS**

- SUPERMAN II** — WB/Warner Home Video
- PRIVATE BENJAMIN** — WB/Warner Home Video
- EXCALIBUR** — WB/Warner Home Video
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- OUTLAND** — WB/Warner Home Video
- THE ELEPHANT MAN** — Paramount/Paramount Home Video
- ENDLESS LOVE** — Universal/MCA Videocassettes
- WOLFEN** — WB/Warner Home Video
- BACKROADS** — MGM/CBS
- STIR CRAZY** — Col/Columbia Home Entertainment

**ENTERTAINMENT SYSTEMS OF AMERICA / PHOENIX**

- BREAKER MORANT** — Col/Columbia Home Entertainment
- STIR CRAZY** — Col/Columbia Home Entertainment
- THE POSTMAN ALWAYS RINGS TWICE** — MGM/CBS
- THE COMPETITION** — Col/Columbia Home Entertainment
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- THIEF** — 20th Century-Fox/Mag. Video
- DOGS OF WAR** — UA/Mag. Video
- ATLANTIC CITY** — Paramount/Paramount Home Video
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- RAGING BULL** — UA/Mag. Video

**VIDEO CONNECTION / BOISE**

- THIEF** — 20th Century-Fox/Mag. Video
- THE POSTMAN ALWAYS RINGS TWICE** — MGM/CBS
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- THE DOGS OF WAR** — UA/Mag. Video
- TESS** — Col/Columbia Home Entertainment
- COMING HOME** — 20th Century-Fox/Mag. Video
- BREAKER MORANT** — Col/Columbia Home Entertainment
- CASABLANCA** — 20th Century-Fox/Mag. Video

**NICKELODEON / L.A.**

- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- ENDLESS LOVE** — Universal/MCA Videocassettes
- CASABLANCA** — 20th Century-Fox/Mag. Video
- THE MALTESE FALCON** — UA/Mag. Video
- WINNIE THE POOH** — Disney/Disney Home Video
- EMMANUELLE** — Col/Columbia Home Entertainment
- FIDDLER ON THE ROOF** — UA/Mag. Video
- THE LEGEND OF THE LONE RANGER** — 20th Century-Fox/Mag. Video
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- THE COMPETITION** — Col/Columbia Home Entertainment

**THE BON / SEATTLE**

- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- RAGING BULL** — UA/Mag. Video
- STIR CRAZY** — Col/Columbia Home Entertainment
- ENDLESS LOVE** — Universal/MCA Videocassettes
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- BUSTIN' LOOSE** — Universal/MCA Videocassettes
- THE BLACK STALLION** — 20th Century-Fox/Mag. Video
- CASABLANCA** — 20th Century-Fox/Mag. Video
- THE ELEPHANT MAN** — Paramount/Paramount Home Video
- TESS** — Col/Columbia Home Entertainment

**VIDEO SPACE / SEATTLE**

- AIRPLANE** — Paramount/Paramount Home Video
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- THE STUNT MAN** — 20th Century-Fox/Mag. Video
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- STIR CRAZY** — Col/Columbia Home Entertainment
- ENDLESS LOVE** — Universal/MCA Videocassettes
- HAPPY BIRTHDAY TO ME** — Col/Columbia Home Entertainment
- THE GREAT TRAIN ROBBERY** — UA/Mag. Video
- 9 TO 5** — 20th Century-Fox/Mag. Video
- TESS** — Col/Columbia Home Entertainment

Also reporting are: Prime Video, Boston; Video Station, Westport; Dog Ear, Vernon Hills; Everybody's, Seattle; Video Mart, Phoenix.



# Record World Videocassettes

Dec. Nov.  
12 28

**1 1 STIR CRAZY**  
Starring Gene Wilder and Richard Pryor  
Columbia  
Columbia Home Entertainment 10248  
Prod. by Hanna Weinstein  
Dir. by Sidney Poitier



**RATING**  
**R**

	RATING		
<b>2 9 KRAMER VS. KRAMER</b> Columbia/Columbia Home Entertainment 10543/Prod. by Stanley R. Jaffe/Dir. by Robert Benton	PG	<b>22 16 THE BLACK STALLION</b> 20th Century-Fox/Magnetic Video 4501/Prod. by Francis Ford Coppola/Dir. by Carrol Ballard	G
<b>3 2 BLUE LAGOON</b> Columbia/Columbia Home Entertainment 10025/Prod. by Randal Kleiser/Dir. by Randal Kleiser	R	<b>23 13 DRESSED TO KILL</b> American Intl./Warner Home Video 26008/Prod. by George Litto/Dir. by Brian DePalma *Uncensored International Version	*
<b>4 3 THE JAZZ SINGER</b> Paramount/Paramount Home Video 2305/Prod. by Jerry Leider/Dir. by Richard Fleischer	PG	<b>24 — WALT DISNEY'S CHRISTMAS</b> Disney/Disney Home Video 40/Prod. not listed/Dir. not listed	G
<b>5 5 ENDLESS LOVE</b> Universal/MCA Videocassettes 77001/Prod. by Dyson Lovell/Dir. by Franco Zeffereilli	R	<b>25 19 FIDDLER ON THE ROOF</b> United Artists/Magnetic Video 4524/Prod. by Norman Jewison/Dir. by Norman Jewison	G
<b>6 7 FRIDAY THE 13TH PART II</b> Paramount/Paramount Home Video 1457/Prod. by Steve Miner/Dir. by Steve Miner	R	<b>26 35 THE FAN</b> Paramount/Paramount Home Video 1469/Prod. by Robert Stigwood/Dir. by Edward Bianchi	R
<b>7 4 BUSTIN' LOOSE</b> Universal/MCA Videocassettes 77002/Prod. by Richard Pryor & Michael S. Glick/Dir. by Oz Scott	R	<b>27 29 THE ELEPHANT MAN</b> Paramount/Paramount Home Video 1347/Prod. by Jonathan Sanger/Dir. by David Lynch	PG
<b>8 20 THIEF</b> 20th Century-Fox/Magnetic Video 4550/Prod. by Jerry Bruckheimer & Ronne Cann/Dir. by Michael Mann	R	<b>28 21 THE GOODBYE GIRL</b> MGM/CBS 700069/Prod. by Ray Stark/Dir. by Herbert Ross	PG
<b>9 8 TESS</b> Columbia/Columbia Home Entertainment 10355E/Prod. by Claude Berri & Timothy Burrill/Dir. by Roman Polanski	PG	<b>29 27 ANNIE HALL</b> United Artists/Magnetic Video 4518/Prod. by Jack Rollins & Charles H. Joffe/Dir. by Woody Allen	PG
<b>10 6 RAGING BULL</b> United Artists/Magnetic Video 4523/Prod. by Irwin Winkler & Robert Chartoff/Dir. by Martin Scorsese	R	<b>30 — BANANAS</b> 20th Century-Fox/Magnetic Video 4555/Prod. by Jack Grossberg/Dir. by Woody Allen	R
<b>11 17 DOGS OF WAR</b> United Artists/Magnetic Video 4539/Prod. by Larry DeWaay/Dir. by John Irving	R	<b>31 — SUPERMAN II</b> Warner Bros./Warner Home Video 61120/Prod. by Pierre Spengler/Dir. by Richard Lester	PG
<b>12 18 THE POSTMAN ALWAYS RINGS TWICE</b> MGM/CBS 700077/Prod. by Charles Mulverhill & Bob Rafelson/Dir. by Bob Rafelson	R	<b>32 — STORY OF O</b> Independent United Distributors IUD/Prod. by Roger Fleytaux/Dir. by Just Jackin	X
<b>13 10 NIGHTHAWKS</b> Universal/MCA Videocassettes 71000/Prod. by Martin Poll/Dir. by Bruce Malmuth	R	<b>33 — MANIAC</b> Media Home Entertainment/Falcon International M 155/Prod. by William Lustig & Andrew Garroni/Dir. by William Lustig	
<b>14 12 THE COMPETITION</b> Columbia/Columbia Home Entertainment 10124/Prod. by William Sackneim/Dir. by Joe Oliansky	PG	<b>34 30 THE LEGEND OF THE LONE RANGER</b> 20th Century-Fox/Magnetic Video 9034/Prod. by Martin Starger & Walter Coblend/Dir. by William Parker	PG
<b>15 38 THE MALTESE FALCON</b> United Artists/Magnetic Video 4530/Prod. not listed/Dir. by John Huston/*Not rated	*	<b>35 — HALLOWEEN</b> Media Home Entertainment/Falcon International M 131/Prod. by Debra Hill/Dir. by John Carpenter	R
<b>16 34 CASABLANCA</b> 20th Century-Fox/Magnetic Video 4514/Prod. by Hal B. Wallis/Dir. by Michael Curtiz	G	<b>36 39 IT'S A MAD, MAD, MAD, MAD WORLD</b> United Artists/Magnetic Video/Prod. by Stanley Kramer/Dir. by Stanley Kramer	G
<b>17 11 AIRPLANE</b> Paramount/Paramount Home Video 1305/Prod. by John Davidson/Dir. by Jim Abraham, David Zucker, Jerry Zucker	PG	<b>37 22 SEEMS LIKE OLD TIMES</b> Columbia/Columbia Home Entertainment VH 1075-E/Prod. by Ray Stark/Dir. by Jay Sandrich	PG
<b>18 24 9 TO 5</b> 20th Century-Fox/Magnetic Video 1099/Prod. by Bruce Gilbert/Dir. by Colin Higgins	PG	<b>38 23 ORDINARY PEOPLE</b> Paramount/Paramount Home Video 8964/Prod. by Ronald L. Schwary/Dir. by Robert Redford	R
<b>19 15 ATLANTIC CITY</b> Paramount/Paramount Home Video 1460/Prod. by Denis Heroux/Dir. by Louis Malle	R	<b>39 — SOYLENT GREEN</b> MGM/CBS 60070/Prod. by Walter Seltzer & Russel Thacher/Dir. by Richard Fleischer	PG
<b>20 37 BREAKER MORANT</b> Columbia/Columbia Home Entertainment 8300E/Prod. by Matthew Carroll/Dir. by Bruce Beresford	PG	<b>40 31 WHOLLY MOSES!</b> Columbia/Columbia Home Entertainment BE 10587/Prod. by Freddie Fields/Dir. by Gary Weis	PG
<b>21 14 MEATBALLS</b> Paramount/Paramount Home Video 1324/Prod. by Don Goldberg/Dir. by Ivan Reitman	PG		



# Record World Singles

## Alphabetical Listing

Producer, Publisher, Licensee

ALIEN Buie (Lausal, BMI) .....	96	MY GIRL (GONE, GONE, GONE) Henderson-Macleod (ATV Canada/Some Sung/Solid Gold, P.R.O.) .....	19
ALL OUR TOMORROWS Schwartz-Tyson (ATV/ Schwartzcacke, BMI) .....	88	MY KINDA LOVER Mack-Billy (Songs of the Knight, BMI) .....	68
ARTHUR'S THEME (BEST THAT YOU CAN DO) Omartian (Irving/Woolnough/Unichappell/ Begonia Melodies, BMI/Hidden Valley/Pop 'n' Roll/WB, ASCAP) .....	14	NEVER TOO MUCH Vandross (Uncle Ronnie's, ASCAP) .....	44
ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) Hug (Mercury Shoes/Great Pyramid, BMI) .....	75	NO REPLY AT ALL Group (Hit & Run/Pun, ASCAP) .....	38
BETTER THINGS Davies (Davray, P.R.S.) .....	98	OH NO Carmichael-Group (Jobete/ Commodores Entertainment, ASCAP) .....	5
BLAZE OF GLORY Richie, Jr. (House of Gold, BMI) .....	80	OUR LIPS ARE SEALED Gottehrer-Freeman (Gotown/Plangent Visions, ASCAP) .....	25
BLUE JEANS Jones (Cessess/Electric Apple/ Le-Ha, BMI) .....	99	PHYSICAL Farrar (Stephen A. Kipner/April/ Terry Shaddick, ASCAP, BMI) .....	1
BREAKIN' AWAY Graydon (Al Jarreau/ Desperate/Golden Rake, BMI) .....	79	POOR MAN'S SON Peterik-Sullivan (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP) .....	52
CALL ME Muller-Roberts (One to One, ASCAP) ..	90	PRIVATE EYES Hall-Oates (Fust Buzza/ Hot-Cha/Six Continents, BMI) .....	3
CASTLES IN THE AIR Butler (Mayday/Benny Bird, BMI) .....	51	PROMISES IN THE DARK Olsen-Geraldo (Rare Blue/Big Tooth/Neil Geraldo, ASCAP) .....	83
CENTERFOLD Justman (Center City, ASCAP) ..	28	QUEEN OF HEARTS Landis (Drunk Monkey, ASCAP) .....	91
CLOSER TO THE HEART Group-Brown (Core, ASCAP/CAPAC) .....	97	SAUSALITO SUMMERNIGHT Koopman (Southern, ASCAP) .....	48
COME GO WITH ME Jardine (Gil/See Bee, BMI) .....	59	SAY GOODBYE TO HOLLYWOOD Ramone-Ruggles (Blackwood, BMI) .....	82
COMIN' IN AND OUT OF YOUR LIFE Webber (Songs Of Bandier Koppelman/ Landers-Whiteside/Emanuel, ASCAP) .....	20	SEA OF LOVE Petty (Fort Knox/Tek, BMI) .....	87
CONTROVERSY Prince (Ecnirp, BMI) .....	49	SHAKE IT UP Baker (Ric Ocsek/Lido, BMI) ..	30
COOL NIGHT Seay-Davis (Web IV, BMI) .....	32	SHARE YOUR LOVE WITH ME Richie, Jr. (Duchess/MCA, BMI) .....	85
DON'T STOP BELIEVIN' Stone-Elson (Weed High Nightmare, BMI) .....	9	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) Haywood (Jim-Edd, BMI) ..	50
ENDLESS LOVE Richie (PGP Music/Brockman/ Intersong, ASCAP administered) .....	63	SHE'S GOT A WAY Ramone (April/Impulsive, ASCAP) .....	41
EVERY LITTLE THING SHE DOES IS MAGIC Group-Padgham (Virgin/Chappell, ASCAP) ..	8	SILLY Bell-Williams (Rosebud, BMI) .....	93
FALLING IN LOVE Group-Bongiovi (Daksel, BMI) .....	84	SNAP SHOT Douglass (Cotillion/Evening Ladies, BMI) .....	74
FOR YOUR EYES ONLY Neil (UA, ASCAP) .....	46	SOMEONE COULD LOSE A HEART TONIGHT Malloy (Briarpatch/Debdav, BMI) .....	34
GET IT UP Day-Starr (All Jams, Tionna, no licensee listed) .....	78	START ME UP Glimmer Twins (Colgems-EMI, ASCAP) .....	13
HARD TO SAY Fogelberg-Lewis (Hickory Grove/April, ASCAP) .....	71	STEAL THE NIGHT White (Sunrise/Slapshot/ Vinyl/Interworld, BMI) .....	42
HARDEN MY HEART Boylan (Narrow Dude/ Bonnie Bee Good/Geffen-Kaye, ASCAP) ..	11	STEP BY STEP Malloy (Briarpatch/Deb Dave, BMI) .....	65
HEART LIKE A WHEEL Miller (Sailor, ASCAP) ..	31	SUPER FREAK (Part 1) Miller-James (Jobete/ Stone City, ASCAP) .....	67
HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) Maslin (Al Gallico/Turtle, BMI) ..	10	SWEET DREAMS Maslin (Careers/Bestall, BMI/ Riva, P.R.S.) .....	76
HIT AND RUN Jones (Barkays/ Warner-Tamerlane, BMI) .....	92	TAKE IT EASY ON ME Prod. not listed (Colgems-EMI, ASCAP) .....	55
HOOKED ON CLASSICS Jarract-Reedman (Chappell/MCPS copy controlled) .....	21	TAKE MY HEART Deodato-Group (Delightful/ Second Decade, BMI) .....	22
I CAN'T GO FOR THAT (NO CAN DO) Hall-Oates (Fust Buzza/Hot-Cha/Six Continents, BMI) .....	16	TALKING OUT OF TURN Williams (MCA, ASCAP) .....	64
IF I WERE YOU London (Blackwood/Fullness, BMI) .....	66	THE NIGHT OWLS Martin (Colgems-EMI, ASCAP) .....	35
I HEARD IT THROUGH THE GRAPEVINE Troutman (Stone Agate, BMI) .....	81	THE OLD SONGS Manilow (WB/Upward Spiral, ASCAP) .....	24
I'M JUST TOO SHY Jackson (Black Stallion, ASCAP) .....	62	THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison/Street, ASCAP) ..	26
INSIDE YOU Group (April/Bovina, ASCAP) ..	94	THEME FROM HILL STREET BLUES Post (MTM, ASCAP) .....	36
IT'S ALL I CAN DO Norman (United Artists/ Chess, ASCAP) .....	100	TROUBLE Buckingham-Dashut (Now Sounds, BMI) ..	12
I'VE DONE EVERYTHING FOR YOU Olsen (Warner-Tamerlane, BMI) .....	23	TRYIN' TO LIVE MY LIFE WITHOUT YOU Seeger-Punch (Happy Hooker, BMI) .....	29
I WANT YOU, I NEED YOU Gaudio (Marvin Gardens/Home Sweet Home/Bug & Bear/ John Charles Crowley, ASCAP) .....	60	TURN YOUR LOVE AROUND Graydon (Garden Rake, BMI/Rentakul Veets/JSH, ASCAP) ..	17
I WOULDN'T HAVE MISSED IT Milsap-Collins (Pi-Gem, BMI/Chess, ASCAP) .....	33	TWILIGHT Lynne (April, ASCAP) .....	45
JUST ONCE Jones (ATV/Mann&Weil, BMI) .....	27	UNDER PRESSURE Group-Bowie (Queen/ Beechwood/Bewlay/Fleur, BMI) .....	37
KEY LARGO Sumbo-MacLellan (Jen Lee/ Chappell, ASCAP/Lowrey, BMI) .....	70	WAITING FOR A GIRL LIKE YOU Lange-Jones (Somerset Songs/Evansongs, Ltd, ASCAP) ..	2
LA LA MEANS I LOVE YOU Salas (Mighty Three/Bellboy, BMI) .....	69	WAITING ON A FRIEND Glimmer Twins (Colgems-EMI, ASCAP) .....	39
LEADER OF THE BAND Fogelberg-Lewis (Hickory Grove/April, ASCAP) .....	61	WALKING INTO SUNSHINE Carter (Central Line, PRS) .....	86
LEATHER AND LACE Iovine (Welch Witch, BMI)	15	WE'RE IN THIS LOVE TOGETHER Graydon (Blackwood/Magic Castle, BMI) .....	73
LET ME LOVE YOU ONCE Lake (Pesco, BMI/ Almo, ASCAP) .....	57	WHEN SHE WAS MY GIRL Wolfert (MCA, ASCAP) .....	43
LET'S GROOVE White (Saggifire/Yougoulei, ASCAP) .....	4	WHY DO FOOLS FALL IN LOVE Ross (Patricia, BMI) .....	6
LET THE FEELING FLOW Bryson-Pate (WB/ Peabo, ASCAP) .....	95	WORKING FOR THE WEEKEND Fairbairn-Dean (Blackwood/Dean of Music, BMI) .....	58
LIVING EYES Group-Richardson (Gibb Bros./ Unichappell, BMI) .....	54	WORKING IN THE COAL MINE Group (Marsaint/Warner-Tamerlane, BMI) .....	72
LOVE IN THE FIRST DEGREE Group-McBride-Sheppard (Maypop, BMI) .....	89	WRACK MY BRAIN Harrison (Ganga B.V., BMI)	40
LOVE IS ALRIGHT TONITE Springfield-Drescher (Robie Porter, BMI) .....	56	YESTERDAY'S SONGS Diamond (Stonebridge, ASCAP) .....	18
MAGIC POWER Group (Triumph Songs, CAPAC) .....	77	YOU COULD HAVE BEEN WITH ME Neil (ATV, BMI) .....	47
MORE THAN JUST THE TWO OF US Baxter (Shell Songs/Sneaker/Home Grown, BMI) ..	53	YOUNG TURKS Stewart (Riva/Nite-Stalk, ASCAP) .....	7

# Record World Singles

## 101-150

DECEMBER 12, 1981

Dec. 12	Dec. 5	
101	107	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest/WB 49854 (Blackwood, BMI)
102	102	FUNKY SENSATION GWEN McCRAE/Atlantic 3853 (Kenix, ASCAP)
103	103	WKRP IN CINCINNATI STEVE CARLISLE/MCA 51205 (MTM/Fast Fade, ASCAP)
104	104	SHARING THE LOVE RUFUS with CHAKA KHAN/MCA 51203 (Bean Brooke, ASCAP)
105	105	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523 (O.A.S., ASCAP)
106	118	KEEPING OUR LOVE ALIVE HENRY PAUL BAND/Atlantic 3883 (Sienna, BMI/ WB/Easy Action, ASCAP)
107	—	A WORLD WITHOUT HEROES KISS/Casablanca 2343 (PolyGram) (Kiss, ASCAP/Vudercut/Metal Machine, BMI)
108	101	NUMBERS KRAFTWERK/Warner Bros. 49795 (No Nonsense, ASCAP)
109	109	SANDY BEACHES DELBERT McCLINTON/MSS/Capitol 5069 (Narcolepsy/Steve Morris/Duchess/MCA, BMI)
110	110	LOOKER SUE SAAD/Warner Bros. 49851 (Warner-Tamerlane, BMI/WB, ASCAP)
111	113	I WILL FIGHT GLADYS KNIGHT & THE PIPS/Columbia 18 02549 (Nick-O-Val, ASCAP)
112	112	I'M YOUR SUPERMAN ALL SPORTS BAND/Radio 19321 (Atl) (All Sports/Diode, ASCAP)
113	115	TITLES VANGELIS/Polydor 2189 (PolyGram) (Spheric B.V./WB, ASCAP)
114	116	ANYONE CAN SEE IRÈNE CARA/Network 47950 (E/A) (Carub, ASCAP/ Fedora, BMI)
115	130	KICKIN' BACK L.T.D./A&M 2382 (Almo/McRovscod, ASCAP)
116	119	GENIUS OF LOVE TOM TOM CLUB/Sire 49882 (WB) (Metered/Ackee, ASCAP)
117	—	SEASONS OF GOLD GIDEA PARK/Profile 5003 (Various Publishers, not listed)
118	111	TAKE MY LOVE MELBA MOORE/EMI-America 8092 (Duchess/MCA, BMI)
119	—	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS/ Phila. Intl. 5 02619 (CBS) (Mighty Three, BMI)
120	—	COULD IT BE LOVE JENNIFER WARNES/Arista 0611 (Gee Sharp, BMI)
121	—	RUNAWAY RITA LEIF GARRETT/Scotti Bros. 02879 (CBS) (Flowering Stone, ASCAP)
122	122	PASSENGER PASSENGER/Friendship 500 (Pop n' Roll, ASCAP)
123	124	DON'T HIDE OUR LOVE EVELYN KING/RCA 12322 (Mighty M, ASCAP)
124	126	STUCK IN THE MIDDLE GRAND FUNK RAILROAD/Warner Bros. 49866 (Cram Renraff, BMI)
125	127	LOVED BY THE ONE RUPERT HOLMES/Elektra 47225 (WB/The Holmes Line, ASCAP)
126	131	867-5309/JENNY TOMMY TUTONE/Columbia 18 02646 (Tutone/Keller, BMI)
127	133	SWEETER AS THE DAYS GO BY SHALAMAR/Solar 12329 (RCA) (Spectrum VII/ Silver Sounds, ASCAP)
128	120	LUNATIC FRINGE RED RIDER/Capitol 5062 (Rumphybooban, CAPAC)
129	129	DESTROYER KINKS/Arista 0619 (Davray, P.R.S.)
130	132	INTRODUCTION STARS ON/Radio 3879 (No Pub. Listed, BMI/ASCAP)
131	142	LOVE FEVER GAYLE ADAMS/Prelude 8040 (Trumar/Diamond In The Rough, BMI)
132	135	WE ARE THE CHAMPIONS BIG BLUE WRECKING CREW/Elektra 47253 (Queen/Beechwood, BMI)
133	—	COOL (PART 1) TIME/Warner Bros. 49864 (Tionna)
134	123	FOOL ME AGAIN NICOLETTE LARSON/Warner Bros. 49820 (Hidden Valley/ WB, ASCAP/Unichappell/Begonia Melodies, BMI)
135	—	SOME GUYS HAVE ALL THE LUCK NICKI WILLIS/Bearsville 49868 (WB) (KEC/ April, ASCAP)
136	128	SATURDAY, SATURDAY NIGHT ZOOM/Polydor 2186 (PolyGram) (Zoom, BMI)
137	125	UP PERISCOPE NOVO COMBO/Polydor 2184 (PolyGram) (Nova, BMI)
138	148	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK/Beverly Glen 2000 (Ashtray, BMI)
139	149	I WANT YOU BOOKER T./A&M 2374 (Irving/House of Jones, BMI)
140	150	LOVE IN THE FAST LANE DYNASTY/Solar 47946 (E/A) (Spectrum VII/Silver Sounds, ASCAP)
141	—	(I FOUND) THAT MAN OF MINE JONES GIRLS/Phila. Intl. 5 02618 (CBS) (Mighty Three, BMI)
142	—	BEWARE BARRY WHITE/Unlimited Gold 5 02580 (CBS) (Stone Diamond, BMI)
143	—	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M 2380 (Almo, ASCAP/BMI)
144	—	TWINKLE EARL KLUGH/Liberty 1432 (United Artists/Earl Klugh, ASCAP)
145	138	ALL I WANT TWENNYNINE with LENNY WHITE/Elektra 47208 (Mel-Yel/ Spazmo, ASCAP)
146	136	I'M SO GLAD I'M STANDING HERE TODAY CRUSADERS/MCA 51177 (Four Knights/Irving/Blue Sky Rider, BMI)
147	137	SOMETHING ABOUT YOU EBONEE WEBB/Capitol 5044 (Ebony Webb/ Cessess, BMI)
148	139	WORDY RAPPINGHOOD TOM TOM CLUB/Sire 49813 (WB) (Metered, ASCAP)
149	140	TOO LATE THE HERO JOHN ENTWISTLE/Atco 7337 (Hot Red, BMI)
150	141	BOOGIE'S GONNA GET YOU RAFAEL CAMERON/Salsoul 7 2157 (RCA) (One To One, ASCAP)



# Record World A/C Chart

DECEMBER 12, 1981

Dec. 12 Dec. 5

WKS. ON CHART

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

## CHARTMAKER OF THE WEEK

32	—	<b>LEADER OF THE BAND</b> DAN FOGELBERG Full Moon / Epic 14 02647		1
33	36	<b>HARDEN MY HEART</b> QUARTERFLASH / Geffen 49824 (WB)		3
34	28	<b>ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)</b> MARTY BALIN / EMI-America 8093		13
35	38	<b>IF I WERE YOU</b> LULU / Alfa 7011		4
36	27	<b>SHARE YOUR LOVE WITH ME</b> KENNY ROGERS / Liberty 1430		15
37	31	<b>IT'S ALL I CAN DO</b> ANNE MURRAY / Capitol 5023		17
38	—	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON / EMI-America 8101		1
39	—	<b>COULD IT BE LOVE</b> JENNIFER WARNES / Arista 0611		1
40	—	<b>YOUNG TURKS</b> ROD STEWART / Warner Bros. 49843		1
41	37	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES / RCA 12296		14
42	42	<b>FOR YOUR EYES ONLY</b> SHEENA EASTON / Liberty 1418		20
43	35	<b>YOU SAVED MY SOUL</b> BURTON CUMMINGS / Alfa 7008		11
44	39	<b>THE NIGHT OWLS</b> LITTLE RIVER BAND / Capitol 5033		14
45	40	<b>FANCY FREE</b> OAK RIDGE BOYS / MCA 51169		11
46	41	<b>I COULD NEVER MISS YOU (AS MUCH AS I DO)</b> LULU / Alfa 7006		21
47	43	<b>STEP BY STEP</b> EDDIE RABBITT / Elektra 47174		20
48	44	<b>LOVED BY THE ONE</b> RUPERT HOLMES / Elektra 47225		5
49	—	<b>WKRP IN CINCINNATI</b> STEVE CARLISLE / MCA 51205		1
50	46	<b>ALIEN</b> ATLANTA RHYTHM SECTION / Columbia 18 02471		12

## Stars on 12-Inch: Indies Cover Hits

(Continued from page 3)

Tom Club's enormous New York hit, "Genius of Love," along with variants on Gwen McCrae's "Funky Sensation" and Jimmy "Bo" Horne's "Spank."

Imported copies of the first Tom Tom Club single, "Wordy Rappinghood," had sold well and sparked interest since last June, but "Genius of Love" broke out of the "Tom Tom Club" album with startling speed when it was issued domestically by Sire early in October. Seven weeks after release, *Record World* research indicates that the album is one of the strongest items at New York black retail stores. Complicating the story is the fact that imported 12-inch disco mixed copies of "Genius of Love" (now the official U.S. single) have been selling in the thousands alongside the LP. The longer version will not be commercially released, according to Warner Bros., Sire's U.S. distributor, and this unavailability is one of several contributory factors to a three-label cover race.

New York-based Profile Records already had a "Genius Rap" by Dr. Jeckyll and Mr. Hyde in the stores by the Saturday preceding Thanksgiving. Their interest in the song piqued by store reports of phenomenal Tom Tom Club sales, Profile vice president Steven Plotnicki suggested a rap cover version to label president Cory Robbins, who contacted producer Eric Matthew immediately. The record was conceived, recorded, mixed, mastered, plated, pressed and shipped inside of nine days, Plotnicki said.

"Speed really counts," Robbins continued, "and timing is important. We're on the heels of a record that hasn't even peaked in New York, and it's not a national record yet." Its unavailability from Sire is "a plus" but not as much the deciding factor in their cover's success as market interest in rap itself and the 12-inch format. "Every store has stacks of the (imported) 12-inch, not only the specialty stores. People are just as happy to pay \$6 for the import as \$6.50 for the album." Special spots keyed to major New York urban contemporary radio stations were made up on cassette and had received some test exposure on WKTU and WBLS, Robbins said, but the first radio play of Profile's "Genius Rap" occurred in the wee hours of the Tuesday morning following mixing, over WHBI's influential "Mr. Magic" rap program. Initial orders, Plotnicki said, were "heavy."

Elsewhere in the New York area, Sugar Hill Records has also prepared a rap suggested by "Genius of Love," by Grandmaster Flash, titled "Nasty." The label has built a formidable catalogue of international hits with rap material that has revived songs by Chic, 7th Wonder, Freedom and others. Grandmaster Flash's last release, the unique "The Adventures of Grandmaster Flash on the Wheels of Steel," included passages from original tracks recorded by Queen and Blondie. Bronx-based Grand Grove Records will also release a "version off" "Genius of Love," in the words of

producer Brad Osborne, who has produced reggae and soul records for some ten years. The track, played by American and Jamaican musicians, will be substantially different, Osborne said, though recognizably influenced. Grand Groove's "Catch the Beat" rap, by T-Ski Valley, a New York area hit, continues to sell substantially.

Citing the success of two hit raps of Taana Gardner's "Heartbeat" concurrent with the original, WKTU/New York MD Michael Ellis observed, "Several versions of (the same record) could conceivably be popular. In many songs, the track is the important thing. (Even if) people couldn't name more than two or three lines from the song, they like to hear it reworked. Not only do they want to hear the hit, they want to hear different versions." This seemingly unquenchable thirst for the hot new record is also reflected in the catalogue of Brooklyn's One Way label. Its latest release, "Sixty Nine," by Brooklyn Express, is influenced heavily by the instrumental break of Jimmy "Bo" Horne's 1979 "Spank," which had been enjoying steady underground play since its release. One Way's sister label, BC, has repeatedly stepped in for major labels reluctant to release 12-inch singles, with sound-alike covers of Police and Queen hits, and the latest BC 12-inch, "One More Time," by New York rapper Sugar Daddy, strongly suggests Suzy Q's "Get On Up Do It Again." Sales of his covers, according to BC head and producer Began Cekic, can break five figures easily in New York alone, and have gathered nationwide sales and airplay.

But Arthur Baker, producer of the groups Northend, Ritz and Glory, shies away from the term "cover" to describe his "Jazzy Sensation," a variation of Gwen McCrae's "Funky Sensation" by Afrika Bambaataa and the Jazzy Five released last week on New York's Tommy Boy label. Instead, he calls the rap version "a direct descendant of the answer record. This goes back a long way in black music, developing a familiar, successful theme." As examples, he names the three records that answered Richard "Dimples" Fields' "She's Got Papers on Me." His "Jazzy Sensation" 12-inch features rap, vocal and instrumental versions done from two different rhythm section takes of the song.

A well-executed rap version, rather than eating into the original's sales, Baker believes, can in fact boost the original by sparking new interest: "It injects a bit of new life."

## Maggi to Monarch

NEW YORK—Bruce Moran, associate producer at Monarch Entertainment Bureau, Inc., has announced the appointment of Don Maggi to the post of director of special projects.

Maggi will supervise Monarch's market and record research operations. He will also be in charge of in-house advertising and public relations.

# Record World Singles



DECEMBER 12, 1981

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

Dec. 12	Dec. 5		WKS. ON CHART
1	1	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN MCA 51182 (4th Week)	11
2	2	<b>WAITING FOR A GIRL LIKE YOU</b> FOREIGNER / Atlantic 3868	10
3	3	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES / RCA 12296	16
4	10	<b>LET'S GROOVE</b> EARTH, WIND & FIRE / ARC / Columbia 18 02536	11
5	5	<b>OH NO</b> COMMODORES / Motown 1527	12
6	7	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS / RCA 12349	9
7	9	<b>YOUNG TURKS</b> ROD STEWART / Warner Bros. 49843	9
8	8	<b>EVERY LITTLE THING SHE DOES IS MAGIC</b> POLICE / A&M 3471	12
9	11	<b>DON'T STOP BELIEVIN'</b> JOURNEY / Columbia 18 02567	7
10	4	<b>HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU)</b> AIR SUPPLY / Arista 0626	13
11	14	<b>HARDEN MY HEART</b> QUARTERFLASH / Geffen 49824 (WB)	9
12	16	<b>TROUBLE</b> LINDSEY BUCKINGHAM / Asylum 47223	8
13	6	<b>START ME UP</b> ROLLING STONES / Rolling Stones 21003 (Atl)	17
14	13	<b>ARTHUR'S THEME (BEST THAT YOU CAN DO)</b> CHRISTOPHER CROSS / Warner Bros. 49787	18
15	18	<b>LEATHER AND LACE</b> STEVIE NICKS with DON HENLEY / Modern 7341 (Atl)	12
16	26	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES / RCA 12361	5
17	25	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON / Warner Bros. 49846	8
18	20	<b>YESTERDAY'S SONGS</b> NEIL DIAMOND / Columbia 18 02604	6
19	21	<b>MY GIRL (GONE, GONE, GONE)</b> CHILLIWACK / Millennium 11813 (RCA)	11
20	27	<b>COMIN' IN AND OUT OF YOUR LIFE</b> BARBRA STREISAND / Columbia 18 02621	5
21	31	<b>HOOKED ON CLASSICS</b> LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA / RCA 12304	6
22	24	<b>TAKE MY HEART</b> KOOL & THE GANG / De-Lite 815 (PolyGram)	10
23	12	<b>I'VE DONE EVERYTHING FOR YOU</b> RICK SPRINGFIELD / RCA 12166	17
24	15	<b>THE OLD SONGS</b> BARRY MANILOW / Arista 0633	10
25	28	<b>OUR LIPS ARE SEALED</b> GO-GO'S / I.R.S. 9901 (A&M)	16
26	29	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON / Capitol 5046	8
27	17	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM / A&M 2357	17
28	34	<b>CENTERFOLD</b> J. GEILS BAND / EMI-America 8012	6
29	22	<b>TRYIN' TO LIVE MY LIFE WITHOUT YOU</b> BOB SEGER & THE SILVER BULLET BAND / Capitol 5042	14
30	46	<b>SHAKE IT UP</b> CARS / Elektra 47250	4
31	33	<b>HEART LIKE A WHEEL</b> STEVE MILLER BAND / Capitol 5068	7
32	36	<b>COOL NIGHT</b> PAUL DAVIS / Arista 0645	6
33	37	<b>I WOULDN'T HAVE MISSED IT</b> RONNIE MILSAP / RCA 12342	7
34	38	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> EDDIE RABBITT / Elektra 47239	5
35	19	<b>THE NIGHT OWLS</b> LITTLE RIVER BAND / Capitol 5033	17
36	23	<b>THEME FROM HILL STREET BLUES</b> MIKE POST featuring LARRY CARLTON / Elektra 47186	15
37	41	<b>UNDER PRESSURE</b> QUEEN & DAVID BOWIE / Elektra 47235	6
38	32	<b>NO REPLY AT ALL</b> GENESIS / Atlantic 3858	12
39	45	<b>WAITING ON A FRIEND</b> ROLLING STONES / Rolling Stones 21004 (Atl)	2
40	42	<b>WRACK MY BRAIN</b> RINGO STARR / Boardwalk 7 11 130	6
41	59	<b>SHE'S GOT A WAY</b> BILLY JOEL / Columbia 18 02628	3
42	44	<b>STEAL THE NIGHT</b> STEVIE WOODS / Cotillion 46016 (Atl)	10
43	35	<b>WHEN SHE WAS MY GIRL</b> FOUR TOPS / Casablanca 2338 (PolyGram)	17
44	30	<b>NEVER TOO MUCH</b> LUTHER VANDROSS / Epic 14 02409	13
45	39	<b>TWILIGHT</b> ELO / Jet 5 02559 (CBS)	8
46	40	<b>FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK)</b> SHEENA EASTON / Liberty 1418	20



47	61	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON / EMI-America 8101	3
48	43	<b>SAUSALITO SUMMERNIGHT</b> DIESEL / Regency 7339 (Atl)	14
49	52	<b>CONTROVERSY</b> PRINCE / Warner Bros. 49808	9
50	47	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON / 20th Century-Fox 2488 (RCA)	20
51	58	<b>CASTLES IN THE AIR</b> DON McLEAN / Millennium 11819 (RCA)	5
52	51	<b>POOR MAN'S SON</b> SURVIVOR / Scotti Bros. 5 02560 (CBS)	9
53	62	<b>MORE THAN JUST THE TWO OF US</b> SNEAKER / Handshake 59 02557	5
54	57	<b>LIVING EYES</b> BEE GEES / RSO 1067 (PolyGram)	6
55	81	<b>TAKE IT EASY ON ME</b> LITTLE RIVER BAND / Capitol 5057	2
56	71	<b>LOVE IS ALRIGHT</b> TONITE RICK SPRINGFIELD / RCA 13008	2
57	66	<b>LET ME LOVE YOU ONCE</b> GREG LAKE / Chrysalis 2571	4
58	63	<b>WORKING FOR THE WEEKEND</b> LOVERBOY / Columbia 18 02589	5
59	70	<b>COME GO WITH ME</b> BEACH BOYS / Caribou 5 02633 (CBS)	3
60	48	<b>I WANT YOU, I NEED YOU</b> CHRIS CHRISTIAN / Boardwalk 7 11 126	11
61	79	<b>LEADER OF THE BAND</b> DAN FOGELBERG / Full Moon / Epic 14 02647	2
62	64	<b>I'M JUST TOO SHY</b> JERMAINE JACKSON / Motown 1525	7
63	49	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE / Motown 1519	25
64	65	<b>TALKING OUT OF TURN</b> MOODY BLUES / Threshold 603 (PolyGram)	5
65	50	<b>STEP BY STEP</b> EDDIE RABBITT / Elektra 47174	21
66	76	<b>IF I WERE YOU</b> LULU / Alfa 7011	3
67	53	<b>SUPER FREAK (PART 1)</b> RICK JAMES / Gordy 7205 (Motown)	19
68	77	<b>MY KINDA LOVER</b> BILLY SQUIER / Capitol 5037	3
69	60	<b>LA LA MEANS I LOVE YOU</b> TIERRA / Boardwalk 7 11 129	8
70	78	<b>KEY LARGO</b> BERTIE HIGGINS / Kat Family 902524 (CBS)	3
71	54	<b>HARD TO SAY</b> DAN FOGELBERG / Full Moon / Epic 14 02488	16
72	55	<b>WORKING IN THE COAL MINE</b> DEVO / Full Moon / Asylum 47204	15
73	56	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU / Warner Bros. 49746	20
74	67	<b>SNAP SHOT</b> SLAVE / Cotillion 46022 (Atl)	7
75	68	<b>ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)</b> MARTY BALIN / EMI-America 8093	13

## CHARTMAKER OF THE WEEK

76	—	<b>SWEET DREAMS</b> AIR SUPPLY Arista 0655	1
77	69	<b>MAGIC POWER</b> TRIUMPH / RCA 12298	9
78	72	<b>GET IT UP TIME</b> / Warner Bros. 49774	10
79	90	<b>BREAKIN' AWAY</b> AL JARREAU / Warner Bros. 49849	2
80	80	<b>BLAZE OF GLORY</b> KENNY ROGERS / Liberty 1441	3
81	73	<b>I HEARD IT THROUGH THE GRAPEVINE</b> ROGER / Warner Bros. 49786	11
82	74	<b>SAY GOODBYE TO HOLLYWOOD</b> BILLY JOEL / Columbia 18 02518	14
83	75	<b>PROMISES IN THE DARK</b> PAT BENATAR / Chrysalis 2555	11
84	—	<b>FALLING IN LOVE</b> BALANCE / Portrait 24 02608 (CBS)	1
85	82	<b>SHARE YOUR LOVE WITH ME</b> KENNY ROGERS / Liberty 1430	15
86	91	<b>WALKING INTO SUNSHINE</b> CENTRAL LINE / Mercury 76126 (PolyGram)	2
87	—	<b>SEA OF LOVE</b> DEL SHANNON / Network 47950 (E/A)	1
88	—	<b>ALL OUR TOMORROWS</b> EDDIE SCHWARTZ / Atco 7342	1
89	—	<b>LOVE IN THE FIRST DEGREE</b> ALABAMA / RCA 12288	1
90	—	<b>CALL ME SKYY</b> / Salsoul 7 2152 (RCA)	1
91	83	<b>QUEEN OF HEARTS</b> JUICE NEWTON / Capitol 4997	29
92	96	<b>HIT AND RUN</b> BAR-KAYS / Mercury 76123 (PolyGram)	2
93	84	<b>SILLY DENIECE</b> WILLIAMS / ARC / Columbia 18 02406	18
94	86	<b>INSIDE YOU (PART 1)</b> ISLEY BROTHERS / T-Neck 5 02531 (CBS)	5
95	99	<b>LET THE FEELING FLOW</b> PEABO BRYSON / Capitol 5065	2
96	87	<b>ALIEN</b> ATLANTA RHYTHM SECTION / Columbia 18 02471	15
97	—	<b>CLOSER TO THE HEART</b> RUSH / Mercury 76124 (PolyGram)	1
98	—	<b>BETTER THINGS</b> KINKS / Arista 0649	1
99	—	<b>BLUE JEANS</b> CHOCOLATE MILK / RCA 12335	1
100	88	<b>IT'S ALL I CAN DO</b> ANNE MURRAY / Capitol 5023	8

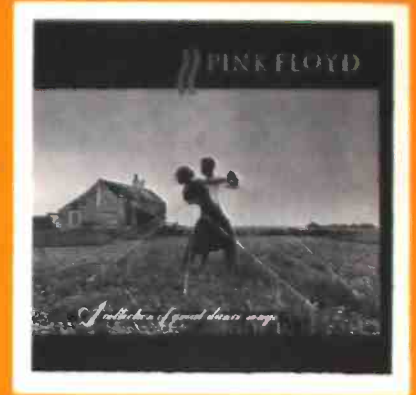
PRODUCERS AND PUBLISHERS ON PAGE 23.

# Record World Album Airplay

DECEMBER 12, 1981

## FLASHMAKER

A COLLECTION OF GREAT  
DANCE SONGS  
PINK FLOYD  
Columbia



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

### WNEW-FM/NEW YORK

**ADDS:**  
BRYAN ADAMS — A&M  
dB'S — Albion  
MIDNIGHT FLYER (EP) — Swan  
Song  
**HEAVY ACTION:**  
ROD STEWART — Warner Bros.  
ROLLING STONES — Rolling Stones  
CARS — Elektra  
POLICE — A&M  
J. GEILS BAND — EMI-America  
KINKS — Arista  
NEIL YOUNG — Reprise  
BOB SEGER — Capitol  
QUEEN — Elektra  
HALL & OATES — RCA

### WBCN-FM/BOSTON

**ADDS:**  
BLACK SABBATH — WB  
TIM BOGERT — Accord  
JAM (EP) — Polydor  
JOAN JETT — Boardwalk  
DELBERT McCLINTON — Capitol  
MEDIUM MEDIUM — Cachalot  
OZZY OSBOURNE — Jet  
**HEAVY ACTION:**  
CARS — Elektra  
J. GEILS BAND — EMI-America  
ROLLING STONES — Rolling Stones  
POLICE — A&M  
AC/DC — Atlantic  
DEVO — WB  
GO-GO'S — I.R.S.  
GENESIS — Atlantic  
HALL & OATES — RCA  
JOURNEY — Columbia

### WCOZ-FM/BOSTON

**ADDS:**  
NONE  
**HEAVY ACTION:**  
J. GEILS BAND — EMI-America  
ROLLING STONES — Rolling Stones  
SHOOTING STAR — Virgin/Epic  
CARS — Elektra  
POLICE — A&M  
BOB WELCH — RCA  
QUARTERFLASH — Geffen  
PETER CETERA — Full Moon/WB  
DEVO — WB  
KINKS — Arista

### WBLM-FM/MAINE

**ADDS:**  
NONE  
**HEAVY ACTION:**  
CARS — Elektra  
SURVIVOR — Scotti Bros.  
POLICE — A&M  
NILS LOFGREN — Backstreet/MCA  
ROLLING STONES — Rolling Stones  
ATLANTA RHYTHM SECTION —  
Columbia  
QUARTERFLASH — Geffen  
MAYDAY — A&M  
GENESIS — Atlantic  
J. GEILS BAND — EMI-America

### WCCC-FM/HARTFORD

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

### WPLR-FM/NEW HAVEN

**ADDS:**  
ADAM & THE ANTS — Epic  
JOAN JETT — Boardwalk  
PINK FLOYD — Columbia  
**HEAVY ACTION:**  
POLICE — A&M  
J. GEILS BAND — EMI-America  
ROLLING STONES — Rolling Stones  
QUARTERFLASH — Geffen  
GENESIS — Atlantic  
OZZY OSBOURNE — Jet  
CARS — Elektra  
AC/DC — Atlantic  
LOVERBOY — Columbia  
BLACK SABBATH — WB

### WLIR-FM/LONG ISLAND

**ADDS:**  
DAVID BYRNE — Sire  
DELBERT McCLINTON — Capitol  
THRILLS — G&P  
DAVID BOWIE — RCA  
SOUPY SALES — MCA  
BOB WELCH — RCA  
CLASH (single) — Epic  
**HEAVY ACTION:**  
JOAN JETT — Boardwalk  
CARS — Elektra  
GENESIS — Atlantic  
NEIL YOUNG — WB  
HALL & OATES — RCA  
J. GEILS BAND — EMI-America  
AC/DC — Atlantic  
POLICE — A&M  
OZZY OSBOURNE — Jet  
GO-GO'S — I.R.S.

### WMMR-FM/PHILADELPHIA

**ADDS:**  
NONE  
**HEAVY ACTION:**  
CARS — Elektra  
ROLLING STONES — Rolling Stones  
FOREIGNER — Atlantic  
POLICE — A&M  
GENESIS — Atlantic  
HALL & OATES — RCA  
J. GEILS BAND — EMI-America  
STEVIE NICKS — Modern  
RUSH — Mercury  
TRIUMPH — RCA

### WHFS-FM/WASHINGTON

**ADDS:**  
BETTE BRIGHT (import) — Korova  
GEORGE CARLIN — Atlantic  
CHRISTMAS LP — Ze  
LAMONT CRANSTON BAND —  
Shadow  
SOUPY SALES — MCA  
PETE SHELLEY (import) — Dindisk  
STRAY CATS (import) — Stray/  
Arista  
**HEAVY ACTION:**  
POLICE — A&M  
GO-GO'S — I.R.S.  
GENESIS — Atlantic  
VANGELIS — Polydor  
J. GEILS BAND — EMI-America  
KING CRIMSON — WB  
JAM (EP) — Polydor  
U2 — Island  
TANGERINE DREAM — Elektra  
NEIL YOUNG — Reprise

### WQBK-FM/ALBANY

**ADDS:**  
TIM BOGERT — Accord  
CARDIAC KIDS (single) — Sudden  
FOOLS (import single) — EMI  
EMMYLOU HARRIS — WB  
STARFIGHTERS — Jive/Arista  
ZIPPERS — Rhino  
**HEAVY ACTION:**  
U2 — Island  
JOAN ARMATRADING — A&M  
POLICE — A&M  
CARS — Elektra  
FOREIGNER — Atlantic  
HALL & OATES — RCA  
KINKS — Arista  
ROLLING STONES — Rolling Stones  
J. GEILS BAND — EMI-America  
JOAN JETT — Boardwalk

### WAQX/SYRACUSE

**ADDS:**  
BOBBY & THE MIDNITES — Arista  
IN HARMONY II — Columbia  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
J. GEILS BAND — EMI-America  
CARS — Elektra  
GENESIS — Atlantic  
GO-GO'S — I.R.S.  
RUSH — Mercury  
POLICE — A&M  
HENRY PAUL BAND — Atlantic  
OZZY OSBOURNE — Jet  
BRYAN ADAMS — A&M

### WOUR-FM/UTICA

**ADDS:**  
NONE  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
GENESIS — Atlantic  
MARTIN BRILEY — Mercury

OZZY OSBOURNE — Jet  
POLICE — A&M  
QUARTERFLASH — Geffen  
J. GEILS BAND — EMI-America  
TRIUMPH — RCA  
JOHN ENTWISTLE — Atco  
STEVIE NICKS — Modern

### WCMF-FM/ROCHESTER

**ADDS:**  
IN HARMONY II — Columbia  
ROY SUNDHOLM — Ensign/RCA  
TIM BOGERT — Accord  
**HEAVY ACTION:**  
JOURNEY — Columbia  
TRIUMPH — RCA  
SHOOTING STAR — Virgin/Epic  
ROLLING STONES — Rolling Stones  
GENESIS — Atlantic  
BILLY SQUIER — Capitol  
KINKS — Arista  
AC/DC — Atlantic  
OZZY OSBOURNE — Jet  
LOVERBOY — Columbia

### WMJQ-FM/ROCHESTER

**ADDS:**  
IN HARMONY II — Columbia  
PINK FLOYD — Columbia  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
FOREIGNER — Atlantic  
GENESIS — Atlantic  
QUARTERFLASH — Geffen  
LOVERBOY — Columbia  
J. GEILS BAND — EMI-America  
OZZY OSBOURNE — Jet  
CARS — Elektra  
MOLLY HATCHET — Epic  
AC/DC — Atlantic

### WDVE-FM/PITTSBURGH

**ADDS:**  
NONE  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
GENESIS — Atlantic  
POLICE — A&M  
CARS — Elektra  
AC/DC — Atlantic  
DONNIE IRIS — MCA  
TRIUMPH — RCA  
BLACK SABBATH — WB  
NEIL YOUNG — Reprise  
LOVERBOY — Columbia

### WMMS-FM/CLEVELAND

**ADDS:**  
BRYAN ADAMS — A&M  
SAXON — Carrere  
KISS — Casablanca  
JOAN JETT — Boardwalk  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
GENESIS — Atlantic

FOREIGNER — Atlantic  
QUARTERFLASH — Geffen  
AC/DC — Atlantic  
JOURNEY — Columbia  
POLICE — A&M  
J. GEILS BAND — EMI-America  
OZZY OSBOURNE — Jet  
GO-GO'S — I.R.S.

### Y95/ROCKFORD

**ADDS:**  
ADAM & THE ANTS — Epic  
BRYAN ADAMS — A&M  
PINK FLOYD — Columbia  
WHO — MCA  
IN HARMONY II — Columbia  
**HEAVY ACTION:**  
POLICE — A&M  
FOREIGNER — Atlantic  
BILLY SQUIER — Capitol  
AC/DC — Atlantic  
ROD STEWART — WB  
OZZY OSBOURNE — Jet  
ROLLING STONES — Rolling Stones  
QUARTERFLASH — Geffen  
J. GEILS BAND — EMI-America  
CARS — Elektra

### WSHE/FT. LAUDERDALE

**ADDS:**  
SNEAKER — Handshake  
**HEAVY ACTION:**  
JOURNEY — Columbia  
GENESIS — Atlantic  
QUARTERFLASH — Geffen  
J. GEILS BAND — EMI-America  
CARS — Elektra  
ROLLING STONES — Rolling Stones  
BILLY JOEL — Columbia  
POLICE — A&M  
OZZY OSBOURNE — Jet  
LINDSEY BUCKINGHAM — Asylum

### WXRT-FM/CHICAGO

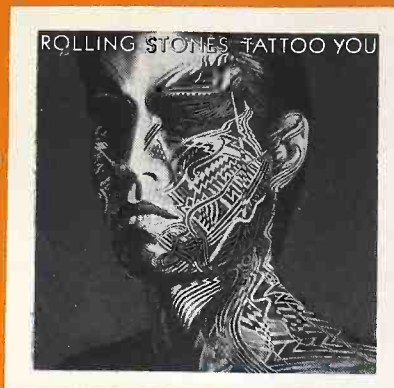
**ADDS:**  
BLASTERS — Slash  
EMMYLOU HARRIS — WB  
DELBERT McCLINTON — Capitol  
JOHN McLAUGHLIN — WB  
ROUGH TRADE — Stiff  
CLASH (import single) — CBS  
MAL & VAL — Orbit  
J. WALTER NEGRO & THE LOOSE  
JOINTZ — Zoo York  
OUR DAUGHTER'S WEDDING —  
EMI-America  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
POLICE — A&M  
PRETENDERS — Sire  
GENESIS — Atlantic  
CARS — Elektra  
LINDSEY BUCKINGHAM — Asylum  
J. GEILS BAND — EMI-America  
HALL & OATES — RCA  
QUARTERFLASH — Geffen  
FRANK ZAPPA — Barking Pumpkin

## MOST ADDED

**A COLLECTION OF GREAT DANCE SONGS** — Pink Floyd — Columbia (9)  
**I LOVE ROCK 'N' ROLL** — Joan Jett and the Blackhearts — Boardwalk (4)  
**PROGRESSIONS** — Tim Bogert — Accord (4)  
**PLAIN' FROM THE HEART** — Delbert McClinton — Capitol (3)  
**YOU WANT IT, YOU GOT IT** — Bryan Adams — A&M (3)

## TOP AIRPLAY

**TATTOO YOU**  
**ROLLING STONES**  
 Rolling Stones



## MOST AIRPLAY

**TATTOO YOU** — Rolling Stones — Rolling Stones (31)  
**ABACAB** — Genesis — Atlantic (29)  
**FREEZE-FRAME** — J. Geils Band — EMI-America (29)  
**GHOST IN THE MACHINE** — Police — A&M (29)  
**SHAKE IT UP** — Cars — Elektra (23)  
**QUARTERFLASH** — Geffen (22)  
**DIARY OF A MADMAN** — Ozzy Osbourne — Jet (18)  
**FOR THOSE ABOUT TO ROCK WE SALUTE YOU** — AC/DC — Atlantic (17)  
**GET LUCKY** — Loverboy — Columbia (15)  
**ESCAPE** — Journey — Columbia (13)

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

### WLUP-FM/CHICAGO

**ADDS:**  
 NONE  
**HEAVY ACTION:**  
**GENESIS** — Atlantic  
**TRIUMPH** — RCA  
**POLICE** — A&M  
**QUARTERFLASH** — Geffen  
**OZZY OSBOURNE** — Jet  
**LOVERBOY** — Columbia  
**J. GEILS BAND** — EMI-America  
**CARS** — Elektra  
**AC/DC** — Atlantic  
**MOLLY HATCHET** — Epic

### KSHE-FM/ST. LOUIS

**ADDS:**  
**AC/DC** — Atlantic  
**TIM BOGERT** — Accord  
**KSHE SEEDS, VOL. 2** — Sweetmeat  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**POLICE** — A&M  
**GENESIS** — Atlantic  
**OZZY OSBOURNE** — Jet  
**BLACK SABBATH** — WB  
**J. GEILS BAND** — EMI-America  
**DAN FOGELBERG** — Full Moon/  
 Epic  
**NOVO COMBO** — Polydor  
**GREG LAKE** — Chrysalis  
**SCHON & HAMMER** — Columbia

### WABX-FM/DETROIT

**ADDS:**  
 NONE  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**POLICE** — A&M  
**QUARTERFLASH** — Geffen  
**FOREIGNER** — Atlantic  
**JOURNEY** — Columbia  
**J. GEILS BAND** — EMI-America  
**GO-GO'S** — I.R.S.  
**STEVIE NICKS** — Modern  
**QUEEN/BOWIE** (single) — Elektra  
**AC/DC** — Atlantic

### WQFM-FM/MILWAUKEE

**ADDS:**  
**TOMMY TUTONE** — Columbia  
**PINK FLOYD** — Columbia  
**HEAVY ACTION:**  
**GENESIS** — Atlantic  
**LOVERBOY** — Columbia  
**TRIUMPH** — RCA  
**SURVIVOR** — Scotti Bros.  
**RED RIDER** — Capitol  
**AC/DC** — Atlantic  
**STEVIE NICKS** — Modern  
**ATLANTA RHYTHM SECTION** —  
 Columbia  
**QUARTERFLASH** — Geffen  
**MICHAEL SCHENKER GROUP** —  
 Chrysalis

### WRXL-FM/RICHMOND

**ADDS:**  
**STARFIGHTERS** — Jive/Arista

### HEAVY ACTION:

**KISS** — Casablanca  
**LINDSEY BUCKINGHAM** — Asylum  
**STEVE MILLER BAND** — Capitol  
**QUEEN** — Elektra  
**FOREIGNER** — Atlantic  
**CARS** — Elektra  
**QUARTERFLASH** — Geffen  
**RED RIDER** — Capitol  
**BOBBY & THE MIDNITES** — Arista  
**OZZY OSBOURNE** — Jet

### WKLS/ATLANTA

**ADDS:**  
**LINDSEY BUCKINGHAM** — Asylum  
**STARFIGHTERS** — Jive/Arista  
**SNEAKER** — Handshake  
**GO-GO'S** — I.R.S.  
**PINK FLOYD** — Columbia  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**AC/DC** — Atlantic  
**RUSH** — Mercury  
**CARS** — Elektra  
**OZZY OSBOURNE** — Jet  
**J. GEILS BAND** — EMI-America  
**STEVE MILLER BAND** — Capitol  
**QUARTERFLASH** — Geffen  
**LOVERBOY** — Columbia  
**TRIUMPH** — RCA

### WYMX-FM/AUGUSTA

**ADDS:**  
**DONNIE IRIS** — MCA  
**PINK FLOYD** — Columbia  
**BILLY SQUIER** — Capitol  
**HEAVY ACTION:**  
**ROD STEWART** — WB  
**STEVIE NICKS** — Modern  
**ROLLING STONES** — Rolling Stones  
**POLICE** — A&M  
**QUARTERFLASH** — Geffen  
**GENESIS** — Atlantic  
**J. GEILS BAND** — EMI-America  
**ROSSINGTON COLLINS** — MCA  
**CARS** — Elektra  
**QUEEN** — Elektra

### KLBJ-FM/AUSTIN

**ADDS:**  
**BOBBY & THE MIDNITES** — Arista  
**PETER CETERA** — Full Moon/WB  
**PINK FLOYD** — Columbia  
**HEAVY ACTION:**  
**POLICE** — A&M  
**ROLLING STONES** — Rolling Stones  
**GENESIS** — Atlantic  
**STEVIE NICKS** — Modern  
**QUARTERFLASH** — Geffen  
**CARS** — Elektra  
**LOVERBOY** — Columbia  
**J. GEILS BAND** — EMI-America  
**GO-GO'S** — I.R.S.  
**DELBERT McCLINTON** — Capitol

### KSRR-FM/HOUSTON

**ADDS:**  
**PETER CETERA** — Full Moon/WB  
**PINK FLOYD** — Columbia  
**EDDIE SCHWARTZ** — Atco

### BOB WELCH — RCA

**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**FOREIGNER** — Atlantic  
**POLICE** — A&M  
**JOURNEY** — Columbia  
**RUSH** — Mercury  
**CARS** — Elektra  
**GENESIS** — Atlantic  
**STEVIE NICKS** — Modern  
**J. GEILS BAND** — EMI-America  
**QUEEN** — Elektra

### KLOL-FM/HOUSTON

**ADDS:**  
 NONE  
**HEAVY ACTION:**  
**FOREIGNER** — Atlantic  
**ROLLING STONES** — Rolling Stones  
**JOURNEY** — Columbia  
**RAINBOW** — Polydor  
**QUARTERFLASH** — Geffen  
**RUSH** — Mercury  
**GENESIS** — Atlantic  
**AC/DC** — Atlantic  
**LOVERBOY** — Columbia  
**SURVIVOR** — Scotti Bros.

### KTXQ/DALLAS

**ADDS:**  
**PINK FLOYD** — Columbia  
**HEAVY ACTION:**  
**TRIUMPH** — RCA  
**KINKS** — Arista  
**FOREIGNER** — Atlantic  
**POLICE** — A&M  
**QUARTERFLASH** — Geffen  
**J. GEILS BAND** — EMI-America  
**LOVERBOY** — Columbia  
**CARS** — Elektra  
**DAN FOGELBERG** — Full Moon/  
 Epic  
**OZZY OSBOURNE** — Jet

### WFML-AM/DENVER

**ADDS:**  
**JOAN JETT** — Boardwalk  
**EARL KLUGH** — Liberty  
**DENROY MORGAN** — Becket  
**PIGBAG** — Stiff  
**RAYBEATS** — Passport  
**McCOY TYNER** — Columbia  
**GROVER WASHINGTON, JR.** —  
 Elektra  
**HEAVY ACTION:**  
**DEVO** — WB  
**GENESIS** — Atlantic  
**POLICE** — A&M  
**BRUCE COCKBURN** — Millennium  
**DELBERT McCLINTON** — Capitol  
**RICKIE LEE JONES** — WB  
**ROLLING STONES** — Rolling Stones  
**KING CRIMSON** — WB  
**AL STEWART** — Arista  
**EMMYLOU HARRIS** — WB

### KLOS-FM/LOS ANGELES

**ADDS:**  
 NONE  
**HEAVY ACTION:**  
**AC/DC** — Atlantic

### PAT BENATAR — Chrysalis

**JOHN ENTWISTLE** — Atco  
**GENESIS** — Atlantic  
**JOHN HALL** — EMI-America  
**JOURNEY** — Columbia  
**KINKS** — Arista  
**QUARTERFLASH** — Geffen  
**RED RIDER** — Capitol  
**ROLLING STONES** — Rolling Stones

### KOME-FM/SAN JOSE

**ADDS:**  
 NONE  
**HEAVY ACTION:**  
**AC/DC** — Atlantic  
**PAT BENATAR** — Chrysalis  
**FOREIGNER** — Atlantic  
**J. GEILS BAND** — EMI-America  
**GENESIS** — Atlantic  
**JOURNEY** — Columbia  
**POLICE** — A&M  
**ROLLING STONES** — Rolling Stones  
**BOB SEGER** — Capitol  
**BILLY SQUIER** — Capitol

### KGB-FM/SAN DIEGO

**ADDS:**  
 NONE  
**HEAVY ACTION:**  
**ROLLING STONES** — Rolling Stones  
**FOREIGNER** — Atlantic  
**POLICE** — A&M  
**GENESIS** — Atlantic  
**J. GEILS BAND** — EMI-America  
**QUARTERFLASH** — Geffen  
**LOVERBOY** — Columbia  
**JOURNEY** — Columbia  
**STEVIE NICKS** — Modern  
**LINDSEY BUCKINGHAM** — Asylum

### KZAP-FM/SACRAMENTO

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

### KZOK-FM/SEATTLE

**ADDS:**  
 NONE  
**HEAVY ACTION:**  
**POLICE** — A&M  
**GENESIS** — Atlantic  
**SHOOTING STAR** — Virgin/Epic  
**TRIUMPH** — RCA  
**RAINBOW** — Polydor  
**OZZY OSBOURNE** — Jet  
**ROLLING STONES** — Rolling Stones  
**QUARTERFLASH** — Geffen  
**JOURNEY** — Columbia  
**LOVERBOY** — Columbia

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

## Radio Replay

By PHIL DIMAURO

■ IN THE SPIRIT OF GIVING: We've heard of some pretty fancy Christmas presents, but even the Neiman-Marcus catalog doesn't contain this one: a New York radio signal. Official word came in this week that Viacom International will donate radio station WWRL to the United Negro College Fund, which will sell the station and use the proceeds to assist the fund's 41 predominantly black colleges and universities. UNCF says the purchaser will be Unity Broadcasting Network, New York, a minority broadcasting company and part of the National Black Network. In an official statement regarding the donation, UNCF thanked Viacom and said that the gift had come at a crucial time, considering the current and future cutbacks in Federal aid to education.

IN THE SPIRIT OF ENTERPRISE: After a protracted license application procedure which has gone on for about a year since Heftel Broadcasting expressed its intention to purchase WTFM (licensed to Lake Success, New York but broadcasting from New York City), Heftel has sold the corporate subsidiary which would have owned the station to the Doubleday Broadcasting organization. The deal calls for Doubleday's purchase of 90 percent of H.B. Broadcasting (the Heftel spinoff) for 8.4 million, at which time, "we will become the applicant and owner," said Doubleday president Gary Stevens, who added that his "best guess" is that Doubleday will begin operating the station in April, 1982. He also said that his company intended to buy out Heftel's remaining 10 per cent.

WTFM has been in virtual limbo because of delays in the license application and a strike of station air staff which has been going on since August. Of the strike, Stevens said "we're interested, of course, but it's theirs to settle." If Doubleday does have to get involved in the strike, Stevens isn't worried. He pointed to the company's good record with AFTRA: "We've never had a grievance in our history."

Stevens also said that the license application problems, which mainly concerned the seller, Friendly Frost, were virtually "all cleared up." Although Doubleday has cornered high ratings with a research-oriented AOR format in other markets, Stevens said there were "no solid plans" for the station at this time. "We had a chance and we grabbed it," he explained. Doubleday recently bought WAVA, Washington, which it should take over by February.

MOVES: **Dene Hallam** will leave WWWW, Detroit, to take over as PD of WHN, New York, filling a much-discussed vacancy at the Big Apple's AM country station. Hallam was instrumental in W4's growth as a country station after it switched from AOR . . . **Gary Guthrie** will leave WMC-FM, Memphis, where he has been program director, to become general manager of KOPA and KXAM, Phoenix . . . **Nat Stevens** has resigned as program director of KOY, Phoenix, with plans to relocate and form his own consultancy . . . **Greg Solk** has been named assistant PD at WLUP, Chicago . . . **Susan Storms** has been appointed director of client services for the United Stations . . . **Lois Love**, who has been northeast promotion director for Arista Records, will become president of Cosmic Muffin, Inc. Cosmic Muffin is the air name of radio astrologer **Darell Martinie**, who is now heard in 17 markets including lots of the big ones . . . **Dan Smigrod**, former promotion director of Y-100 radio in Miami/Ft. Lauderdale, has left the station and is now seeking a similar position. He can be reached at (305) 474-3179.

SHORT WAVES: Bonneville Broadcast Consultants has officially changed its name to Bonneville Broadcasting System, reflecting its ongoing transition from a taped syndicated beautiful music format to a live, 24-hour, satellite fed music service . . . General managers of the seven CBS owned FM stations meet in the first of a series of biannual meetings, December 9 in Los Angeles . . . The RKO Radio Networks air their three-hour special, "John Lennon . . . The Man . . . The Memory," including an interview conducted just hours before Lennon's tragic death a year ago, on the weekend of December 8-9 . . . The Big Music America talent search, involving radio stations in 42 markets, is readying its finals. BMM provides stations with the means to produce "homegrown" albums of local artists, leading up to a national competition, cash prizes for the bands and assistance in landing recording contracts . . . Drake-Chenault Enterprises was featured in a segment of "NBC Magazine" on the television network December 4. The show examined the company's role as a consultant in a station's format change . . . **Eric Small** of Modulation Sciences, his New York-based technical resources firm, has been contracted by United Broadcasting of Bethesda, Maryland to make technical recommendations for the chain's station technical systems. The project is reportedly budgeted at half a million dollars . . . The girls are back in town: Westwood One's "In Concert" series features **Pat Benatar** in a

(Continued on page 55)

## RKO Radioshows Adds Six Music Series

■ NEW YORK—Six new music shows have been added to the growing roster of programs for RKO Radioshows, the newest of the three RKO satellite networks.

The newest system will introduce the following series which will debut in early 1982 — "Weekly Music Magazine," "Captured Live!," "The Hot Ones," "Musicstar Specials," "Country Music Countdown" and "The Saturday Night Oldies Show."

This third addition to the RKO satellite network will augment RKO I (geared toward the AOR listener) and RKO II (aimed at the adult contemporary market).

"Weekly Music Magazine" will be a three-hour program, featuring a weekly countdown, a music magazine, a review of the week's music news and a behind-the-scenes look at how hits are created. Hosted by Charlie Van Dyke, program director for RKO-owned WRKO, Boston, it will be produced by RKO and Drake-Chenault Enterprises, Inc.

"Captured Live!" will consist of 26 one-hour specials featuring top performers in rock and contemporary music recorded live in concert. The innovative approach to this show will be the inclusion of a reporter to capture the excitement backstage prior to the group's performance and a roving reporter to gather fan reaction to the show. Target artists include Rod Stewart, REO Speedwagon, Pat Benatar, Foreigner, Journey, the Police, Joe Walsh and the Pretenders.

"The Hot Ones" is also a 26-week series of one-hour specials, which will focus on artists or groups who have current or recent hits, and is designed for contemporary hit radio stations.

Each edition will interweave the music of the spotlighted performer with profile. It will also focus on special theme weekends such as Christmas, Thanksgiving and Valentine's Day. John Leader, executive editor of Radio & Records, is the host of the series, which is produced in stereo by RKO and NKR (a Kenny Rogers company). Artists slated for this series include the Beach Boys, Neil Diamond, ELO, the Eagles, Bob Seger, the Commodores, Fleetwood Mac and Styx.

"Musicstar Specials" is a series geared toward the adult contemporary radio audience. The one-hour programs focus on a top artist and give a glimpse into their music and a personal reflection on their careers. The host of the series is Dave Roberts, and artists scheduled include John Denver, the Charlie Daniels Band, George Benson, Glen Campbell, Stevie Wonder, Diana Ross, Roberta Flack and ABBA.

"The Country Star Countdown" is a three-hour weekly series featuring the biggest names in country music as rotating hosts. They include Larry Gatlin, Dolly Parton, Eddie Rabbitt, Dottie West, Merle Haggard, Barbara Mandrell and Crystal Gayle. Kenny Rogers' NKR Productions will produce this series, also.

"The Saturday Night Oldies Show" will be a weekly five-hour program transmitted live from Chicago and hosted by Dick Bartley of RKO-owned WFYR. The special feature of this program will be a national phone number for call-in requests. There will be "where are they now" features, theme segments devoted to trends and pat-

(Continued on page 55)

## Steve Miller at The Source



Capitol recording artist Steve Miller recently stopped by NBC studios in New York to do a series of interviews for *The Source*, NBC's FM network. Miller is on a promotional tour in support of his album "Circle of Love" and single "Heart Like a Wheel." *The Source* plans to make the interview available in three different formats, each sent to between 200 and 250 AOR stations: a two-hour "Source Event" about Miller's career; "Mini View," a track-by-track commentary on "Circle of Love;" and "One Minute With Steve Miller," a week-long package of five 60-second shows. Pictured in the studio after the interview are, from left: *The Source*'s program manager Dan Formento and director, program administration George Taylor Morris; Miller; and Maureen O'Connor, senior manager, east coast press and artist relations, Capitol Records.



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*December 12, 1981*

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1. urban
2. worldly-wise
3. subtle
4. DUKE ELLINGTON

a. Solitude

b. Mood Indigo

c. Caravan

d. In a Sentimental  
Mood

e. It Don't Mean a Thing

f. Something to Live For

g. Sophisticated Lady

h. Rockin' in Rhythm

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# Duke Ellington: More Than a Songwriter

By STANLEY DANCE

■ Duke Ellington was far more than a songwriter. In a century when "genius" is a term very loosely used, he was one of the few with an indisputable right to it. This was confirmed by Kenneth Tynan, the drama critic, who once named him, along with Chaplin, Cocteau, Picasso, Hemingway and Orson Welles, as sharing "a fixed international reputation that can never be wholly tarnished."

Ellington's intelligence was such that he seemed capable of excelling at any art or craft he found attractive. As a young painter he was awarded a scholarship to the Pratt Institute in Brooklyn, but he turned it down in favor of music. He had made an important discovery: Whenever he played piano at parties or dances in Washington, D.C., where he was born on April 29, 1899, there was always a pretty girl standing at one end of the keyboard! His charismatic personality was, of course, a great help then and throughout his long career, but not least when he went to New York in 1922 and 1923.

As he said in his autobiography, "Music Is My Mistress," there seemed to be someone waiting at every crossroads in his life to tell him which way to go. In an early instance, it was a lyricist he knew who challenged him to participate in a near-impossible feat. They had to write all the music for a show and present it to publisher Jack Robbins next morning. Unaware that such a task customarily entailed months of work, Ellington sat down at the piano and wrote all night. The show, "Chocolate Kiddies," went to Berlin, where it ran two years and made Robbins a wealthy man. This was Ellington's first real brush with the theater and his first success in the publishing world. The element of spontaneity in the encounter and the way he met its challenge were to prove typical of his career.

He formed a small band to play at the Kentucky Club at 49th and Broadway, and while enjoying considerable success his music came to the attention of Irving Mills, a publisher of initiative and energy. Here was another significant crossroads figure. Mills guided the young bandleader for the next decade, playing a vitally important role in establishing Ellington's band and reputation. He saw to it that Ellington recorded under his own name and numerous aliases for almost every label of the day, and in 1927 he was instru-



mental in getting the band into the prestigious Cotton Club. Luck played a part, too, because Ellington arrived late for the audition, but so did the man who had to decide which band to hire, and by that time all the others had gone. The club had a radio wire, which helped spread the band's music across the nation, a factor of much importance in those days.

The 1930s saw an amazing and simultaneous development of Ellington's talents as bandleader, pianist, composer and arranger. His band and arrangements were soon unsurpassed in the jazz field, and as pianist he controlled and energized his musicians with extraordinary authority. As composer he wrote music tailored to suit both his band as an ensemble and his brilliant soloists. He also wrote for the different acts that appeared in the Cotton Club's lavish floor shows. A vogue for things African in the late '20s had led to his producing so-called "jungle" music, which he colored by using bizarre brass mutes and other instrumental devices. There were thus many sources of inspira-

tion, and an astonishing stream of hits poured from his pen, among them "Mood Indigo," "Sophisticated Lady," "Solitude," "Drop Me Off in Harlem," "In a Sentimental Mood," "I Let a Song Go Out of My Heart" and "It Don't Mean a Thing." The last, written in 1932, anticipated the Swing Era by more than four years. "The Mooche" and "Rockin' in

Rhythm," which always remained in the band's repertoire, were examples of music conceived to accompany professional dancers, while many other numbers were appropriate to the needs of the period's big ballrooms.

In 1933 Ellington took the band on the first of numerous European tours. Audiences were already familiar with its records, and it was ecstatically received. At a special party in London hosted by Lord Beaverbrook, Ellington found himself drinking gin with the Prince of Wales, who at one point displayed his prowess on the drums. The pattern was set then for international tours that continued for 40 years. Ellington traveled to every continent, and as his fame mounted his value as a goodwill ambassador was recognized by the U.S. State Department, which sponsored trips to the Middle East, Russia and Latin America. The President's Gold Medal was awarded him by Lyndon Johnson, and the Medal of Freedom was presented by President Nixon at a White House dinner celebrating Ellington's 70th birthday. University degrees were showered upon him, and among other high honors were the Emperor's Star from Haile Selassie and the Legion of Honor from the French government.

Recognition of this kind did not turn Ellington's head. He steadfastly maintained the greatest of all jazz orchestras, and he played in it every night. He had to have it, he said, to ensure that he could hear the next day what he had written overnight. His output was enormous. For several years, beginning in 1943, he annually premiered new extended compositions

*(Continued on page 10)*



# How Duke Ellington Made It to Broadway

By NELSON GEORGE

■ "Sophisticated Ladies" opened at New York's Lunt-Fontanne Theater on March 2, 1981 and immediately became one of the most talked-about productions of the season. For the first time Duke Ellington's music was the backbone of a Broadway show, clearly an event in itself. But the performances had to be brilliant to match his music — and they were. The critics certainly thought so.

"Dancer, actor, singer and here, briefly, drummer Gregory Hines is the glue that has to hold the whole show together," said Clive Barnes in the New York Post. "He pounces into his material with an engaging mixture of glee and desperation. He can be both suave and feisty, he sings charmingly and dances like an on-course hurricane. Terrific."

"The great dancer Judith Jamison, here made up to look like the young Josephine Baker, (is) given a chance to show how smartly she can sing. . . she can make even the extension of a finger sexy and startling," wrote Woman's Wear Daily's Howard Kissel.

Douglas Watt of the New York Daily News praised the entire company, noting that "In a program of three dozen spiffily outfitted numbers, a young hooper named Greg Burge does incredible things, and Terri Klausner and Phyllis Hyman sing, sashay and caper dynamically. P.J. Benjamin turns out to be as slinky and limber a rug-cutter in 'Fat and Forty' as they used to come. Not to be ignored either is a large and agile dancer named Hinton Battle who partners Jamison in 'Old Man Blues' and joins Mercedes Ellington and Burge in a lovely dance trio to that delicate and sprightly Ellington piece 'Dancers in Love.'" Watt also commented that Priscilla Baskerville's "crystal-clear soprano" made her performance of "Solitude" one of the show's many highlights.

The theater world honored the cast and crew of "Sophisticated Ladies" with a number of awards. Hinton Battle won the 1981 Tony Award for best supporting actor in a musical, and costume designer Willa Kim won for her contributions. "Sophisticated Ladies" received six other nominations: best lead actor in a musical (Hines), best director (Michael Smuin), best supporting actress in a musical (Hyman), best choreography, best lighting, and best musical. Hyman, choreographer Donald McKayle, director-



choreographer Smuin, and choreographer Henry LeTang all received awards from the Outer Critics Circle.

Five producers were involved in bringing "Sophisticated Ladies" to the stage. Manheim Fox, Sondra Gilman, Louise Westergaard, Burton Litwin, and Roger S. Berlind

all played significant roles in putting it together.

Gilman and Westergaard have produced three films together: "The Orphan," "Bad Timing," and "Take It From the Top," due out next summer. "Ellington was first conceived as a film," Gilman said. "On the four-year odyssey

spent acquiring the rights, the project evolved into a Broadway show as the first step. Through the trials and tribulations, many suicidal moments, heights of ecstasy, not to mention blood, sweat and tears, we managed to put together what is now 'Sophisticated Ladies.' However, this is only the beginning of our mission to reintroduce Ellington to the world as one of the greatest American composers of this century."

"The first thing you need to understand about 'Sophisticated Ladies' is that it isn't just a show, it's part of a much larger project to promote the unique genius of Duke Ellington," said Westergaard. "It's become a commitment. We open our second company of 'Ladies' in Los Angeles on January 27, and plans for our third and fourth companies are already underway. Since the rights we hold include use of Ellington's music for TV, film, or video, as well as any dramatization of his life, the Duke Ellington project holds unlimited possibilities.

"It's a tribute to Duke Ellington that although it took three years from the day we were first approached to buy the rights from

(Continued on page 10)



Manheim Fox



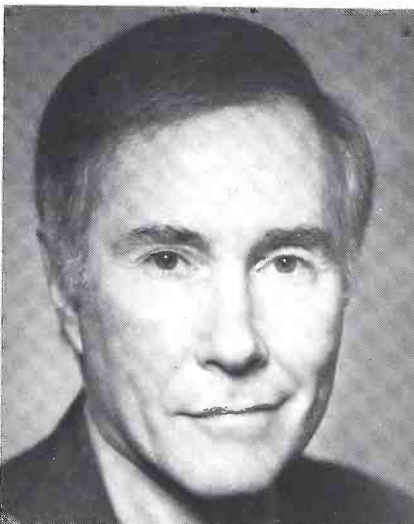
Sondra Gilman



Louise Westergaard



Burton Litwin



Roger Berlind



Michael Smuin



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# Remembering DUKE

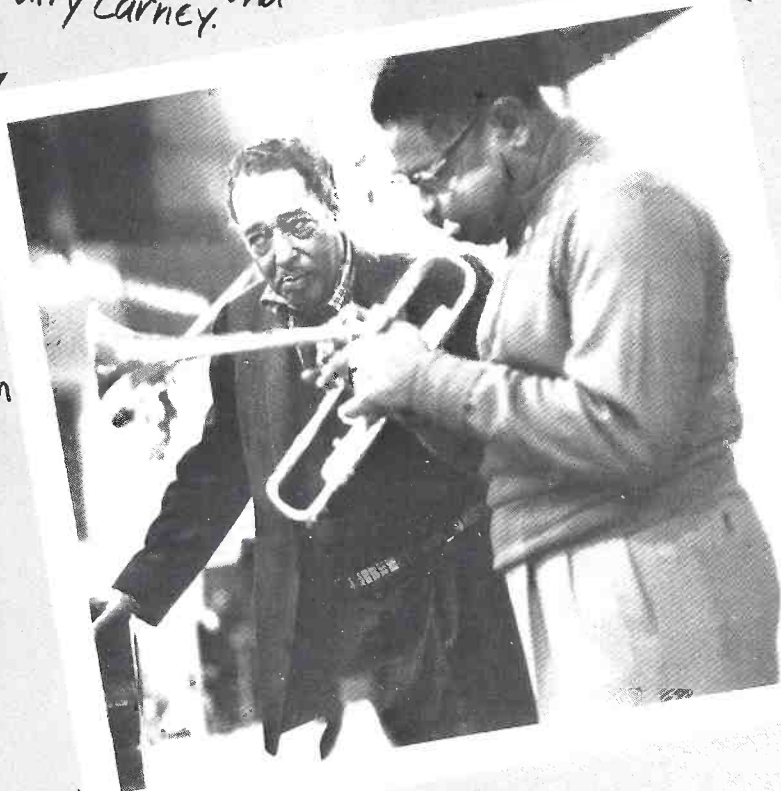


↑ Saxophone section, circa 1940:  
Barney Bigard, Ben Webster,  
Johnny Hodges, Otto  
Hardwicke and  
Harry Carney.



↑ Trombone section, late '30s: ↑  
Tricky Sam Nanton, Juan  
Tizol and Lawrence  
Brown.

→ Recording  
the "Jazz  
Party" album  
with Dizzy  
Gillespie,  
1959.



↑ With Louis Armstrong, Milt Jackson  
and Ray Charles at Madison  
Square Garden, 1970.



← With  
Count  
Basie  
record-  
ing  
"First  
Time,"  
1961.





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**DUKE ELLINGTON's** "In A Mellow Tone," "Concerto for Cootie," "Dusk," "Jump For Joy," "Serenade To Sweden," "Warm Valley," "Bojangles," "The Brown Skin Gal In The Calico Gown," "Just A'Settin' And A'Rockin'," "Harlem Air Shaft," "I Didn't Know About You," "Rocks In My Bed," "Main Stem," and more than 100 other **Ellington** compositions from our **ROBBINS** and **FEIST** catalogs.

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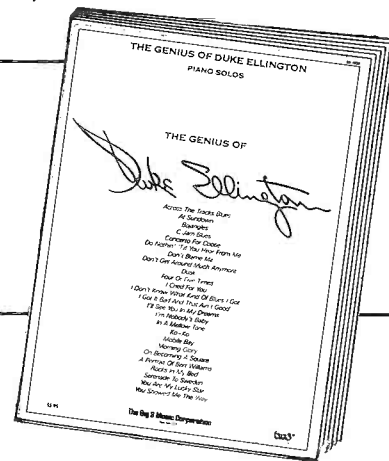
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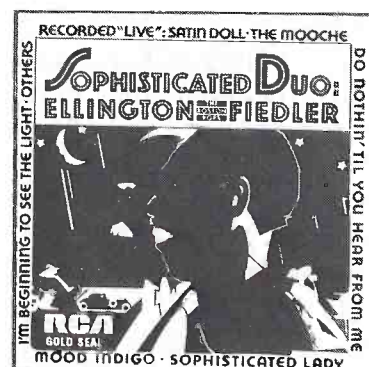


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# An Ellington Chronology

**1899**

Edward Kennedy Ellington born in Washington, D.C. on April 29.

**1906**

Receives first piano lessons.

**1914**

Writes first composition, "Soda Fountain Rag."

**1919**

Mercer Ellington, his son, born.

**1922**

Ellington, alto saxophonist Otto Hardwicke, and drummer Sonny Greer join Wilbur Sweatman's band in New York.

**1923**

At Fats Waller's suggestion, Ellington, Greer, Hardwicke, and trumpeter Arthur Whetsol return to New York, playing at Barron's in Harlem and the Kentucky Club in midtown Manhattan.

**1924**

Writes music for a show called "Chocolate Kiddies of 1924," which later enjoys a two-year run in Berlin starring Josephine Baker and Adelaide Hall.

**1925**

Trumpeter Bubber Miley replaces Whetsol in the band.

**1926**

Trombonist Tricky Sam Nanton joins the band. Ellington writes "East St. Louis Toodle-O" with Bubber Miley, which becomes the band's theme song, and "Birmingham Breakdown."

**1927**

Band begins its legendary stint at the Cotton Club. Reedmen Harry Carney and Barney Bigard join the band. Writes "Creole Love Call" featuring Adelaide Hall's voice as a wordless instrument, an Ellington innovation. Writes "Black and Tan Fantasy" with Bubber Miley.

**1928**

Saxophonist Johnny Hodges joins the band.

**1929**

Trumpeter Cootie Williams and trombonist Juan Tizol join the band, which appears in a short film based on "Black and Tan Fantasy."

**1930**

Band appears in the film "Check and Double Check" and performs in New York with Maurice Chevalier. Ellington writes "Mood Indigo" with Irving Mills and Harry Carney and "Rockin' in Rhythm" with Mills and Bigard.

**1931**

Vocalist Ivie Anderson joins the band. "Creole Rhapsody" is Ellington's first extended work.

**1932**

Writes "Sophisticated Lady" and "It Don't Mean A Thing If It Ain't Got That Swing."

**1933**

First European tour.

**1934**

Band appears in two films, "Murder at the Vanities" and "Belle of the Nineties." Writes "Solitude."

**1935**

Appears in film based on "Symphony in Black" with Billie Holiday as featured vocalist. Writes "In a Sentimental Mood."

**1936**

Writes "Caravan" with Tizol, "Clarinet Lament (Barney's Concerto)" with Bigard, and "Echoes of Harlem (Cootie's Concerto)."

**1937**

Band appears in the Marx Brothers film "A Day at the Races."

**1938**

Writes "I Let a Song Go Out of My Heart." Writes "Jeep's Blues" with Johnny Hodges. Hodges' solo on "Empty Bed Blues" is the first recorded through an echo chamber.

**1939**

Saxophonist Ben Webster, arranger-composer-pianist Billy Strayhorn, and bassist Jimmy Blanton join Ellington. With these additions the band reaches what many consider its artistic peak, a period that lasts until Blanton's death in 1942.

**1940**

In a highly creative period, Ellington writes "Jack the Bear," "Koko," "Never No Lament (Don't Get Around Much Anymore)," "Bojangles," "Harlem Airshaft" and other pieces. Ray Nance joins the trumpet section. Ellington and Blanton record a series of duets.

**1941**

Writes most of the music for "Jump For Joy," an anti-racism play that opens at Los Angeles' Mayan Theater. Dorothy Dandridge is one of the stars of the production. Orson Welles commissions Ellington to compose music for a history of jazz that Welles hopes to film for RKO. The project never materializes, although the idea will later result in Ellington's "A Drum Is a Woman." Mercer Ellington writes "Things Ain't What They Used To Be." Strayhorn provides the band with its new theme song, "Take The 'A' Train."

**1942**

Band appears in "Cabin in the Sky" with Lena Horne, Ethel Waters and Eddie "Rochester" Anderson. Tizol writes "Perdido."

**1943**

Begins series of yearly concerts at Carnegie Hall. Appears in film "Reveille with Beverly." Singer Al Hibber joins the band. Writes the extended work "Black, Brown and Beige."

**1944**

Writes "I'm Beginning To See the Light" with Don George, Hodges, and Carney.

**1945**

Saxophonist-clarinetist Russell Procope and bassist Oscar Pettiford join the band. Writes "New World A-Comin'" and "I'm Just a Lucky So and So."

**1947**

Writes two extended works, "Liberian Suite" and "The Deep South Suite" with Strayhorn.

**1948**

Tours Europe with Nance and vocalist Kay Davis.

**1949**

First performance with a symphony orchestra: the Philadelphia Symphony, at Robin Hood Dell, Pennsylvania.

**1950**

Writes "I Love You Madly" and "Harlem." Saxophonist Paul Gonsalves joins the band.

*(Continued on page 11)*



Ellington in 1937 with (from left) Harry Carney, Barney Bigard, Otto Hardwicke and Johnny Hodges.

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# Ellington Makes It to Broadway

(Continued from page 4)

Ellington's heirs, to the day we finally received them all, it took only one month to raise the money for 'Sophisticated Ladies.' Ellington's name is even more compelling today than it was when he was alive."

Fox has been involved in the theater since 1959, when he presented "The Roots of Jazz" at the Cherry Lane Theater. He also put together a five-album retrospective of Ellington's career, which led to his acquiring the exclusive motion picture, television, and stage rights to Ellington's work.

"I had been an Ellington fan ever since I first heard Duke's music when I was in my teens. I had always known that Ellington was special," Fox recalled. "He not only created the very best jazz, but also the very best music of any kind, and there was a soul in his music that I could relate to and feel a kindred spirit with."

"It took five of us to bring home this immense project. We are all of different backgrounds. What has brought us together and has kept us together is the inspiration of Duke Ellington and the privilege of being part of bringing the best music in America to the public in a presentation of complete theatricality and entertainment."

Roger S. Berlind has a distinguished track record as a producer. Among his credits are the Richard Rodgers-Sheldon Harnick musical "Rex," "Divisions and Delights" starring Vincent Price as Oscar Wilde, Edward Albee's "The Lady From Dubuque" and Peter Shaffer's "Amadeus."

Norzar Productions, formed to bring together theatrical properties with sources of capital not traditionally involved with the

theater, is owned by Jacques Nordeman and Sidney Lazard, who served as associate producers.

Burton Litwin, the fifth producer, is vice president of Belwin-Mills Publishing. Belwin-Mills is an associate producer and is one of the principal publishers of Ellington's music, especially material from his early period.

Litwin spoke at length about the production. "We started out with the idea of presenting Ellington in depth. We wanted to paint a portrait of the Duke so you could come away from the theater leaving with an understanding of all the phases of the man and his music. I still think that is a good concept."

"But when you try to put that into theatrical terms it becomes difficult. We went through several book treatments, and in terms of theatrical excitement and imagery the elements just didn't work. The excitement kept getting interrupted. When you finished a tremendous Ellington song with great dancing and you had to stop that energy to speak words, it killed the flow of the show."

"So we took out all of the book. We took out some of the absolutely beautiful sacred music in the out-of-town run. Given roughly two hours of a show, there was so much music, we just had to make the uncomfortable decision to cut."

## More Than A Songwriter

(Continued from page 3)

at Carnegie Hall, and when jazz festivals became the vogue, still more new works were required from him. Brilliant suites like "Black, Brown and Beige," "Such Sweet Thunder," "Suite Thursday," "The Latin-American Suite" and "The Three Black Kings" succeeded the earlier song hits. He wrote music for films (including "Anatomy of a Murder" and "Paris Blues"), for symphonic performance, for ballet and for the theater.

Always a religious man, despite the milieu in which he worked, he finally had the opportunity to express his beliefs in three Sacred Concerts, written between 1965 and 1973. He continued to write music up until his death, May 24, 1974.

(From the liner notes to the original cast album of "Sophisticated Ladies." Reprinted with the permission of RCA Records.)



The most difficult thing about this show were those decisions. So we went back basically to the pop material. There are songs in this show that I'm sure most people don't remember that Ellington wrote. We didn't want to just put on a series of pop hits that everyone knows. It is not a concert, it is a theatrical experience, and in order to achieve that we put in a lot of songs that are not well known, but that have a place in the show and are exciting.

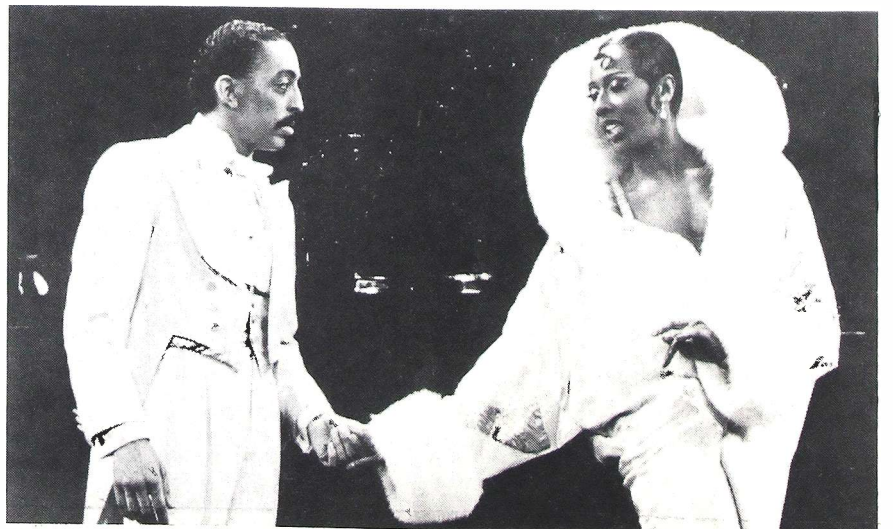
"The one area of music that Ellington didn't really have success in was the theater. So one of the real joys of doing 'Sophisticated Ladies' was to achieve something for Duke he didn't quite reach during his lifetime. To have his music as a hit on Broadway is special."

Litwin said he feels the show is "sparking new interest in Ellington's music." Belwin-Mills is about to release a new series of band books featuring music from "Sophisticated Ladies." The Big 3 Music Corporation, the print music division of United Artists Music, which has over 130 Ellington compositions in its

catalogue, has published its own series of Ellington books, and UA Music has prepared a 17-song demonstration tape called "Duke's Place" featuring performances of Ellington's compositions by various artists.

RCA has had success with the original cast album, released on its Red Seal label, and with a two-album compilation, "Sophisticated Ellington," featuring the original recordings of tunes featured in the show.

"The audiences we've gotten are the broadest of any on Broadway in many years," Litwin said, "We don't just have middle-aged patrons, but a large number of young people who have heard of Duke and his music. I have an 18-year-old son who used to talk to me about Billy Joel and the Rolling Stones. He didn't know anything about Ellington. Now he can play most of the show's score on piano. He is symptomatic of the young people who see the show and discover something they didn't know existed. They are seeing young people on stage singing and dancing, so they can feel the excitement."



Gregory Hines and Judith Jamison in "Sophisticated Ladies."

## Sophisticated Ladies

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# An Ellington Chronology

(Continued from page 8)

**1951**

Greer, Hodges, and trombonist Lawrence Brown leave and drummer Louie Bellson (the first white musician to work with Ellington) and trumpeter Clark Terry join. Tizol returns after several years' absence.

**1953**

Writes "Satin Doll."

**1955**

"Night Creature" performed at Carnegie Hall.

**1956**

Triumphant performance of "Diminuendo and Crescendo in Blue" at the Newport Jazz Festival leads to Ellington's appearance on Time Magazine's cover.

**1957**

Writes such extended works as "A Drum Is a Woman" and "Portrait of Ella Fitzgerald." Records "Black, Brown and Beige" with Mahalia Jackson singing "Come Sunday" and "23rd Psalm."

**1959**

Writes score for Otto Preminger's "Anatomy of a Murder."

**1960**

Writes "Suite Thursday," based on John Steinbeck's "Cannery Row," and jazz adaptation of "The Nutcracker Suite."

**1961**

Nominated for Academy Award for his score to the film "Paris Blues," starring Sidney Poitier and Paul Newman. The bands of Ellington and Count Basie record together on Columbia's "First Time" album. Records "The Great Reunion" with Louis Armstrong.

**1962**

Gives piano recital at the Museum of Modern Art. Records the trio album "Money Jungle" with Max Roach and Charles Mingus. Records "Duke Ellington Meets John Coltrane."

**1963**

Writes and produces "My People" for Chicago's Century of Negro Progress Exposition. Tours Middle East for the State Department. Records "Duke Ellington Meets Coleman Hawkins."

**1964**

Mercer Ellington joins band as manager and member of the trumpet section. Tours Japan for the first time.

**1965**

First Sacred Concert held at Grace Cathedral in San Francisco.

**1966**

Tours Europe with Ella Fitzgerald, writes music for the Frank Sinatra film "Assault on a Queen," and represents the United States at the World Festival of Negro Arts in Senegal. "Pousse-Cafe" opens on Broadway.

**1967**

Billy Strayhorn dies. Television documentary, "I Love You Madly," nominated for Emmy.

**1968**

Second Sacred Concert, held at New York's Cathedral Church of St. John the Divine, with Alice Babs as main vocalist. Tours Mexico and South America.

**1969**

President Richard Nixon gives him the Presidential Medal of Freedom, the highest civilian award in the United States, at the White House on his 70th birthday.

**1970**

A tribute to Ellington, "Solid on Soul," is presented at Madison Square Garden. Among those appearing are Ray Charles, Louis Armstrong, Lena Horne, and the Modern Jazz Quartet. Band makes three-month tour of the Soviet Union, Europe, and Latin America.

**1972**

Television special, "Duke Ellington — We Love You Madly," with music supervised by Quincy Jones, is aired.

**1974**

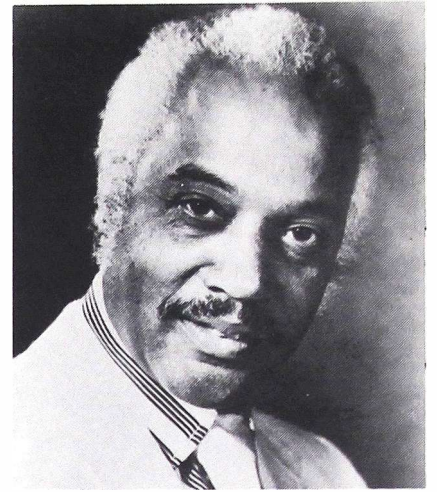
Dies of lung cancer on May 29 at the age of 75.

# Mercer Ellington's Climb to the Top

■ Even with a famous father to guide his career, Mercer Ellington's climb to the top has been one laced with hard work. At the tender age of seven, he joined his father's aggregation as assistant band boy and eventually became road manager, musical arranger and finally a member of the famed trumpet section.

Schooled at Columbia University, Juilliard and New York University, he learned the tools of the trade and eventually became an accomplished composer in his own right. The popular "Things Ain't What They Used To Be" and the orchestral "Mexican Symphony" and "Three Black Kings" (both co-composed with his father) attest to his musical skills.

Prior to becoming orchestra leader upon his father's death in 1974, Mercer was musical director



for Lena Horne and Della Reese.

And now, as musical director of the successful "Sophisticated Ladies," he has achieved another milestone in his own career — the debut of Mercer Ellington on Broadway.

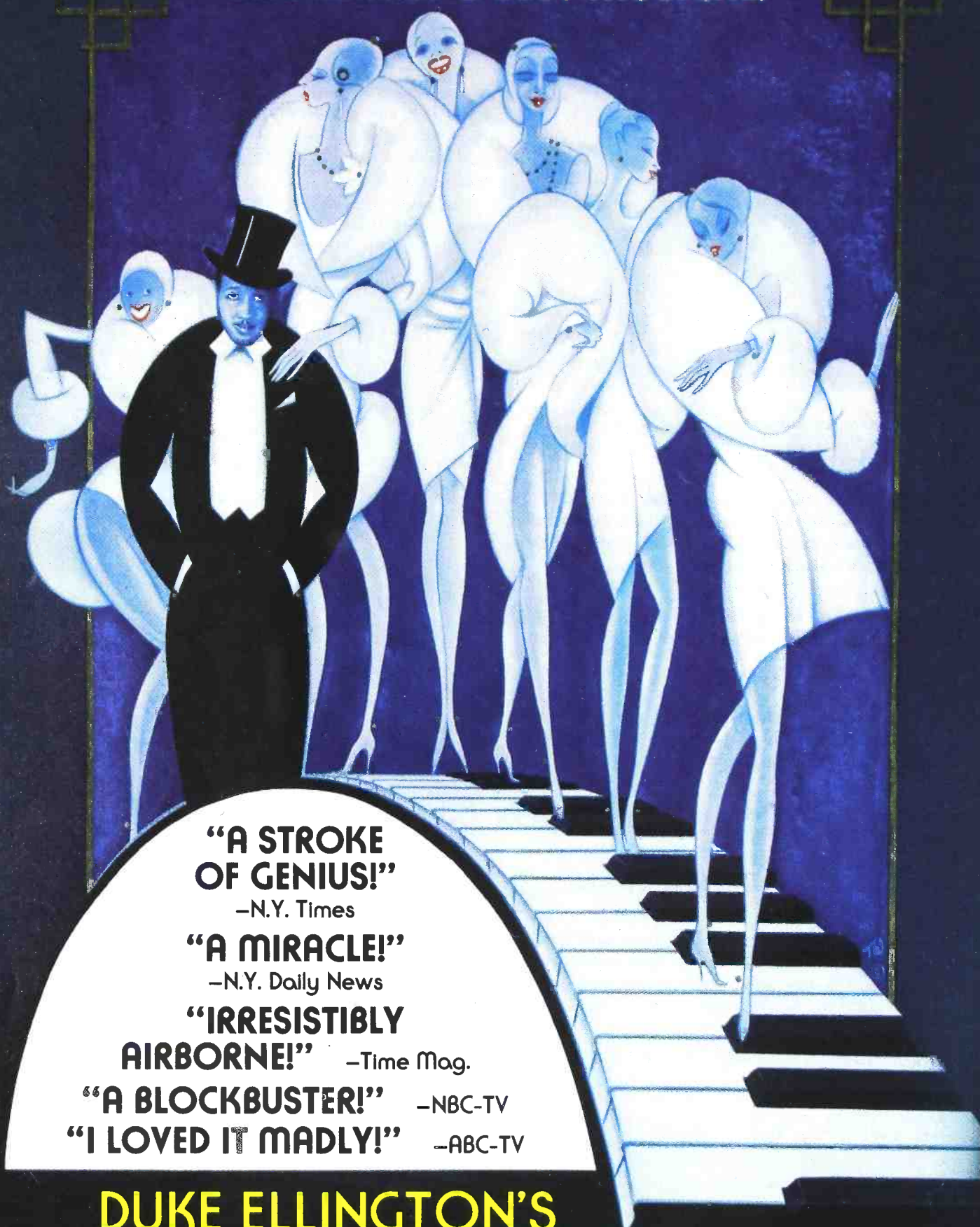


Ellington is honored by President Nixon on the occasion of his 70th birthday in 1969 as an all-star guest list looks on.

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Hughes  
Moss  
*Casting*

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-N.Y. Times

**"A MIRACLE!"**  
-N.Y. Daily News

**"IRRESISTIBLY AIRBORNE!"** -Time Mag.

**"A BLOCKBUSTER!"** -NBC-TV

**"I LOVED IT MADLY!"** -ABC-TV

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## More Records for Christmas

By SPEIGHT JENKINS

■ NEW YORK—Anticipating Christmas, Philips has issued several records recently which should delight music lovers.

The most obvious deals directly with the subject of Christmas. John Williams and the Boston Pops have had great success over the past two seasons with what used to be called the semi-classical repertoire. These records, such as the one given over to music from Broadway, have sold many copies. Now the conductor has turned to Christmas music and turned out a delightful, festive disc.

Modern Christmas music and traditional carols are grouped together on this album, with everything played well and with class. There is a pleasing restraint in Williams' conducting that gets at the heart of the music but avoids false cheer and some of the ho-ho-ho feeling this music can suggest. His "Christmas Festival," which contains arrangements of nine popular carols, is particularly well-conceived, as is his "Holiday Cheer" medley of recently composed Christmas songs. The record is certainly no heavy listening, but if anyone needs a Christmas record, this is a pleasant addition to the available issues. The Tanglewood Festival Chorus sings in several of the selections, always splendidly.

A much more substantial gift is the recording of Mahler's Eighth Symphony led by Seiji Ozawa. This recording follows several highly acclaimed performances of the symphony in Boston and in Carnegie Hall. It is a very fine reading of one of Mahler's most challenging works. The Eighth, the last work Mahler conducted, is not difficult in the same way as his other works. It has neither the thorniness of the Seventh, the almost unrelieved tragedy of the Sixth, nor the metaphysical magic of the Ninth. The Eighth is so difficult simply because of its unwieldiness. In most performances — whether 1000 artists are involved or not — one is struck by many individual performances but not a successful whole. It falls apart in its diffuseness.

Ozawa reads the work in a very straight manner. Absent are the introspection and personality one might expect in a recording by Tennstedt or the brio and excitement of Levine. But Ozawa has the whole piece in his mind, and he builds with great authority toward a really stunning last side. At the end one has a true picture of the Mahlerian universe united and whole. It is quite an achievement. The Boston Symphony plays brilliantly, and the whole is a tribute to Philips' fine digital sound.

The soloists never fall below a very high level. The role of the Penitent

almost always works. The line is seraphic, the melody more than memorable. Judith Blegan sings the measures with sublime distinction. In the larger part of the Magna Peccatrix Faye Robinson shows the high quality of her sweet and true soprano, filled with color and individuality. The two mezzo roles, Mulier Samaritana and Maria Aegyptiaca, are well taken by Florence Quivar and Lorna Myers, with the best singing heard from Miss Quivar.

This young American has over the past few seasons been consistently offering greater authority and richer sound than any mezzo in her age group. She is a very fine artist indeed, and her quality can be heard in this recording. Though Kenneth Riegel's voice always sounds a bit white, his singing of Dortor Marianus suits the text and feeling of Mahler's music, and the two lower voices, Benjamin Luxon and Gwynne Howell, hold up the standard of the others. This is a really rewarding recording, made exciting not only by Ozawa's concept but by the fine work of the Tanglewood Festival Chorus.

Laurel Records are made in Los Angeles. Recently, this company has issued a record that might delight many a lover of Beethoven this Christmas. The Pro Arte Quartet plays the original version of the composer's Opus 18, No. 1 Quartet, called simply a Quartet in F Major. In excellent, entertaining liner notes by a Harvard music professor, Lewis Lockwood, the history of the piece is traced. Beethoven composed it in 1799 for one Karl Amenda, a violinist whom Beethoven admired who was first violinist in a quartet in Vienna. Two years later Beethoven completed the Opus 18 No. 1 as we know it and wrote a letter to Amenda in which he begged him not to lend the quartet to anybody, because he had changed it severely. "Now I have only learned how to write quartets properly," the composer wrote. Would that other composers wrote so well as Beethoven wrote his first version!

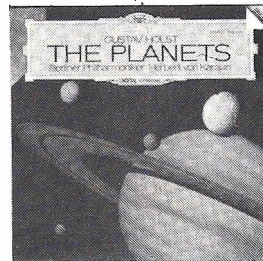
The notes indicate that the discovery of this original version took place as early as 1922, but no one has thought to record it or work with it before this recording. The quartet, as originally conceived, seems much more discursive than the more familiar version. The last movement, for instance, in the standard form is nervous and tight, with the materials used very concisely and with a unified concept governing all. In the new recording one hears the movement as much more relaxed, less of one idea and more general in feeling. It is still very interesting music, however, and in

(Continued on page 51)

# Classical Retail Report

DECEMBER 12, 1981

## CLASSIC OF THE WEEK



### HOLST THE PLANETS

KARAJAN  
DG Digital

## BEST SELLERS OF THE WEEK

HOLST: THE PLANETS — Karajan — DG

Digital

BEETHOVEN: SYMPHONY NO. 9 —

Boehm — DG

KORNGOLD, CONUS: VIOLIN

CONCERTOS — Perlman, Previn — Angel

Digital

MAHLER: SYMPHONY NO. 8 — Ozawa —

Philips

PUCCINI: TOSCA — Scotto, Domingo,

Brunson, Levine — Angel Digital

VERDI: RARE ARIAS — Pavarotti, Abbado —

CBS

WAGNER: DER RING DES NIBELUNGEN —

Jones, McIntyre, Boulez — Philips Digital

WEILL: UNKNOWN SONGS — Stratas —

Nonesuch Digital

## SAM GOODY / EAST COAST

BRAHMS: PIANO WORKS — Michelangeli —

DG

PLACIDO DOMINGO IN GALA

CONCERT — Giulini — DG Digital

HOLST: THE PLANETS — DG Digital

KORNGOLD: VIOLIN CONCERTOS — Angel

Digital

MOZART: DIE ZAUBERFLOETE — Cotrubas,

Tappy, Boesch, Levine — RCA Digital

PONCHIELLI: LA GIOCONDA — Caballe,

Pavarotti, Bartoletti — London

PUCCINI: TOSCA — Angel Digital

SHOSTAKOVICH: SYMPHONIES NOS.

1, 9 — Haitink — London

VERDI: RARE ARIAS — CBS

WAGNER: DER RING DES NIBELUNGEN —

Philips Digital

## KING KAROL / NEW YORK

BEETHOVEN: SYMPHONY NO. 9 — DG

Digital

DONIZETTI: DON PASQUALE — Popp,

Nesterenko, Araiza, Janowski — Eurodisc

(TIOCH)

FAURE: PENELOPE — Norman — RCA Erato

HOLST: THE PLANETS — DG Digital

KORNGOLD: VIOLIN CONCERTOS — Angel

Digital

MAHLER: SYMPHONY NO. 8 — Philips

Digital

PONCHIELLI: LA GIOCONDA — Caballe,

Pavarotti, Bartoletti — London

TCHAIKOVSKY: NUTCRACKER SUITE —

Slatkin — Pro Arte Digital

VERDI: ARIAS — Leontyne Price — London

VERDI: RARE ARIAS — CBS

## RECORD WORLD / TSS / NORTHEAST

BARBER: ADAGIO FOR STRINGS —

Slatkin — Telarc

BEETHOVEN: VIOLIN CONCERTO —

Perlman, Giulini — Angel Digital

BEETHOVEN: SYMPHONY NO. 5 —

Maazel — CBS

MUSSORGSKY: SALAMMBO — CBS

Melodiya

ITZHAK PERLMAN & ANDRE PREVIN: A

DIFFERENT KIND OF BLUES — Angel

ITZHAK PERLMAN & ANDRE PREVIN: IT'S

A BREEZE — Angel

PUCCINI: TOSCA — Angel Digital

TRIO — Sutherland, Pavarotti, Horne,

Bonyngé — London Digital

VERDI: ARIAS — Leontyne Price — London

WEILL: UNKNOWN SONGS — Stratas —

Nonesuch Digital

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

BEETHOVEN: SYMPHONY NO. 9 — DG

Digital

BRAHMS: PIANO WORKS — Michelangeli —

DG

FAURE: ORCHESTRAL MUSIC — Plasson —

EMI France (Import)

HOLST: THE PLANETS — DG Digital

MOZART: DIE ZAUBERFLOETE — Haitink —

Angel

LUCIANO PAVAROTTI: O HOLY NIGHT —

London

POULENC: LES BICHES — Pretre — Angel

KIRI TE KANAWA IN RECITAL — CBS

VERDI: LA TRAVIATA — Cotrubas, Domingo,

Kleiber — DG

WAGNER: DER RING DES NIBELUNGEN —

Philips Digital

## ROSE DISCOUNT / CHICAGO

BARTOK: CONCERTO FOR ORCHESTRA —

Solti — London

BRUCKNER: SYMPHONY NO. 4 — Solti —

London

FAURE: PENELOPE — RCA Erato

HOLST: THE PLANETS — DG Digital

KORNGOLD: VIOLIN CONCERTOS — Angel

Digital

MAHLER: SYMPHONY NO. 8 — Philips

Digital

MUSSORGSKY: SALAMMBO — CBS

Melodiya

PUCCINI: TOSCA — Angel Digital

VERDI: RARE ARIAS — CBS

WEILL: UNKNOWN SONGS — Nonesuch

Digital

## SOUND WAREHOUSE / DALLAS

BEETHOVEN: SYMPHONY NO. 9 — DG

Digital

BRAHMS: A GERMAN REQUIEM —

Haitink — Philips

GERSHWIN: AN AMERICAN IN PARIS —

Mata — RCA

HOLST: THE PLANETS — DG Digital

LISZT: PIANO CONCERTOS — Arrau —

Philips

MAHLER: SYMPHONY NO. 8 — Philips

Digital

KIRI TE KANAWA IN RECITAL — CBS

TIPPETT: KING PRIAM — Atherton — Philips

WAGNER: DER RING DES NIBELUNGEN —

Philips Digital

WEILL: UNKNOWN SONGS — Nonesuch

Digital

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# Retail Report

DECEMBER 12, 1981

## SALESMAKER

MEMORIES  
BARBRA STREISAND  
Columbia

## TOP SALES

MEMORIES — Barbra Streisand — Columbia  
FOR THOSE ABOUT TO ROCK — AC/DC — Atlantic  
A COLLECTION OF GREAT DANCE SONGS — Pink Floyd — Columbia  
COME MORNING — Grover Washington, Jr. — Elektra



Barbra Streisand

Memories

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

### HANDLEMAN/NATIONAL

AEROBIC DANCING — Parade  
CARS — Elektra  
NEIL DIAMOND — Columbia  
DOOBIE BROTHERS — WB  
EARTH, WIND & FIRE — ARC/Columbia  
HOOKED ON CLASSICS — RCA  
J. GEILS BAND — EMI-America  
DIANA ROSS — RCA  
ROD STEWART — WB  
BARBRA STREISAND — Columbia

### MUSICLAND/NATIONAL

AC/DC — Atlantic  
ADAM & THE ANTS — Epic  
DAVID BOWIE — RCA  
DOMINGO/DENVER — CBS Masterworks  
EMMYLOU HARRIS — WB  
KISS — Casablanca  
MOLLY HATCHET — Epic  
FRANK SINATRA — Reprise  
BARBRA STREISAND — Columbia  
GROVER WASHINGTON, JR. — Elektra

### PICKWICK/NATIONAL

CARS — Elektra  
NEIL DIAMOND — Columbia  
DOOBIE BROTHERS — WB  
EARTH, WIND & FIRE — ARC/Columbia  
J. GEILS BAND — EMI-America  
ANNE MURRAY XMAS — Capitol  
KENNY ROGERS XMAS — Liberty  
RUSH — Mercury  
RINGO STARR — Boardwalk  
ROD STEWART — WB

### RECORD BAR/NATIONAL

AC/DC — Atlantic  
PAUL DAVIS — Arista  
JAZZERCISE — MCA  
KISS — Casablanca  
DELBERT McCLINTON — Capitol  
MOLLY HATCHET — Epic  
KENNY ROGERS XMAS — Liberty  
RINGO STARR — Boardwalk  
BARBRA STREISAND — Columbia  
AL STEWART — Arista

### SOUND VIDEO UNLIMITED/NATIONAL

ADAM & THE ANTS — Epic  
DAVID BOWIE — RCA  
CHIC — Atlantic  
CON FUNK SHUN — Mercury  
DOMINGO/DENVER — CBS Masterworks  
EMMYLOU HARRIS — WB  
PINK FLOYD — Columbia  
KENNY ROGERS XMAS — Liberty  
BARBRA STREISAND — Columbia  
GROVER WASHINGTON, JR. — Elektra

### WHEREHOUSE/NATIONAL

ADAM & THE ANTS — Epic  
PEABO BRYSON — Capitol  
CHARIOTS OF FIRE — Polydor (soundtrack)  
CON FUNK SHUN — Mercury  
EMMYLOU HARRIS — WB  
KISS — Casablanca  
MOLLY HATCHET — Epic

### STRAWBERRIES/NEW ENGLAND

HOOKED ON CLASSICS — RCA  
EARL KLUGH — Liberty  
L.T.D. — A&M  
DENROY MORGAN — Beckett  
QUARTERFLASH — Geffen  
DIANA ROSS — Motown  
SKYY — Salsoul  
SNEAKER — Handshake  
TYZIK — Capitol  
STEVIE WOODS — Cotillion

### RECORD WORLD-TSS/NORTHEAST

AC/DC — Atlantic  
CARS — Elektra  
HOOKED ON CLASSICS — RCA  
KISS — Casablanca  
L.T.D. — A&M  
BARRY MANILOW — Arista  
STEVE MILLER BAND — Capitol  
MOLLY HATCHET — Epic  
PINK FLOYD — Columbia  
BARBRA STREISAND — Columbia

### CUTLER'S/NEW HAVEN

AC/DC — Atlantic  
BEE GEES — RSO  
CARS — Elektra  
EARTH, WIND & FIRE — ARC/Columbia  
HOOKED ON CLASSICS — RCA  
LOVERBOY — Columbia  
OZZY OSBOURNE — Jet  
POLICE — A&M  
ROLLING STONES — Rolling Stones  
DIANA ROSS — RCA

### KING KAROL/NEW YORK

ADAM & THE ANTS — Epic  
BEE GEES — RSO

TOM BROWNE — Arista/GRP  
SHEENA EASTON — EMI-America  
HOOKED ON CLASSICS — RCA  
JACKSONS LIVE — Epic  
ONE WAY — MCA  
BARBRA STREISAND — Columbia  
GROVER WASHINGTON, JR. — Elektra

### CRAZY EDDIE/NEW YORK

AC/DC — Atlantic  
PEABO BRYSON — Capitol  
CHRISTMAS JOLLIES II — Salsoul  
SHEENA EASTON — EMI-America  
EMMYLOU HARRIS — WB  
HOOKED ON CLASSICS — RCA  
JAM — Polydor  
JOAN JETT — Boardwalk  
RENAISSANCE — I.R.S.  
BARBRA STREISAND — Columbia

### DISC-O-MAT/NEW YORK

ANGELA BOFILL — Arista  
DAVID BOWIE — RCA  
J. GEILS BAND — EMI-America  
KISS — Casablanca  
L.T.D. — A&M  
PINK FLOYD — Columbia  
RENAISSANCE — I.R.S.  
FRANK SINATRA — Reprise  
BARBRA STREISAND — Columbia  
GROVER WASHINGTON, JR. — Elektra

### CAVAGES/BUFFALO

AC/DC — Atlantic  
CON FUNK SHUN — Mercury  
HOOKED ON CLASSICS — RCA  
PINK FLOYD — Columbia  
KENNY ROGERS XMAS — Liberty  
SKYY — Salsoul  
BARBRA STREISAND — Columbia  
GROVER WASHINGTON, JR. — Elektra

### RADIO 437/PHILADELPHIA

ADAM & THE ANTS — Epic  
TOM BROWNE — Arista/GRP  
BLACK SABBATH — WB  
CHOCOLATE MILK — RCA  
GENE DUNLAP — Capitol  
STEVE MILLER BAND — Capitol  
PINK FLOYD — Columbia  
RUSH — Mercury  
ROD STEWART — WB  
SUGAR HILL GANG — Sugarhill

### WEBB/PHILADELPHIA

JOE BATAAN — Salsoul  
CHIC — Atlantic  
CON FUNK SHUN — Mercury  
JOHN KLEMMER — Elektra  
GWEN McCRAE — Atlantic  
DENROY MORGAN — Beckett  
OHIO PLAYERS — Boardwalk  
ROSE ROYCE — WB  
SUZY Q — Atlantic  
WEST STREET MOB — Sugarhill

### RECORD & TAPE COLLECTORS/BALTIMORE

AC/DC — Atlantic  
GEORGE BENSON — WB  
DOMINGO/DENVER — CBS Masterworks  
EMMYLOU HARRIS — WB  
HALL & OATES — RCA  
OLIVIA NEWTON-JOHN — MCA  
PINK FLOYD — Columbia  
KENNY ROGERS XMAS — Liberty  
BARBRA STREISAND — Columbia  
GROVER WASHINGTON, JR. — Elektra

### RECORD THEATRE/BALTIMORE

AC/DC — Atlantic  
TOM BROWNE — Arista/GRP  
EMMYLOU HARRIS — WB  
J. GEILS BAND — EMI-America  
JONES GIRLS — Phila. Int'l  
DON McCLEAN — Millennium  
BARBRA STREISAND — Columbia  
SUGAR HILL GANG — Sugarhill  
GROVER WASHINGTON, JR. — Elektra  
BARRY WHITE — 20th Century-Fox

### RECORD UNLIMITED/BALTIMORE

AC/DC — Atlantic  
BEE GEES — RSO  
GEORGE BENSON — WB  
CARS — Elektra  
EARTH, WIND & FIRE — ARC/Columbia  
GO-GO'S — I.R.S.  
MOLLY HATCHET — Epic  
OZZY OSBOURNE — Jet  
HOOKED ON CLASSICS — RCA  
BARBRA STREISAND — Columbia

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

ANGELA BOFILL — Arista  
PEABO BRYSON — Capitol  
GO-GO'S — I.R.S.  
JONES GIRLS — Phila. Int'l

L.T.D. — A&M  
CURTIS MAYFIELD — Boardwalk  
MOLLY HATCHET — Epic  
SPINNERS — Atlantic  
WAX — RCA  
ZOOM — Polydor

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

BOHANNON — Phase II  
SHERRI BROWN — Capitol  
TOM BROWNE — Arista/GRP  
PEABO BRYSON — Capitol  
CON FUNK SHUN — Mercury  
EDWIN HAWKINS — Lection  
L.T.D. — A&M  
DENROY MORGAN — Beckett  
SHAKE — Atlantic  
GROVER WASHINGTON, JR. — Elektra

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

TOM BROWNE — Arista/GRP  
PEABO BRYSON — Capitol  
CHARIOTS OF FIRE — Polydor (soundtrack)  
CON FUNK SHUN — Mercury  
HOOKED ON CLASSICS — RCA  
J. GEILS BAND — EMI-America  
L.T.D. — A&M  
OZZY OSBOURNE — Jet  
SPACE CADETS — Vanguard  
BARBRA STREISAND — Columbia

### RECORD REVOLUTION/PA./DEL.

AC/DC — Atlantic  
ADAM & THE ANTS — Epic  
TOM BROWNE — Arista  
DAVID BOWIE — RCA  
JAM — Polydor  
PINK FLOYD — Columbia  
FRANK SINATRA — Reprise  
BARBRA STREISAND — Columbia  
GROVER WASHINGTON, JR. — Elektra  
BOBBY WOMACK — Beverly Glen

### PENGUIN FEATHER/NO. VIRGINIA

AC/DC — Atlantic  
ADAM & THE ANTS — Epic  
GEORGE BENSON — WB  
DAVID BYRNE — Sire  
EMMYLOU HARRIS — WB  
JAM — Polydor  
KINKS — Arista  
LOVERBOY — Columbia  
PINK FLOYD — Columbia  
BARBRA STREISAND — Columbia

### RECORD REVOLUTION/CLEVELAND

DAVID BYRNE — Sire  
GO-GO'S — I.R.S.  
JOAN JETT — Boardwalk  
JOHN KLEMMER — Elektra  
PIG BAG — Stiff America  
PINK FLOYD — Columbia  
SYNERGY — Passport  
GROVER WASHINGTON, JR. — Elektra

### KARMA/INDIANAPOLIS

AC/DC — Atlantic  
ADAM & THE ANTS — Epic  
ANGELA BOFILL — Arista  
PEABO BRYSON — Capitol  
KISS — Casablanca  
MOLLY HATCHET — Epic  
HENRY PAUL BAND — Atlantic  
PINK FLOYD — Columbia  
BARBRA STREISAND — Columbia  
GROVER WASHINGTON, JR. — Elektra

### ROSE/CHICAGO

AC/DC — Atlantic  
PEABO BRYSON — Capitol  
CARS — Elektra  
NEIL DIAMOND — Columbia  
NEVILLE BROTHERS — A&M  
PINK FLOYD — Columbia  
KENNY ROGERS XMAS — Liberty  
FRANK SINATRA — Reprise  
BARBRA STREISAND — Columbia  
BOBBY WOMACK — Beverly Glen

### RADIO DOCTORS/MILWAUKEE

AC/DC — Atlantic  
DAVID BOWIE — RCA  
TOM BROWNE — Arista/GRP  
CON FUNK SHUN — Mercury  
EMMYLOU HARRIS — WB  
KENNY ROGERS XMAS — Liberty  
CHIC — Atlantic  
SYREETA — Tama  
GROVER WASHINGTON, JR. — Elektra  
WIGS — Street Wise

### GREAT AMERICAN/MINNEAPOLIS

ADAM & THE ANTS — Epic  
GEORGE BENSON — WB  
LINDSEY BUCKINGHAM — Asylum  
LAMONT CRANSTON — Waterhouse  
SHEENA EASTON — EMI-America  
JAZZERCISE — MCA  
NAZARETH — A&M  
TED NUGENT — Epic  
KENNY ROGERS XMAS — Liberty  
BARBRA STREISAND — Columbia

### LIEBERMAN/MINNEAPOLIS

AC/DC — Atlantic  
ADAM & THE ANTS — Epic  
DAVID BOWIE — RCA  
LINDSEY BUCKINGHAM — Asylum  
LAMONT CRANSTON — Waterhouse  
J. GEILS BAND — EMI-America  
JUICE NEWTON — Capitol  
PINK FLOYD — Columbia  
QUARTERFLASH — Geffen  
SHOOTING STAR — Virgin/Epic

### MUSICLAND/ST. LOUIS

ADAM & THE ANTS — Epic  
CARS — Elektra  
DOMINGO/DENVER — CBS Masterworks  
JAZZERCISE — MCA  
MOLLY HATCHET — Epic  
ANNE MURRAY XMAS — Capitol  
RUSH — Atlantic  
FRANK SINATRA — Reprise  
RINGO STARR — Boardwalk  
BARBRA STREISAND — Columbia

### STREETSIDE/ST. LOUIS

AC/DC — Atlantic  
ANGELA BOFILL — Arista  
DAVID BOWIE — RCA  
TOM BROWNE — Arista/GRP  
PEABO BRYSON — Capitol  
CHICAGO — Columbia  
DOOBIE BROTHERS — WB  
FOOLS FACE — Talk  
HOOKED ON CLASSICS — RCA  
JONES GIRLS — Phila. Int'l

### ALBUM DEN/RICHMOND

ANGELA BOFILL — Arista  
TOM BROWNE — Arista/GRP  
PEABO BRYSON — Capitol  
CON FUNK SHUN — Mercury  
JONES GIRLS — Phila. Int'l  
L.T.D. — A&M  
CURTIS MAYFIELD — Boardwalk  
SPINNERS — Atlantic  
BILL SUMMERS — MCA  
BOBBY WOMACK — Beverly Glen

### GARY'S/RICHMOND

AC/DC — Atlantic  
BEE GEES — RSO  
CARS — Elektra  
HOOKED ON CLASSICS — RCA  
J. GEILS BAND — EMI-America  
KINKS — Arista  
OLIVIA NEWTON-JOHN — MCA  
POLICE — A&M  
SKYY — Salsoul  
ROD STEWART — WB

### EAST/WEST/CENTRAL FLORIDA

AC/DC — Atlantic  
ADAM & THE ANTS — Epic  
BAR-KAYS — Mercury  
JERRY HARRISON — Sire  
IRON MAIDEN — Harvest  
GREG LAKE — Chrysalis  
HENRY PAUL BAND — Atlantic  
HOOKED ON CLASSICS — RCA  
SAXON — Carrere  
BARBRA STREISAND — Columbia

### RECORD CITY/ORLANDO

AC/DC — Atlantic  
PEABO BRYSON — Capitol  
JOHN HALL — EMI-America  
DONNIE IRIS — MCA  
GEORGE JONES — Epic  
KING CRIMSON — WB  
LOVERBOY — Columbia  
MOLLY HATCHET — Epic  
KENNY ROGERS XMAS — Liberty  
BARBRA STREISAND — Columbia

### SPEC'S/FLORIDA

AC/DC — Atlantic  
BLACK SABBATH — WB  
CARS — Elektra  
SHEENA EASTON — EMI-America  
KINKS — Arista  
KISS — Casablanca  
KRAFTWERK — WB  
PINK FLOYD — Columbia  
BOB SEGER — Capitol  
BARBRA STREISAND — Columbia

### TURTLES/ATLANTA

AC/DC — Atlantic  
ADAM & THE ANTS — Epic  
CHOCOLATE MILK — RCA  
CON FUNK SHUN — Mercury  
EMMYLOU HARRIS — WB  
PINK FLOYD — Columbia  
ELVIS PRESLEY — RCA  
CHIC — Atlantic  
BARBRA STREISAND — Columbia  
GROVER WASHINGTON, JR. — Elektra

### SOUND WAREHOUSE/HOUSTON

AC/DC — Atlantic  
LINDSEY BUCKINGHAM — Asylum  
CARS — Elektra  
J. GEILS BAND — EMI-America  
PINK FLOYD — Columbia  
POLICE — A&M  
QUARTERFLASH — Geffen  
ROD STEWART — WB  
BARBRA STREISAND — Columbia  
NEIL YOUNG — Reprise

### TAPE CITY/NEW ORLEANS

AC/DC — Atlantic  
ANGELA BOFILL — Arista  
BLACK SABBATH — WB  
CARS — Elektra  
SHEENA EASTON — EMI-America  
J. GEILS BAND — EMI-America  
KISS — Casablanca  
PINK FLOYD — Columbia  
BARBRA STREISAND — Columbia  
GROVER WASHINGTON, JR. — Elektra

### CIRCLES/ARIZONA

AC/DC — Atlantic  
BOHANNON — Phase II  
EDWIN BIRDSONG — Salsoul  
CARS — Elektra  
CON FUNK SHUN — Mercury  
MANHATTAN TRANSFER — Atlantic  
PINK FLOYD — Columbia  
FRANK SINATRA — Reprise  
BARBRA STREISAND — Columbia  
GROVER WASHINGTON, JR. — Elektra

### TOWER/PHOENIX

AC/DC — Atlantic  
GEORGE BENSON — WB  
CARS — Elektra  
JONES GIRLS — Phila. Int'l  
KISS — Casablanca  
GREG LAKE — Chrysalis  
PINK FLOYD — Columbia  
HOOKED ON CLASSICS — RCA  
FRANK SINATRA — Reprise  
BARBRA STREISAND — Columbia

### SOUND WAREHOUSE/COLORADO

AC/DC — Atlantic  
CHIC — Atlantic  
CON FUNK SHUN — Mercury  
EMMYLOU HARRIS — WB  
J. GEILS BAND — EMI-America  
PINK FLOYD — Columbia  
KENNY ROGERS XMAS — Liberty  
BARBRA STREISAND — Columbia  
SWITCH — Gordy  
GROVER WASHINGTON, JR. — Elektra

### MUSIC PLUS/LOS ANGELES

BLASTERS — Slash  
DAVID BOWIE — RCA  
DAVID BYRNE — Sire  
GEORGE CARLIN — Atlantic  
CHIC — Atlantic  
CHICAGO — Columbia  
DEPECHE MODE — Sire  
SHEENA EASTON — EMI-America  
EDDIE RAVEN — Elektra  
SAXON — Carrere

### LICORICE PIZZA/LOS ANGELES

BLACK SABBATH — WB  
BLASTERS — Slash  
DAVID BOWIE — RCA  
CHIPMUNKS — RCA  
J. GEILS BAND — EMI-America  
JAZZERCISE — MCA  
KISS — Casablanca  
LOVERBOY — Columbia  
PINK FLOYD — Columbia  
FRANK SINATRA — Reprise

### EVERYBODY'S/NORTHWEST

AC/DC — Atlantic  
ADAM & THE ANTS — Epic  
ELVIS COSTELLO — Columbia  
DEVO — WB  
NEIL DIAMOND — Columbia  
EMMYLOU HARRIS — WB  
J. GEILS BAND — EMI-America  
KINKS — Arista  
GREG LAKE — Chrysalis  
QUEEN — Elektra

# Record World Albums

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

DECEMBER 12, 1981

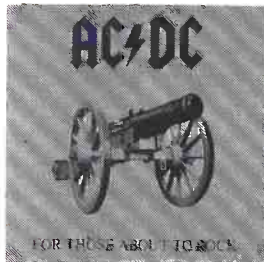
TITLE, ARTIST, Label, Number, (Distributing Label)

Dec. 12	Dec. 5		WKS. ON CHART	
1	1	4		
		FOREIGNER		
		Atlantic SD 16999		
		(8th Week)	21	H
2	2	TATTOO YOU ROLLING STONES/Rolling Stones COC 16052 (Atl)	14	H
3	3	ESCAPE JOURNEY/Columbia TC 37408	19	O
4	4	GHOST IN THE MACHINE POLICE/A&M SP 3730	8	H
5	5	RAISE! EARTH, WIND & FIRE/ARC/Columbia TC 37548	5	O



CHARTMAKER OF THE WEEK

6	—	FOR THOSE ABOUT TO ROCK WE SALUTE YOU		
		AC/DC		
		Atlantic SD 11111	1	H



7	9	PHYSICAL OLIVIA NEWTON-JOHN/MCA 5229	7	H
8	8	EXIT...STAGE LEFT RUSH/Mercury SRM 2 7001 (PolyGram)	5	K
9	7	BELLA DONNA STEVIE NICKS/Modern MR 38 139 (Atl)	18	H
10	11	ON THE WAY TO THE SKY NEIL DIAMOND/Columbia TC 37628	3	O
11	10	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	9	H
12	14	SHAKE IT UP CARS/Elektra 5E 567	3	H
13	13	GREATEST HITS QUEEN/Elektra 5E 564	5	H
14	6	NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND/Capitol STBK 12182	12	K
15	17	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153	6	H
16	18	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028	13	H
17	12	ABACAB GENESIS/Atlantic SD 19313	9	H
18	19	DIARY OF A MADMAN OZZY OSBOURNE/Jet FZ 37492 (CBS)	4	O
19	20	TONIGHT I'M YOURS ROD STEWART/Warner Bros. BSK 3602	4	H
20	15	THE INNOCENT AGE DAN FOGELBERG/Full Moon/Epic KE2 37393	13	O
21	21	BEAUTY & THE BEAT GO-GO'S/I.R.S. SP 70021 (A&M)	20	H
22	24	FREEZE-FRAME J. GEILS BAND/EMI-America SOO 17062	5	H
23	—	MEMORIES BARBRA STREISAND/Columbia TC 37678	1	O
24	16	PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346	21	H
25	26	DON'T SAY NO BILLY SQUIER/Capitol ST 12146	32	H
26	27	FEELS SO RIGHT ALABAMA/RCA AHL1 3920	39	H
27	25	IF I SHOULD LOVE AGAIN BARRY MANILOW/Arista AL 9573	9	H
28	43	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA AFL1 4194	5	H
29	29	CIRCLE OF LOVE STEVE MILLER BAND/Capitol ST 12121	5	H
30	30	GET LUCKY LOVERBOY/Columbia FC 37638	5	O
31	90	CHRISTMAS KENNY ROGERS/Liberty LOO 51115	3	H
32	22	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	13	O
33	23	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	17	H
34	35	CONTROVERSY PRINCE/Warner Bros. BSK 3601	6	H
35	38	MOB RULES BLACK SABBATH/Warner Bros. BSK 3605	3	H
36	28	SONGS IN THE ATTIC BILLY JOEL/Columbia TC 37461	11	O
37	40	THE GEORGE BENSON COLLECTION/Warner Bros. 2HW 3577	4	X
38	41	RE-AC-TOR NEIL YOUNG & CRAZY HORSE/Reprise HS 2304 (WB)	4	H
39	39	IN THE POCKET COMMODORES/Motown M8 955M1	23	H
40	44	QUARTERFLASH/Geffen GHS 2003 (WB)	7	H
41	42	LIVING EYES BEE GEES/RSO RX 1 3098 (PolyGram)	4	H
42	36	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	12	H

43	47	LIVE JACKSONS/Epic KE2 37545	3	O
44	33	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	59	H
45	45	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)/Columbia KC2 37542	13	O
46	49	FANCY FREE OAK RIDGE BOYS/MCA 5029	28	H
47	50	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	27	H
48	51	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	38	H
49	31	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	34	H
50	60	PERHAPS LOVE PLACIDO DOMINGO with JOHN DENVER/CBS Masterworks FM 37243	5	O
51	56	LAW AND ORDER LINDSEY BUCKINGHAM/Asylum 5E 561	6	H
52	32	HI INFIDELITY REO SPEEDWAGON/Epic FE 36884	51	O
53	37	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	11	O
54	59	NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	5	H
55	109	CHRISTMAS WISHES ANNE MURRAY/Capitol SN 16232	3	H
56	—	COME MORNING GROVER WASHINGTON, JR./Elektra 5E 562	1	H
57	63	SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576	4	H
58	—	A COLLECTION OF GREAT DANCE SONGS PINK FLOYD/Columbia TC 37680	1	O
59	61	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	6	H
60	65	TAKE NO PRISONERS MOLLY HATCHETT/Epic FE 37480	2	O
61	34	THE BEST OF BLONDIE/Chrysalis CHR 1337	7	H
62	53	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	8	L
63	57	GIVE THE PEOPLE WHAT THEY WANT KLINKS/Arista AL 9567	14	H
64	71	SHE SHOT ME DOWN FRANK SINATRA/Reprise FS 2305 (WB)	2	H
65	72	LOVE MAGIC LTD/A&M SP 4881	3	H
66	70	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	29	H
67	54	ALLIED FORCES TRIUMPH/RCA AFL1 3902	13	H
68	46	SHOWTIME SLAVE/Cotillion SD 5227 (Atl)	10	H
69	62	JUICE JUICE NEWTON/Capitol ST 12136	37	H
70	73	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90004	19	X
71	52	INSIDE YOU ISLEY BROTHERS/T-Neck FZ 37533 (CBS)	7	O
72	82	I AM LOVE PEABO BRYSON/Capitol ST 12179	3	H
73	77	CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK) VANGELIS/Polydor PD 1 6335 (PolyGram)	8	H
74	55	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	28	H
75	48	ALMOST BLUE ELVIS COSTELLO & THE ATTRACTIONS/Columbia FC 37562	5	O
76	83	GREG LAKE/Chrysalis CHR 1357	7	H
77	58	THE DUDE QUINCY JONES/A&M SP 3721	37	H
78	86	SKYYLINE SKYY/Salsoul SA 3548 (RCA)	6	H
79	64	TIME/Warner Bros. BSK 3598	17	H
80	66	TIME EXPOSURE LITTLE RIVER BAND/Capitol ST 12163	13	H
81	89	BEST OF THE DOOBIES VOLUME II/DOOBIE BROTHERS/Warner Bros. BSK 3612	2	H
82	100	MUSIC FROM THE ELDER KISS/Casablanca NBLP 7261 (PolyGram)	2	H
83	74	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	67	H
84	75	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	23	H
85	78	SOLID GROUND RONNIE LAWS/Liberty LO 51087	11	H
86	79	CAMOUFLAGE RUFUS with CHAKA KHAN/MCA 5270	7	H
87	67	NEW TRADITIONALISTS DEVO/Warner Bros. BSK 3593	10	H
88	96	THE POET BOBBY WOMACK/Beverly Glen BG 10000	5	H
89	97	STOP AND SMELL THE ROSES RINGO STARR/Boardwalk NB 1 33246	5	H
90	68	DISCIPLINE KING CRIMSON/Warner Bros. BSK 3629	7	H
91	69	AS FAR AS SIAM RED RIDER/Capitol SO 12145	12	H
92	80	CHRISTOPHER CROSS/Warner Bros. BSK 3383	90	H
93	85	AEROBIC DANCING featuring DORIAN DAMMER/Parade 100 (Peter Pan)	11	H
94	87	WANNA BE A STAR CHILLIWACK/Millennium BXL1 7759 (RCA)	15	H
95	88	TONIGHT! FOUR TOPS/Casablanca NBLP 7258 (PolyGram)	15	H
96	76	LOVE BYRD DONALD BYRD AND 125TH STREET, NYC/Elektra 5E 531	13	H
97	91	LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY/Capitol SKBK 12156	24	H
98	93	AEROBIC DANCING/Gateway GSLP 7610	28	H
99	98	HIGH 'N' DRY DEF LEPPARD/Mercury SRM 1 4021 (PolyGram)	18	H
100	84	THERE'S NO GETTING OVER ME RONNIE MILSAP/RCA AHL1 4060	16	H

# Montage Releasing Dolce Christmas LP

By SAMUEL GRAHAM

■ LOS ANGELES—Christmas albums are surely not unique, but there is nevertheless something uncommon about a Christmas record made in Australia by an Italian-American expatriate. Capitol-distributed Montage Records has such a product, and label co-presidents David Chackler and Marshall Blonstein are hoping that their Joe Dolce Music Theatre "Christmas Album" will become a perennial holiday favorite.

Dolce, of course, was responsible for "Shaddap You Face," the surprise hit single of 1981 and a reported 700,000-seller in the United States alone. But MCA Records, who released "Shaddap," was unable to fit Dolce's Christmas offering into its fourth-quarter release schedule, so Chackler and Blonstein agreed to release it, backing the album with a host of merchandising, advertising and promotional plans. Those plans, which include a pizza parlor tie-in and album giveaways, were detailed in a recent interview.

According to Blonstein, Montage first learned of plans for a Dolce Christmas project when he and Chackler were visited by Mike Brady of Australia's Full Moon Records, Dolce's label there. Originally, Blonstein said, the idea was to make a traditional holiday record; but the Montage principals suggested that Dolce work with producer Steve Tyrell, who went to Australia and opted instead for what Blonstein called "a bigger production, a full-blown album" that would feature Dolce as the Giuseppe character he popularized with "Shaddap You Face."

Having Dolce appear as Giuseppe, rather than as one of the other characters in his "Music Theatre," establishes an obvious link to "Shaddap You Face"; Dolce even makes a brief reference to his hit on the Christmas album. While "Shaddap" appeared on another label, Blonstein and Chackler are making no effort to downplay the connection with that song, issuing buttons that read "Shaddap You Face, It's Christmas."

"Everybody knows Joe Dolce now, wherever you go," said Blonstein. "So radio and retail, I think, are ready to do something with a record by Dolce — if it's right, if it's in the pocket. I think we've got that."

Dolce, Blonstein said, at first "wanted us to do the promotion and marketing on the album, along with MCA, and he wanted us to do the overseas licensing. But we told him that we're a record company and a publishing company, and that we couldn't get involved in projects unless they were our own." That would have been the end of it, he added, but when MCA passed on the product, Montage jumped into the breach and took it on themselves.

Chackler said he and Blonstein agreed to release Dolce's record "because we can move a lot faster than a big company" and were able to meet a

schedule whereby the album would be in stores by early November. It is for those same reasons — their size (or relative lack of it) and efficiency, along with that of the Capitol distribution organization — that they have limited the initial pressing run on the "Christmas Album" to 60,000 copies. Noting that Christmas product runs the risk of high returns, Chackler said, "We felt that rather than pump the market full, it's better to stay as close to the vest as possible, because we can respond so quickly (to reorders). We can turn around on this record in three to five days."

Montage's director of sales and merchandising, Barbara Firstman, has overseen the preparation of posters, trade inserts, store window displays featuring the illustrated album cover, and so on. In addition, Dolce has made a video of the (non-commercial) single from the record, "Jingle Bell Rock," and plans have been made for a promotion involving pizza parlors, with free family dinners to be awarded the week before Christmas (the pizza tie-in will be coordinated by radio stations in each market). As for the latter idea, Chackler said, "We wanted something that the morning men (on radio) could get into. A lot of those guys are going to pound this record — there are three or four or five cuts that they can have fun with in the mornings." Radio stations will also coordinate album giveaways.

## Kragen Names Lauer

■ LOS ANGELES—Dorene Lauer has been named director of public relations for KK Sales, the licensing and merchandising subsidiary of Kragen and Company, it was announced by vice president and general manager Gordon Bennett.

Lauer will be responsible for publicity and public relations for The Kenny Rogers Western Collection, a complete line of western wear manufactured by six different licensees, and future KK clients. She had been at Lipsman & Associates and, prior to that, had spent several years in both publicity and product management at A&M Records.

## Intersong Names Mitchell Schoenbaum

■ NEW YORK—Mitchell Schoenbaum has been named creative manager, east coast for Intersong Music, it was announced by Ira Jaffe, senior vice president, creative.

Schoenbaum comes to Intersong from Capitol Records, where he was director of talent acquisition, east coast. Prior to that, Schoenbaum was an A&R/product manager at Atlantic Records. From 1973 through 1976, Schoenbaum was a professional manager for Chappell Music in New York.

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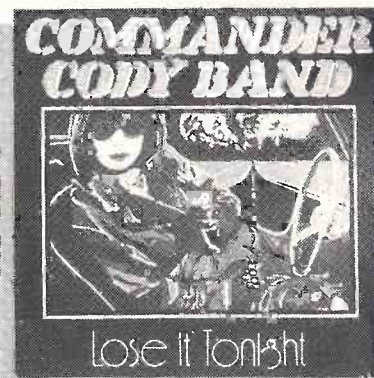
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# Albums 101-200



DECEMBER 12, 1981

Dec. 12	Dec. 5		WKS. ON CHART				
101	102	HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin/Epic NFE 37407	17	O	151	177	MERRY CHRISTMAS BING CROSBY/MCA 15024 3 X
102	111	KEEP ON MOVING STRAIGHT AHEAD LAKESIDE/Solar BXL1 3974 (RCA)	3	H	152	153	THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON/A&M SP 4880 3 H
103	108	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	28	H	153	145	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram) 40 H
104	94	OCTOBER U2/Island ILPS 9680 (WB)	6	H	154	115	THE FRIENDS OF MR. CAIRO JON & VANGELIS/Polydor PD 1 6326 (PolyGram) 18 H
105	103	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest/ WB QWS 3591	11	H	155	107	ROUND TRIP KNACK/Capitol ST 12168 6 H
106	113	PARADISE THEATER STYX/A&M SP 3719	46	H	156	176	STILL THE SAME OLE ME GEORGE JONES/Epic FE 37106 2 O
107	—	PRINCE CHARMING ADAM & THE ANTS/Epic ARE 37615	1	O	157	156	LOVERBOY/Columbia JC 36762 47 O
108	101	FREETIME SPYRO GYRA/MCA 5238	16	H	158	157	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052 33 H
109	—	CIMARRON EMMYLOU HARRIS/Warner Bros. BSK 3603	1	H	159	152	IN HARMONY 2 VARIOUS ARTISTS/Columbia BFC 37641 4 O
110	105	PIECES OF A DREAM/Elektra 6E 350	11	H	160	161	CAMERA CAMERA RENAISSANCE/I.R.S. SP 70019 (A&M) 4 H
111	112	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	15	O	161	171	QUINELLA ATLANTA RHYTHM SECTION/Columbia FC 37550 13 O
112	104	FANCY DANCER ONE WAY/MCA 5247	11	H	162	141	SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl) 5 H
113	106	STEP BY STEP EDDIE RABBITT/Elektra 5E 532	17	H	163	133	BLACK & WHITE POINTER SISTERS/Planet P 18 (E/A) 24 H
114	119	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	11	H	164	160	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS) 35 O
115	117	HOT ROCKS 1964-1971 ROLLING STONES/London 2PS 60617	9	X	165	154	SWEET AND WONDERFUL JEAN CARN/T SOP FZ 36775 (CBS) 9 O
116	118	EXPOSED II VARIOUS ARTISTS/CBS X2 37601	5	O	166	163	ANTHOLOGY BABYS/Chrysalis CHR 1351 3 H
117	124	BACK IN BLACK AC/DC/Atlantic SD 16018	68	H	167	169	NEW YORK CAKE KANO/Mirage WTG 19327 (Atl) 2 H
118	120	WHAT A WOMAN NEEDS MELBA MOORE/EMI-America ST 17060	6	H	168	168	THE MAN WITH THE HORN MILES DAVIS/Columbia FC 36790 22 H
119	127	TORCH CARLY SIMON/Warner Bros. BSK 3592	9	H	169	170	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236 18 G
120	135	GWEN McCRAE/Atlantic SD 19308	4	H	170	172	SNEAKER/Handshake/FW 37631 2 H
121	121	THE SPIRIT'S IN IT PATTI LABELLE/Phila. Intl. FZ 37380 (CBS)	13	O	171	174	JUST LIKE DREAMIN' TWENNYNINE with LENNY WHITE/ Elektra 5E 551 2 H
122	122	DIRTY DEEDS DONE DIRT CHEAP AC/DC/Atlantic SD 16033	35	H	172	162	UNTOLD PASSION SCHON & HAMMER/Columbia FC 37600 9 O
123	—	7 CON FUNK SHUN/Mercury SRM 1 4030 (PolyGram)	1	H	173	175	FREE LANCING JAMES BLOOD ULMER/Columbia ARC 37493 2 O
124	81	EL LOCO ZZ TOP/Warner Bros. BSK 3593	19	H	174	130	FACE TO FACE GQ/Arista AL 9547 5 H
125	140	A CHIPMUNK CHRISTMAS CHIPMUNKS/RCA AQL1 4041	3	H	175	198	CHRISTMAS ALBUM BARBRA STREISAND/Columbia CS 9557 2 O
126	123	WATTS IN A TANK DIESEL/Regency RY 19315 (Atl)	10	H	176	197	JAZZERCISE JUDY SHEPPARD MISSETT/MCA 5272 2 H
127	92	WALK UNDER LADDERS JOAN ARMATRADE/A&M SP 4876	9	H	177	178	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE/Columbia FC 37438 10 O
128	—	YOURS TRULY TOM BROWNE/Arista GRP 5507	1	H	178	184	DROP DOWN AND GET ME DEL SHANNON/Network 5E 568 (E/A) 2 H
129	139	CAN'T SHAKE THIS FEELIN' SPINNERS/Atlantic SD 19318	2	H	179	—	GREATEST HITS, VOL. II CHICAGO/Columbia FC 37682 1 O
130	99	STARS ON LONG PLAY II STARS ON/Radio RR 19134 (Atl)	7	H	180	195	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/ RCA AFL1 3451 2 H
131	—	CHANGESTWOBOWIE DAVID BOWIE/RCA AFL1 4202	1	H	181	186	BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS) 9 O
132	142	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/ EMI-America SW 17061	2	H	182	185	INDIAN SUMMER AL STEWART/Arista A2L 8607 3 L
133	147	GET AS MUCH LOVE AS YOU CAN JONES GIRLS/Phila. Intl. FZ 37627 (CBS)	2	O	183	180	HOOLIGANS WHO/MCA 2 12001 9 L
134	136	GREATEST HITS DOORS/Elektra 5E 5151	54	H	184	—	BELIEVERS DON McLEAN/Millennium BXL1 7762 (RCA) 1 H
135	95	PIRATES RICKIE LEE JONES/Warner Bros. BSK 3432	19	H	185	158	THIS IS THE WAY ROSSINGTON COLLINS BAND/MCA 5207 10 H
136	146	BELO HORIZONTE JOHN McLAUGHLIN/Warner Bros. BSK 3619	2	H	186	183	STICKY FINGERS ROLLING STONES/Rolling Stones COC 39105 (Atl) 5 H
137	138	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM/Mirus/ Vintage VN1 7713	43	H	187	155	THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra 5E 535 16 H
138	132	LOVE IS THE PLACE CURTIS MAYFIELD/Boardwalk NB 1 33239	8	H	188	144	SLINGSHOT MICHAEL HENDERSON/Buddah BDS 6002 (Arista) 14 H
139	149	BLUE JEANS CHOCOLATE MILK/RCA AFL1 3876	2	H	189	159	THIS KIND OF LOVIN' WHISPERS/Solar BXL1 3976 (RCA) 11 H
140	150	TOM TOM CLUB/Sire SRK 3628 (WB)	9	H	190	143	DANGEROUS ACQUAINTANCES MARIANNE FAITHFULL/ Island ILPS 9648 (WB) 9 H
141	131	SIGN OF THE TIMES BOB JAMES/Columbia/Tappan Zee FC 37495	14	O	191	126	GO FOR IT SHALAMAR/Solar BXL1 3984 (RCA) 9 H
142	125	TIME ELO/Jet FZ 37371 (CBS)	17	O	192	192	EBONEE WEBB/Capitol ST 12148 16 H
143	116	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/ Mercury SRM 1 2001 (PolyGram)	21	H	193	—	ANYTIME HENRY PAUL BAND/Atlantic SD 19325 1 H
144	129	ALL OF THE ABOVE JOHN HALL BAND/EMI-America SW 17058	5	H	194	194	NIGHT FADES AWAY NILS LOFGREN/Backstreet BSR 5251 (MCA) 12 H
145	—	TAKE IT OFF CHIC/Atlantic SD 19323	1	H	195	134	MSG MICHAEL SCHENKER GROUP/Chrysalis CHR 1336 10 H
146	148	PREMONITION SURVIVOR/Scotti Bros. ARZ 37549 (CBS)	10	O	196	200	GIVE ME YOUR LOVE FOR CHRISTMAS JOHNNY MATHIS/ Columbia CS 9923 2 O
147	110	STANDING TALL CRUSADERS/MCA 5254	10	H	197	—	KING OF THE ROAD BOXCAR WILLIE/Mains Street SN 73000 (Capitol) 1 H
148	137	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAY 12120	53	I	198	173	ARTHUR-THE ALBUM (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Warner Bros. BSK 3582 15 H
149	128	MAGIC WINDOWS HERBIE HANCOCK/Columbia FC 37387	11	O	199	187	LOVE ALL THE HURT AWAY ARETHA FRANKLIN/Arista AL 9552 16 H
150	114	LIVE! BARBARA MANDRELL/MCA 5243	12	H	200	189	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA BSR 5160 30 H



## Jazz Beat

By PETER KEEPNEWS

■ **GEORGE JAMS:** The band opened with a finger-popping rendition of the classic **Charlie Parker** blues "Au Privave." Then they went straight into two pop-jazz standards from the mid-sixties, the **Cannonball Adderley** hit "Mercy, Mercy, Mercy" and **Eddie Harris'** "Listen Here." In the course of the evening they offered such familiar tunes as **Horace Silver's** "Senor Blues," **Bobby Timmons'** "Moanin'," and a version of "Cherokee" taken at a killingly break-neck pace which the musicians handled with great style.

It might have been an unusually good set by a local combo or a pick-up band in a small jazz club anywhere in the U.S., at any time during the last 15 years. What made it unusual was that the band was an all-star aggregation, most of the members of which are known primarily for their crossover efforts, and the leader of which was **George Benson**.

The one-night stand at New York's Bottom Line last Monday (30) was advertised as "A Special Evening of Jazz," and that's what it was. Benson didn't disappoint the fans who think of him as a soulful crooner: he closed the long set with a number of his recent hits, including "This Masquerade" and "On Broadway." But for most of the evening, he stepped out of his role as pop star and back to his roots as one of the finest jazz guitarists in the world.

Benson swung mightily all night, and he looked to be having as much fun as his audience. His band was excellent, with the biggest surprise being the fine solo work of super sessionman **Tom Scott** on saxophones and hit-making funkateer **Tom Browne** on trumpet, both of whom negotiated the bebop and hard-bop terrain with ease. **Kenny Barron**, an inspired choice, was superb on piano. Young drummer **Omar Hakim**, something of an unknown quantity, proved himself a powerhouse; electric bassist **Marcus Miller** was comfortable in all tempos and meters; and percussionist **Ralph MacDonald** was his usual dependable self.

Benson was joined early in the set by **Earl Klugh** on acoustic guitar. Klugh's interaction with his former boss (in case you didn't know, he got his first break as a sideman with Benson) was impressive, his playing impeccable, but his segment of the show nonetheless dragged a little. Klugh returned at the end of the set, along with Benson's regular keyboardist and bassist, **Jorge Dalto** and **Stanley Banks**, to play the hits.

The evening was recorded by Warner Bros. Records, with **Tommy LiPuma** at the controls. Another live recording is planned for the Keystone Korner in San Francisco, with basically the same band (**George Cables** will be on piano and **Harvey Mason** on drums). We have just one request for the San Francisco gig: play something by **Wes Montgomery**.

**WAITING ON A HIT (OR, HOW TO GET JAZZ PLAYED ON AM RADIO):** One of the things Benson and company proved at the Bottom Line — if it still needed to be proven — was that "jazz" and "fusion" aren't really separate genres, and that a good jazz musician is going to sound like a good musician in any context. This is currently being proved in a different way by **Sonny Rollins**, who after three decades of being one of the greatest saxophonists in the history of jazz is about to have his first top ten single.

As you all undoubtedly know by now, that's Rollins taking the brusque, authoritative tenor solo on "Waiting on a Friend," the new **Rolling Stones** single. It's a great song, and it probably would have made a great single even without Rollins, but there's no doubt that his presence adds a lot. A jazz musician hasn't been this prominently featured on a pop single by a major act since **Billy Joel** gave **Phil Woods** all that solo space on "Just the Way You Are," and we think "Waiting on a Friend" has the potential to be as big a hit as that was. We hope the Stones remember to give Rollins a gold record.

**SOCIAL NOTES:** Our heartiest congratulations to that perennial Jazz Beat favorite, **Miles Davis**, who capped a truly remarkable year by marrying actress **Cicely Tyson** on Nov. 26, at the home of comedian **Bill Cosby** (Atlanta Mayor-elect **Andrew Young** performed the ceremony). Davis and Tyson had been an item some years ago — her face adorns the cover of "Sorcerer," one of the best of his late-sixties albums — but had drifted apart until recently. Tyson's loving support was reportedly one of the key factors motivating Miles's comeback this year. Here's hoping that she continues to bring out the best in one of the most extraordinary musicians around.

**LET'S KOOL ONE:** The Brown & Williamson Tobacco Corp., makers of **Kool Cigarettes**, held a press conference in New York last Monday (30) for the purpose of making two jazz-related announcements. One was that it will be sponsoring 20 jazz festivals in major U.S. cities during 1982. The program for the festivals, all of which will be produced by **George Wein**, "has been redesigned to represent a broad expression of jazz artists . . . and will be tailored to the tastes of specific cities," the firm said in a prepared statement, emphasizing

that unlike past **Kool** festivals that called themselves jazz but featured mostly R&B, these "will spotlight the very best in jazz."

The other announcement was about a new marketing campaign for **Kool Cigarettes** that will include new advertisements "keyed to the world of music." The ads that were unveiled showed a variety of jazz musicians (or, more accurately, male models pretending to be jazz musicians) in performance, both with and without cigarettes nearby.

**WHAT'S NEW:** Check out "**Jimmy Rowles Plays Duke Ellington and Billy Strayhorn**," recently released by Columbia. The title is pretty much self-explanatory; the only salient fact it leaves out is that this is an album of unaccompanied piano solos. Rowles is one of the most tasteful and melodic solo pianists around, and the repertoire is extremely well chosen, with both familiar and not-so-familiar tunes included . . . Saxophonist-arranger **Ernie Wilkins**, who lives in Denmark these days, has assembled a group of expatriates and locals to record "**Ernie Wilkins and the Almost Big Band**," a very listenable album just released by Storyville. **Kenny Drew** is the pianist and the producer . . . **Freddie Hubbard** recently did a live date for Fantasy at the Keystone Korner. Saxophonist **Joe Henderson** and vibist **Bobby Hutcherson** were sidemen.

(Continued on page 48)

### Hannibal's 'Rota' Reception



**Hannibal Records** recently hosted a reception at the **Rizzoli Galleries** in New York to celebrate the release of a new album entitled "**Amarcord Nino Rota**." The LP consists of music composed by the late **Nino Rota** for the films of **Federico Fellini**. The music, including themes from such celebrated films as "**Juliet of the Spirits**," "**8½**" and "**La Dolce Vita**," is performed by various jazz artists, including **Carla Bley**, **Jaki Byard**, **Steve Lacy** and others. Pictured at the reception are, from left: **Gene Kraut**, marketing director, **Hannibal Records**; **Hal Willner**, producer of "**Amarcord Nino Rota**"; **Sharon Freeman**, arranger, pianist and French horn player; **Muhal Richard Abrams**, arranger and conductor; **Amina Claudine Myers**, pianist; and **Carla Bley**, arranger and keyboardist.

## The Jazz LP Chart

DECEMBER 12, 1981

- THE GEORGE BENSON COLLECTION**  
GEORGE BENSON/Warner Bros. 2HW 3577
- BREAKIN' AWAY**  
AL JARREAU/Warner Bros. BSK 3576
- SOLID GROUND**  
RONNIE LAWS/Liberty LO 51087
- CRAZY FOR YOU**  
EARL KLUGH/Liberty LT 51113
- COME MORNING**  
GROVER WASHINGTON, JR./Elektra 5E 562
- SIGN OF THE TIMES**  
BOB JAMES/Tappan Zee/Columbia FC 37495
- STANDING TALL**  
CRUSADERS/MCA 5254
- FREE TIME**  
SPYRO GYRA/MCA 5238
- LOVE BYRD**  
DONALD BYRD AND 125TH ST, NYC /  
Elektra 5E 531
- REFLECTIONS**  
GIL SCOTT-HERON/Arista AL 9566
- SOMETHING ABOUT YOU**  
ANGELA BOFILL/Arista AL 9576
- THE MAN WITH THE HORN**  
MILES DAVIS/Columbia FC 36790
- EVERY HOME SHOULD HAVE ONE**  
PATTI AUSTIN/Qwest/WB QWS 3591
- PIECES OF A DREAM**  
Elektra 6E 350
- MAGIC WINDOWS**  
HERBIE HANCOCK/Columbia FC 37387
- THE DUDE**  
QUINCY JONES/A&M SP 3721
- BELO HORIZONTE**  
JOHN McLAUGHLIN/Warner Bros. BSK 3619
- ENDLESS FLIGHT**  
RODNEY FRANKLIN/Columbia FC 37154
- SOLO SAXOPHONE II - LIFE**  
JOHN KLEMMER/Elektra 5E 566
- MORNING SUN**  
ALPHONSE MOUZON with GUEST  
ARTISTS/Pausa 7107
- JUST LIKE DREAMIN'**  
TWENNYNINE with LENNY WHITE /  
Elektra 5E 551
- YOURS TRULY**  
TOM BROWNE/Arista/GRP 5507
- FREE LANCING**  
JAMES BLOOD ULMER/Columbia ARC  
37493
- AS FALLS WICHITA, SO FALLS WICHITA**  
FALLS  
PAT METHENY & LYLE MAYS/ECM 1 1190(WB)
- LA LEYENDA DE LA HORA**  
McCOY TYNER/Columbia FC 37375
- TENDER TOGETHER**  
STANLEY TURRENTINE/Elektra 5E 534
- SEND IN THE CLOWNS**  
SARAH VAUGHAN and THE COUNT  
BASIE ORCHESTRA/Pablo 2312 (RCA)
- MONDO MANDO**  
DAVID GRISMAN/Warner Bros. BSK 3618
- SPLASH**  
FREDDIE HUBBARD/Fantasy F 9610
- MR. C**  
NORMAN CONNORS/Arista AL 9575
- GROVER WASHINGTON, JR.**  
ANTHOLOGY  
Motown M9 961A2
- THE CLARKE/DUKE PROJECT**  
STANLEY CLARKE/GEORGE DUKE/Epic  
FE 36918
- WINELIGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
- BLUE TATTOO**  
PASSPORT/Atlantic SD 19304
- AFRICA, CENTER OF THE WORLD**  
ROY AYERS/Polydor PD 1 6327  
(PolyGram)
- VOYEUR**  
DAVID SANBORN/Warner Bros. BSK 3546
- LIVE IN JAPAN**  
DAVE GRUSIN AND THE GRP  
ALL-STARS/Arista/GRP 5506
- PARTY IN ME**  
GENE DUNLAP/Capitol ST 12190
- JAM THE BOX**  
BILL SUMMERS & SUMMERS HEAT/MCA  
5266
- SUPER STRINGS**  
RON CARTER/Milestone 9100 (Fantasy)

# Record World Black Oriented Music

## Black Music Report

By NELSON GEORGE

■ Inner City Broadcasting has purchased the Apollo Theater. The prosperous black-owned company plans to use the Harlem landmark as a production facility where programming for its black video network, scheduled to start in July 1982, will originate.

The Apollo had previously been owned by a group of Harlem businessmen who had made efforts to revive the theater, but had been frustrated by an inability to book major acts and compete with downtown venues. The Inner City purchase insures that the legendary concert hall has a future as more than a relic of the past. It hopefully will stimulate a much-needed economic revival of Harlem's main thoroughfare, 125th Street.

**LAWYERS MEET:** At the first annual conference of the Black Entertainment Lawyers Association, held recently in Nassau, Bahamas, officers were elected for the three-year-old organization. **David Franklin** was named chairman of the board, **Louise West** president, **Joseph Porter III** vice president, **Kendall Minter** executive director/treasurer, **Albert Hopkins** secretary, and **Ray Tisdale** assistant treasurer and secretary.

**BLACK BOOKS:** **James Haskins** was a music teacher in the 1960s, trying to "go outside the established curriculum to show the relationship of black music to black life and let my students know about the many black heroes who they weren't being told about." From his experiences as a teacher came his first book, "Diary of a Harlem School Teacher," published in the mid-1960s. Since that time Haskins has become one of the nation's most prolific authors; he has written 52 books since 1965, many with a music angle. Among his works are two **Stevie Wonder** books; a biography of **Scott Joplin** that won an award from ASCAP; "I'm Gonna Make You Love Me," about **Diana Ross'** life; and a history of the Cotton Club that is being made into a motion picture. Currently Haskins is at work on a book about **Donna Summer**.

"I'm trying to fill in gaps in black history and at the same time showing that there is commercial potential in black-themed books," Haskins recently told Black Music Report. "For example, the **Scott Joplin** book is a result of going to the library and finding nothing there about this great composer. The idea for a Cotton Club book came in a similar manner. There was no record of the great clubs of the Harlem renaissance and how significant they were in their time and the impact Cotton Club had musically, introducing **Duke Ellington** and **Lena Horne** to the public."

Though almost all his works have had some sales success, the filming of the Cotton Club book will give this prolific author his greatest public exposure. "Godfather" author **Mario Puzo** is writing the screenplay, and Haskins is hoping it "will be a serious film about black people, because the book was. But it also is an interracial book in that it shows the relationship between white power and black talent in the '20s. While **Cab Calloway** was on stage the gangsters who ran the place were bumping somebody off in the back. I think the subject material gives a filmmaker a chance to make an exciting and important film." Random House is planning to reissue the stylishly designed book in 1982.

**THREE FOR ONE:** Twelve-inch singles with three versions of one song are being utilized by companies small and large. New York's Tommy Boy Records has a single featuring three versions of the **Gwen McCrae** hit, "Funky Sensa-

tion." One side has a rugged rap version with **Afrika Bambaataa & the Jazzy Five**. On the flip is a vocal cover with a singer named **Tina B** and an instrumental. For the record, the music is provided by the Kryptik Krew and production by **Arthur Baker**.

PolyGram has a "super single" on a British import, "Mama Used To Say" by **Junior Giscombe**. One side features a 6:40 extended version mixed by New York club jock **Tee Scott**. Side two has an instrumental and an "English party mix" which features a bit more electric guitar. Producer **Bob Carter** is a member of **Linx's** backup band, and the disk has the same classy sheen that distinguished that group's "Intuition" LP.

### Radio Show To Feature RW Black Singles Chart

■ DENVER—Record World's Black Oriented Singles Chart will be featured in a new syndicated radio show, "Sound Off," set to debut nationally on January 3.

"Sound Off" will be hosted by actor **Tim Reid**, who plays disc jockey **Venus Flytrap** on TV's "WKRP in Cincinnati." The weekly three-hour show will feature RW's top 25 black singles, as well as such features as "Sneak Previews," "Flashbacks" and artist interviews. RW will have input into the

editorial content of the program.

The first show will be a five-hour special featuring RW's top 50 black singles of 1981. Among the stations that will carry "Sound Off" are WHRK, Memphis; KRLY, Houston; WPEG, Charlotte; WAIL, New Orleans; WLUM, Milwaukee; WRBD, Ft. Lauderdale; WXOK, Baton Rouge; WPDQ, Jacksonville; and WRAP, Norfolk. "Sound Off" is produced by Good Life Syndicators.

### Evelyn King at the Copa



RCA recording artist **Evelyn King** recently set a new attendance record at New York's Copacabana, where she appeared in support of her album "I'm in Love." Pictured in King's dressing room after the show are, from left: **Keith Jackson**, division vice president, black music marketing, RCA; **Salsoul** artist **Rafael Cameron**; **Joe Mansfield**, division vice president, contemporary music, RCA; **King**; **Robert Wright**, director, A&R, black music, RCA; **Jack Craigo**, division vice president, RCA Records-U.S.A. and Canada; and **Hilda Williams**, manager, black music A&R administration, RCA.

### Jazz Beat (Continued from page 47)

**GOOD NEWS:** MCA Records has restructured the pricing for its Impulse reissue series, it was announced by **Vince Cosgrave**, the label's vice president of marketing. Single-disc Impulse reissues, which had carried a suggested list price of \$7.98, will now list at \$5.98. The new price structure will be in effect as of the second week in January, when MCA will release 64 Impulse titles, including albums by **John Coltrane**, **Gato Barbieri**, **Pharoah Sanders**, **Ahmad Jamal**, **Count Basie**, **Gil Evans**, **Chico Hamilton**, **Tom Scott** and others.

## Black Oriented Picks of the Week

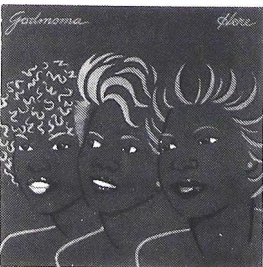
7  
**CON FUNK SHUN** — Mercury SRM-1-4030  
(PolyGram)



Slick, commercial black pop music is the forte of these seven musicians. All eight songs are in that tradition.

"I'll Get You Back," "Body Lovers" and "Bad Lady" walk the line between funk and pop.

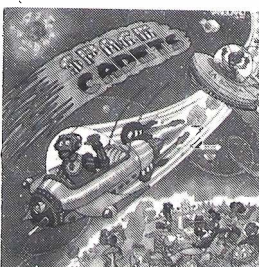
**HERE**  
**Godmoma** — Elektra 5E-552



The debut album of **Godmoma** (**Carolyn Myles**, **Arenita Walker**, **Cynthia Girty**) is produced by

funkateer **Bootsy Collins**. "I Like It" and "Be All You Can Be" are interesting ballads. "Taste of Magic" is a slick dance song, while "Godmoma Here" gives up the funk.

**SPACE CADETS**  
**Vanguard VSD 79442**



The **Space Cadets** is a New York-based band comprised of several P-Funk renegades (**Bernie Worrell**, **Tyrone**

**Lampkin**) who bring funk to music with an occasional new wave touch. "Let's Pump It Up," "Make Me Funk (Fonkin' Straight Ahead)" and "Love-slave (Nosejob)" are all on the one.

**SHOCK**  
**Fantasy F-9613**



This young ten-member **Portland** band had an auspicious debut with the single "Let's Get Crackin'." Produced by

ex-Pleasure member **Marlon McClain**, the band does well with funk like "Let Your Body Do the Talkin'" and "Shock Talk."

# Record World Black Oriented Singles



DECEMBER 12, 1981

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

Dec. 12	Dec. 5		WKS. ON CHART
1	1	<b>LET'S GROOVE</b> EARTH, WIND & FIRE ARC/Columbia 18 02536 (3rd Week)	11
2	2	<b>TAKE MY HEART</b> KOOL & THE GANG/De-Lite 815 (PolyGram)	11
3	3	<b>CONTROVERSY</b> PRINCE/Warner Bros. 49808	11
4	4	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON/Warner Bros. 49846	7
5	8	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS/RCA 12349	8
6	5	<b>SNAP SHOT SLAVE</b> /Cotillion 46022 (Atl)	13
7	7	<b>OH NO</b> COMMODORES/Motown 1527	12
8	12	<b>HIT AND RUN</b> BAR-KAYS/Mercury 76123 (PolyGram)	7
9	6	<b>NEVER TOO MUCH</b> LUTHER VANDROSS/Epic 14 02409	19
10	10	<b>I HEARD IT THROUGH THE GRAPEVINE</b> (PART 1) ROGER/Warner Bros. 49786	16
11	15	<b>LET THE FEELING FLOW</b> PEABO BRYSON/Capitol 5065	7
12	13	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM/A&M 2357	16
13	17	<b>BLUE JEANS</b> CHOCOLATE MILK/RCA 12335	9
14	18	<b>CALL ME SKYY</b> /Salsoul 7 2152 (RCA)	7
15	11	<b>WHEN SHE WAS MY GIRL</b> FOUR TOPS/Casablanca 2338 (PolyGram)	18
16	19	<b>WALKING INTO SUNSHINE</b> CENTRAL LINE/Mercury 76126 (PolyGram)	9
17	9	<b>GET IT UP TIME</b> /Warner Bros. 49774	19
18	20	<b>FUNKY SENSATION</b> GWEN McCRAE/Atlantic 3853	10
19	14	<b>INSIDE YOU</b> (PART 1) ISLEY BROTHERS/T-Neck 5 02531 (CBS)	11
20	22	<b>SHARING THE LOVE</b> RUFUS with CHAKA KHAN/MCA 51203	7
21	25	<b>KICKIN' BACK</b> L.T.D./A&M 2382	6
22	29	<b>YOU'RE MY LATEST, MY GREATEST INSPIRATION</b> TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS)	5
23	32	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES/RCA 12361	4
24	27	<b>SWEETER AS THE DAYS GO BY</b> SHALAMAR/Solar 12329 (RCA)	7
25	28	<b>I WILL FIGHT</b> GLADYS KNIGHT & THE PIPS/Columbia 18 02549	7
26	16	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE/Motown 1519	23
27	24	<b>TAKE MY LOVE</b> MELBA MOORE/EMI-America 8092	12
28	21	<b>SUPER FREAK</b> (PART 1) RICK JAMES/Gordy 7205 (Motown)	19
29	30	<b>DON'T HIDE OUR LOVE</b> EVELYN KING/RCA 12322	7
30	33	<b>I'M JUST TOO SHY</b> JERMAINE JACKSON/Motown 1525	7
31	36	<b>LOVE FEVER</b> GAYLE ADAMS/Prelude 8040	4
32	46	<b>COOL</b> (PART 1) TIME/Warner Bros. 49864	3
33	35	<b>NUMBERS</b> KRAFTWERK/Warner Bros. 49795	8
34	37	<b>STEAL THE NIGHT</b> STEVIE WOODS/Cotillion 47016 (Atl)	9
35	38	<b>I WANT YOU</b> BOOKER T./A&M 2374	6
36	40	<b>LOVE IN THE FAST LANE</b> DYNASTY/Solar 47946 (E/A)	6
37	41	<b>IF YOU THINK YOU'RE LONELY NOW</b> BOBBY WOMACK/Beverly Glen 2000	4
38	42	<b>(I FOUND) THAT MAN OF MINE</b> JONES GIRLS/Phila. Intl. 5 02618 (CBS)	4



39	45	<b>BE MINE (TONIGHT)</b> GROVER WASHINGTON, JR. featuring GRADY TATE/Elektra 47246	3
40	44	<b>BEWARE</b> BARRY WHITE/Unlimited Gold 5 02580 (CBS)	5
41	26	<b>LA LA MEANS I LOVE YOU</b> TIERRA/Boardwalk 7 11 129	8
42	47	<b>I BELIEVE IN LOVE</b> ROCKIE ROBBINS/A&M 2380	4
43	23	<b>SHE DON'T LET NOBODY (BUT ME)</b> CURTIS MAYFIELD/Boardwalk 7 11 122	15
44	48	<b>TWINKLE</b> EARL KLUGH/Liberty 1431	6
45	55	<b>BREAKIN' AWAY</b> AL JARREAU/Warner Bros. 49842	3
46	54	<b>SOMETHING ABOUT YOU</b> ANGELA BOFILL/Arista 0636	3
47	52	<b>SHAKE</b> GQ/Arista 0603	4
48	51	<b>IT'S MY TURN</b> ARETHA FRANKLIN/Arista 0640	4
49	49	<b>YOU S.O.S. BAND</b> /Tabu 5 02569 (CBS)	5
50	50	<b>WANTING YOU</b> STARPOINT/Chocolate City 3229 (PolyGram)	4
51	57	<b>QUICK SLICK</b> SYREETA/Tamla 54333 (Motown)	3
52	64	<b>DO IT TO ME</b> VERNON BURCH/Spector 00019 (Capitol)	2
53	59	<b>WIDE OPEN</b> BRICK/Bang 5 02599 (CBS)	3
54	60	<b>CAN'T HOLD BACK (YOUR LOVING)</b> KANO/Mirage 3878 (Atl)	2
55	58	<b>WE WANT YOU (ON THE FLOOR)</b> LAKESIDE/Solar 12334 (RCA)	4
56	62	<b>MAGIC NUMBER</b> HERBIE HANCOCK/Columbia 18 02615	3
57	63	<b>YOUR LOVE</b> SKOOL BOYZ/Destiny 2001	3

## CHARTMAKER OF THE WEEK

58	—	<b>TOOT AN' TOOT AN' TOOT</b> CURTIS MAYFIELD Boardwalk 7 11 132	1
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59	66	<b>APACHE</b> SUGARHILL GANG/Sugarhill 567	2
60	68	<b>HOW CAN LOVE SO RIGHT (BE SO WRONG)</b> RAY, GOODMAN & BROWN/Polydor 2191 (PolyGram)	2
61	67	<b>FUNGI MAMA</b> /BEPOPAFUNKADISCOLYPSO TOM BROWNE/Arista/GRP 2518	2
62	69	<b>EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN/Qwest 49854 (WB)	2
63	—	<b>JAM THE BOX</b> BILL SUMMERS AND SUMMERS HEAT/MCA 51221	1
64	70	<b>TUFF MIDNIGHT STAR</b> /Solar 47984 (E/A)	2
65	—	<b>MAKE UP YOUR MIND</b> AURRA/Salsoul 7 7017 (RCA)	1
66	—	<b>TOO MUCH TOO SOON</b> T.S. MONK/Mirage 3875 (Atl)	1
67	—	<b>BAD LADY CON FUNK</b> SHUN/Mercury 76128 (PolyGram)	1
68	53	<b>SATURDAY, SATURDAY NIGHT ZOOM</b> /Polydor 2186 (PolyGram)	4
69	56	<b>BLUER THAN BLUE</b> PEACHES & HERB/Polydor/MVP 2187 (PolyGram)	5
70	43	<b>ALL I WANT</b> TWENNYNINE with LENNY WHITE/Elektra 47208	6
71	65	<b>HEART HEART</b> GERALDINE HUNT with CHARLES MAROTTA/Prism 327	7
72	31	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON/20th Century-Fox 2488 (RCA)	25
73	34	<b>TONIGHT YOU AND ME</b> PHYLLIS HYMAN/Arista 0637	8
74	61	<b>SILLY DENIECE</b> WILLIAMS/ARC/Columbia 18 02406	20
75	39	<b>PULL FANCY DANCER</b> /PULL (PART 2) ONE WAY/MCA 51165	13

## The Coast

(Continued from page 12)

recalls the late **Minnie Riperton**), an excellent melodic sense and her pink B.C. Rich guitar. Appearing in a severe-looking black tuxedo that matched her new hair color, Shandi has toned down her stage act without sacrificing her imaginative sense of theatrics. She's become a master of quick costume change and, as in the past, showed a good deal of flair for handling props on stage. We couldn't help but wonder about the reaction of the Bla Bla management to her re-decoration of the wall adjacent to the stage, a little gesture that provided graphic accompaniment to the song "Spray Paint." And as to the ups and downs of the past, she shrugged them off musically with a catchily-structured tune called "I'm Not Responsible." Shandi, who's now collaborating with producer/writer/keyboardist **Ron Magnus**, will be making several local appearances in the coming weeks, including a gig at the Whisky on Dec. 16.

HAPPENINGS: L.A. residents will get to hear **Johnnie Que** perform their "Rockabilly Christmas" live and in person (and just one day after Xmas itself) when **Billy Burnette**, **Jamie James** and the **Kingbees** and X's **Billy Zoom** join Johnnie Que for an "It's a Rockabilly Christmas" concert at the Florentine Gardens on December 26. The show is a promotion of station KROQ-FM and **Suzy Frank**, Burnette's manager. . . Publicist **Bob Levinson**, who lately has been producing music specials for cable and syndication through his International Home Entertainment, Inc., has been named executive in charge of production for the "Suzanne Somers Special," now in the making for CBS-TV.

## Hyman Visits WBL



Arista recording artist Phyllis Hyman, star of "Sophisticated Ladies," recently joined program director Frankie Crocker for an interview on WBL in New York. Pictured from left are: Crocker, Hyman, and James Sliman, promotion coordinator of Mort Wax & Associates, music consultants for "Sophisticated Ladies."

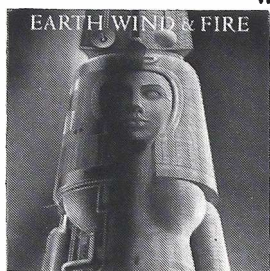


# Record World Black Oriented Albums

DECEMBER 12, 1981

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

Dec. 12	Dec. 5			WKS. ON CHART
1	1	<b>RAISE!</b>	<b>EARTH, WIND &amp; FIRE</b> ARC/Columbia TC 37548 (5th Week)	5
2	2	<b>SOMETHING SPECIAL</b>	<b>KOOL &amp; THE GANG</b> /De-Lite DSR 8502 (PolyGram)	9
3	5	<b>WHY DO FOOLS FALL IN LOVE</b>	<b>DIANA ROSS</b> /RCA AFL1 4153	6
4	3	<b>NEVER TOO MUCH</b>	<b>LUTHER VANDROSS</b> /Epic FE 37451	13
5	4	<b>CONTROVERSY</b>	<b>PRINCE</b> /Warner Bros. BSK 3601	6
6	6	<b>IT'S TIME FOR LOVE</b>	<b>TEDDY PENDERGRASS</b> /Phila. Intl. TZ 37491 (CBS)	11
7	7	<b>THE MANY FACETS OF ROGER ROGER</b>	<b>ROGER ROGER</b> /Warner Bros. BSK 3594	13
8	8	<b>SHOWTIME SLAVE</b>	<b>Cotillion</b> SD 5227 (Atl)	10
9	9	<b>TIME</b>	<b>Warner Bros.</b> BSK 3598	17
10	12	<b>NIGHTCRUISING</b>	<b>BAR-KAYS</b> /Mercury SRM 1 4028 (PolyGram)	5
11	14	<b>LIVE JACKSONS</b>	<b>Epic</b> KE2 37545	3
12	10	<b>BREAKIN' AWAY</b>	<b>AL JARREAU</b> /Warner Bros. BSK 3576	17
13	11	<b>INSIDE YOU</b>	<b>ISLEY BROTHERS</b> /T-Neck FZ 37533 (CBS)	8
14	18	<b>SKYYLINE</b>	<b>SKYY</b> /Salsoul SA 8548 (RCA)	4
15	25	<b>I AM LOVE</b>	<b>PEABO BRYSON</b> /Capitol ST 12179	3
16	19	<b>THE GEORGE BENSON COLLECTION</b>	<b>Warner Bros.</b> 2 HW 3577	4
17	24	<b>LOVE MAGIC</b>	<b>L.T.D.</b> /A&M SP 4881	3
18	20	<b>SOMETHING ABOUT YOU</b>	<b>ANGELA BOFILL</b> /Arista AL 9576	4
19	13	<b>STREET SONGS</b>	<b>RICK JAMES</b> /Gordy G8 1002M1 (Motown)	34
20	22	<b>THE POET</b>	<b>BOBBY WOMACK</b> /Beverly Glen BG 10000	6
21	15	<b>IN THE POCKET</b>	<b>COMMODORES</b> /Motown M8 955M1	23
22	16	<b>TONIGHT FOUR TOPS</b>	<b>Casablanca</b> NBLP 7528 (PolyGram)	15
23	17	<b>CAMOUFLAGE</b>	<b>RUFUS with CHAKA KHAN</b> /MCA 5270	6

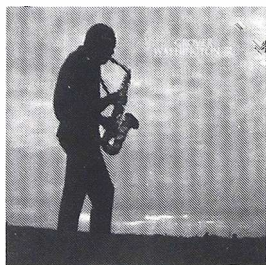


## CHARTMAKER OF THE WEEK

24 — **COME MORNING**

GROVER WASHINGTON, JR.

Elektra 5E 562



## Isleys 'Inside' the Savoy



T-Neck recording artists the Isley Brothers recently appeared at the Savoy in New York in support of their album and single "Inside You." Pictured backstage are, from left, standing: Ernie Isley and Chris Jasper of the Isley Brothers; Gordon Anderson, director, national promotion, Epic/Portrait/CBS Associated Labels; Don Dempsey, senior vice president and general manager, E/P/A; Paris Eley, vice president black music and jazz promotion, E/P/A; seated: (back) an unidentified friend of the band and Rudolph Isley; (front) Al Gurewitz, vice president promotion, E/P/A; Marvin Isley and Ronnie Isley; Jeff Franklin of ATI; and O'Kelly Isley.

25	28	<b>GWEN McCRAE</b> /Atlantic SD 19308	8
26	26	<b>CRAZY FOR YOU</b> EARL KLUGH/Liberty LT 51113	7
27	23	<b>ALL THE GREAT HITS</b> DIANA ROSS/Motown M13 960C2	8
28	27	<b>SOLID GROUND</b> RONNIE LAWS/Liberty LO 51087	11
29	29	<b>LIVE IN NEW ORLEANS</b> MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156	24
30	33	<b>LOVE IS THE PLACE</b> CURTIS MAYFIELD/Boardwalk NB 1 33239	10
31	21	<b>FANCY DANCER</b> ONE WAY/MCA 5247	12
32	32	<b>KEEP ON MOVING STRAIGHT AHEAD</b> LAKESIDE/Solar BXL1 3974 (RCA)	3
33	40	<b>GET AS MUCH LOVE AS YOU CAN</b> JONES GIRLS/Phila. Intl. FZ 37627 (CBS)	2
34	39	<b>BLUE JEANS</b> CHOCOLATE MILK/RCA AFL1 3896	3
35	—	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES/RCA AFL1 4028	1
36	34	<b>COMPUTER WORLD</b> KRAFTWERK/Warner Bros. HS 3549	18
37	31	<b>THE DUDE</b> QUINCY JONES/A&M SP 3721	35
38	—	<b>7 CON FUNK SHUN</b> /Mercury SRM 1 4030 (PolyGram)	1
39	50	<b>JAM THE BOX</b> BILL SUMMERS & SUMMERS HEAT/ MCA 5266	3
40	41	<b>BEWARE</b> BARRY WHITE/Unlimited Gold FZ 37176 (CBS)	11
41	36	<b>WHAT A WOMAN NEEDS</b> MELBA MOORE/EMI America ST 17060	5
42	—	<b>YOURS TRULY</b> TOM BROWNE/Arista/GRP 5507	1
43	44	<b>TOM TOM CLUB</b> /Sire SRK 3628 (WB)	5
44	45	<b>THE SPIRIT'S IN IT</b> PATTI LABELLE/Phila. Intl. FZ 37380 (CBS)	13
45	—	<b>TAKE IT OFF</b> CHIC/Atlantic SD 19323	1
46	43	<b>TOUCH</b> GLADYS KNIGHT & THE PIPS/Columbia FC 37086	15
47	35	<b>EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN/Qwest/ WB QWS 3591	13
48	48	<b>REFLECTIONS</b> GIL SCOTT-HERON/Arista AL 9566	12
49	30	<b>GO FOR IT</b> SHALAMAR/Solar BXL1 3984 (RCA)	9
50	38	<b>FACE TO FACE</b> GQ/Arista AL 9547	4
51	42	<b>LOVE BYRD</b> DONALD BYRD AND 125TH STREET, NYC/ Elektra 5E 531	13
52	37	<b>THIS KIND OF LOVIN'</b> WHISPERS/Solar BXL1 3976 (RCA)	13
53	49	<b>MY MELODY</b> DENIECE WILLIAMS/ARC/Columbia FC 37048	38
54	52	<b>I LIKE YOUR STYLE</b> JERMAINE JACKSON/Motown M8 952M1	12
55	—	<b>I BELIEVE IN LOVE</b> ROCKIE ROBBINS/A&M SP 4869	10
56	—	<b>EBONEE WEBB</b> /Capitol ST 12148	13
57	—	<b>THAT'S WHAT TIME IT IS</b> JOHNNY GUITAR WATSON/ A&M SP 4880	1
58	57	<b>THE SECOND ADVENTURE</b> DYNASTY/Solar S 20 (E/A)	13
59	46	<b>PIECES OF A DREAM</b> /Elektra 6E 350	12
60	60	<b>DESIGNER MUSIC</b> LIPPS, INC./Casablanca NBLP 7262 (PolyGram)	2

## Disco File (Continued from page 18)

Hyde, is a close copy of the original, with a rap duo providing talk on one side and an instrumental version on the flip. "Nasty," by **Grandmaster Flash and the Furious Five**, is a more elaborate reworking that makes some musical changes of its own and spikes the rap with some very, very sharp comment on "sex and violence" fit for a Prince (get it?). Both are likely to sell like crazy. Two other reworkings: "Jazzy Sensation," which features both female and male raps, by **Tina B.**, and **Afrika Bamabaataa and the Jazzy Five**, on Tommy Boy; serious social comment rapped to the tune of "Got To Be Real," titled "How We Gonna Make the Black Nation Rise," by **Brother 'D'** with **Collective Effort**, on the Brooklyn-based Clappers label — both have fine rhythm tracks, adding numerous synthesizer tracks to the original arrangements. We also liked **Sula's** "Jungle Rap" on New York's Starwave label, entirely on account of its very good backing track: future pressings should include an instrumental mix, we think. Remixed: **Earth, Wind and Fire's** "Let's Groove," in a 6:43 "holiday version" (ARC/Columbia, non-commercially) that everyone likes, top-tier, with a great many new details, and **Mary Wells'** fabulous "Gigolo," a sure hit if there was ever one, on Epic commercially. Check: **Steve Miller Band's** unusual 18-minute parable, "Macho City," from their current Capitol album; with an edit/remix, could be a left-fielder. As it is, its vivid, almost visual effects and monster beat seem to challenge Cerrone and Midney for conceptual ambition.

## Dialogue (Continued from page 9)

go back to Stax and tell me that wasn't funky? Otis Redding was as funky as you could be.

**RW:** Today, with the Moral Majority impacting around the country, we find many secular artists declaring themselves "born again." As someone whose spiritual beliefs have always affected his music, how do you feel about this trend?

**White:** I look at it this way. They say they are coming back to God. I ask when did they leave? God is a part of our whole thing. He lives with you every day. Sometimes I tend to think that the whole religious thing is being turned commercial. It is becoming commercial for whole groups of people to say that they are being born again.

I think that religion should be a personal thing. Every man lives his religion. Every man is his religion. His actions speak for that. I shouldn't have to broadcast that fact. I think these are people who are very insecure in their lives, looking for something to identify with. I identify with myself. I already identify with the creator. I don't have to scream out this window, "Hey, y'all, guess what!"

I think, personally, that some of these artists could set a great example by doing things in the community. Go out and feed some starving kids. That's being a man of good will. But to commercialize it . . .

**RW:** It seems like the record industry is gearing up to do just that.

**White:** Well, the record industry is gonna do it, because they feel they're gonna make some money. Gospel music has been around all these years, and now we've got people saying "Hey, we can make money with that too." So now we got people doing the gospel industry like they did disco. Here we go again. It's like they're searching all the time for something else. They're gonna do it, and if it doesn't happen you're not gonna hear about that gospel thing no more. That's how this capitalist society works.

**RW:** How do you feel being part of it?

**White:** Basically I am no part of that. They have the means of distribution, they have to do what they have to do. The way I look at it, I am part of popular music. I want to give people something positive through popular music. But I don't choose to throw all my religious beliefs into every song I sing.

**RW:** I've been waiting for you to do a song about pyramid power.

**White:** (Laughs) The things that you might identify with the group, like pyramids, are part of the philosophy of the group. From the beginning I have been trying to familiarize people with Egypt, to turn black people on to their past. It has evolved past that point because other kinds of ethnics got involved and they wanted to know what was going on too. Basically, I was trying to familiarize people with their history and hopefully cause them to search for more information.

**RW:** Doesn't it seem to you that a lot of your contemporaries have lost a feeling for their root musics, like blues and jazz?

**White:** When I came up in music, if you wanted to be a performer, you had to prepare, you had to study, to get it together. You had to learn your vocabulary. Some of these acts today learned how to play synthesizer out of a book of scales and got a hit record. So they learned how to play vamps. They haven't had a chance to develop themselves, so in many cases they are not good performers.

A lot of cats who have made records in their basement don't have great communication with their audiences; subsequently, they often don't stay around very long. We could play what they're playing, but it would be different because the root value is there. We can play those same notes, but our experience in how to play a note, how to sing a note, is always with us. It is the difference between guessing and knowing.

**RW:** Los Angeles, where you're based, has in many ways become the kind of magnetic force for musicians that New York once was. With all those musicians there do you find the kind of interaction that aids in musical growth?

**White:** Because of the way L.A. is set up, it doesn't happen. You have this clique of people on this side of town, this one over here, and this one over there. So there isn't much of it. I think in that respect New York is more creative. Because you have so many folks in one area, you gotta bump into each other. You have no choice. In L.A. you have a choice.

**RW:** Have you thought about working out of New York?

**White:** Yes, I have. I just haven't had the opportunity. But I will.

**RW:** I understand you have a big complex out there (Los Angeles).

**White:** That is another reason I haven't had a chance to work out of New York. It is about 30,000 square feet, a couple of stories high, with studios and the potential for soundstages. We have about 65 people out there, I'd say. We record there and rehearse there. Fleetwood Mac, Weather Report, Tom Petty, Quincy Jones, and some others have used the facilities.

**RW:** You haven't been producing as many outside acts as you once did. Why not?

**White:** Because I wanted to take my time. I wanted to sit back and watch for a minute. It's not that I didn't have the desire to produce; I just wanted to check things out. I watched things change. I think starting next year I'm going to get back into it. There might be some well-known people, but I prefer working with new artists who are still developing.

**RW:** Panasonic tape has had a very significant impact on your tour, supplying the necessary financial backing. Could you tour at this point without it?

**White:** I don't think so. I think most of the big groups now are getting this kind of support; Jovan and the Rolling Stones, Rod Stewart with Sony. The whole industry has changed such that the record companies cannot finance your tours anymore. So you have to reach out to other organizations.

**RW:** Isn't it something of a contradiction for a recording artist to be supported by, and endorse, a company so identified with home taping — perhaps in the long run taking money out of your pocket?

**White:** You don't need a Panasonic to do that. You can tape on a Sony. So what I'm saying is that if they are gonna tape my album they will do it anyway. They could tape it from the radio. You got radio stations that are gonna play your whole album and advertise "We're gonna play the new Earth, Wind & Fire album 8:30 Thursday night." Everyone who wants to tape it is sitting there with his tape.

For a long time I had been running from commercials. I would never do them. The reason I decided to work with Panasonic was because I do use cassette recorders. I couldn't do a Budweiser commercial because I don't drink beer.

**RW:** Has anyone in the business said anything negative to you about it?

**White:** No. I think it all works out. The load that Panasonic is helping me carry the record company would originally have had to carry, so everybody helps each other.

**RW:** When we talked about religion earlier you mentioned perhaps performers should be involved in the community. This year you very actively supported the Black United Fund. Have you been happy with that commitment of time and money?

**White:** The reason for getting involved was to create an awareness. We felt that blacks for a long time had been associating their well-being with things like the United Way, never knowing that there were other organizations that could help them. So I wanted to familiarize them with an organization that was working for them. We are supporting it in some ways economically. But the key goal to make more people aware of the Black United Fund.

**RW:** Are activities like this something black groups have a special responsibility to be involved with?

**White:** No. I think the only responsibility they have is to give the people everything they can in terms of creative music. This was a personal route I took, because I felt it tied in with the message of my music.

**RW:** Since the 1960s many community activists have felt that black acts do have this responsibility, since blacks give up so much money to musicians, most of which finds its way into the bank accounts of major corporations.

**White:** Everybody does that. That's just one thing they say to make you feel guilty. Everybody comes sometimes to take money out of the community. Cats come out of the community and go downtown to spend bread. So it works both ways. I think we have to come off that guilt trip, about blaming each other for this that and the other. If you weren't giving anything, people wouldn't be buying. They're getting something for what you are giving. It is a reciprocal relationship.

## Christmas Classics (Continued from page 41)

both the first and final movements there is an enormous amount of unfamiliar writing.

The performance by the Pro Arte Quartet is splendid. This quartet goes back to 1912, and the players who

now constitute it play with great warmth and virtuosity. Their musicianship is first-class, and the whole is quite a valuable addition to anyone's library.

## Sugar Hill Signs Candi Staton



Singer Candi Staton has recently signed with Sugar Hill Records and released her first single for the label, "Count on Me," produced by Dave Crawford. Staton (left) is pictured at the signing with Sugar Hill Records chairwoman Sylvia Robinson.

## Desde Nuestro Rincon Internacional

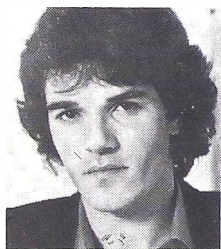
By TOMÁS FUNDORA

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



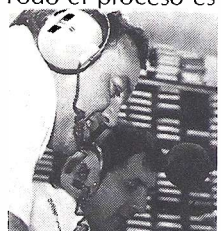
Rafael Alonso

Repentinamente comenzaron a salir noticias relacionadas con el movimiento discográfico y artístico de Puerto Rico, en la mayoría de los periódicos y revistas en Latinoamérica. Comenzó a vibrar internacionalmente, desde el punto de vista periodístico la Isla del Encanto y, por supuesto, también sus artistas, discos preferidos, etc. Todo se debió a un interés básico del servicio noticioso EFE. Cuando, hasta ahora, los servicios cablegráficos han ignorado totalmente al mundo discográfico y artístico de prácticamente toda Latinoamérica, ocupándose únicamente de ciertos personajes que les resulta noticia por repetición y no por conocimiento, EFE comenzó a preocuparse haciendo por Puerto Rico lo que no se había hecho antes. Y yo aplaudía. El tiempo se encargó de poner en mi camino al hombre responsable de este servicio: **Rafael Alonso**. Inquieto, enérgico y decidido, Rafael le prestó atención a capítulo informativo, prácticamente desierto. Ayer charlamos en Miami. Se ha integrado a la Agencia de Comunicaciones Hispanoamericanas (ACHA), como Director Regional de la costa este de Estados Unidos, con base en Miami y cubriendo el amplio territorio del sureste. ACHA, establecida con capitales Latinoamericanos y españoles, tendrá también base de operaciones en Houston, cubriendo Los Angeles, Nueva York y Washington a través de una profesional cadena de corresponsales. Queda a cargo de EFE en Puerto Rico, otro grato amigo, **Emilio Oliva**, que seguirá sirviendo enérgicamente el medio informativo con la misma dedicación de Rafael. Emilio viene de asignaciones en Suráfrica. Con cuerpo de corresponsa cubriendo Atlanta, Georgia; Louisiana, New Orleans; Tampa, Tallahassee, Orlando y otras poblaciones del sureste, Rafael estará llenando necesidades largamente necesitadas, para ofrecer noticias sobre el mundo latino de Estados Unidos, honestas, vibrantes y exactas. Proveerá ayuda técnica informativa internacional a todos los medios relacionados, tejiendo con ello una red importantísima. Todo el proceso es más importante de lo que friamente pudiera parecer. Las oficinas de Alonso estarán situadas en el 2125 Biscayne, Boulevard, Miami, Fla. 33137. De entrada recibirá todo el apoyo necesario para que su labor en Estados Unidos sea lo más dinámica y entretenida posible. ¡Bienvenidos! ... Hacía mucha falta.



Sergio Fachelli

Se presentará el domingo 29 de Noviembre en el Dade County Auditorium de Miami, Fla., la cantante española **Rocío Jurado**, en una función auspiciada por la Sociedad Pro-Arte Gratelli. En segunda función, Jurado actuará en el Grand Ballroom del Hotel Omni, en ocasión de celebrarse el 20 Aniversario del Día del Médico Cubano, en el exilio, acto presentado por el Colegio Médico Cubano. **Adolfo Pino** y **Guillermo Infante**, director de la regional RCA y gerente de RCA México, respectivamente, estarán presentes en el "debut" de la Jurado ... Está obteniendo fuertes ventas en California, el cantante Uruguayo, residente en España, **Sergio Fachelli**. "El único que te entiende" es el número ... Firmó **Ralph Mercado** a nombre de Ralph Mercado Management a **Bobby Valentín y su Orquesta**, para representarlos artísticamente en el mundo entero, con excepción de Puerto Rico ... Fuentes lanzó en Colombia una nueva producción de **Los Lideres**, con las voces de MOAB, Alejandro Benítez y Carlos Tovar. Los números a promoción son "Venga a buscarte," "Pancho Rosales" y "Vuelve negra" ... Al rojo vivo la situación existente entre Venezuela y Colombia, en el mundo musical. El tratamiento recibido por **Alfredo Gutiérrez** y **Lisandro Mesa** y otros músicos colombianos, en recientes actuaciones en Venezuela, fueron la chispa que prendieron esta semi-guerra, desde hace largo tiempo vibrante pero sin una excusa lo suficientemente fuerte como para manifestarse. Si el asunto no se controla rápidamente y se va de las manos, pudiera adquirir proporciones gigantescas, con la consabida perdida por ambas partes. ... **SAR All Stars** se presentará en el Palacio de



Aguilera y Martinez

(Continued on page 53)

## Latin American Album Picks

### "EXPLOSIÓN MUSICAL VOL. 4"

VARIOS INTÉRPRETES - Profono SL 2009

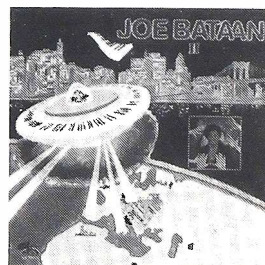


Con grandes éxitos de sus artistas exclusivos, Profono está logrando altas cifras de ventas con este paquete musical. Entre otros se incluyen éxitos de Napoleón (Ella se llamaba) "Así no te amaré jamás" (Amanda Miguel) (D. Verdaguer-A. Miguel-G. Carballo), Diego Verdaguer (La ladrona) (Verdaguer-G. Carballo-A. Miguel) "La culpable" (Alvaro Davila) (A. Davila), "No que no" (Rigo Tovar) (R. Tovar) y "Si tú quisieras" (Los Bukis) (M.A. Solís).

This package includes top hits by artists from the Profono roster and could mean top holiday sales. "La cuarta parte" (José Domingo) (Aniano Alcalde), "Amor de fabula" (Revolución de Emiliano Zapata) (D.R.), "Leña verde" (Napoleón) (Napoleón) and "Mi primer amor" (Yuri) (I. Vallesteros-D. Vaona-Felisatti).

### JOE BATAAN II

JOE BATAAN - Salsoul SA 8549

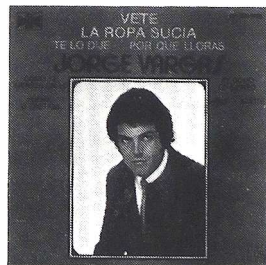


Música para bailar llena de energía, ritmo y gran sonido. Joe Bataan brinda aquí una de sus mejores producciones "disco" con arreglos de Marty Sheller. Resultan los números "Forever" (J. Bataan), "Mestizo 11" (J. Bataan), "You My Love" (Bataan) y "He Don't Really Love You" (Washington-Henriques). Repertorio con líricos en inglés y salpicado de frases en español en algunos temas.

Written and produced by Joe Bataan, this package of very danceable disco-soul music is one of his best. Fantastic rhythm section and very commercial English lyrics. "You My Love," "When We Get Married" (J. Bataan), "Forever," "Breakdown Dead Ahead" (Scaggs-Foster) and "Mestizo 11."

### "LA ROPA SUCIA"

JORGE VARGAS - Orfeon LP 16H-5289



Con "La ropa sucia se lava en casa" vendiendo bien en la costa oeste, Jorge Vargas está moviendo bien este long playing, en el cual también se destacan "Vete" (V. Cortés), "Un beso y adiós" (Donna), "Porque lloras" (Edgardo) y "Como te sientes sin mí" (F. Gil).

With "La ropa sucia" selling nicely on the west coast, this new package of light ballads and romantic songs by Jorge Vargas could do well. "Agua y aceite" (F. Gil), "Dejame una rosa" (J. Vargas) and "Ay como lo siento" (F. Sahagún).

### "CON GUSTO RANCHERO"

RONDALLA LAS FLORES - Gas 4243



Quince jóvenes mexicanas de la región Laguna integran la Rondalla de las Flores. Bellas interpretaciones de muy comerciales e inolvidables temas, hacen de este paquete uno muy vendedor. Se incluyen dueto de trompetas para realce de las guitarras y sonido rondalla. "Fallaste corazón" (C. Sánchez), "Ya me voy" (A. Avila Zúñiga), "Cu cu rru cu cu paloma" (T. Méndez) y "Ando que me lleva" (A. Avila Zúñiga).

Fifteen young girls from Mexico offer the popular sound of Rondallas, with a very special touch. Two trumpets give a different sound to the guitars and rancheras. "La feria de torreón" (A. Avila Zúñiga), "Pobre corazón" (Ch. Monje), "Albur de amor" (Espaiza Oteo), others.

# Record World en Santo Domingo

By PEDRO MARÍA SANTANA

■ Dando los toques finales, la negociación de la Fania en nuestro país donde el sello discográfico internacional tendrá su representación propia, tal como se había anunciado. **Bienvenido Rodríguez**, quien tenía anteriormente la representación del sello, bajo su empresa Karen Records. La Gometco Dominicana, que controla más de una docena de cines en la ciudad de Santo Domingo, será la manejadora del sello y para tales fines se barajan los nombres de varios conocidos relacionistas de grupos musicales, que serán los que realizarán las relaciones públicas y de promoción radial. En la actualidad los temas de **Cheo Feliciano** y **Willie Colón**, son los representantes del sello Fania Records en las radios locales. . . . Vuelve **Rocío Jurado** a la República Dominicana en el mes de diciembre. El empresario **César Suárez**, así lo anuncia junto a otras contrataciones para fines de año como es la de **Marco Antonio Muñoz**. . . . Logrando buenas ventas en el mercado discográfico criollo la vocalista **Milly** quien goza de gran popularidad entre el sexo femenino y masculino. La vocalista, que es de las grandes interpretes del merengue, reside en la ciudad de Nueva York donde semanalmente realiza presentaciones junto a su agrupación musical. Su nuevo tema "No Te Puedo Tener", encabeza la lista de ventas locales entre el material salsero y de merengues. . . . Otro buen vendedor en los últimos días es **David Dali** con su tema, "Guitarra", que ha logrado imponerse en las radios locales con gran impacto. . . . La premiación anual que se venía realizando en el país bajo el nombre de "El Dorado", para reconocer los artistas más destacados de la República Dominicana, parece que no será efectuada este año. Ninguna información al respecto a sonado todavía, y como su fundador, el compositor dominicano **Máximo Polanco Estrella**, vendió los derechos del premio en cuestión, a la firma licorera Bermúdez y Compañía, da la impresión, la cual es compartida por los demás cronistas de espectáculos nacionales, de que este año, al menos, no se realizará la premiación anual.

La vocalista **Olga Lara** viajó a la ciudad de Nueva York para la realización de su primer disco de larga duración para el sello Combo Records. La cantante es la compositora de todos los temas del élepe que cuenta con los arreglos de **Bienvenido Bustamante, Manuel Tejada** y **Bertico Sosas**. Entre los temas del disco de larga duración se encuentra sus sonados éxitos: "Me Estoy muriendo", "Nadie Jamás", "Campesina" y "Caballero". El disco tiene tentativamente el título de "Olga Lara y sus Canciones" y estará a la venta para el mes de diciembre. . . . Jugosos contratos siguen recibiendo desde la ciudad de Nueva York los artistas que aparecen en el programa "Fiesta" que se transmite por el canal 47 y cuya realización se hace en el Canal 2 de Santo Domingo. La televisión resulta una excelente vendedora para estos grupos dominicanos que de otra forma no tendrían vigencia en el mercado neoyorkino. Entre los que están recibiendo buenos dividendos del programa "Fiesta" se cuentan **Cheche Abreu** y sus **Colosos**. . . . Para comienzos de año se anuncia la salida al aire de un programa televisivo de tres horas de duración, aproximadamente, por Teleantillas, a cargo de **Johnny Ventura** y su **Combo Show**. El día fijado para el mismo es el sábado y se discute en la actualidad la realización del libreto que acompañará dicha producción, primera en su género que se ofrecerá al televidente dominicano.

## Mercado Inks Valentin



Orchestra leader Bobby Valentin is seen with Ralph Mercado following his signing with Ralph Mercado Management for representation worldwide with the exception of Puerto Rico.

# Radio Action

## Most Added Latin Record

(Tema más programado)

(Internacional)

"Celos"\*

(José María Napoleón)

NAPOLEON

(Cisne-Raff)

(Salsa)

"El Menú"

(Perín Vázquez)

EL GRAN COMBO

(Combo)

\* Second Time — Segunda Vez

## Nuestro Rincon (Continued from page 52)

Bellas Artes de Puerto Rico el 3 de Diciembre próximos y en La Gran FERIA de Puerto Rico, en los terrenos del Comandante el 5 de Diciembre. . . . Recibo con regocijo noticias de los amigos **Nestor Omar Aguilera** y **Walter José Martínez** de la WRYM Radio, del 1056 Willard Ave., Newington, Connecticut 06111, que dice: "Este próximo 28 de Noviembre cumple trece años de transmisión nuestro programa "La Voz Latinoamericana", a treveés de esta emisora. Iniciamos nuestra labor con solo 30 minutos los días Domingo. Actualmente nos mantenemos en el aire nueve horas diarias, los siete días de la semana, siendo la única emisora que transmite en el estado de Connecticut en amplitud modulada, en lengua castellana. Deseamos transmitir nuestra alegría y nuestro sincero agradecimiento a los comerciantes y público en general que nos alentó durante estos largos años. Gracias al apoyo de los mismos, nuestros sueños son hoy día una realidad que deseamos compartir con todos los que nos han ayudado y en especial a la industria discográfica latina". . . . Bueno, Nestor y Walter, felicitaciones a ambos en este Aniversario y que sean muchísimos más.

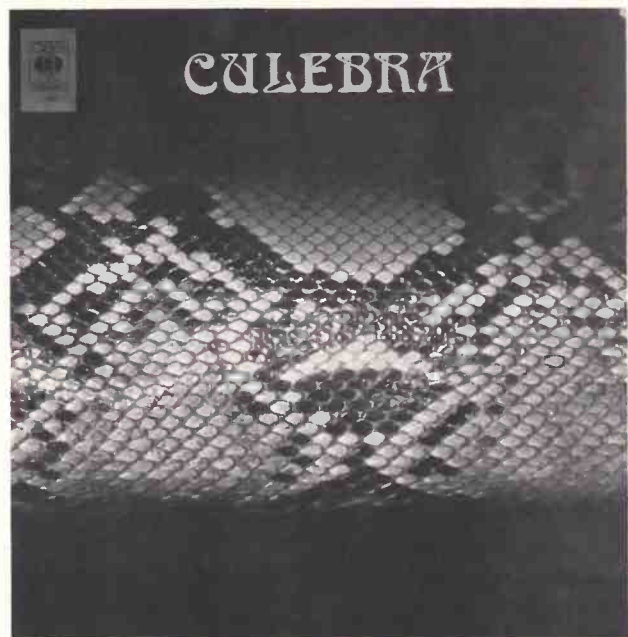
El sincero y grato amigo **Gerhard Haltermann** me notifica la constitución de su nueva firma discográfica, Discos Victoria, S.A., establecida por el propio Haltermann, ex-gerente internacional de Discos Columbia, empresa para la cual prestó servicios durante 15 años, y por **José Manuel González-Cuevas**, ex-label manager de Columbia, empresa en la cual permaneció durante seis años. Entre los primeros logros de esta joven empresa está el haber obtenido la representación en España del sello Stiff Records, entre cuyos artistas figuran **Ian Dury, Elvis Costello, Lene Lovich** y **Madness**. Los primeros lanzamientos de la nueva firma española será en Diciembre con simples de **Alvin Stardust, Dave Stewart** y **Barbara Gaskin**. También están realizando grabaciones con artistas noveles españoles, cuyos discos serán publicados a principios de año. La dirección de la empresa es: Discos Victoria, O'Donnell, 9/1 Izq., Madrid, 9, España. Tel. 435 50 84 / 435 51 30 y Telex 42701 Fonotxe/Code 42-00642. ¡Éxitos a los buenos amigos! . . . El "World Popular Song Festival in Tokyo '81," proclamó sus ganadores este año como sigue: Grand Prix fué a "Digamos que más da" (Never Mind) que compuso e interpretó **Oswaldo Rodríguez**, de Cuba, cantante ciego de nacimiento que recibió una amplia aceptación de manos de público en general y jueces. **Aladdin** ganó el "Japanese Grand Prix" con "The Incredible Rock 'n' Roller," escrito por **Shigehito Takara**. Los trofeos a las Mejores canciones fueron a "Music Power" escrita por **Freddie Perren** e inter-

(Continued on page 55)



**DISCOS CBS INTERNATIONAL** anuncia el lanzamiento del L.P. de música salsera que "mueve a bailar" de **ENRIQUE "CULEBRA" IRIARTE**

"CULEBRA"



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2190 N.W. 89 Pl. Miami, Fla. 33172 Tel. (305) 592-0045 (800) 327-2847

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

## EAST COAST — COSTA ESTE

DECEMBER 12, 1981

Dec. 12	Dec. 5		
1	1	Abusadora/Wilfrido Vargas	Karen 60
2	6	El Menu/El Gran Combo	Combo 2021
3	2	Una Canita Al Aire/La Solución	T.H. 2154
4	3	Mi Piel/Conjunto Quisqueya	Liznel 1399
5	10	Quién Sera El Abusador/Victor Wail	Alhambra 172
6	4	Amor Comprado/El Gran Combo	Combo 2021
7	5	Me Lllaman Chu/Johnny Ventura	Combo 2020
8	8	Ramona/Sonora Poncena	Inca 1077
9	11	Viajera/Tommy Olivencia	T.H. 2154
10	7	Quiero Dormir Cansado/Emmanuel	Arcano 3535
11	16	Disco De Oro/Varios	CBS 10319
12	17	Que Mala Pata/Justo Betancourt	Barbaro 207
13	13	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
14	9	Ayudala/Mari Trini	CBS 80314
15	12	No Me Dejes Solo/Los Hijos del Rey	Karen 61
16	18	Quiero Que Elijas El Lugar/Basilio	Karen 59
17	21	Viva El Norte Vol II/Varios	Telediscos 1502
18	14	Monta Mi Caballo/Oscar De Leon	T.H. 2149
19	15	No Te Voy A Dejar Ir/Ismael Miranda	Fania 593
20	26	Celos/Napoleon	Raff 9083
21	19	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50317
22	20	Ni Su Hombre Ni Su Amante/Lisette	Odeon 76201
23	23	Paginas De Mujer/Cheo Feliciano	Barbaro 205
24	29	Que Te Paso/Bobby Valentin	Bronco 120
25	25	Ultimatum/Felipe Rodriguez	Global 914
26	22	Que Mal Amada Estas/Chucho Avellanet	Velvet 6006
27	24	Rosas Sin Espinas/Felito Felix	Caytronics 6010
28	32	Ley Seca/Johnny Ventura	Combo 2023
29	34	Como Tu/Julio Iglesias	CBS 50317
30	37	El Me Mintio/Amanda Miguel	Profono 3049
31	36	A Mi Me Gusta Asi/Oscar De Leon	T.H. 2167
32	27	Dos Jueyes/Celia & Willie	Vaya 95
33	35	Los Jefes/Daniel Santos/Orlando Contreras	Teca 3006
34	28	Que Me Perdonen Los Dos/Nydia Caro	Alhambra 171
35	—	Viva La Salsa/Varios	Telediscos 1401
36	30	Amor Verdadero/Willie Colon	Fania 590
37	39	La Ultima Copa/Andy Montañez	Velvet 6005
38	38	Fuego/Menudo	Raff 9082
39	40	Que Me Perdonen Las Dos/Frankie Hernandez	Nuestra 109
40	—	Ligia Elena/Willie Colon/Ruben Blades	Fania 597

## WEST COAST — COSTA OESTE

DECEMBER 12, 1981

Dec. 12	Dec. 5		
1	1	Yo Quiero Saber De Ti/Vicente Fernandez	CBS 20555
2	2	El Me Mintio/Amanda Miguel	Profono 3049
3	4	Celos/Napoleon	Raff 9083
4	5	No Volveras A Verme*/Angelica Maria	Profono 79083
5	3	Ahora Que Estuviste Lejos/Karina	Orfeon 16054
6	9	Viva El Norte Vol. II/Varios	Telediscos 1000
7	7	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
8	8	El Bracero Fracasado/Las Jilguerrillas	CBS 20529
9	6	Con Tu Amor/Juan Gabriel	Pronto 1096
10	10	Ese Señor De Las Canas/Lorenzo de Monteclaro	CBS 20552
11	11	A La Que Vive Contigo/Manoella Torres	CBS 20545
12	16	Frio De Ausencia*/Galy Galliano	FM 80158
13	18	Y Nunca Comprendi*/Vicky	Gas 323
14	17	La Ropa Sucia Se Lava En Casa/Jorge Vargas	Orfeon 16H-5289
15	19	Con El Alma En La Mano/Los Yonics	Atlas 60212
16	12	Porque Te Vas*/Emmanuel	RCA 9700
17	22	Quedate Otro Ratico/Norma Sol	Profono 3047
18	13	La Carta No. Tres/Los Humildes	Fama 608
19	14	No Que No/Rigo Tovar	Profono 3046
20	15	Solterito Me Quedo Yo/Hermanos Barron	Joey 2091
21	20	Te Quiero Para Mi/Trigo Limpio	Mercurio 59101
22	21	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50317
23	28	Una Noche De Amor/Los Humildes	Fama 608
24	27	Rancheras De Oro/Varios	CBS 20557
25	23	Burbujas/Burbujas	Telediscos 1001
26	26	Fuego/Menudo	Raff 9082
27	24	Quiero Dormir Cansado/Emmanuel	Arcano 3535
28	25	No Lo Puedes Negar/Lupita D'Alessio	Orfeon 16055
29	32	No Sirvo Para Estar Sin Ti/Rocio Durcal	Pronto 1097
30	29	Insaciable Amante/José José	Pronto 1085
31	31	Lastima Es Mi Mujer/Sunny Ozuna	Freddie 026
32	39	Feliciana/Sonora Dinamita	Fuentes 550119
33	33	Viva El Norte Vol I/Varios	Telediscos 1501
34	35	Ay Amor Tu Siempre Ganas*/Los Bondadosos	Anahuac 1204
35	—	Noches Eternas/Rigo Tovar	Profono 3034
36	36	Parchis/Parchis	CBS 81301
37	38	Flor De Capomo/Carlos y José	T.H. 2157
38	37	Y Que Te Haga Feliz*/Lisa Lopez	Hacienda 232
39	34	Si Ya Te Vas/Chelo	Musart 1806
40	30	El Cofrecito/Beatriz Adriana	Peerless 2216

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

# Record World Latin American (International) Hit Parade

## SPAIN

(Popularidad LPs)

By Manuel Martínez Henares

1. **Tattoo You** — The Rolling Stones — EMI
2. **Ghost in the Machine** — The Police — Epic
3. **Precious Time** — Pat Benatar — RCA
4. **Pretenders II** — Pretenders — Hispavox
5. **Dead Ringer** — Meat Loaf — Epic
6. **Cuatro** — Foreigner — Hispavox
7. **Long Distance Voyager** — Moody Blues — Fonogram
8. **Confidential** — Tequila — Zafiro
9. **Time** — Elo — Epic
10. **Extraños en el Escaparate** — Miguel Rios — Polydor
11. **Abacab** — Genesis — Fonogram
12. **Mistaken Identity** — Kim Carnes — EMI
13. **Lord Upminster** — Ian Dury — Polydor
14. **Stars on 45** — Vol II — Fonogram
15. **Prepárate** — Obus — Zafiro

## RIO DE JANEIRO

(Ventas)

By Nopem

1. **(Out Here) On My Own** — Nikka Costa — CBS
2. **Leao Ferido** — Biafra — CBS
3. **Elefante** — Robertinho do Recife — PolyGram
4. **Double Dutch Bus** — Frankie Smith — CBS
5. **Abre Coracao** — Marcelo — Elektra
6. **(Its Not The) Spotlight** — Kim Carnes — CBS
7. **Mordomia** — Almir Guineto — KTel
8. **Na Hora da Raiva** — Wanderléia — CBS
9. **Sunshine on My Shoulders** — John Denver — RCA
10. **Bette Davis Eyes** — Kim Carnes — EMI
11. **Planeta Agua** — Guilherme Arantes — Elektra
12. **Push** — One Way — Ariola
13. **Ah Esse Amor** — Kátia — CBS
14. **Voa Liberdade** — Jessé — RGE
15. **Loucura** — Cauby Peixoto — RGE

## SANTO DOMINGO

(Ventas)

By Pedro María Santana

1. **No Te Puedo Tener** — Milly — Algar
2. **Quiero Que Elijas el Lugar** — Basilio — Karen
3. **Perdido en la Oscuridad** — José José — Discomundo
4. **Guitarra** — David Dali — T.H.
5. **Amor Verdadero** — Willie Colon — Fania
6. **No Me Desprecies** — Johnny Ventura — Combo
7. **Salí Porque Salí** — Cheo Feliciano — Fania
8. **Mi Piel** — Conjunto Quisqueya — Karen
9. **Flores** — Eddie Quiroz — Disco Bello
10. **En Carne Viva** — Raphael — Hispavox
11. **El Día Que Puedas** — Emmanuel — RCA
12. **La Invitación** — Los Geysers — Geysers
13. **Abusadora** — Wilfrido Vargas — Karen
14. **No Le Hagas Lo Que A Mí** — Mirla — Hispavox
15. **Ni Su Hombre Ni Su Amante** — Lisette — Odeon

## MÉXICO

(Ventas)

By Vilo Arias Silva

1. **Fuego** — Menudo — Cisne RAFF
2. **El Cofrecito** — Beatriz Adriana — Peerless
3. **A La Que Vive Contigo** — Manoella Torres — CBS
4. **El Me Mintio** — Amanda Miguel — Melody
5. **Hola Amigos** — Parchís — Musart
6. **Ahora Que Estuviste Lejos** — Karina — Orfeon
7. **Donde Estés, Con Quien Estés** — Camilo Sesto — Ariola
8. **Frente A Frente** — Jeannette — RCA
9. **Maldito Amor** — Mirla Castellanos — Gamma
10. **De Niña A Mujer** — Julio Iglesias — CBS
11. **Celos** — Napoleón — Cisne RAFF
12. **La Misma Vida Te Dirá** — Anthony Quinn — Helix
13. **Mama Dame 100 Pesitos** — Raffaella Carrá — Gamma
14. **Ni Tomaba Ni Fumaba** — El Garafón y Sus Cinco Monedas — Acción
15. **Deja** — Yuri — Gamma



# Clubs, Vid Producers Collaborate

(Continued from page 3)

Enterprises. "We haven't decided yet which artists will be involved, but they will be CBS artists that have either gone gold or are about to go gold."

In preparation for their video projects, Sound Works—which is located directly beneath Studio 54's stage—recently installed a 32-track digital audio system, and Studio 54 has been outfitted with theatrical lighting, cameras and a full-time creative staff. The companies hope to eventually produce live video simulcasts from the club. "This collaboration between Sound Works and ourselves is a natural," said Mark Fleishman, owner of Studio 54. "With the combination of our facilities we can produce a product that would cost double elsewhere. We can create fantasies here and fill the club with a live audience, Sound Works can provide great audio, and our overhead is covered."

The Concert Satellite Network's first live transmission will air January 5 from the Agora nightclub in Youngstown, Ohio. The talent for the evening's performance has not yet been determined. Henry LoConti, president of the rock nightclub chain Agora, will handle the majority of the

talent booking for the network.

CSN is also involved in leasing the hardware necessary to broadcast the program, including satellite dish antennae, screens and projectors. "It has been a little difficult obtaining all the hardware that we need for the clubs. Right now you could say we have more clubs than we have hardware," said Michael Gramcell, producer of the show.

"Our first live program will be broadcast in 23 clubs," said Gramcell. "Potentially we could in 150 clubs by mid-1982."

## First American Sets Hi-Fi Releases

■ SEATTLE—First American Records is rush-releasing a 12-inch mini-LP and Christmas single by the group Hi-Fi, which features singer/songwriters Ian Matthews and David Surkamp.

Matthews is a former member of Fairport Convention and leader of Matthews Southern Comfort, and Surkamp was with the band Pavlov's Dog.

The live mini-album is entitled, "Demonstration Records."

## England (Continued from page 56)

the Virgin Megastore is offering two for the price of one over the holiday period . . . Thorn/EMI is planning a flat-rate rental scheme, starting next year when its current deal with Intervision expires . . . Magnetic Video is also planning to go over to rentals early 1982, while Intervision has gone over to the surcharge scheme. This is proving most popular with British dealers—a once-only payment of a few pounds means the shops can sell, rent or exchange the cassettes. But of course it produces the least revenue for the distributor. The problem with the each-time rental payment was the paperwork involved, which was frequently ignored by busy or unscrupulous dealers, resulting in total confusion because of the impossibility of keeping track of each tape rented from every shop. At a recent conference in London, an executive of Rediffusion, the TV and VCR rental chain, said the WHV scheme was likely to be the model of the future because dealers could immediately return tapes ahead of a TV screening of a top film.

## Germany (Continued from page 56)

already been awarded 120 gold and 20 platinum records. His manager, **Olivier Toussaint**, intends to take him to the United States in 1982, the only market where Clayderman is still an unknown . . . **Udo Lindenberg's** new single, "What Are Wars All About," is enjoying great sales, as is the album "Utopia." Lindenberg recently completed a tour throughout Germany, playing to sold-out houses, and attracting a record 110,000 . . . Teldec has just re-released an album of dance medleys by **Les Humphries Singers**, in response to the success of the single "Mexico." The Dutch group disbanded some time ago . . . **Olivia Newton-John** made a two-day whirlwind promotional tour in support of her new album "Physical." She met representatives from her label here, EMI Electrola, and appeared on the variety show "Musikladen" . . . Singer-songwriter **Hanne Haller** has signed a long-term contract with Cyclus Musikverlage, the Hamburg-based publishing company . . . **Solli Nero**, a popular German singer, has just recorded a version of "For Your Eyes Only," the theme from the latest James Bond picture. The single was produced by **Adrian Wolf** . . . "Polonaise Balkanese," a comedy song by **Gottlieb Wendehals**, has just been released by Teldec. The company reports that it has been deluged with requests for a single, following an appearance by the singer on the popular TV show "Hitparade."

NEW WAVE: New wave rock is still very popular here, with groups like **Rheingold**, **Fehlfarben**, **Extrabreit**, **BAP**, **Bots**, and the Swiss group **Vera Kaa** enjoying a lot of chart action. East German groups like **Karat** are sharing in the popularity . . . In Hanover, where groups like **Skorpions** and **Eruption** originated, a new unit is making (new) waves: the **Mike Telly Band**, whose first single is a cover version of the **Barry Gibb** hit, "In the Morning of My Life" . . . **Revolver**, the heavy metal band, has just returned from Japan, where it performed at the World Popular Song Festival in Tokyo. The group is now touring with **Saxon** on a bill titled "Heavy Metal Battle."

## Foreigner Rocks Boston



As part of their current North American tour, Atlantic recording artists Foreigner recently played a sold-out show at the Boston Garden. Foreigner's current album, "4," has soared past the three-million sales mark in the U.S. alone. Pictured backstage are, from left: Atlantic local promotion rep Andy Philpot, Foreigner's Dennis Elliott and Rick Wills, Atlantic chairman Ahmet Ertegun, Foreigner's Mick Jones and Lou Gramm, and Foreigner's manager Bud Prager.

## New York, N.Y.

(Continued from page 16)

because of the nude picture on the cover. And the fat asking price? She said her boss figured it was a hot item and he'd try to get as much as possible for it. Any takers? "I've had a lot of people call," she said, "but most have been jokers." We wonder why.

WORTH THE PRICE: A bargain for collectors and music-lovers of any ilk is the Ze Records import compilation "A Christmas Record," released on a special white vinyl pressing and featuring seasonal songs from **Material** and **Nona Hendryx** ("It's a Holiday"), **August Darnell** ("Christmas on Riverside Drive"), the **Waitresses** ("Christmas Wrapping"), **Was (Not Was)** ("Christmas Time in the Motor City"), **Alan Vega** ("No More Christmas Blues") and much more. It's a delightful package that's guaranteed to get your holiday juices flowing.

WHAT'S GOIN' ON: **Barry Gibb** will make his dramatic acting debut as the nineteenth century British poet Lord Byron, in the forthcoming feature-length motion picture "Byron." Produced by **Mikola** and **Elizabeth Shevchek** for One World Entertainment, Inc., with a **Thomas Rosa** script, it's due to begin filming next summer in Italy and Greece . . . The **Dregs** are in the studio with **Eddie Offord** co-producing alongside Dregs guitarist **Steve Morse** and several surprise guests including a "major" vocalist. The album is due in February . . . **Peter, Paul and Mary** will give a Christmas benefit concert at Carnegie Hall for the New York Choral Society on December 19 . . . And while on the subject of folk music, the Mudd Club has kicked off an interesting lead-in to their night/early morning esoteric rock billings with **Andy Breckman** appearing on Saturday (5). The **Holy Modal Rounders** will follow on the 19th with the second show of what the Mudd-ers are calling "an intermittent early evening folk series" . . . Blind Pig Records will distribute **Ellen McIlwaine's** new LP, "Everybody Needs It," her first in three years. Slated for early December release, the album features **Jack Bruce** on bass and backup vocals . . . The **Chieftains** will premier "A Traditional Irish Christmas" in concert at Avery Fisher Hall, Sunday, Dec. 20 at 3:00 and 7:30 p.m. The show will feature special guest singer **Geraldine Fitzgerald** and the **Clare Set Dancers** . . . **Richard** and **Linda Thompson** of **Fairport Convention** fame have just completed an album to be released on Hannibal Records. Produced by Hannibal prez **Joe Boyd**, it's tentatively titled "Shoot Out the Lights" . . . **Bruce Lundvall's** Elektra/Musician label has signed **Material**, with an album due in February . . . The long-awaited and much-delayed second LP from **Paul Collins and the Beat** is slated for a Jan. 15 release on Columbia . . . **Stevie Wonder** and **Third World** are in Stevie's Wonderlove Studio working on the reggae-pop group's next LP. Scheduled for March release, the album will include material written by Wonder . . . Album cover art award of the month goes to **Mike Bryan** for his work on "Progressions," the new **Tim Bogert** LP on Town House/Accord Records . . . **Foghat** will release "All I Want for Christmas Is You," a new holiday single on Bearsville Records . . . Now all that's missing from this year's Christmas records is an album from the **Roches** singing their favorite carols . . . Sid Bernstein Associates has signed **David Clayton-Thomas** for management . . . **Jim Burgess** (he mixed **Rod Stewart's** "Da Ya Think I'm Sexy" and the **Doobie Brothers'** "Real Love") has signed with **David Salidor** and his DIS Company for exclusive representation. Burgess' first project is a collaboration LP with producer **Boris Midney** due for a late January release . . . New York rocker **Jesse Bullit** has signed with Park Place Records, with an album due in March.

## Polyvinyl Inner Sleeves (Continued from page 3)

Chrysalis and CTI, have begun using them on all their product.

"The concept was test-marketed when we started EMI-America," said Dennis White, vice president of marketing, Capitol Records, "and the results were so encouraging that we decided to use them on all our albums. The plastic sleeves look better, they are anti-static, they protect records better, and, all things considered, they give our customers a better value for their money."

Cost-conscious companies seem to favor plastic inner sleeves, "because it shows we care about our records," as Hugh Fordin, president of DRG Records, put it. "When stereo first came out, CBS used to have plastic sleeves on all their stereo albums, and I always thought that was a great idea."

When DRG went into business in 1975, Fordin pioneered the concept for his own records, most of them original cast albums and soundtracks. "Plastic inner sleeves have the advantage that they don't tear, the way paper sleeves do, they are not cumbersome, and they are cheaper than paper sleeves," he said, adding that the label pays one-and-a-half cents for the plastic sleeves, which includes printing of the DRG logo on them.

"They are much cheaper than paper sleeves," said Milton Sincoff, vice president of production, Arista Records, "and they give you a better aesthetic feeling." The label uses both a generic plastic sleeve for its Arista and GRP labels, and printed paper sleeves on selected product, a combination which, according to Sincoff, will go on for a while. "We believe in specific values," he said, "and plastic sleeves give us precisely that."

"We started using plastic inner sleeves to upgrade the presentation of our albums," said Vic Chirumbolo, vice president and general manager, CTI Records, a label that is known for the quality of its packaging. The sleeves sport the latest design of the generic CTI logo, and while Chirumbolo said he did not see any "technical" advantage to using them, plans are to eventually switch to a polyvinyl-lined paper sleeve, much like the kind used for classical and audiophile pressings.

So far, few labels have attempted to use the plastic sleeve to cross-promote other albums by artists on their roster. Apparently, the only effort made along those lines came from Warner Bros. in the case of at least one album, Frank Sinatra's "She Shot Me Down" on the Reprise label, which lists all the albums recorded by the singer that are still available in the catalogue. The label also departed from its generic plastic sleeve, emblazoned with the WB logo, for the "George Benson Collection" album, which is presented under an opaque sleeve without logo, in keeping with the white-on-white design of the whole album.

"We started the generic sleeve a little over a year ago," said Ed Outwater, director of quality assurance at the label. "Where die-cutting on paper sleeves leaves particles on the surface

of the records, plastic sleeves don't, and because they adhere to the record they also eliminate dirt and die-cutting from the jacket. In other words, we found that by using plastic sleeves, we provided better quality records to our customers, and we presented a better image, conveying the feeling that our records were high-quality product."

While the trend has definitely picked up among pop labels in recent months, it has not met with universal acceptance. "We're looking into it," said Jack Chudnoff, vice president marketing, RCA Records, a label that still uses paper sleeves for all its non-classical products. The label considered at one time using high density polyethylene inner sleeves but found them to be uneconomical, said Chudnoff, adding that RCA keeps aware of developments in the field, and "if prices become more competitive (with paper), we might reconsider the question."

"We have heard many opposing views about the effectiveness of polyvinyl sleeves," commented Ed Simek, vice president of inventory management and production at PolyGram, "and we are investigating the pro and the con from a packaging standpoint." The label has occasionally used plastic sleeves, most recently on the latest Kiss album. "But we are

hesitant, because of at least one major problem: there have been reports that loading records in polyvinyl sleeves slowed the production process in the plants," Simek added. "Of course, from the consumer standpoint, the sleeves make for a nicer package, but we have to weigh that against the economic value."

Much the same attitude prevails at Atlantic Records where, for many years, a distinctive generic paper sleeve has been used for all pop albums. The label currently uses plastic inner sleeves for releases on the Atlantic-distributed Finnadar label, but, according to a label spokesman, "We are in the midst of evaluating what we are going to do. There is obviously a cost factor involved, but our decision will ultimately be based solely on what is best for the life of the records."

Many other labels also seem to have adopted this wait-and-see attitude, with MCA and CBS, among the majors, remaining noncommittal for the time being. With a few exceptions, MCA is known to be using a die-cut generic paper sleeve on all its products, while lately CBS has increasingly used a heavier-stock, specially-printed paper sleeve as part of its pop album packaging, usually carrying liner information and pictures.

## Chrysalis Video (Continued from page 3)

tions will become available in video-gram form. It seems natural that we should mirror our records operation by handling our own marketing and selling through independent distributors."

Linda Carhart, general manager of the Chrysalis Visual Programming Division, stressed that the firm would not limit production to music-related product. "We don't want to be pegged as a music video company," she told *Record World*, adding that the firm is currently "looking for input from writers and other creative people active in the television and film fields." In addition to working on program development, Carhart will serve as liaison between the firm and its distributors.

Distributors signed by Chrysalis to date include Sound/Video Unlimited for Los Angeles, Chicago, Denver,

Dallas, New York and Miami; Comm-tron for Houston, Santa Ana, Seattle, Solon, Ohio, Congers, N.Y., College Park, Ga. and Des Moines, Iowa; Sight and Sound of St. Louis; Source Video of Nashville; Video Station, Los Angeles; Video Trend, Framington, Mich.; Pickwick, Miami; Schwartz Brothers, Lanham, Md. and Philadelphia; Altec, Burlington, Vt.; and The Video Library Company, West Conshohocken, Pa.

More distributors are being added, according to Ellis, who said, "We've found the same level of spirit and enthusiasm amongst the independent video distributors as we have always found with record independents."

Both initial titles released by Chrysalis carry a suggested list price of \$49.95.

## Warner Video Licenses UA Foreign Rights

(Continued from page 20)

Lieutenant's Woman" and "Black Stallion."

Currently, the United Artists catalogue is distributed by Magnetic Video domestically, and the latter firm has long-term rights to that product in the U.S.

According to Lee Mendel, WEA International senior vice president, video, the release pattern for the newly acquired product has yet to be devised.

## Pirate Fined

(Continued from page 20)

years probation for his piracy activities, which consisted of eight counts of criminal copyright infringement and two counts of mail fraud.

Confiscated in the raid on Fisher's Enon, Ohio, residence were approximately 450 masters and associated equipment used in the illegal duplication of sound recordings, live concerts and feature films, including 21 videotape recorders, two in-cassette and in-cartridge audio duplicators, master recordings in both Beta and VHS formats which had been transferred from videodisc, and approximately 300 audio cassette masters.

## Alfa 'Gift' Support

(Continued from page 4)

distributed label affiliates) and the Capitol Group of companies (Capitol and EMI-America/Liberty) are the only majors to have committed to the "Gift of Music" campaign, whereby manufacturers would be assessed one-half cent per album and tape unit, based on net sales. The other four majors — RCA, MCA, CBS and PolyGram — are still holding out, although A&M Records, an RCA-distributed label, recently endorsed the NARM campaign.

Fead noted that "at least four" majors would have to endorse "Give the Gift of Music" before Alfa would accept the proposal as well.

If Alfa does participate in the institutional program, it would join the ranks of committed independents, a group that already includes Chrysalis, Boardwalk and Ranwood.

Aside from the participation of a majority of the majors, Fead said, there remains the potential problem of consumer resistance to any record and tape price increase that might be the by-product of labels' involvement in the "Gift of Music" program. "The consumer has steadfastly indicated a strong reluctance to pay the high price of music today," he said. "It's somewhat discouraging when you get letters from NARM members saying, 'Go ahead and increase your prices,' when at the same time the people who are supposedly going to the stores and buying music are saying, 'We're not going to pay that for records.' So I don't know if I want to be a contributor to further unhappiness there," Fead added.

Like Chrysalis president Sal Licata, Fead indicated that other industry entities, including retailers and rackjobbers, would also have to support the NARM campaign for it to be both fair and effective. "If you're going to have an industry campaign," Fead noted, "I think it's important that both sides of the table make a contribution to it." NARM executive vice president Joseph Cohen, while admitting that several manufacturers have voiced similar concerns, has said that acceptance of the "Gift of Music" program has been building among merchandisers as well.

Alfa's actual implementation of the "Gift of Music" campaign, added Fead, "if we do indeed participate, is something we're going to have to deal with at that time. We haven't formulated a plan at this point." As for the potential of NARM's raising the assessment from a half-cent to a full cent — mentioned by Cohen as a distinct possibility (*Record World*, Sept. 19) — the Alfa chief said, "That increase will only come as the program develops and the need for additional funding comes up. I think that if all parties involve themselves, and you have an industry that's unified in its attempt to increase consumer awareness of the value that's inherent in the purchase of music, if it's right at one-half cent then it's certainly right at a penny, or whatever the number may be at that point — as long as we expand our marketplace."

## Home Videotaping Bill *(Continued from page 20)*

nancially motivated to favor tapes and discs because the royalties obtained from such agreements are higher than those derived from cable operations."

Joseph Waz, deputy director of Ralph Nader's National Citizens Committee for Broadcasting, reasoned a little differently: "If there is a demonstrable loss to artists and producers as a result of home video recording, and if this loss is so significant as to endanger the wealth of viewing options available to Americans and to retard the exercise of our artistic genius, then the public interest cannot be served by permitting home recording without some suitable compensation to holders of copyrights."

Waz said he was open to a compromise — a tax on blank videotape that would be split between copyright holders. "The tariff seems the most equitable and the most administratively efficient mechanism available. If the cost of compensation is spread widely among all in the video recorder user group, the cost of home video products need not be rendered prohibitive." Waz went on to stipulate that such a tariff should be awarded only to those who would stand to lose other opportunities, such as secondary markets (cable, the sale of pre-recorded tapes) and would, for example,

exclude those who hold copyrights for sports events. He stressed that the process of determining royalties should be open to public scrutiny and legislative oversight.

Although Sheinberg indicated that this compromise might be acceptable, Sen. DeConcini had stated in his opening remarks, before any testimony was given, that he did not approve. "It is not generally my inclination to reject ideas in advance of their formal presentation," he said. "But although I am firmly committed to working with the entertainment industry to insure that the wording of our legislation does not go beyond our intent, I am equally opposed to the imposition of a copyright tax on the American consumer. To create such a tax — or whatever euphemism may be used for the tax — concedes that the individual does not have a right to the television signal which legally enters his home . . . Indeed, it is this Senator's view that once a signal crosses the threshold of the individual's home, all copyright obligations cease unless the signal is captured for commercial purposes."

The Committee will hold two more hearings next year. Committee members hope for a quick resolution of this issue, which has been dragging through the courts for five years.

## Christmas Singles

**BRUCE SPRINGSTEEN** — Col 7-1332

**SANTA CLAUS IS COMIN' TO TOWN**

(prod.: Springsteen-Appel-Iovine) (writers: Coots-Gillespie) (Leo Feist, ASCAP) (4:29)

**ANNE MURRAY** — Capitol 9723

**CHRISTMAS MEDLEY:**

a. Silver Bells (writers: Livingston-Evans) b. I'll Be Home For Christmas (Ken-Gannon) c. Winter Wonderland (Bernard-Smith) (prod.: Norman) (3:58)

**BILLY SQUIER** — Capitol 5037

**CHRISTMAS IS THE TIME TO SAY I LOVE YOU**

(prod.: Mack-Billy) (writer: Squier) (Songs of Knight) (2:52)

**DAVID GATES** — Arista 0653

**COME HOME FOR CHRISTMAS**

(prod.: Gates) (writer: Gates) (Kipahula, ASCAP) (3:03)

**JOAN JETT** — Boardwalk 7-006

**LITTLE DRUMMER BOY**

(prod.: Laguna-Cordell) (writers: Davis-Onorati-Simeone) (Mills/International, Kowin, ASCAP) (3:40)

**THE CHIPMUNKS** — RCA 12354

**SLEIGH RIDE**

(writers: Parish-Anderson) (Mills, ASCAP) (2:00) b/w

**THE CHIPMUNK SONG**

(writers: Bagdasarian, St. Monarch, ASCAP) (2:20) (prod.: Bagdasarian-Karman)

**ALBERT KING/THE EMOTIONS** — Stax 1056

**SANTA CLAUS WANTS SOME LOVIN'**

(prod.: Bush-Jones) (writer: Rice) (East Memphis, BMI) (3:53) b/w

**WHAT DO THE LONELY DO AT CHRISTMAS**

(prod.: Bell) (writers: Banks-Hampton) (East Memphis, BMI) (3:17)

**HI FI Featuring DAVID SURKAMP & IAN MATTHEWS** — SP&S

600 (First American)

**IT'S ALMOST CHRISTMAS**

(prod.: Northside Neon) (writers: Matthews-Surkamp) (Island/Falling Rock, BMI) (2:35) b/w

**WINTER WONDERLAND**

(prod.: Northside Neon) (writers: Smith-Bernard) (Bregman, Vacca & Conn, ASCAP) (2:22)

**THE WHISPERS** — RCA 11449

**HAPPY HOLIDAYS TO YOU**

(prod.: Griffey-Whispers) (writers: Woods, Jr.) (Spectrum VII, ASCAP) (4:30)

**JOE DOLCE** — Montage 1208

**JINGLE BELL ROCK**

(prod.: Tyrell) (writers: Beal-Boothe) (Intefsong, ASCAP) (2:40) b/w

**THE TWELVE DAYS OF CHRISTMAS**

(prod.: Tyrell) (writers: Beal-Boothe) (DolceAmore, APRA/Crystalane/Frontwheel, BMI) (4:08)

**MONTANA ORCHESTRA** — MJS 4502

**MONTANA CHRISTMAS MEDLEY**

(prod. and writer not listed) (Vincent Montana, Jr. Music Corp., ASCAP) (4:30) b/w

**GET DOWN NEW YEARS EVE**

(prod. and writer not listed) (Vincent Montana, Jr. Music Corp., ASCAP) (4:06)

**KURTIS BLOW** — Mercury 4009 (PolyGram) (12-inch)

**CHRISTMAS RAPPIN'**

(prod.: Moore-Ford, Jr.) (writers: Moore-Miller-Smith-Ford-Walker) (Neutral Gray/Pure Love, ASCAP) (8:12) b/w

**CHRISTMAS RAPPIN' (DO IT YOURSELF INSTRUMENTAL)** (7:58)

**FRANKIE AVALON and ANETTE FUNICELLO** — Pacific Star

569

**TOGETHER WE CAN MAKE A MERRY CHRISTMAS**

(prod.: Phillips-Scott) (writer: Drosie) (Port Claridge/Franfone, ASCAP) (3:07)

**JOHNNIE QUE** — Rhino 099

**ROCKABILLY CHRISTMAS**

(prod.: Bishop-Jacoby) (writers: Bishop-Simmons) (Radius, BMI) (1:53)

**GEFILTE JOE and the FISH** — Rhino 650 (12-inch)

**HANNUKAH ROCKS**

(prod.: Bronson) (writers: Bronson-Daddy-Maxfield) (Rhino Bros.) (3:52)

**STAN AUSTIN** — B&A 1040

**RUDOLPH JR.**

(prod.: Bauerle) (writer: Austin) (Booth Austin, ASCAP) (2:03) b/w

**SILENT NIGHT**

(prod.: Bauerle) (writers: Gruber-Mohr) (Ardee) (2:20)

**ST. NICK (JUST FOR LAUGHS PLAYERS)** — Warner/Curb 49877

**JINGLE BELLS (Laughing All The Way)**

(prod.: Robins-O'Keefe) (writer: traditional) (Over the Rainbow/Imperial, ASCAP) (1:25)

## Christmas Albums

**CHRISTMAS**

**KENNY ROGERS** — Liberty LCO 51115

**CHRISTMAS WISHES**

**ANNE MURRAY** — Capitol SN-16232

**A CHIPMUNK CHRISTMAS**

RCA AQL1-4041

**JOE DOLCE CHRISTMAS ALBUM**

Montage ST-72002

**GOD REST YE MERRY, JAZZMEN**

BLYTHE, D'RIVERA, GORDON, HEATH, MARSALIS, TYNER — Columbia FC 37551

**PHIL SPECTOR'S CHRISTMAS ALBUM**

Pavillion PZ 37686 (CBS) (Reissue)

**MERRY CHRISTMAS/HAPPY NEW YEAR'S**

**MONTANA ORCHESTRA** — MJS 3302

**CHRISTMAS JOLLIES II**

**SALSOUL ORCHESTRA** — Salsoul SA-8547 (RCA)

**WELCOME HOME**

**DOBIE GRAY** — Robox RBX-8102 (second side of LP)

**A CHRISTMAS RECORD**

ZE Records ILPS 7017 (Island Import)

# Record World Country

## Spotlighting Greenwood



MCA Records newcomer Lee Greenwood performed for an SRO crowd recently at the Bull Pen Lounge in Nashville's Stockyard Restaurant. On hand for Lee's show were (from left) Jerry Crutchfield, Greenwood's producer; Erv Woolsey, VP of promotion, MCA-Nashville; Lee's wife Melanie; Tony Tamburrano, national promotion director, MCA-Nashville; Greenwood; MCA artist Gene Watson; Al Bergamo, president of MCA Distributing; and Bonnie Greenberg, an attorney with MCA-Los Angeles.

## Time-Life Launches Country LP Series

■ ALEXANDRIA, VA.—Time-Life Records has announced that the first volume in its 60-album "Country & Western Classics" record series is available by mail order only.

"Hank Williams" is the first in a series of 20 three-album volumes projected for release by the record division of Time-Life Books. The sets will be released one at a time every other month.

"Hank Williams" includes two previously unissued songs, "My Main Trail Is Yet To Come" and "The Log Train." The tunes were discovered by country historian and series consultant Charles Wolfe in the archives of PolyGram Records.

Each volume in the series will contain three LPs and an illustrated 36-page booklet relating to the material in the set. Each volume costs \$19.95; Dolby-encoded eight-track cartridges or cassettes of each volume are \$21.95. The volumes are available only from Time-Life Records, 541 N. Fairbanks Court, Chicago 60611.

Original vault and master tapes were used for the series, and their sound enhanced by Michael Brooks and Frank Abbey.

## Country Picks of the Week

SINGLE

**CHARLY McCLAIN, "THE VERY BEST IS YOU"** (prod.: Norro Wilson) (writers: F. Stephens, L. Shell) (Aoudad, ASCAP/Ibex, BMI) (2:46). McClain's recent torrid chart history will insure maximum radio attention for this easy-paced ballad with an uplifting lyric and very smooth production. Why go out searchin' for what I've already found in you, McClain asks. Epic 14-02656.



SLEEPER

**JESSI COLTER, "BITTERSWEET LOVE"** (prod.: Gary Klein) (writer: E. Levine) (Songs of Bandier-Koppelman/Chappell, ASCAP) (3:15). This track pulled from the soundtrack LP of the "Pursuit of D. B. Cooper" film is a light, sensitive slow song with a nice bridge. We fight and hurt each other, but somehow we still need to be close, the singer reveals. Polydor 2193 (PolyGram).



ALBUM

**VARIOUS ARTISTS, "THE PURSUIT OF D.B. COOPER: ORIGINAL MOTION PICTURE SOUNDTRACK."** This LP has a strong country leaning, even though it contains artists who do not usually chart country, such as Rita Coolidge and the Marshall Tucker Band. Waylon Jennings and Jessi Colter add their distinctive country touch to the LP, which features such highlights as Waylon's "Shine" and Jessi's "Bittersweet Love." Polydor PD-1-6344.



## Alabama Injunction Against RCA Aimed at Settling Management Issue

By AL CUNIFF

■ NASHVILLE—In an effort to settle their management and royalty dispute with Larry McBride and MDJ Records of Dallas, RCA recording group Alabama has filed in Davidson County Chancery Court here for an injunction against RCA Records to halt the label's payment of Alabama record royalties to MDJ, McBride, or Dallas banks to which McBride owes money through loans.

Joe Galante, vice president of marketing for RCA-Nashville, made it clear that there is no dispute between

the label and Alabama. "There is absolutely no animosity between us," he said. "Alabama just want a halt on payment of this money until their management issue is settled."

According to sources close to the case, Alabama signed a management agreement with MDJ in early 1980 whereby they were insured of receiving royalties for five percent of the retail sales price of their albums which sold. MDJ in turn signed with RCA to receive a 12 percent royalty. Alabama, which has reportedly sold over two million albums through RCA, claims it has never received royalty payments from MDJ.

Instead, the group alleges, it has re-

(Continued on page 62)

## Nashville Report

By AL CUNIFF

■ **Dene Hallan**, formerly of Detroit's WWWW, is the new PD at WHN, New York, starting Dec. 21 . . . Great Empire Broadcasting, the Wichita-based concern which lays claim to owning more country-formatted radio stations than any other broadcasting company, has added another feather to its cap. Great Empire has switched its KADX-FM in Denver to a country format. Pending approval it will become KRBBQ-FM. The company's KRBBQ-AM in that town is already country. **Jim Strickland** will be MD and **Roger Mundy** PD for both stations.

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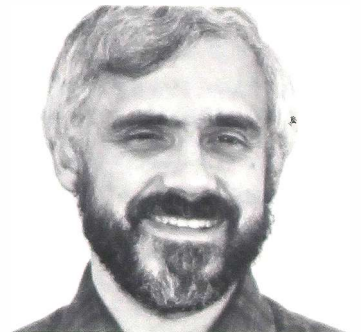
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IN THE STUDIO: Sound Stage (Tanya Tucker, Dave Rowland & Sugar), Soundshop (Mel Tillis, Jimmy Swaggart), Sound Emporium (Al Green, Gene Cotton), Music City Music Hall (Charley Pride, James Galway, Louise Mandrell), Fireside (Harrel Rounds, Roger Allen Wade), Creative Workshop (Dreamer, Gary Dunham), CBS (Don King, Terry Gregory, Calamity Jane), Audio Media (Ricky Skaggs), Scruggs (Fred Collier, Twilla Paris), Wax Works (Clifford Russell, Mary Lou Turner), Woodland (Mercy River Boys, Gary Buck, Charlie Daniels Band, Oak Ridge Boys), Pete Drake (Darrell Puckett, Lou LaFredo, Judy Brown, Lathan Hutson, Larry Kingston), Music City Recorders (Yumi Godsey, Warner

(Continued on page 61)

## PolyGram Names Polidor

■ LOS ANGELES—Jack Kiernan, senior vice president, sales and marketing, PolyGram Records Inc., has announced the appointment of Joe Polidor as director, country marketing.



Joe Polidor

Polidor, who will be based in Nashville and report to Kiernan, was previously regional product development manager for the label in Chicago. Prior to that he was national sales manager for Phonogram/Mercury. He began his music career as manager for Record Sales Corporation in Memphis.

# Hotline

MARIE RATLIFF

## CHART CONTENDERS

"Blue Moon With Heartache"  
"She Left Love All Over Me"

in the recording scene after a long  
nt Lies" is an instant add at KYNN,  
S, WSLC, WIRK, KVOO, WVAM, KSO,  
KC, WLWI, KKYX.

who currently have a record in the  
r add listings on their holiday  
ristmas (And I'm So Far from Home)"  
, WIRK, KEBC, KFDI, WTOD, KTTS,  
VXCL, WJQS, WHK, WWVA, WSLR.

**Taylor** has play on "A Married Man"  
WVAM, KRMD, KEBC, WSLC, WIRK,  
SDS, KWMT, KFDI, WDEN, KYNN.

**Lazard** is moving with "Slow Texas"  
" at KSSS, WTOD, KRMD, WVAM,  
FDI, KEBC, WPNX, KGA, KYNN,  
KXYX.

**Barlow**, sporting a new record  
ove Was Born" at WTOD, KFDI,  
AM, KVOO, KEBC, KBUC, KTTS,  
V, KGA. **Jack Grayson** and  
"When a Man Loves a Woman" at  
DI, KSOP, KVOO, KTTS, WPNX,  
V, KMPS.

g with "If You're Waiting on Me"  
CMS, WLWI, KSSS, KXLR, KSO,  
'S, WSDS, KCUB, WQQT, WSLC,  
WIRK, KGA, KSOP, KFDI, WVAM,  
/DLW, WSOC, KTTS, WSM, WPNX,  
CKC. Playing the flip, "I'm Lettin'  
are KRMD, KEEN, WQIK, WDEN.

STRONG: **Lacy J. Dalton, Janie  
Reba McEntire, Billy Swan.**

**Ellis** and **Nancy Sinatra** team up  
d are getting good response to both  
heir record. "Play Me or Trade Me"  
at KEBC, KFDI, WCXI, KWMT,  
O, WVAM, WDLW, KTTS, WEEP,  
"Would I Be" include KCKC, KNIX,  
N, KSSS, KEBC.

## PRE SHOTS

"She Left Love All Over Me"  
e — "Mountain of Love"  
t — "The Very Best Is You"

## ART FIELDERS

— "Bittersweet Love"  
it Nothing Like a Rainy Night"  
er — "Sincerely"

## AREA ACTION

Tell" (WCMS, WVAM, WDLW, WSDS)  
ee — "They Just Don't Make Time  
(WPNX, WQIK, WSLC, WVAM)

(Continued from page 60)

Alabama), Koala (Nashville Rhythm Section),  
, Roxy (Joe Lostis and the Pinko). At Muscle  
von Helm, Frankie Miller, and Billy and the

shine Golf Classic, to be held Feb. 15-17 in  
feit the **Hank Snow** International Foundation  
e. For more details on the golf event, write to  
, 7766 N.W. 44th St., Sunrise, FL 33321 . . .

**Boxcar Willie** played Jamboree USA in Wheeling, West Virginia Saturday (5)  
(Continued on page 63)

# Country Singles Publisher's List

## Producer, Publisher, Licensee, Writer

A GIRL LIKE YOU Chancey (Buzz Cason/Young World, ASCAP & BMI) Cason, Weller . . . . .	82	MIDNIGHT RODEO Dean-Everette (Denny, ASCAP) Orender, Ware . . . . .	36
ALL I'M MISSING IS YOU Wilson (Bibo/Welk, ASCAP) Holyfield . . . . .	75	MISS EMILY'S PICTURE Logan (Tree, BMI) Lane . . . . .	35
ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) Bowen (Bocephus, BMI) Williams . . . . .	19	MOUNTAIN DEW (Tree/Tannen, BMI) Lunsford, Wiseman . . . . .	74
ALL NIGHT LONG Gibson (Sun Disc/Bosque River, BMI) Cavalier . . . . .	48	MY BABY THINKS HE'S A TRAIN Crowell (Bug/Whiskey Drinkin'/Paw Paw, BMI) Preston . . . . .	94
ALL ROADS LEAD TO YOU Collins (Hall-Clement/Welk, BMI) Fleming, Morgan . . . . .	4	MY FAVORITE MEMORY Talley-Haggard (Shade Tree, BMI) Haggard . . . . .	7
ARIZONA Allen-Allen (Boxer, BMI) Allen . . . . .	91	NOW THAT THE FEELING'S GONE Johnson (Muscle Shoals, BMI) Buckins, McCormick . . . . .	84
BARROOM GAMES Crutchfield (Duchess, BMI) Campbell, Crutchfield, House . . . . .	89	OKLAHOMA CRUDE West (Sabal, ASCAP) Corbin . . . . .	68
BET YOUR HEART ON ME Norman (April/Widmont, ASCAP) McBride . . . . .	1	ONE NIGHT FEVER Bowen (Southern Nights, ASCAP) Morrison, MacRae . . . . .	39
BLAZE OF GLORY Richie (House of Gold, BMI) Slate, Morrison, Keith . . . . .	26	ONLY ONE YOU Killen (Tree, BMI/Cross Keys, ASCAP) Jones, Garvin . . . . .	30
CATCH ME IF YOU CAN Kennedy (Milene, ASCAP) Carlile . . . . .	64	ONLY WHEN I LAUGH Chancey (Golden Torch/Gold Horizon/Colgems-EMI, BMI & ASCAP) Maltby, Shire . . . . .	51
CHEAT ON HIM TONIGHT Heavener-Harris (I.S.P.D., ASCAP) Heavener . . . . .	87	ONLY YOU (AND YOU ALONE) Kennedy (Tro-Hollis, BMI) Ram, Rand . . . . .	42
CHEROKEE COUNTRY (Trail of Tears, BMI) Russell . . . . .	69	OZARK MOUNTAIN JUBILEE Baugh-Emmons (Blackwood/Magic Castle, BMI) Murrach, Anders . . . . .	88
COTTON FIELDS Fogerty (TRO-Folkways, BMI) Ledbetter . . . . .	73	PLAY SOMETHING WE COULD LOVE TO Butler (Strawberry Patch, ASCAP) Pfeifer . . . . .	58
DIAMONDS IN THE STARS Pennington (Almarie, BMI) Shofner . . . . .	40	PREACHING UP A STORM Rogers (Blackwood/Magic Castle, BMI) Murrach, Anders . . . . .	33
DO ME WITH LOVE Norman (Jack & Bill/Welk, ASCAP) Schweers . . . . .	60	RED NECKIN' LOVE MAKIN' NIGHT Twitty/Chancey (Blue Lake/Warner-Tamerlane/Face the Music, BMI) Seals, Barnes . . . . .	18
DON'T CRY BABY Post (Closed Door/Castle Hill/April, ASCAP) Finnerty . . . . .	85	RODEO ROMEO Baker (Baray, BMI) Mitchell . . . . .	14
DOWN AND OUT Mevis (Hall-Clement/Welk, BMI/Golden Opportunity, SESAC) Dillon, Dycus . . . . .	65	SHE'S GOT A DRINKING PROBLEM Kilroy (House of Gold, BMI) Morrison, Dubois, Newton . . . . .	50
DROPPING OUT OF SIGHT Crowell (Unichappell/Morris, BMI) Hall . . . . .	41	SHINE Moman (Waylon Jennings, BMI) Jennings . . . . .	31
FAMILY MAN Killen (Tree, BMI) Rhody . . . . .	43	SLIP AWAY Deaton-Larkin-Prater (Blackwood/Levisa/Red Ribbon, BMI) Deaton . . . . .	96
FANCY FREE Chancey (Goldline, ASCAP/Silverline, BMI) Hinson, August . . . . .	95	(S.O.B.) SAME OLD BOY Stroud (Elektra-Asylum/Troll, BMI) Crawford, Hall, Kent, Gentry . . . . .	92
FIRE IN THE NIGHT Darrell-Cannon (Sawgrass, BMI) Earl . . . . .	97	SOME DAY MY SHIP'S COMIN' IN Waters (Lantern, BMI) Waters . . . . .	93
FOURTEEN CARAT MIND Reeder-Watson (Acuff-Rose, BMI) Frazier, Lee . . . . .	10	SOMEONE COULD LOSE A HEART TONIGHT Malloy (Briarpatch/Debdave, BMI) Rabbitt, Malloy, Stevens . . . . .	34
GONNA TAKE MY ANGEL OUT TONIGHT West (Sister John/Sugar Plum/Newkeys, BMI) Rogers . . . . .	57	SOME YOU WIN, SOME YOU LOSE Smith (Shelby Singleton/Fay Fay, BMI) Darnell, Brady . . . . .	98
HAVE YOU EVER BEEN LONELY Bradley (Shapiro, Bernstein, ASCAP) DeRose, Brown . . . . .	27	STARS ON THE WATER Crowell (Coolwell/Granite, ASCAP) Crowell . . . . .	44
HEADED FOR A HEARTACHE Morgan-Worley (New Albany, BMI/Hoosier, ASCAP) Dowell, Blazy . . . . .	13	STILL DOIN' TIME Sherrill (Cedarwood, BMI) Moffatt, Heeney . . . . .	2
HEART ON THE MEND Collins (Hall-Clement/Welk, BMI) Fleming, Morgan . . . . .	59	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE Rogers (Southern Nights, ASCAP) Morrison, MacRae . . . . .	53
HEARTACHES OF A FOOL Nelson (Tree/Pardner, BMI) Nelson, Breeland, Buskirk . . . . .	47	TEARDROPS IN MY HEART Robbins-Fox (Tro-Cromwell, ASCAP) Horton . . . . .	52
HEARTS (OUR HEARTS) Lloyd (Tree/Duchess/Posey, BMI) Beal, Allen . . . . .	79	TELL ME WHY Larkin-Conley (Blue Moon/Easy Listening/April, ASCAP) Conley, Acklen . . . . .	20
HUSBANDS AND WIVES Garrett-Dorff (Tree, BMI) Miller . . . . .	15	THE COWBOY AND THE LADY Butler (House of Gold, BMI) Goldsboro . . . . .	56
I CAN'T SAY GOODBYE TO YOU Sherrill (Al Gallico, BMI) Hobbs . . . . .	62	THE ROUND-UP SALOON Butler (House of Gold, BMI) Goldsboro . . . . .	45
I DON'T WANT TO WANT YOU Lavoie (Guyasuta, BMI) Lavoie . . . . .	78	THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison Street, ASCAP) Young . . . . .	21
I JUST CAME HOME TO COUNT THE MEMORIES Jones-Anderson (Contention, SESAC) Ray . . . . .	38	THE WOMAN IN ME Reynolds (O.A.S., ASCAP) Thomas . . . . .	8
I WOULDN'T HAVE MISSED IT FOR THE WORLD Milsap-Collins (Hall-Clement/Welk, BMI/Jack & Bill/Welk, ASCAP) Fleming, Morgan, Quillen . . . . .	11	THEM GOOD OL' BOYS ARE BAD Scotti-D'Andrea (Flowering Stone, ASCAP) Pennig, Harrington, Espy . . . . .	24
IF I NEEDED YOU Ahern-Fundis-Williams (United Artists/Columbine, ASCAP) Van Zandt . . . . .	3	(THERE'S NO ME) WITHOUT YOU Bradley (Hall-Clement/Welk, BMI) Morgan, Fleming . . . . .	100
IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) Lloyd (Atlantic, BMI) Beland, Guilbeau . . . . .	90	TOO MANY HEARTS IN THE FIRE Montgomery (House of Gold, BMI) Newton, Dubois, Hurt . . . . .	67
IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN UP) Gillespie-Kendalls (Hall-Clement/Welk, BMI) Bell, Skinner, Wallace . . . . .	86	WASN'T IT GOOD Singleton (Song Biz, BMI) Moffatt . . . . .	99
IT TURNS ME INSIDE OUT Crutchfield (Duchess/Red Angus, BMI) Crutchfield . . . . .	37	WATCHIN' THE GIRLS GO BY Killen (Tree/Strawberry Lane, BMI) Killen, McDowell . . . . .	29
IT'S ALL I CAN DO Norman (United Artists/Jack & Bill/Welk, ASCAP) Leigh, Jordan . . . . .	49	WHAT ARE WE DOIN' LONESOME Gatlin-Gatlin-Gatlin (Larry Gatlin, BMI) Gatlin . . . . .	6
IT'S HIGH TIME Maher-Goodrum (Blue Quill/Random Notes, ASCAP) Maher, Goodrum . . . . .	25	WHEN YOU WERE BLUE AND I WAS GREEN Rogers (Easy Listening, ASCAP) Conley . . . . .	77
IT'S NOT THE SAME OLD YOU Sherrill (Warner-Tamerlane/Face the Music/Irving/Buchanan-Kerr, BMI) Seals, Kerr . . . . .	72	WHERE THERE'S SMOKE THERE'S FIRE Collins (Hall-Clement/Welk, BMI) Fleming, Morgan . . . . .	66
IT'S WHO YOU LOVE Bowen (Cross Keys/Chappell, ASCAP) Kane, Bourke, Black . . . . .	32	WHISKEY MADE ME STUMBLE (THE DEVIL MADE ME FALL) Foglesong (Boquillas/Canyon/Atlantic, BMI) Moffatt . . . . .	83
JACAMO Silver (O'Lyric/Geoff & Eddie, BMI) Shapiro, Foliart . . . . .	70	WHO DO YOU KNOW IN CALIFORNIA Bowen (Milene, ASCAP) Raven . . . . .	22
JUST ONE TIME Bowen (Acuff-Rose, BMI) Gibson . . . . .	61	WILD TURKEY/EVERYBODY MAKES MISTAKES Sherrill (Song Biz, BMI/Algee, BMI) Moffatt, Sebert, Dalton, Sherrill . . . . .	55
LADY LAY DOWN Papovich-Justis (Tree, BMI/Cross Keys, ASCAP) VanHay, Cook . . . . .	54	WISH YOU WERE HERE Collins (Hall-Clement/Welk, BMI) Fleming, Morgan . . . . .	76
LET'S GET TOGETHER AND CRY Baker (Honeytree/Tellum, ASCAP) Koonse . . . . .	63	YEARS AGO Kennedy (American Cowboy, BMI) Reid . . . . .	16
LITTLE THINGS Wilson (Unart, BMI) Goldsboro . . . . .	80	YOU MAY SEE ME WALKIN' Skaggs (Amanda-Lin, ASCAP) Uhr . . . . .	12
LONELY NIGHTS Norman (Blackwood, BMI) Stegall, Harris . . . . .	23	YOU'RE MY BESTEST FRIEND Hall (Songpainter, BMI) Davis . . . . .	17
LONELY WOMEN Migliore (StarCom, BMI) Ivie . . . . .	81	YOU'RE MY FAVORITE STAR Lloyd-Bellamy (Famous/Bellamy Brothers, ASCAP) Bellamy . . . . .	9
LORD, I HOPE THIS DAY IS GOOD Williams, Fundis (Sabal, ASCAP) Hanner . . . . .	28	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD West (Bibo/Vogue/Welk, ASCAP & BMI) Holyfield, Hatch . . . . .	46
LOVE IN THE FIRST DEGREE Alabama-McBride-Shedd (House of Gold, BMI) Hurt, DuBois . . . . .	5		
LOVE NEVER COMES EASY Stroud (Southern Nights, ASCAP) MacRae, Morrison . . . . .	71		

# Record World Country

## Spotlighting Greenwood



MCA Records newcomer Lee Greenwood performed for an SRO crowd recently at the Bull Pen Lounge in Nashville's Stockyard Restaurant. On hand for Lee's show were (from left) Jerry Crutchfield, Greenwood's producer; Erv Woolsey, VP of promotion, MCA-Nashville; Lee's wife Melanie; Tony Tamburrano, national promotion director, MCA-Nashville; Greenwood; MCA artist Gene Watson; Al Bergamo, president of MCA Distributing; and Bonnie Greenberg, an attorney with MCA-Los Angeles.

## Time-Life Launches Country LP Series

■ ALEXANDRIA, VA.—Time-Life Records has announced that the first volume in its 60-album "Country & Western Classics" record series is available by mail order only.

"Hank Williams" is the first in a series of 20 three-album volumes projected for release by the record division of Time-Life Books. The sets will be released one at a time every other month.

"Hank Williams" includes two previously unissued songs, "My Main Trail Is Yet To Come" and "The Log Train." The tunes were discovered by country historian and series consultant Charles Wolfe in the archives of PolyGram Records.

Each volume in the series will contain three LPs and an illustrated 36-page booklet relating to the material in the set. Each volume costs \$19.95; Dolby-encoded eight-track cartridges or cassettes of each volume are \$21.95. The volumes are available only from Time-Life Records, 541 N. Fairbanks Court, Chicago 60611.

Original vault and master tapes were used for the series, and their sound enhanced by Michael Brooks and Frank Abbey.

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(Continued on page 61)

## PolyGram

■ LC senior vice president Polido announced that he will be leaving the company.

Polido's departure is a significant loss for the Nashville office, which has been a major sales and marketing center for the company.

# Country Hotline

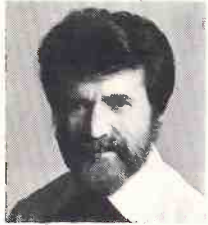
By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

**Rosanne Cash** — "Blue Moon With Heartache"  
**Razzy Bailey** — "She Left Love All Over Me"

**Sonny James** is back on the recording scene after a long absence. His new "Innocent Lies" is an instant add at KYNN, KFDI, KEBC, KTTS, KMPS, WSLC, WIRK, KVOO, WVAM, KSO, KSOP, KRMD, WPNX, KCKC, WLWI, KKYX.

The **Bellamy Brothers**, who currently have a record in the top ten, are getting regular add listings on their holiday single, "It's So Close to Christmas (And I'm So Far from Home)" at WSAI, WIRK, KEBC, KFDI, WTOD, KTTS, WSLC, WXCL, WJQS, WHK, WVVA, WSLR.



Sonny James

**Judy Taylor** has play on "A Married Man" at KSO, WVAM, KRMD, KEBC, WSLC, WIRK, WSAI, WSDS, KWMT, KFDI, WDEN, KYNN.  
**Donna Hazard** is moving with "Slow Texas Dancing" at KSSS, WTOD, KRMD, WVAM, WSLC, KFDI, KEBC, WPNX, KGA, KYNN, KWMT, KKYX.

**Randy Barlow**, sporting a new record label, is getting play on "Love Was Born" at WTOD, KFDI, KRMD, WSLC, KSOP, WVAM, KVOO, KEBC, KBUC, KTTS, KSSS, WPNX, WCXI, KYNN, KGA. **Jack Grayson and Blackjack** have reports on "When a Man Loves a Woman" at KD JW, WMAQ, KWMT, KFDI, KSOP, KVOO, KTTS, WPNX, KYNN, WQQT, KGA, WDEN, KMPS.



Bellamy Bros.

The **Kendalls** are moving with "If You're Waiting on Me (You're Backing Up)" at WCMS, WLWI, KSSS, KXLR, KSO, WGTO, KEBC, WCXI, KMPS, WSDS, KCUB, WQQT, WSLC, KD JW, WIRK, KGA, KSOP, KFDI, WVAM, KVOO, WDLW, WSOC, KTTS, WSM, WPNX, WSAI, KCKC. Playing the flip, "I'm Lettin' You In," are KRMD, KEEN, WQIK, WDEN.

**SUPER STRONG: Lucy J. Dalton, Janie Fricke, Reba McEntire, Billy Swan.**

**Mel Tillis and Nancy Sinatra** team up again and are getting good response to both sides of their record. "Play Me or Trade Me" is played at KEBC, KFDI, WCXI, KWMT, KEEN, KMPS, WIRK, WGTO, WVAM, WDLW, KTTS, WEEP, KGA. Those airing "Where Would I Be" include KCKC, KNIX, KVOO, KSOP, WSLC, KEEN, KSSS, KEBC.

## SURE SHOTS

**Razzy Bailey** — "She Left Love All Over Me"  
**Charley Pride** — "Mountain of Love"  
**Charly McClain** — "The Very Best Is You"

## LEFT FIELDERS

**Jessi Colter** — "Bittersweet Love"  
**Carroll Baker** — "Ain't Nothing Like a Rainy Night"  
**Heather** — "Sincerely"

## AREA ACTION

**Tina Welch** — "Show and Tell" (WCMS, WVAM, WDLW, WSDS)  
**Gordon Dee and Carol Lee** — "They Just Don't Make Time Like They Used To" (WPNX, WQIK, WSLC, WVAM)

## Nashville Report (Continued from page 60)

Mack, Jacky Ward), Music Mill (Alabama), Koala (Nashville Rhythm Section), Bennett House (Florence Warner), Roxy (Joe Lostis and the Pinko). At Muscle Shoals Sound, Russell Smith, Levon Helm, Frankie Miller, and Billy and the Beaters.

The first annual Music City Sunshine Golf Classic, to be held Feb. 15-17 in Fort Lauderdale, Florida, will benefit the **Hank Snow** International Foundation for the Prevention of Child Abuse. For more details on the golf event, write to Music City Sunshine Golf Classic, 7766 N.W. 44th St., Sunrise, FL 33321... **Boxcar Willie** played Jamboree USA in Wheeling, West Virginia Saturday (5)

(Continued on page 63)

# Country Singles Publisher's List

## Producer, Publisher, Licensee, Writer

A GIRL LIKE YOU Chancey (Buzz Cason/Young World, ASCAP & BMI) Cason, Weller	82	MIDNIGHT RODEO Dean-Everette (Denny, ASCAP) Orender, Ware	36
ALL I'M MISSING IS YOU Wilson (Bibo/Welk, ASCAP) Holyfield	75	MISS EMILY'S PICTURE Logan (Tree, BMI) Lane	35
ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) Bowen (Boccephus, BMI) Williams	19	MOUNTAIN DEW (Tree/Tonnen, BMI) Lunsford, Wiseman	74
ALL NIGHT LONG Gibson (Sun Disc/Bosque River, BMI) Cavalier	48	MY BABY THINKS HE'S A TRAIN Crowell (Bug/Whiskey Drinkin'/Paw Paw, BMI) Preston	94
ALL ROADS LEAD TO YOU Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	4	MY FAVORITE MEMORY Talley-Haggard (Shade Tree, BMI) Haggard	7
ARIZONA Allen-Allen (Boxer, BMI) Allen	91	NOW THAT THE FEELING'S GONE Johnson (Muscle Shoals, BMI) Buckins, McCormick	84
BARROOM GAMES Crutchfield (Duchess, BMI) Campbell, Crutchfield, House	89	OKLAHOMA CRUDE West (Sabal, ASCAP) Corbin	68
BET YOUR HEART ON ME Norman (April/Widmont, ASCAP) McBride	1	ONE NIGHT FEVER Bowen (Southern Nights, ASCAP) Morrison, MacRae	39
BLAZE OF GLORY Richie (House of Gold, BMI) Slate, Morrison, Keith	26	ONLY ONE YOU Killen (Tree, BMI/Cross Keys, ASCAP) Jones, Garvin	30
CATCH ME IF YOU CAN Kennedy (Milene, ASCAP) Carlile	64	ONLY WHEN I LAUGH Chancey (Golden Torch/Gold Horizon/Colgems-EMI, BMI & ASCAP) Maltby, Shire	51
CHEAT ON HIM TONIGHT Heavener-Harris (I.S.P.D., ASCAP) Heavener	87	ONLY YOU (AND YOU ALONE) Kennedy (Tro-Hollis, BMI) Rom, Rand	42
CHEROKEE COUNTRY (Trail of Tears, BMI) Russell	69	OZARK MOUNTAIN JUBILEE Baugh-Emmons (Blackwood/Magic Castle, BMI) Murrach, Anders	88
COTTON FIELDS Fogerty (TRO-Folkways, BMI) Ledbetter	73	PLAY SOMETHING WE COULD LOVE TO Butler (Strawberry Patch, ASCAP) Pfeifer	58
DIAMONDS IN THE STARS Pennington (Almorie, BMI) Shofner	40	PREACHING UP A STORM Rogers (Blackwood/Magic Castle, BMI) Murrach, Anders	33
DO ME WITH LOVE Norman (Jack & Bill/Welk, ASCAP) Schweers	60	RED NECKIN' LOVE MAKIN' NIGHT Twitty/Chancey (Blue Lake/Warner-Tamerlane/Face the Music, BMI) Seals, Barnes	18
DON'T CRY BABY Post (Closed Door/Castle Hill/April, ASCAP) Finnerty	85	RODEO ROMEO Baker (Baray, BMI) Mitchell	14
DOWN AND OUT Mevis (Hall-Clement/Welk, BMI/Golden Opportunity, SESAC) Dillon, Dycus	65	SHE'S GOT A DRINKING PROBLEM Kilroy (House of Gold, BMI) Morrison, Dubois, Newton	50
DROPPING OUT OF SIGHT Crowell (Unichappell/Morris, BMI) Hall	41	SHINE MOMAN (Waylon Jennings, BMI) Jennings	31
FAMILY MAN Killen (Tree, BMI) Rhody	43	SUP AWAY Deaton-Larkin-Prater (Blackwood/Levisa/Red Ribbon, BMI) Deaton	96
FANCY FREE Chancey (Goldline, ASCAP/Silverline, BMI) Hinson, August	95	(S.O.B.) SAME OLD BOY Stroud (Elektra-Asylum/Troll, BMI) Crawford, Hall, Kent, Gentry	92
FIRE IN THE NIGHT Darrell-Cannon (Sowgrass, BMI) Earl	97	SOME DAY MY SHIP'S COMIN' IN Waters (Lantern, BMI) Waters	93
FOURTEEN CARAT MIND Reeder-Watson (Acuff-Rose, BMI) Frazier, Lee	10	SOMEONE COULD LOSE A HEART TONIGHT Mallay (Briarpatch/DeB Dove, BMI) Rabbitt, Malloy, Stevens	34
GONNA TAKE MY ANGEL OUT TONIGHT West (Sister John/Sugar Plum/Newkeys, BMI) Rogers	57	SOME YOU WIN, SOME YOU LOSE Smith (Shelby Singleton/Fay Fay, BMI) Darnell, Brady	98
HAVE YOU EVER BEEN LONELY Bradley (Shapiro, Bernstein, ASCAP) DeRose, Brown	27	STARS ON THE WATER Crowell (Coolwell/Granite, ASCAP) Crowell	44
HEADED FOR A HEARTACHE Margan-Worley (New Albany, BMI/Hoosier, ASCAP) Dowell, Blazy	13	STILL DOIN' TIME Sherrill (Cedarwood, BMI) Moffatt, Heaney	2
HEART ON THE MEND Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	59	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE Rogers (Southern Nights, ASCAP) Morrison, MacRae	53
HEARTACHES OF A FOOL Nelson (Tree/Pardner, BMI) Nelson, Bregland, Buskirk	47	TEARDROPS IN MY HEART Robbins-Fox (Tro-Cromwell, ASCAP) Horton	52
HEARTS (OUR HEARTS) Lloyd (Tree/Duchess/Posey, BMI) Beal, Allen	79	TELL ME WHY Larkin-Conley (Blue Moon/Easy Listening/April, ASCAP) Conley, Acklen	20
HUSBANDS AND WIVES Garrett-Dorf (Tree, BMI) Miller	15	THE COWBOY AND THE LADY Butler (House of Gold, BMI) Goldsboro	56
I CAN'T SAY GOODBYE TO YOU Sherrill (Al Gallico, BMI) Hobbs	62	THE ROUND-UP SALOON Butler (House of Gold, BMI) Goldsboro	45
I DON'T WANT TO WANT YOU Lavoie (Guyasuta, BMI) Lavoie	78	THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison Street, ASCAP) Young	21
I JUST CAME HOME TO COUNT THE MEMORIES Jones-Anderson (Contention, SESAC) Ray	38	THE WOMAN IN ME Reynolds (O.A.S., ASCAP) Thomas	8
I WOULDN'T HAVE MISSED IT FOR THE WORLD Milsap-Collins (Hall-Clement/Welk, BMI/Jack & Bill/Welk, ASCAP) Fleming, Morgan, Quillen	11	THEM GOOD OL' BOYS ARE BAD Scotti-D'Andrea (Flowering Stone, ASCAP) Pennig, Harrington, Espy	24
IF I NEEDED YOU Ahern-Fundis-Williams (United Artists/Columbine, ASCAP) Van Zandt	3	(THERE'S NO ME) WITHOUT YOU Bradley (Hall-Clement/Welk, BMI) Morgan, Fleming	100
IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) Lloyd (Atlantic, BMI) Beland, Guilbeau	90	TOO MANY HEARTS IN THE FIRE Montgomery (House of Gold, BMI) Newton, Dubois, Hurt	67
IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN UP) Gillespie-Kendalls (Hall-Clement/Welk, BMI) Bell, Skinner, Wallace	86	WASN'T IT GOOD Singleton (Song Biz, BMI) Moffatt	99
IT TURNS ME INSIDE OUT Crutchfield (Duchess/Red Angus, BMI) Crutchfield	37	WATCHIN' THE GIRLS GO BY Killen (Tree/Strawberry Lane, BMI) Killen, McDowell	29
IT'S ALL I CAN DO Norman (United Artists/Jack & Bill/Welk, ASCAP) Leigh, Jordan	49	WHAT ARE WE DOIN' LONESOME Gatlin-Gatlin-Gatlin (Larry Gatlin, BMI) Gatlin	6
IT'S HIGH TIME Maher-Goodrum (Blue Quill/Random Notes, ASCAP) Maher, Goodrum	25	WHEN YOU WERE BLUE AND I WAS GREEN Rogers (Easy Listening, ASCAP) Conley	77
IT'S NOT THE SAME OLD YOU Sherrill (Warner-Tamerlane/Face the Music/Irving/Buchanan-Kerr, BMI) Seals, Kerr	72	WHERE THERE'S SMOKE THERE'S FIRE Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	66
IT'S WHO YOU LOVE Bowen (Cross Keys/Chappell, ASCAP) Kane, Bourke, Black	32	WHISKEY MADE ME STUMBLE (THE DEVIL MADE ME FALL) Foglesong (Baquillas/Canyon/Antantic, BMI) Moffatt	83
JACAMO Silver (O'Lyric/Geoff & Eddie, BMI) Shapiro, Foliart	70	WHO DO YOU KNOW IN CALIFORNIA Bowen (Milene, ASCAP) Raven	22
JUST ONE TIME Bowen (Acuff-Rose, BMI) Gibson	61	WILD TURKEY/EVERYBODY MAKES MISTAKES Sherrill (Song Biz, BMI/Algee, BMI) Moffatt, Seibert/Dalton, Sherrill	55
LADY LAY DOWN Popovich-Justis (Tree, BMI/Cross Keys, ASCAP) VanHoy, Cook	54	WISH YOU WERE HERE Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	76
LET'S GET TOGETHER AND CRY Baker (Honeytree/Tellum, ASCAP) Koense	63	YEARS AGO Kennedy (American Cowboy, BMI) Reid	16
LITTLE THINGS Wilson (Unart, BMI) Goldsboro	80	YOU MAY SEE ME WALKIN' Skaggs (Amanda-Lin, ASCAP) Uhr	12
LONELY NIGHTS Norman (Blackwood, BMI) Stegall, Harris	23	YOU'RE MY BESTEST FRIEND Hall (Songpainter, BMI) Davis	17
LONELY WOMEN Migliore (StorCom, BMI) Ivie	81	YOU'RE MY FAVORITE STAR Lloyd-Bellamy (Famous/Bellamy Brothers, ASCAP) Bellamy	9
LORD, I HOPE THIS DAY IS GOOD Williams, Fundis (Sabal, ASCAP) Hanner	28	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD West (Bibo/Vogue/Welk, ASCAP & BMI) Holyfield, Hatch	46
LOVE IN THE FIRST DEGREE Alabama-McBride-Shedd (House of Gold, BMI) Hurt, DuBais	5		
LOVE NEVER COMES EASY Stroud (Southern Nights, ASCAP) MacRae, Morrison	71		

# Country Single Picks

## COUNTRY SONG OF THE WEEK

### CHARLEY PRIDE — RCA JH-13014

**MOUNTAIN OF LOVE** (prod.: Norro Wilson) (writer: H. Dorman) (Morris/Unichappell, BMI) (2:46)

Pride offers an excellent country cover of this pop chestnut. This tune is appealing from its opening electric guitar riffs, with inventive production building to include strings, backup vocals, and a lively tempo.

### CARROLL BAKER — Excelsior 1021

**AIN'T NOTHING LIKE A RAINY NIGHT** (prod.: Don Grashey & Ed Keeley) (writer: P. Forman) (Hello Darlin', SESAC) (2:25)

With a flavor strongly reminiscent of "Let Your Love Flow," Baker's uptempo cut also shows a heavy gospel influence — but it all comes out country.

### HEATHER — Platinum 1011

**SINCERELY** (prod.: Frank Touch & Gary Thurlow) (writers: H. Fuqua, A. Freed) (Arc, BMI) (4:22)

This smooth-voiced singer offers a pretty cover of a classic pop ballad, produced with a sound open to more than one format.

### JACK GRAYSON AND BLACKJACK — Koala 340

**WHEN A MAN LOVES A WOMAN** (prod.: Bernie Vaughn & Jack Grayson) (writers: A. Wright, C. Lewis) (Cotillion/Quinzy, BMI) (3:35)

Country and black-oriented tunes are often related in their subject matter, and Grayson picks an R&B hit that lends itself to country interpretation quite well.

### MERLE KILGORE AND FRIENDS — Elektra 47252

**MISTER GARFIELD** (prod.: Jimmy Bowen & Hank Williams Jr.) (writer: R. J. Elliott) (Rightsong, BMI) (3:34)

Kilgore's tough country sound features Johnny Cash and Hank Jr. on vocals, a crisp lead guitar break, and fine electric guitar riffs throughout.

### ARNOLD CHIN BAND — Twin Spin 408

**GET LOOSE TONITE** (prod.: Joe Hardy & Arnold Chin Band) (writer: P. Meacham) (Wonder Water, BMI) (3:21)

This band's fresh, lively sound adds special appeal to this rockabilly-influenced midtempo cut. The flip, a spicy instrumental version of "Sally Goodun," is also interesting.

### SAMMY JOHNS — Elektra

**LOVE ME OFF THE ROAD** (prod.: James Stroud) (writer: S. Johns) (Lowery, BMI) (3:14)

Johns's country/rock cut is influenced by Eddie Rabbitt's "Drivin' My Life Away," with heavy vocal echo, biting electric guitars, and a driving beat.

### BOBBY BARNETT — Marshal 101681

**BORN IN COUNTRY MUSIC (RAISED ON DIXIELAND)** (prod.: Dave Kirby) (writers: D. Kirby, G. Martin) (Tree, BMI) (2:32)

Barnett's quick-paced cut is an interesting blend of country and Bourbon Street, complete with horns.

### O'ROARK BROTHERS — Comstock 1672

**A WOMAN LIKE YOU** (prod.: Patty Parker & Jim Williamson) (writer: C. Young) (Gold Line/Curtis Young, ASCAP) (3:18)

The production is pop-flavored, including an opening sax, but the song as performed has definite country appeal, with a positive lyric and light vocal harmony.

# Country Album Picks

## FLOYD TILMAN AND FRIENDS

Gilley's MG 5004

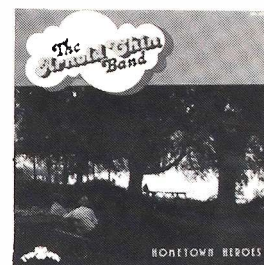
A writer's performance of his own hit material always offers a unique perspective on songs, and this LP-full of Tilman tunes presents unpolished gems that many will appreciate. Merle Haggard, Willie Nelson, Ernest Tubb, Mickey Gilley, and Johnny Lee guest on tracks here. Standouts include "I Love You So Much It Hurts," "Slipping Around," "Half a House," and "My Mistake."



## HOMETOWN HEROES

Arnold Chin Band — Twin Spin 457

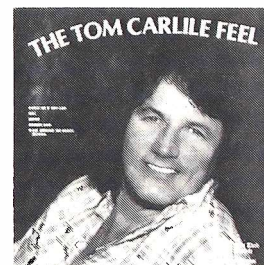
This group offers fresh instrumental work and light but pleasant vocals on mostly self-penned tunes with a modern country slant, the best of which are "I Can't Dance," "Get Loose Tonight," and "Sally Goodin '81."



## THE TOM CARLILE FEEL

Tom Carlile — Door Knob DK-LPS-1006

Carlile recently charted well with "Catch Me If You Can," which is included here, along with nine other tunes he wrote. Other tracks include "Get It While You Can" and "Lover (Right Where You Want Me)."



## Alabama Suit (Continued from page 60)

ceived only a \$750 per week per man cash advance from MDJ. The group has succeeded in having a temporary restraining order placed on RCA, which reportedly is holding about \$600,000 in Alabama royalties payable as of Nov. 30, 1981. Alabama has not filed suit against McBride or MDJ, and no legal counsel had entered an appearance on those parties' behalf at press time. In the event that the matter is not otherwise settled, Alabama has readied an alternative suit against MDJ and McBride asking for \$2 million in compensatory damages and \$2 million in punitive damages.

At issue is whether McBride or MDJ can still claim to manage Alabama or have a right to a portion of the group's record royalties. Alabama alleges that McBride gave an associate, Howard Hamilton, power of attorney to conduct MDJ business in January of this year, when McBride had exhausted his appeals in an earlier wire fraud conviction. (McBride, now in prison for the wire fraud conviction, expects to be free by Jan. 1, according to an MDJ spokesperson in Dallas.)

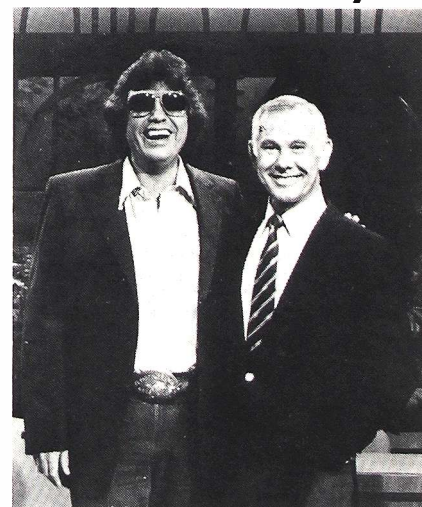
Alabama says it understood that it dissolved its link with MDJ through an agreement with Hamilton with terms that included payment of about \$250,000 of the band's money to a Dallas bank to be applied against loans reportedly in excess of \$2 million which McBride had secured on Alabama's and MDJ's behalf. The band said it was not aware of McBride's debts or conviction when they signed with MDJ.

McBride has told RCA that Hamil-

ton did not have the authority to sever MDJ's ties with Alabama, and that he wished to have MDJ's royalties sent to the Dallas bank.

The injunction and lawsuit are filed on behalf of three of Alabama's four members, Randy Owen, Jeff Cook, and Teddy Gentry. The group won the Country Music Association's Instrumental Group of the Year and Vocal Group of the Year awards in October's nationally televised ceremonies here. The band's "Feels So Right" LP is the nation's top-selling country album, according to this week's RW Country Albums chart.

## Ronnie & Johnny



RCA artist Ronnie Milsap joins TV personality Johnny Carson after performing his hit "There's No Gettin' Over Me" on Carson's "Tonight" show recently. Milsap is on tour in support of his album of the same title, with its new single "I Wouldn't Have Missed It for the World."



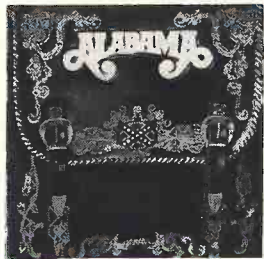
# Record World Country Albums



DECEMBER 12, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Dec. 12	Dec. 5		WKS. ON CHART
1	1	<b>FEELS SO RIGHT</b> ALABAMA RCA AHL1 3930 (6th Week)	39
2	2	<b>FANCY FREE</b> OAK RIDGE BOYS / MCA 5209	27
3	3	<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> / Columbia KC2 37542	13
4	13	<b>CHRISTMAS</b> KENNY ROGERS / Liberty LOO 51115	2
5	4	<b>BARBARA MANDRELL LIVE</b> / MCA 5243	15
6	6	<b>THERE'S NO GETTIN' OVER ME</b> RONNIE MILSAP / RCA AHL1 4060	16
7	5	<b>THE PRESSURE IS ON</b> HANK WILLIAMS, JR. / Elektra / Curb 5E 535	16
8	7	<b>GREATEST HITS</b> KENNY ROGERS / Liberty LOO 1072	60



## CHARTMAKER OF THE WEEK

9	—	<b>CHRISTMAS WISHES</b> ANNE MURRAY Capitol SN 16232	1
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10	22	<b>STILL THE SAME OLE ME</b> GEORGE JONES / Epic FE 37106	3
11	11	<b>SHARE YOUR LOVE</b> KENNY ROGERS / Liberty LOO 1108	23
12	8	<b>STEP BY STEP</b> EDDIE RABBITT / Elektra 5E 532	17
13	9	<b>BET YOUR HEART ON ME</b> JOHNNY LEE / Full Moon / Asylum 5E 541	9
14	14	<b>BIG CITY</b> MERLE HAGGARD / Epic FE 37693	6
15	16	<b>JUICE JUICE</b> NEWTON / Capitol ST 12136	38
16	10	<b>HOLLYWOOD, TENNESSEE</b> CRYSTAL GAYLE / Columbia FC 37438	13
17	12	<b>I AM WHAT I AM</b> GEORGE JONES / Epic JE 36492	75
18	17	<b>GREATEST HITS</b> CHARLEY PRIDE / RCA AHL1 4151	8
19	19	<b>ESPECIALLY FOR YOU</b> DON WILLIAMS / MCA 5210	21
20	23	<b>URBAN CHIPMUNK</b> / RCA AFL1 4027	35
21	18	<b>MY HOME'S IN ALABAMA</b> ALABAMA / RCA AHL1 3644	77
22	15	<b>GOOD TIME LOVIN' MAN</b> RONNIE McDOWELL / Epic FE 37399	18
23	21	<b>NOT GUILTY</b> LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia FC 37464	11
24	29	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY / Epic FE 37916	16
25	25	<b>GREATEST HITS</b> RONNIE MILSAP / RCA AHL1 3772	60
26	26	<b>SEVEN YEAR ACHE</b> ROSANNE CASH / Columbia JC 36865	38
27	30	<b>MR. T</b> CONWAY TWITTY / MCA 5204	23
28	31	<b>SOME DAYS ARE DIAMONDS</b> JOHN DENVER / RCA AFL1 4055	22
29	20	<b>GREATEST HITS</b> OAK RIDGE BOYS / MCA 5150	57
30	34	<b>GREATEST HITS</b> WAYLON JENNINGS / RCA AHL1 3378	135
31	27	<b>SURROUND ME WITH LOVE</b> CHARLY McCLAIN / Epic FE 37108	30
32	32	<b>TOWN &amp; COUNTRY</b> RAY PRICE / Dimension DL 5003	10

33	33	<b>RODEO ROMEO</b> MOE BANDY / Columbia FC 37568	6
34	28	<b>GREATEST HITS</b> ANNE MURRAY / Capitol SOO 12110	62
35	35	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE / Full Moon / Asylum 6E 309	57
36	24	<b>I'M A LADY</b> TERRI GIBBS / MCA 5255	7
37	49	<b>HIGH TIMES</b> DOTTIE WEST / Liberty LT 51114	2
38	42	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> JOHN ANDERSON / Warner Bros. BSK 3599	5
39	41	<b>HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)</b> WILLIE NELSON & FAMILY / Columbia S2 36753	72
40	44	<b>BEST OF EDDIE RABBITT</b> / Elektra 6E 235	107
41	36	<b>MIDNIGHT CRAZY</b> MAC DAVIS / Casablanca NBLP 7257 (PolyGram)	8
42	40	<b>THE VERY BEST OF MEL TILLIS</b> / MCA 3274	6
43	48	<b>DESPERATE DREAMS</b> EDDY RAVEN / Elektra 5E 545	6
44	39	<b>YEARS AGO</b> STATLER BROTHERS / Mercury SRM 1 6001 (PolyGram)	22
45	45	<b>HORIZON</b> EDDIE RABBITT / Elektra 6E 276	74
46	46	<b>STARDUST</b> WILLIE NELSON / Columbia KC 35305	186
47	38	<b>STRAIT COUNTRY</b> GEORGE STRAIT / MCA 5248	5
48	47	<b>WITH LOVE</b> JOHN CONLEE / MCA 5213	20
49	50	<b>SOMEWHERE OVER THE RAINBOW</b> WILLIE NELSON / Columbia FC 36883	39
50	52	<b>BEST OF DON WILLIAMS, VOL. II</b> / MCA 3096	111
51	43	<b>RAINBOW STEW LIVE</b> MERLE HAGGARD / MCA 5216	20
52	37	<b>TAKIN' IT EASY</b> LACY J. DALTON / Columbia FC 37327	19
53	53	<b>I BELIEVE IN YOU</b> DON WILLIAMS / MCA 5133	60
54	54	<b>STRAIGHT AHEAD</b> LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia KC 36250	112
55	55	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE / Liberty LOO 982	109
56	—	<b>ASK ANY WOMAN</b> CON HUNLEY / Warner Bros. BSK 3617	1
57	56	<b>DRIFTER</b> SYLVIA / RCA AHL1 3986	33
58	58	<b>URBAN COWBOY (ORIGINAL SOUNDTRACK)</b> VARIOUS ARTISTS / Full Moon / Asylum DP 90002	82
59	59	<b>WHERE DO YOU GO WHEN YOU DREAM</b> ANNE MURRAY / Capitol SOO 12144	32
60	51	<b>RODNEY CROWELL</b> / Warner Bros. BSK 3587	10
61	61	<b>CARRYING ON THE FAMILY NAMES</b> DAVID FRIZZELL & SHELLY WEST / Warner / Viva BSK 3555	27
62	57	<b>I LOVE 'EM ALL</b> T.G. SHEPPARD / Warner / Curb BSK 3528	34
63	62	<b>9 TO 5 AND ODD JOBS</b> DOLLY PARTON / RCA AAL1 3852	39
64	63	<b>WILLIE &amp; FAMILY LIVE</b> WILLIE NELSON / Columbia KC 35642	157
65	64	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia FC 36488	140
66	66	<b>ENCORE</b> MICKEY GILLEY / Epic JE 36586	64
67	60	<b>GREATEST HITS</b> JIM REEVES & PATSY CLINE / RCA AHL1 4127	3
68	68	<b>HURRICANE</b> LEON EVERETT / RCA AHL1 4152	2
69	69	<b>LEATHER &amp; LACE</b> WAYLON & JESSI / RCA AHL1 3931	39
70	67	<b>ROWDY</b> HANK WILLIAMS, JR. / Elektra / Curb 6E 330	34
71	70	<b>NOW OR NEVER</b> JOHN SCHNEIDER / Scotti Bros ARZ 37400 (CBS)	22
72	71	<b>BEST OF BARBARA MANDRELL</b> / MCA AY 1119	147
73	65	<b>FIRE AND SMOKE</b> EARL THOMAS CONLEY / RCA AHL1 4135	3
74	74	<b>TENNESSEE WHISKEY</b> DAVID ALLAN COE / Columbia FC 37454	14
75	72	<b>FRAGILE HANDLE WITH CARE</b> CRISTY LANE / Liberty LT 51112	7

## Joe D. Lucus Dies in Nashville

■ NASHVILLE—Country record promoter Joe D. Lucus died at St. Thomas Hospital here Saturday (28) after a lengthy battle with cancer. Lucus, president of Fischer & Lucus promotions, was 58. A veteran of the country music industry, he formed the F&L partnership in 1979 with songwriter Bobby Fischer. F&L handles record promotion and

distribution for artists such as Sammi Smith, Dottie West, Johnny Carver, and others. Lucus entered the music business in 1950 as a promotion man for Mercury Records. In 1952 he joined the promotion staff of Acuff-Rose Publications, and became that company's national promotion manager before leaving in 1975.

## Nashville Report

(Continued from page 61)

... Elektra writer/artist Gary Gentry has signed a personal management contract with Gene Ferguson. He's booked by the Joe Taylor agency ... Hank Thompson got a showcase/reception at the Palomino in Los Angeles Saturday (5). KLAC broadcast his first show live ... James H. Brown Jr., formerly keyboardist/writer with the Amazing Rhythm Aces, has signed a management agreement with Barnett & Associates/Sound Management, of Muscle Shoals ... Carol Roman has signed a booking agreement with Bob Taylor and Associates, based in Pasadena, Texas ... The officers and directors of the Country Music Association recently honored CMA executive director Jo Walker-Meador for her 20 years of service to the organization and the industry.

# Record World Country Singles

DECEMBER 12, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Dec. 12	Dec. 5		WKS. ON CHART
<b>1</b>	<b>2</b>	<b>BET YOUR HEART ON ME</b> JOHNNY LEE Full Moon / Asylum 47215	<b>11</b>
<b>2</b>	<b>4</b>	<b>STILL DOIN' TIME</b> GEORGE JONES / Epic 14 02626	<b>11</b>
<b>3</b>	<b>1</b>	<b>IF I NEEDED YOU</b> EMMYLOU HARRIS & DON WILLIAMS / Warner Bros. 49809	<b>13</b>
<b>4</b>	<b>6</b>	<b>ALL ROADS LEAD TO YOU</b> STEVE WARINER / RCA 12307	<b>12</b>
<b>5</b>	<b>9</b>	<b>LOVE IN THE FIRST DEGREE</b> ALABAMA / RCA 12288	<b>8</b>
<b>6</b>	<b>7</b>	<b>WHAT ARE WE DOIN' LONESOME</b> LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia 18 02522	<b>11</b>
<b>7</b>	<b>3</b>	<b>MY FAVORITE MEMORY</b> MERLE HAGGARD / Epic 14 02504	<b>13</b>
<b>8</b>	<b>10</b>	<b>THE WOMAN IN ME</b> CRYSTAL GAYLE / Columbia 18 02523	<b>11</b>
<b>9</b>	<b>12</b>	<b>YOU'RE MY FAVORITE STAR</b> BELLAMY BROTHERS / Warner / Curb 49815	<b>10</b>
<b>10</b>	<b>13</b>	<b>FOURTEEN CARAT MIND</b> GENE WATSON / MCA 51183	<b>11</b>
<b>11</b>	<b>14</b>	<b>I WOULDN'T HAVE MISSED IT FOR THE WORLD</b> RONNIE MILSAP / RCA 12342	<b>7</b>
<b>12</b>	<b>8</b>	<b>YOU MAY SEE ME WALKIN'</b> RICKY SKAGGS / Epic 14 02499	<b>14</b>
<b>13</b>	<b>16</b>	<b>HEADED FOR A HEARTACHE</b> GARY MORRIS / Warner Bros. 49829	<b>9</b>
<b>14</b>	<b>17</b>	<b>RODEO ROMEO</b> MOE BANDY / Columbia 18 02532	<b>8</b>
<b>15</b>	<b>18</b>	<b>HUSBANDS AND WIVES</b> DAVID FRIZZELL & SHELLY WEST / Warner / Viva 49825	<b>10</b>
<b>16</b>	<b>19</b>	<b>YEARS AGO</b> STATLER BROTHERS / Mercury 57059 (PolyGram)	<b>8</b>
<b>17</b>	<b>21</b>	<b>YOU'RE MY BESTEST FRIEND</b> MAC DAVIS / Casablanca 2341 (PolyGram)	<b>8</b>
<b>18</b>	<b>22</b>	<b>RED NECKIN' LOVE MAKIN' NIGHT</b> CONWAY TWITTY / MCA 51199	<b>7</b>
<b>19</b>	<b>5</b>	<b>ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN)</b> HANK WILLIAMS, JR. / Elektra / Curb 47191	<b>15</b>
<b>20</b>	<b>23</b>	<b>TELL ME WHY</b> EARL THOMAS CONLEY / RCA 12344	<b>9</b>
<b>21</b>	<b>25</b>	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON / Capitol 5046	<b>8</b>
<b>22</b>	<b>26</b>	<b>WHO DO YOU KNOW IN CALIFORNIA</b> EDDY RAVEN / Elektra 47216	<b>9</b>
<b>23</b>	<b>27</b>	<b>LONELY NIGHTS</b> MICKEY GILLEY / Epic 14 12578	<b>6</b>
<b>24</b>	<b>20</b>	<b>THEM GOOD OL' BOYS ARE BAD</b> JOHN SCHNEIDER / Scotti Brothers 5 02489 (CBS)	<b>11</b>
<b>25</b>	<b>29</b>	<b>IT'S HIGH TIME</b> DOTTIE WEST / Liberty 1436	<b>7</b>
<b>26</b>	<b>31</b>	<b>BLAZE OF GLORY</b> KENNY ROGERS / Liberty 1441	<b>5</b>
<b>27</b>	<b>30</b>	<b>HAVE YOU EVER BEEN LONELY</b> JIM REEVES AND PATSY CLINE / RCA 12346	<b>6</b>
<b>28</b>	<b>32</b>	<b>LORD, I HOPE THIS DAY IS GOOD</b> DON WILLIAMS / MCA 51207	<b>4</b>
<b>29</b>	<b>33</b>	<b>WATCHIN' GIRLS GO BY</b> RONNIE McDOWELL / Epic 14 02614	<b>5</b>
<b>30</b>	<b>34</b>	<b>ONLY ONE YOU</b> T.G. SHEPPARD / Warner / Curb 49858	<b>4</b>
<b>31</b>	<b>35</b>	<b>SHINE</b> WAYLON JENNINGS / RCA 12367	<b>4</b>
<b>32</b>	<b>36</b>	<b>IT'S WHO YOU LOVE</b> KIERAN KANE / Elektra 47228	<b>6</b>
<b>33</b>	<b>37</b>	<b>PREACHING UP A STORM</b> MEL McDANIEL / Capitol 5059	<b>6</b>
<b>34</b>	<b>38</b>	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> EDDIE RABBITT / Elektra 47239	<b>4</b>
<b>35</b>	<b>11</b>	<b>MISS EMILY'S PICTURE</b> JOHN CONLEE / MCA 51164	<b>16</b>
<b>36</b>	<b>41</b>	<b>MIDNIGHT RODEO</b> LEON EVERETTE / RCA 12355	<b>5</b>
<b>37</b>	<b>43</b>	<b>IT TURNS ME INSIDE OUT</b> LEE GREENWOOD / MCA / Panorama 51159	<b>13</b>
<b>38</b>	<b>42</b>	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> JOHN ANDERSON / Warner Bros. 49860	<b>5</b>
<b>39</b>	<b>15</b>	<b>ONE NIGHT FEVER</b> MEL TILLIS / Elektra 47178	<b>15</b>
<b>40</b>	<b>47</b>	<b>DIAMONDS IN THE STARS</b> RAY PRICE / Dimension 1024	<b>5</b>
<b>41</b>	<b>45</b>	<b>DROPPING OUT OF SIGHT</b> BOBBY BARE / Columbia 18 02577	<b>6</b>
<b>42</b>	<b>51</b>	<b>ONLY YOU (AND YOU ALONE)</b> REBA McENTIRE / Mercury 57062 (PolyGram)	<b>4</b>
<b>43</b>	<b>46</b>	<b>FAMILY MAN</b> WRIGHT BROTHERS / Warner Bros. 49837	<b>7</b>
<b>44</b>	<b>39</b>	<b>STARS ON THE WATER</b> RODNEY CROWELL / Warner Bros. 49810	<b>10</b>
<b>45</b>	<b>49</b>	<b>THE ROUND UP SALOON</b> BOBBY GOLDSBORO / CBS / Curb 5 02583	<b>6</b>
<b>46</b>	<b>53</b>	<b>YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD</b> ED BRUCE / MCA 51210	<b>3</b>
<b>47</b>	<b>50</b>	<b>HEARTACHES OF A FOOL</b> WILLIE NELSON / Columbia 18 02558	<b>5</b>



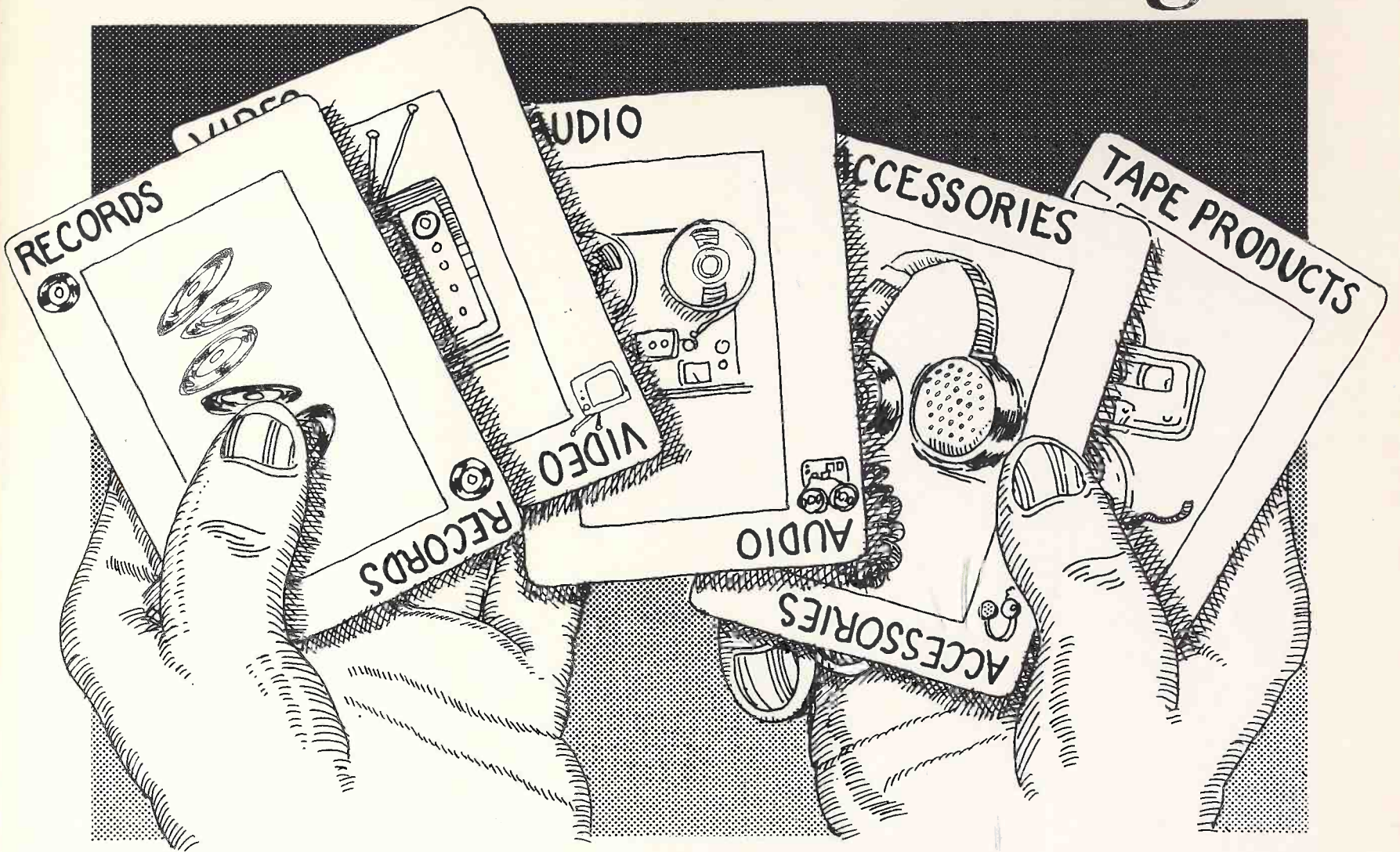
<b>48</b>	<b>54</b>	<b>ALL NIGHT LONG</b> JOHNNY DUNCAN / Columbia 18 02570	<b>7</b>
<b>49</b>	<b>24</b>	<b>IT'S ALL I CAN DO</b> ANNE MURRAY / Capitol 5023	<b>14</b>
<b>50</b>	<b>54</b>	<b>SHE'S GOT A DRINKING PROBLEM</b> GARY STEWART / RCA 12343	<b>7</b>
<b>51</b>	<b>52</b>	<b>ONLY WHEN I LAUGH</b> BRENDA LEE / MCA 51195	<b>9</b>
<b>52</b>	<b>59</b>	<b>TEARDROPS IN MY HEART</b> MARTY ROBBINS / Columbia 18 02575	<b>6</b>
<b>53</b>	<b>63</b>	<b>STUCK RIGHT IN THE MIDDLE OF YOUR LOVE</b> BILLY SWAN / Epic 14 02601	<b>3</b>
<b>54</b>	<b>61</b>	<b>LADY LAY DOWN</b> TOM JONES / Mercury 75125 (PolyGram)	<b>3</b>
<b>55</b>	<b>66</b>	<b>WILD TURKEY / EVERYBODY MAKES MISTAKES</b> LACY J. DALTON / Columbia / Sherrill 18 02637	<b>2</b>
<b>56</b>	<b>58</b>	<b>THE COWBOY AND THE LADY</b> JOHN DENVER / RCA 12345	<b>5</b>
<b>57</b>	<b>64</b>	<b>GONNA TAKE MY ANGEL OUT TONIGHT</b> RONNIE ROGERS / Lifesong 45094	<b>5</b>
<b>58</b>	<b>65</b>	<b>PLAY SOMETHING WE COULD LOVE TO</b> DIANE PFEIFFER / Capitol 5060	<b>3</b>
<b>59</b>	<b>28</b>	<b>HEART ON THE MEND</b> SYLVIA / RCA 12302	<b>14</b>

## CHARTMAKER OF THE WEEK

<b>60</b>	<b>—</b>	<b>DO ME WITH LOVE</b> JANIE FRICKE / Columbia 18 02644	<b>1</b>
<b>61</b>	<b>40</b>	<b>JUST ONE TIME</b> TOMPALL & THE GLASER BROTHERS / Elektra 47193	<b>13</b>
<b>62</b>	<b>69</b>	<b>I CAN'T SAY GOODBYE TO YOU</b> TERRY GREGORY / Handshake 9 02563	<b>5</b>
<b>63</b>	<b>74</b>	<b>LET'S GET TOGETHER AND CRY</b> JOE STAMPLEY / Epic 14 02533	<b>2</b>
<b>64</b>	<b>55</b>	<b>CATCH ME IF YOU CAN</b> TOM CARLILE / Door Knob 81167	<b>9</b>
<b>65</b>	<b>44</b>	<b>DOWN AND OUT</b> GEORGE STRAIT / MCA 51170	<b>14</b>
<b>66</b>	<b>79</b>	<b>WHERE THERE'S SMOKE, THERE'S FIRE</b> R.C. BANNON & LOUISE MANDRELL / RCA 12359	<b>3</b>
<b>67</b>	<b>75</b>	<b>TOO MANY HEARTS IN THE FIRE</b> BOBBY SMITH / Liberty 1439	<b>3</b>
<b>68</b>	<b>80</b>	<b>OKLAHOMA CRUDE</b> CORBIN-HANNER BAND / Alfa 7010	<b>3</b>
<b>69</b>	<b>78</b>	<b>CHEROKEE COUNTRY</b> SOLID GOLD BAND / NSD 110	<b>3</b>
<b>70</b>	<b>70</b>	<b>JACAMO</b> DONNA FARGO / Warner Bros. 49852	<b>4</b>
<b>71</b>	<b>90</b>	<b>LOVE NEVER COMES EASY</b> HELEN CORNELIUS / Elektra 47237	<b>2</b>
<b>72</b>	<b>82</b>	<b>IT'S NOT THE SAME OLD YOU</b> JOHNNY RODRIGUEZ / Epic 14 02638	<b>2</b>
<b>73</b>	<b>83</b>	<b>COTTON FIELDS</b> CREEDENCE CLEARWATER REVIVAL / Fantasy 920	<b>2</b>
<b>74</b>	<b>56</b>	<b>MOUNTAIN DEW</b> WILLIE NELSON / RCA 12328	<b>11</b>
<b>75</b>	<b>85</b>	<b>ALL I'M MISSING IS YOU</b> EDDY ARNOLD / RCA 13000	<b>2</b>
<b>76</b>	<b>57</b>	<b>WISH YOU WERE HERE</b> BARBARA MANDRELL / MCA 51171	<b>15</b>
<b>77</b>	<b>—</b>	<b>WHEN YOU WERE BLUE AND I WAS GREEN</b> KIN VASSY / Liberty 1440	<b>1</b>
<b>78</b>	<b>86</b>	<b>I DON'T WANT TO WANT YOU</b> / LOBO / Lobo 1	<b>3</b>
<b>79</b>	<b>—</b>	<b>HEARTS (OUR HEARTS)</b> SUSIE ALLANSON / Liberty / Curb 1422	<b>1</b>
<b>80</b>	<b>81</b>	<b>LITTLE THINGS</b> TENNESSEE EXPRESS / RCA 12362	<b>2</b>
<b>81</b>	<b>84</b>	<b>LONELY WOMEN</b> SILVER CREEK / Cardinal 8103	<b>3</b>
<b>82</b>	<b>—</b>	<b>A GIRL LIKE YOU</b> SONNY THROCKMORTON / MCA 51214	<b>1</b>
<b>83</b>	<b>87</b>	<b>WHISKEY MADE ME STUMBLE (THE DEVIL MADE ME FALL)</b> BILL ANDERSON / MCA 51204	<b>2</b>
<b>84</b>	<b>60</b>	<b>NOW THAT THE FEELING'S GONE</b> BILLY "CRASH" CRADDOCK / Capitol 5051	<b>9</b>
<b>85</b>	<b>—</b>	<b>DON'T CRY BABY</b> RANDY PARTON / RCA 12351	<b>1</b>
<b>86</b>	<b>—</b>	<b>IF YOU'RE WAITIN' ON ME (YOU'RE BACKING UP)</b> KENDALLS / Mercury 76131 (PolyGram)	<b>1</b>
<b>87</b>	<b>89</b>	<b>CHEAT ON HIM TONIGHT</b> DAVID HEAVENER / Brent 1017	<b>2</b>
<b>88</b>	<b>—</b>	<b>OZARK MOUNTAIN JUBILEE</b> SAMMI SMITH / Sound Factory 450	<b>1</b>
<b>89</b>	<b>—</b>	<b>BARROOM GAMES</b> MIKE CAMPBELL / Columbia 18 02622	<b>1</b>
<b>90</b>	<b>—</b>	<b>IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE)</b> BURRITO BROTHERS / CBS / Curb 5 02641	<b>1</b>
<b>91</b>	<b>88</b>	<b>ARIZONA REX</b> ALLEN, JR. / Warner Bros. 49844	<b>5</b>
<b>92</b>	<b>—</b>	<b>(S.O.B.) SAME OLD BOY</b> GARY GENTRY / Elektra 47238	<b>1</b>
<b>93</b>	<b>—</b>	<b>SOME DAY MY SHIP'S COMIN' IN</b> JOE WATERS / New Colony 6812	<b>1</b>
<b>94</b>	<b>62</b>	<b>MY BABY THINKS HE'S A TRAIN</b> ROSANNE CASH / Columbia 18 02463	<b>16</b>
<b>95</b>	<b>71</b>	<b>FANCY FREE</b> OAK RIDGE BOYS / MCA 51169	<b>15</b>
<b>96</b>	<b>68</b>	<b>SLIP AWAY</b> MEL STREET & SANDY POWELL / Sunbird 7568	<b>9</b>
<b>97</b>	<b>—</b>	<b>FIRE IN THE NIGHT</b> NARVEL FELTS / GMC 115	<b>1</b>
<b>98</b>	<b>—</b>	<b>SOME YOU WIN, SOME YOU LOSE</b> ORION / Sun 1170	<b>1</b>
<b>99</b>	<b>99</b>	<b>GOOD PATTI PAGE</b> / Plantation 199	<b>2</b>
<b>100</b>	<b>67</b>	<b>(THERE'S NO ME) WITHOUT YOU</b> SUE POWELL / RCA 12287	<b>9</b>



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Issue date: **January 9, 1982**

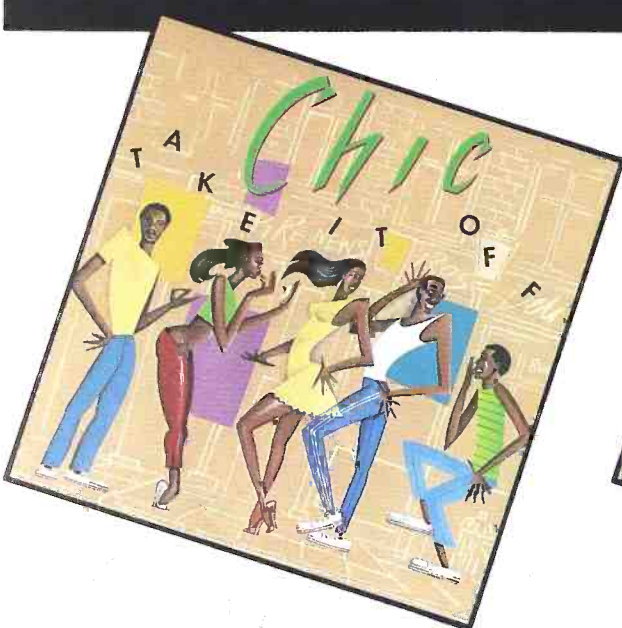
Advertising Deadline: **December 28, 1981**

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**Record World**

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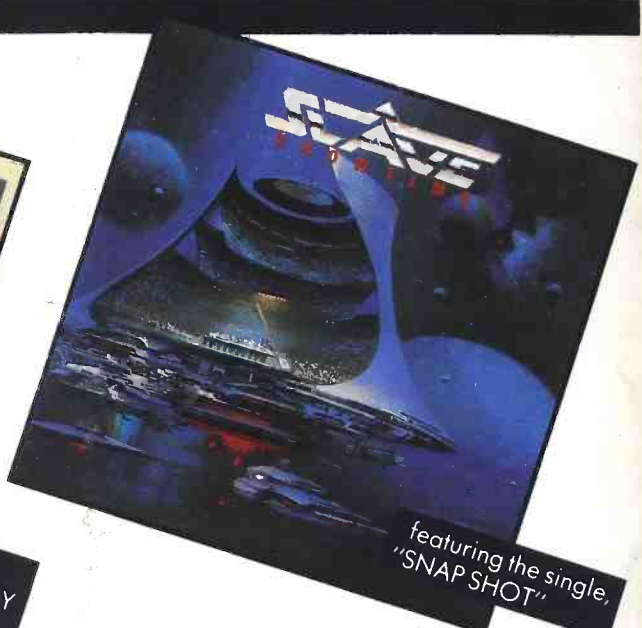
# WHAT'S HAPPENING FOR THE HOLIDAYS



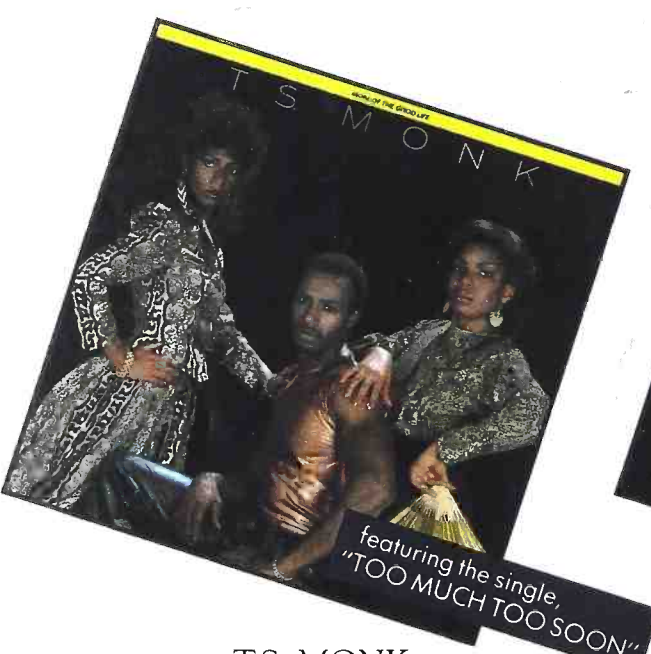
**CHIC**  
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 ATLANTIC SD 19323



**SPINNERS**  
**"CAN'T SHAKE THIS FEELIN'"**  
 ATLANTIC SD 19318



**SLAVE**  
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