

NEWSPAPER

Record World

NOVEMBER 28, 1981 \$2.75

SPECIAL: RED
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Lindsey Buckingham

Hits of the Week

SINGLES

THE ROLLING STONES, "WAITING ON A FRIEND" (prod.: Glimmer Twins) (writers: Jagger-Richards) (Columbia-EMI ASCAP) (3:35). Jagger's magnetic vocal, Sonny Rollins sax phrases and the hypnotic chorus hook make this one of the Stones' most enticing pieces in recent memory. Rolling Stones 2-004 (Atl).

THE CARS, "SHAKE IT UP" (prod.: Baker) (writer: Ocasek) (Ric Ocasek Lido, BMI) (3:32). A rap-c-pulse rhythm supports melodic keyboard enchantment, stinging guitars and an undeniable chorus hook. Ric Ocasek's invigorating vocal completes the chart-topping picture. Elektra 47250.

DAN FOGELBERG, "LEADER OF THE BAND" (prod.: Fogelberg-Lewis) (writer: Fogelberg) (Hickory Grove April, ASCAP) (4:15). Fogelberg follows his top 10 "Hard To Say" with this acoustic story-song about his father. The touching lyrics and chorus harmonies will make it a pop-A C hit. Full Moon Epic 14-02647.

THE FOUR TOPS, "LET ME SET YOU FREE" (prod.: Wolfert) (writers: Wolfert-Linzer) (Songs of Mannattan Island Whitehaven, Unichappell, Sandy Linzer, BMI) (3:18). The veteran quartet adds another chapter to its comeback story with this exciting spin from the "Tonight!" LP. Casa-blanca 2344 (PolyGram).

SLEEPERS

BILLY SQUIER, "MY KINDA LOVER" (prod.: Mack-Billy) (writer: Squier) (Songs of the Knight, BMI) (3:31). While his band spans, crunches and crashes, Billy seduces with a light, likeable tenor. A unique pop-rocker, it's an instant radio add that should push his "Don't Say No" LP over double platinum. Capitol 5037.

MARIANNE FAITHFULL, "SWEETHEART" (prod.: Mundy) (writers: Faithful-Reynolds) (WB, ASCAP, Airstream, PRS, Unichappell, BMI) (3:15). Great for romantic interludes on or off the dance floor, this contagious track boasts rich synthesizer textures and her delicate vocal touch. Island 49873 (WB).

ROSSINGTON COLLINS BAND, "DON'T STOP ME NOW" (prod.: Rossington-Collins) (writers: Rossington-Kranz) (Moonzie, BMI) (3:38). From the opening guitar snarl to the spine-tingling piano rolls, there's no doubt this band is pure rock 'n' roll energy. Dale Kranz' vocals are riotous. MCA 51218.

CURTIS MAYFIELD, "TOOT AN'TOOT AN'TOOT" (prod.: Fekaris) (writer: Mayfield) (M&M, BMI) (4:07). Curtis is out to impress with this saucy funk slice from his "Love Is the Place" LP, and needless to say, he gets the job done. A cool groove for hip radio listeners and dancers. Boardwalk 7-1-132.

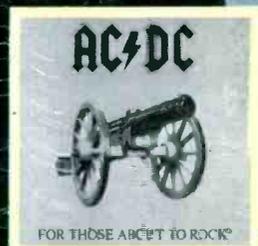
ALBUMS

AC/DC, "FOR/THOSE WHO ARE ABOUT TO ROCK WE SALUTE YOU." Hard rock's multi-platinum standard-bearers are ready to detonate the airwaves and retail outlets with another Mutt Lange production. You can almost hear the concert crowds singing along with cuts like "Let's Get It Up." Atlantic SD 11111 (\$8.98).

THE CARS, "SHAKE IT UP." With the title single literally shaking up the pop airwaves, and the entire album finding instant AOR acceptance, it looks like the group is headed for a new peak. Ric Ocasek's songwriting and Roy Thomas Baker's three-dimensional production are the keys to success. Elektra 5E-567 (\$8.98).

ANGELA BOF LL, "SOMETHING ABOUT YOU." The title single is this week's BCS Chartmaker, and songs like "Only Love," "Holdin' Out for Love" and others, brought to life with Narada Michael Walden's production, assure success with pop, black and A C audiences. Sure to be a big breakthrough. Arista AL 9576.

SHEENA EASTON, "YOU COULD HAVE BEEN WITH ME." With a string of hit singles and a gold debut album to her credit, Easton is one of the brightest new stars on the pop-A C horizon. The title single charts this week with a bullet, and cuts like "Just Another Broken Heart" will expand her airplay base. EMI-America SW-17061.



Remember your life and times in love.

Relive those moments with Barbra Streisand's new album, "Memories." TC 37678

Filled with Streisand songs you can't get enough of. Like "The Way We Were," "Evergreen (Love Theme From 'A Star Is Born')" and "You Don't Bring Me Flowers (Duet With Neil Diamond)." And two new songs – including her hit, "Comin' In And Out Of Your Life." IS-02621

On Columbia Records and Tapes.

"The Love Inside" produced by Barry Gibb, Albhy Galuten and Karl Richardson for Barry Gibb & Karlbhy Productions.
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Record World



NOVEMBER 28, 1981

Christian Music Gets Attention from Majors

By NELSON GEORGE and PAM LEE

■ NEW YORK—Christian religious music is enjoying unprecedented attention from most of the industry's major labels. PolyGram, MCA, CBS and WEA all have either new labels or new distribution deals with established labels aimed at the growing market for this music, which until recently had been the home turf only of small, specialized labels.

In what has been described as a time of a return to traditional moral values — and also, not incidentally, of decreasing pop record sales — these labels apparently see Christian music as a strong addition to both their images and the bottom line.

The majors' plans for marketing this music include attempting to reach the pop audience, employing veterans of the religious market to help promote it, and being very careful not to alienate the traditional buyers and sellers of the music.

PolyGram has just formed a gospel label, Lektion (Latin for "a reading from the scripture"), to be run by Bill Haywood, the company's vice president, black music division. Producer Dwight McKee and arranger Shelton Kilby will handle the bulk of the creative chores for Lektion. The first release is "Imagine Heaven," the first solo album by the respected gospel performer Edwin Hawkins, who received a gold record in 1969 for the gospel crossover hit "Oh, Happy Day." Other signings to the label include singer Whitney Phipps, who'll debut in January, and Peter Harrison, who is readying what PolyGram calls a "gospel rap record." Haywood told *Record World* he expects to sign a vocal group "sometime next year." All the music will be in a style Poly-

(Continued on page 8)

Magnetic Video Announces Rental Program; Retailer Resistance Growing to Warner Plan

By PHIL DIMAURO

■ NEW YORK—Magnetic Video, 20th Century-Fox's home video company announced its long-awaited lease/rental program last Tuesday (17) at a press conference held in conjunction with the International Tape/Disc Association. The official announcement was made by a panel of executives led by Steve Roberts, president of the Fox Telecommunications Division, and Jack Dreyer, Magnetic Video vice president and general manager, Consumer Products Division.

Under the terms of the program, which will begin in the first quarter of 1982, designated videocassette and videodisc titles will be offered on an exclusive rental basis for a limited period of time, usually six months. At the end of the rental period, Mag Video will determine whether the title should remain rental-only for an extended period, offered for sale, or withdrawn from the home video market for a period of time.

The program does not apply to titles currently in the Mag Video catalogue.

(Continued on page 18)

By PHIL DIMAURO and LAURIE LENNARD

■ NEW YORK—While Magnetic Video reports support of its newly-announced, limited rental program from 41 of its current distributors (covering, in the company's estimation, the ten major markets and 50 per cent of the VCR population in the United States), Warner Home Video's all-rental policy is meeting with growing resistance, even in regions not yet affected by the plan, which is being introduced to the nation through a rollout system.

While Warner has indicated that its policy will not necessarily remain hard and fast (*Record World*, Nov. 21), distributors and dealers are continuing to speak out against the plan. The nation's leading video distributor, Sound Video Unlimited, which covers large portions of the northeast, southeast, west coast, southwest and northwest, recently decided not to participate in the program, "at this time," according to Noel Gimbel, president. "Warner's policy will change," he continued. "Texas (where the plan was first introduced) has proven a fail-

ure, for several reasons." Among these, Gimbel cited a high rental base, excessive weekly costs for certain of the less popular titles, too many handling requirements for the dealers, and "killing the whole sale idea. People still want to buy things . . . a window is acceptable, but a definite no-sale is not." Gimbel attributed Warner's loss of distribution rights to certain properties (i.e., the Queen video) to the all-rental policy.

Russ Berens, owner of California-based Nickelodeon, has also indicated that his company won't participate in the Warner program. He said he was especially opposed to the policy which requires that his company return existing Warners inventory for repackaging as rental items. "In the last 12 months, we've bought a quarter of a million dollars worth of product from Warner. Now they are saying I should give that product back to them . . . I can't afford to work with Warner on this deal. We figured how much it would cost us and it's impossible: \$34,000 in rental fees alone for us to rent 150 tapes, only three each of 50 titles, for one year. Economically, it is impossible. Warner Products is only 10 to 12 per cent of my video stock. I can survive without them."

Asked to comment on the Magnetic Video plan, Berens said that "as long as it is only for new releases, I think the idea of the plan is the lesser of two evils." Suggesting that the six-month lease period be shortened, Berens said he would "cooperate with Mag Video because it doesn't have a dead end, and they don't jeopardize people who

(Continued on page 6)

ITA Meet Addresses Home Video Issues

By JIM FISHEL and MARIANNE MEYER

■ NEW YORK—The advent of three-dimensional home video, the expansion of stereo sound for home video, and the gap between record companies and the home video market were key topics at the International Tape/Disc Association seminar held here last week (17-19).

The seminar, held at the Essex House, also addressed the two thorniest issues facing the video industry today: the sales-versus-rental controversy and the so-called "Sony deci-

sion," the recent ruling by a federal court that home videotaping constitutes copyright infringement.

More than 150 companies (programmers, duplicators, tape manufacturers and dealers/distributors) from around the world (the U.S., Canada, Scandinavia, Europe and Australia) attended the gathering, entitled "Home Video Programming Seminar — 1981."

Howard Borris, president of Myriad Media Productions, told the attendees that record companies had to look at music videos as something more than just "promo clips."

"Home video cannot be treated like a stepchild by record companies and hardware manufacturers," he said. "There is a race for the consumer's dollar, and music clips can be key to this industry."

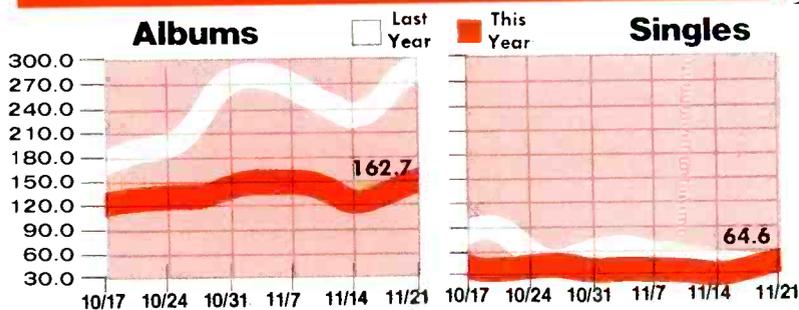
Borris, a former entertainment business manager, said that record companies and artists were problems when he started his firm more than a decade ago.

"Everyone thought there was a fortune to be made in home video," he said. "Then there was the problem of gaining clearances — both through the union and publishers."

According to Borris, it costs about

(Continued on page 75)

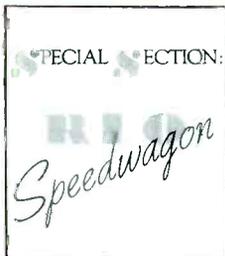
Record World Sales Index



* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in June, 1979, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

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Record World



Opposite page 28. The year in popular music has indisputably been dominated by REO Speedwagon, whose audience broadened by the millions by way of their multi-platinum album "Hi Infidelity." This week, in a special salute, *Record World* takes an in-depth look at this hard-working rock band, its long climb from the midwestern club circuit to international super-stardom, and the people who have helped make them the success they are.

Page 74. While the history of Regency Records is a brief one, it still might be aptly characterized as a saga. In little more than two years, Regency president Lloyd Segal has taken the label from independent distribution to a pressing and distribution deal with MCA to its current status as an Atco custom label. Segal talks to *Record World* about his label and its saga.

AFM, Labels Reach Contract Agreement

■ NEW YORK—A new agreement between the American Federation of Musicians (AFM) and negotiators for the recording industry has been reached, following three weeks of intense bargaining. The pact, which calls for increased session payments on the order of a total of 15 percent over the next two years, will go into effect retroactively as of November 1, once it has been ratified by the union membership.

While both sides were reluctant to comment on the actual terms of the agreement until its ratification, the new wage increase is reported to be eight percent in the first year, bringing a standard three-hour session to about \$159, and seven percent in the second year, or \$169 (comparative figures for symphonic rates would be \$168 and \$179, respectively).

The agreement also calls for reduced manufacturer contributions to both the Special Payments and the Music Performance Trust Funds, which account for about \$30 million each year in royalty payments. Pending the outcome of the voting, sources close to the bargaining table refused to comment on the extent of the reduction, saying only that it was "quite significant." The Special Payments Fund distributes monies to session musicians based on the amount of work done over a five-year period; the Music Performance Trust Fund underwrites live performances in the U.S. and Canada. Manufacturers' contributions to the funds represent about one-half of one percent of the suggested list price of recordings.

Terms of the new agreement were disclosed in a letter that was mailed last week to voting members of the AFM. Ratification is expected by mid-December.

An industry insider told *Record World* that the labels are very pleased with the settlement. He said that negotiations were going "back and forth, day after day," but that the final compromise proposal was much easier for the record companies to accept.

Handleman Reports First Qtr. Sales Rise

■ NEW YORK—The Handleman Company reported a 26.4 percent increase in sales for the quarter ending August 1, 1981 at its annual meeting, held September 16. Sales were \$55,679,000, compared to \$44,038,000 for the same quarter last year. Net income was 41 cents per share, compared to 31 cents per share last year.

Adjusting for last year's sale of eight retail stores, the increase in net profit for this year's first quarter was 56.2 percent. The board of directors declared a regular quarterly dividend of 25 cents per share.

The Handleman Company operates 17 distribution facilities in the United States and four in Canada.

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use Picks

table markets, these records

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THERE'S A RISING STAR IN THE SOUTHERN SKY.

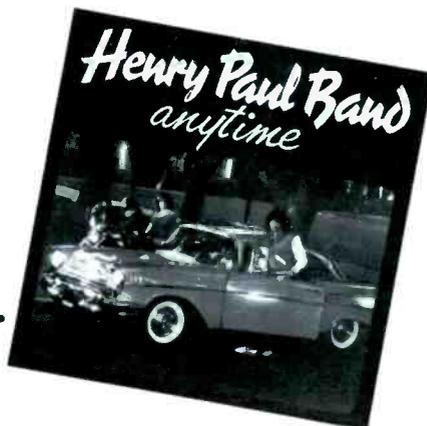


... horizon and you'll certainly see
... and whose exceptional talents emerge
... powerful as you'll ever hear.

The Henry Paul Band's "Anytime" features songs like the single "Keeping Our Love Alive,"³⁸⁸³ "Living Without Your Love" and a rocking "Rising Star (In The Southern Sky)."

HENRY PAUL BAND
ANYTIME SD 19325

On Atlantic Records and Tapes.



Produced by Kevin Beamish for Kevin Beamish Productions, Inc.

DIRECTION: MICHAEL KLENFNER

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Give the gift
of music.

CBS Songs Convenes in Nashville



Representatives from CBS Songs offices around the world recently convened in Nashville for the publishing firm's first worldwide convention. Michael Stewart, president, CBS Songs, chaired the four-day meeting. Top row, first photo: At BMI's reception for CBS Songs, CBS-Nashville vice president and general manager Rick Blackburn (left) talks with BMI Nashville vice president Frances Preston and Stewart. Second photo, from left: CBS Songs U.S. vice president and general manager Mel Ilberman, Stewart, CBS Songs International vice president Harvey Shapiro and CBS Songs Nashville director Charlie Monk in front of the firm's Nashville office. Third photo, from left: Shapiro, Ilberman, Stewart, ASCAP southern regional executive director Connie Bradley and Monk at ASCAP's reception for the company. Bottom row, first photo: Stewart meets with members of the CBS Songs international management team. From left: Antonio Perez-Solis, director, Latin American Operations, CBS Songs; James Ware, managing director, April Music U.K.; Namahico Sasaki, director, Music Publishing, CBS Sony; Stewart; Shapiro; and Jeremy Pearce, vice president, CBS Songs Europe. Second photo: Priority Records vice president and general manager Buddy Huey addresses a meeting. Third photo: Pictured at the showcase featuring CBS Songs Nashville writers performing their own material are, from left: Monk; Stewart Harris, writer; Judy Harris, professional manager, Nashville, CBS Songs; Keith Steagall, writer; Stewart; Holly Dunn, writer; Earl Thomas Conley, writer; and (seated) Marvin Morrow, writer.

Radio, TV Stations Asked for Proposals On Public Advertising

■ WASHINGTON—The FCC's Temporary Commission on Public Broadcast Financing has asked public radio and television stations interested in volunteering for the 18-month experimental advertising program to submit proposals by December 7.

Up to ten radio and ten television stations will be selected. Four radio and four television stations may also be selected as alternates. The stations chosen will be permitted to sell advertising to local, regional, and national advertisers promoting products, services, and institutions. Advertising on political, religious, and public interest issues will not be permitted.

During the experiment, advertising will be allowed only at the beginning and end of regular programs and may not interrupt them. However, radio programs lasting more than two hours may include advertising during breaks or at times that are not unduly disruptive. Commercials will be allowed in clusters of one or two minutes, with one cluster broadcast permitted each half-hour.

The Temporary Commission, which is to report to Congress on July 1, 1982, has also asked for public comments for its study. The Commission has said it is particularly interested in comments on the "factors most important in maintaining the character and prosperity of public broadcasting," federal laws and regulations that unnecessarily restrict public broadcasting and alternative funding sources. The comment period lasts until January 15, 1982.

EMIA/Liberty Ups Ronnie Jones

■ LOS ANGELES—Dick Williams, vice president, promotion, EMI America/Liberty Records, has announced the appointment of Ronnie Jones as national R&B promotion director.

Jones had been east coast regional R&B promotion director since April. Prior to re-joining EMI America/Liberty, Jones was east coast regional

promotion director for LAX Records and later for WTEC Records and WMOT Records.

Jones first joined Liberty in 1978 (then United Artists Records) as northeast regional R&B promotion manager. He had held a number of promotion and retail positions. He entered the music business in 1971 as a retail clerk at Keller's House of Music.

Regional Breakouts

Singles

East:

Kenny Rogers (Liberty)
Paul Davis (Arista)
Hall & Oates (RCA)
Go-Go's (I.R.S.)

South:

Paul Davis (Arista)
Hall & Oates (RCA)

Midwest:

Moody Blues (Threshold)
Ronnie Milsap (RCA)
Juice Newton (Capitol)

West:

Cars (Elektra)
Eddie Rabbitt (Elektra)
Paul Davis (Arista)
Steve Miller Band (Capitol)
Hall & Oates (RCA)
Neil Diamond (Columbia)

Albums

East:

Peabo Bryson (Capitol)
LTD (A&M)
Jacksons (Epic)
Black Sabbath (Warner Bros.)
Neil Diamond (Columbia)
Cars (Elektra)

South:

Peabo Bryson (Capitol)
LTD (A&M)
Jacksons (Epic)
Black Sabbath (Warner Bros.)
Neil Diamond (Columbia)
Cars (Elektra)

Midwest:

Peabo Bryson (Capitol)
Jacksons (Epic)
Black Sabbath (Warner Bros.)
Neil Diamond (Columbia)
Cars (Elektra)

West:

LTD (A&M)
Jacksons (Epic)
Black Sabbath (Warner Bros.)
Cars (Elektra)

MCA Names Hodes

■ LOS ANGELES—Mark Hodes has been appointed to national A/C promotion for MCA Records, it was announced by Pat Pipolo, vice president of promotion.

Prior to joining MCA, Hodes was involved in independent promotion, working in a consulting capacity with various record companies, including A&M. Prior to that he was associated with Anti/Muscolo Promotions. Before becoming involved in independent promotion, he was national promotion director for Mushroom Records and national singles promotion director for Polydor (Canada).

Roperry Records Bows

■ NEW YORK—Paul Mineo, vice president and administrative director, has announced the formation of Roperry Records, an independent label geared to pop, rock and dance music. The label's first release is the single "Loggin'" by Patsy.

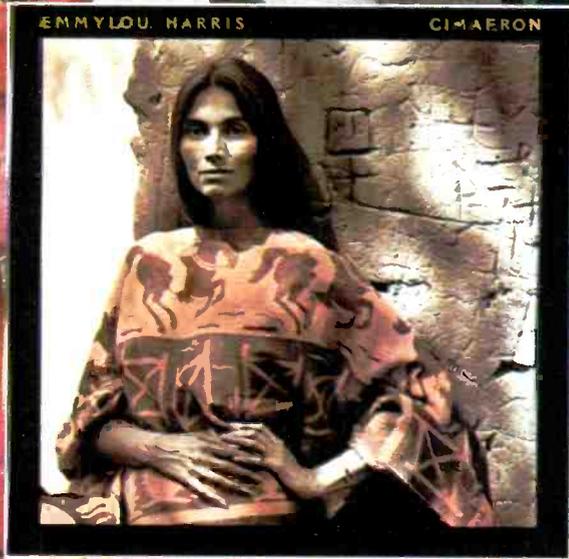
Rental Policies

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already own product."

Ron Ryman of Videocassettes in Lubbock, Texas, said he felt that the Mag Video program is "so close to the Warner program" (which he opposes) that he may decide against carrying many of the titles offered. He could not envision a complete rejection however, because of the power of Mag Video's library. "Mag Video has so many choice titles that retailers will just have to stock the titles and hope that the most popular ones get put up for retail (sale)."

At Thomas Video in Detroit, buyer Gary Reichel said, "We are grudgingly going along with the Warner program, starting Tuesday . . . This is a
(Continued on page 18)

EMMYLOU HARRIS CIMARRON



Produced and arranged by Arif Mardin for Happy Sack Productions  On Warner Bros. records & tapes BSX 3603

Feliciano at the Roxy



When Jose Feliciano recently appeared at the Roxy, Motown's chairman of the board, Berry Gordy, who produced Feliciano's debut album for Motown, led the contingent of Motown supporters in the audience. Pictured from left are Lee Young Sr., vice president of creative; Gordy; Feliciano; and Jay Lasker, president of Motown's record division.

NARM Surveying Indie Distributors

■ CHERRY HILL, N.J.—The National Association of Recording Merchandisers (NARM) has sent an in-depth questionnaire to independent distributors as the first step in a plan to promote the role played by independent distribution in the recording industry.

The plan was first conceived at a meeting of the NARM independent distributors advisory committee, held in New York on August 13 under the chairmanship of Joseph Simone, a former president of NARM and president of Progress Record Distributors in Cleveland.

The questionnaire, which deals with the various facets of independent distribution, was sent to more than 50 companies, requesting information on such matters as sales volume, net worth, value of inventory, and projected volume. Other areas covered include data on personnel, warehouse and branch operations, and vertical operations owned by or affiliated with the independent distribution entity.

Questionnaires are to be returned to an independent certified public accounting firm, and will be held in confidence. Once survey information has been received and consolidated, the aggregate results will be released.

"To my knowledge, this is the first effort ever made in the recorded music industry to document the scope of the business operations of a particular wholesaling segment," NARM president John Marmaduke said in a prepared statement. "In addition to the necessity of the information in establishing the value of independent distribution to the industry, the figures will provide an excellent yardstick by which an individual distributor can compare his own business operation to the industry average."

Independent distributors who have not received the questionnaire and who would like to participate in the survey should contact the NARM office at (609) 795-5555.

Bob Eberly Dies

■ GLEN BURNIE, MD.—Bob Eberly, a well-known singer of the big band era, died here last Tuesday (17), following a long bout with cancer, at the age of 65.

Born in Mechanicsville, N.Y., Eberly's career spanned 45 years, but it was as a singer for the Dorsey Brothers Orchestra that he made a name for himself, when he created and subsequently recorded such tunes as "Tangerine" and "Green Eyes." After the brothers decided to go their separate ways, Eberly stayed on with Jimmy Dorsey. It was during his tenure with the band that he helped make famous such songs as "Amapola," "Yours," "Blue Champagne," and "The Breeze and I."

Chrysalis Ups Michael Goldstone

■ LOS ANGELES—Toby Lubov, director of national publicity, Chrysalis Records, has announced the promotion of Michael Goldstone to manager of west coast publicity.

Goldstone, who has been with Chrysalis for five years, will be responsible for handling all publicity west of the Mississippi.

Stevie Woods Feted



Atlantic/Cotillion Records recently hosted a reception in New York for Stevie Woods. While in town, Woods also made the rounds of area radio stations to talk about his debut album, "Take Me to Your Heaven," and his single, "Steal the Night." Pictured from left are: Atlantic Records president Doug Morris, Woods, and Atlantic executive vice president/general manager Dave Glew.

Christian Religious Music Getting Unprecedented Attention from Majors

(Continued from page 3)

Gram is calling "neo-gospel," which Haywood explains "is designed to appeal to the man on 125th Street as well as the farmer in Iowa. This will not be the traditional gospel sound, but music with many different elements."

PolyGram has hired five independent promotion people with experience in the gospel market to work Hawkins' album. "We are committed to gospel and to protecting Edwin's base in the gospel community," said Haywood. "At this point we are just making pop and black radio aware that it's available. For the time being that will be our philosophy. The gospel community is very sensitive, so we're going to be careful not to offend it."

"I signed with PolyGram," Hawkins told RW, "because with a big company like this I think gospel can begin to receive the attention it deserves. I see no problem with a secular company promoting gospel as long as they are helping to spread the Lord's message." Hawkins said he enthusiastically supports PolyGram's approach to recording gospel music. "With any record, people listen to the music before they really hear the words. So contemporary gospel must give the general audience music they can relate to before they will get into the message." Hawkins added that he expects to help sign and produce other acts for Lection.

Jim Foglesong, president of MCA Records' Nashville office and head of its Christian label, Songbird, recently completed a deal with Sparrow, a successful religious label. "We have started a reciprocal relationship with Sparrow whereby we get their product into racks and regular distributors, while they, in turn, give our Christian

Barackman to Arista

■ NEW YORK—Robert Feiden, vice president, east coast A&R, Arista Records, has announced the appointment of Michael Barackman as manager, A&R.

Barackman had been director of A&R for Planet Records.

product additional exposure in contemporary Christian book stores," Foglesong explained.

"This takes pressure off our people in some instances, as it enables us to take advantage of their expertise in that field while bringing their product to stores where they had little or no exposure."

Foglesong admitted "we're still groping" in the religious market. "We're going through a complete educational process, and learning does not happen overnight." He made an analogy between the growth of country music in recent years and the potential of gospel music, noting that "today country is a very visible and substantial part of our industry, but this was not always the case. And while we are, of course, greatly helped by the visibility given Christian music by artists like Bob Dylan or Bruce Cockburn, we can't tell at this point whether Christian music will attain the kind of visibility enjoyed by country now. But we are trying and fully committed to this music."

In May, CBS Records announced the formation of Priority Records, a label based in Nashville to deal exclusively in gospel music. Priority provides sales, distribution, marketing, promotion, and publishing services.

With six artists already signed, Buddy Huey, Priority vice president and general manager, said he expects to expand his roster to 12 to 15 acts.

Priority will release its first product in mid-January by Ben Moore, a black gospel artist with strong R&B influences. Other acts signed include Carman, a contemporary Christian artist; Deniece Williams, who has enjoyed pop success with her "Too Much, Too Little, Too Late," duet with Johnny Mathis and her "My Melody" LP, which was recently certified gold; Phillip Bailey of Earth, Wind & Fire; Johnny Rivers; and James Felix and the

Carman's first release is scheduled for February, while Rivers product is expected to be on the market by April. Williams and Bailey are set to record a duet album.

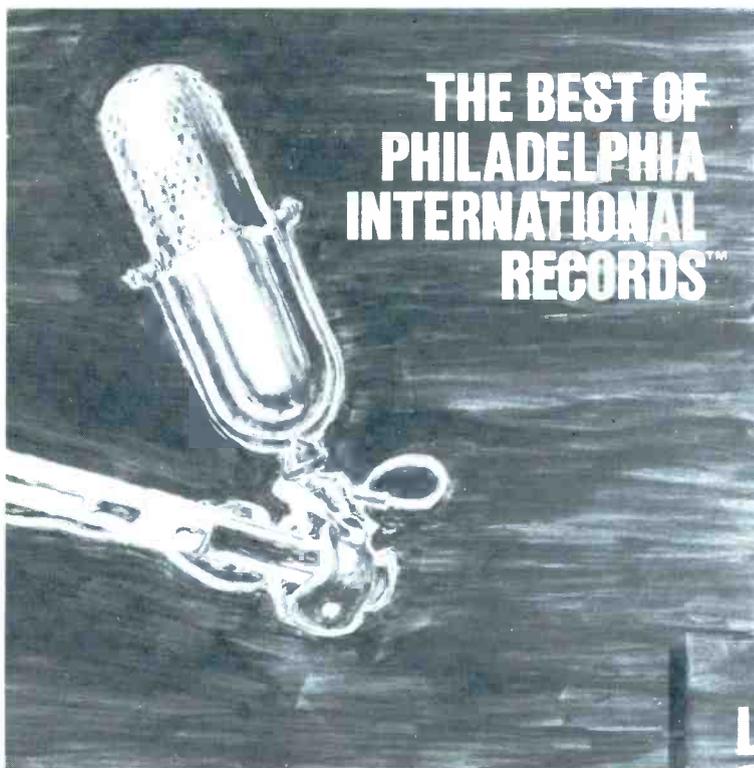
Priority is repackaging Johnny Cash's "A Believer Sings the Truth" LP, previously released by Columbia. Selected tracks from that LP will be combined with "a couple of songs that he (Cash) and Ray Charles and some others have worked on together" and will be released as "A Believer Sings the Truth, Vol. 1" on Priority, according to Huey.

Priority is geared for a market push at the Christian Bible bookstore and black gospel and contemporary Christian radio levels. Huey said he foresees the use of independent promoters at black radio. CBS is responsible for marketing and distribution at the secular level.

The recently-signed distribution agreement between Light Records and Elektra/Asylum calls for E/A to distribute

(Continued on page 14)

PROFIT FROM HISTORY.



FZ 37684 Produced by Kenneth Gamble, Leon A. Huff, Gene McFadden, John Whitehead and Jerry Cohen

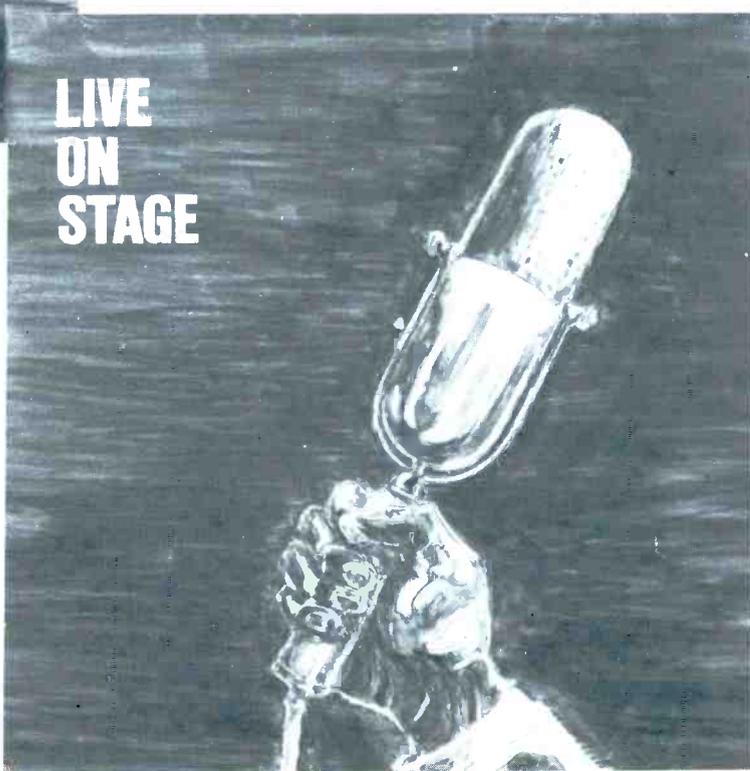
You can also cash in on historic performances by Philadelphia International™'s top stars with "Live On Stage." An invaluable collection that includes hits never before released in concert form.

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The Three Degrees "When Will I See You Again"
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Billy Paul "Me And Mrs. Jones"
McFadden & Whitehead "Ain't No Stoppin' Us Now"
Teddy Pendergrass "Close The Door"
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A Conversation with Lindsey Buckingham

By SAMUEL GRAHAM

■ LOS ANGELES—Lindsey Buckingham's "Law and Order" (Asylum) is not the first solo album by a member of Fleetwood Mac; Mick Fleetwood's "The Visitor" (RCA) and Stevie Nicks' "Bella Donna" (Modern) were both released earlier this year, while Christine McVie had an album under her maiden name, Christine Perfect, more than ten years ago. But as good as the others are, "Law and Order" is arguably the best of the lot. Sometimes quirky and tongue-in-cheek, sometimes lovely and serious, it is always affecting. What's more, "Law and Order" is genuinely a solo album, as Buckingham handles all the vocal and instrumental work on nearly every tune. In the following conversation, Buckingham discusses both his own and Fleetwood Mac's forthcoming records, among other topics.

Record World: Your solo album seems almost to have grown out of a hobby, as if you were tinkering in the studio and found you had enough strong tracks to make a whole record. But is it something that was formally planned all along?

Lindsey Buckingham: I was thinking about it about the time we (Fleetwood Mac) got off the road (late last year). We needed to take time off anyway; we'd been touring and making albums, and touring and making albums and touring, more or less straight for four or five years, or whatever it was. It was all part of a plan, to have the time to do solo albums; I think Stevie (Nicks) knew she wanted to do that, and I did, too.

After October ('80), I got the equipment together. I got an inexpensive console, and I took the band's 24-track from the Village Recorder, where it'd been sitting ever since we'd finished "Tusk," which was about a year and a half; we found a room over in Burbank and just set it up in there. I did all the engineering for the first half, and then Richard (Dashut) got in on the second half. But yeah, it was fairly well planned, and most of the songs had been somewhat prepared beforehand.

RW: Was it not only planned but inevitable, considering how much you seem to enjoy working in the studio?

Buckingham: Well, I've certainly gotten something out of my system now, and I'm able to apply some of the things that I've learned in the last year to Fleetwood Mac as well, so I think one hand washes the other in that sense. I'm sure Stevie feels a lot better now (after her album), less frustrated; she wrote so many songs, and never really had an outlet for all of that. And I never really had an outlet for the other side of what I like to do, which is engineer.

RW: If "Tusk" was predominantly any one member's album, though, it was yours.



Buckingham: Yeah, you could have lifted the songs of mine off and made a solo album from that, and it probably would have made a lot more sense.

RW: And it would have been not unlike "Law and Order." The fact that you're playing all of the instruments on most of this album suggests that you did the same thing on some "Tusk" tracks.

Buckingham: Yes, I did. I think I succeeded more on "Law and Order;" there's a certain smoothness that wasn't there on "Tusk" in terms of the drums, and I got it to sound a little more energetic, which is one of the things I thought I failed on with "Tusk" — but that may have its own charm, too. "The Ledge," "Save Me a Place," "Not That Funny," "Walk a Thin Line" (all from "Tusk"): I played everything on those. But I was home a lot, you know; I was working on these things at home, and then I'd bring them in more or less finished, and we'd crank 'em up and put 'em through the board — it was very exciting. It was a great process of evolution.

RW: How does it work? How do you build a solo track from the ground up?

Buckingham: You pick a tempo that you like, and you record a metronome, a click track. On a lot of the songs, I played drums first; I'd just choose the arrangement and play the drums first, then add everything else. I don't know how McCartney does his stuff, or Todd Rundgren, or Prince, but that's the most typical way that I do it.

You know how Mick (Fleetwood) will hesitate the beat, or Charlie Watts, playing slightly behind the other instruments. You really have a problem doing that if you put down the drums first; then you have to try and play everything else too fast, to try and get that tension. But what I did was, I'd record the click track on track one, then I'd send it through a delay — like maybe 30,40 milliseconds — and record the delayed click track on track 24. Then I could play the drums to the click on track 24, and play the other instruments to the click on track one — which is slightly ahead — so you'd get the tension.

RW: That must have been a riot, building that way and adding whatever you want as you go along.

Buckingham: It's interesting, the ways there are to work. In a sense, doing it that way, you really have to surrender to the work a little bit, and

let it lead you; it's a very intuitive thing. But at the same time, you're searching for control as well.

RW: What else did you play on the record besides guitar, bass and drums?

Buckingham: There was some acoustic keyboard work done in the second phase (of recording). Basically, the only electric keyboard that's on there is one of those little Casio-Tones; it costs 200 bucks for this two-and-a-half-octave thing that has 50 different sounds on it. I wish they were around when we were on the road.

There was also a lot of half-speed guitar stuff, the stuff that tends to sound like mandolins, like the high, airy guitar lines on "Trouble." The guitar was recorded at 15 IPS (inches per second), and the (basic) tracks were recorded at 30.

RW: Were there any songs on "Law and Order" that were originally intended for a Fleetwood Mac album instead?

Buckingham: Well, actually, there is a song on the (new) Fleetwood Mac album that I thought was gonna be on mine. One of the drawbacks of "Tusk," in working so much at home, was that I isolated myself somewhat; the best working atmosphere that could have been created in the studio was absent at times. If anything, I provide the band with an enthusiasm in the studio, and I think there's probably something missing when I'm not there. That was a bit of a drag, and because of that I wanted to really come in (to the new group album) with guns ablaze in the studio, and show them that I was ready to work and give everything I could give on all levels. In order to do that, I realized that I couldn't just save the best stuff for my own album; anything that seemed particularly suited for Fleetwood Mac should be used, if it was needed, so I yanked one of the real uptempo songs that I liked — sort of a cross between "Go Your Own Way" and "Second Hand News" — and we used it for Fleetwood Mac.

RW: So you don't have a huge warehouse of old songs that were never used for Fleetwood Mac and ended up on "Law and Order."

Buckingham: No, not like Stevie does. And sometimes, quite frankly, you get a little reticent about pulling out old stuff, because if it didn't get done to begin with, there's probably something about it that wasn't happening. For me, at least. I tend to want to look forward more, which can also be a mistake.

RW: Beginning with some of the songs on "Tusk," you've developed a humorous, kind of wacky style that's apparent in tunes like "Johnny Stew" and "Mary Lee Jones" on your own album. A few years ago you weren't putting much funny stuff on records.

Buckingham: No, but I didn't feel

too funny in those days. I don't know. Odd as it may seem, it isn't as obviously humorous to me now as it obviously must be. "Johnny Stew" is humorous, but . . .

RW: It's really the way you attack — and "attack" is the word — the songs now that come off as funny. It's a kind of raw aggression that sometimes seems humorous, whether intentionally or not.

Buckingham: You're right. I've heard people say that "Bwana" (on "Law and Order") is humorous, but I never would have thought it to be at the time. I can see it conjuring up sort of a cartoon-land visual, but beyond that I was seeing it more just as a compilation of various styles from the '40s to the '50s.

RW: But you know, it wouldn't be funny if it weren't also effective and pleasant to listen to.

Buckingham: I'll try to do a serious album next time.

RW: When "Tusk" came out, people in the business were upset that it wasn't another "Rumours"; they expected another super-commercial album, which "Tusk" certainly was not. Do you think people have "gotten over" the album by now?

Buckingham: I don't know. I think that it sort of sunk in slowly to a lot of people who were originally put off by it; hopefully, that will continue to happen. Most of the retrospective that I see, comments from critics, is basically that one of the good things about it was that we didn't play it safe. I don't know what the mainstream thinks; I don't even pretend to know what the mainstream is. Most of the reviews I saw of "Tusk" were good when it came out, but it wasn't the critics who were buying the album.

RW: If the new album is more conventional, you know people will say, "Well, Fleetwood Mac knows they blew it last time, so they've made another 'Rumours.'"

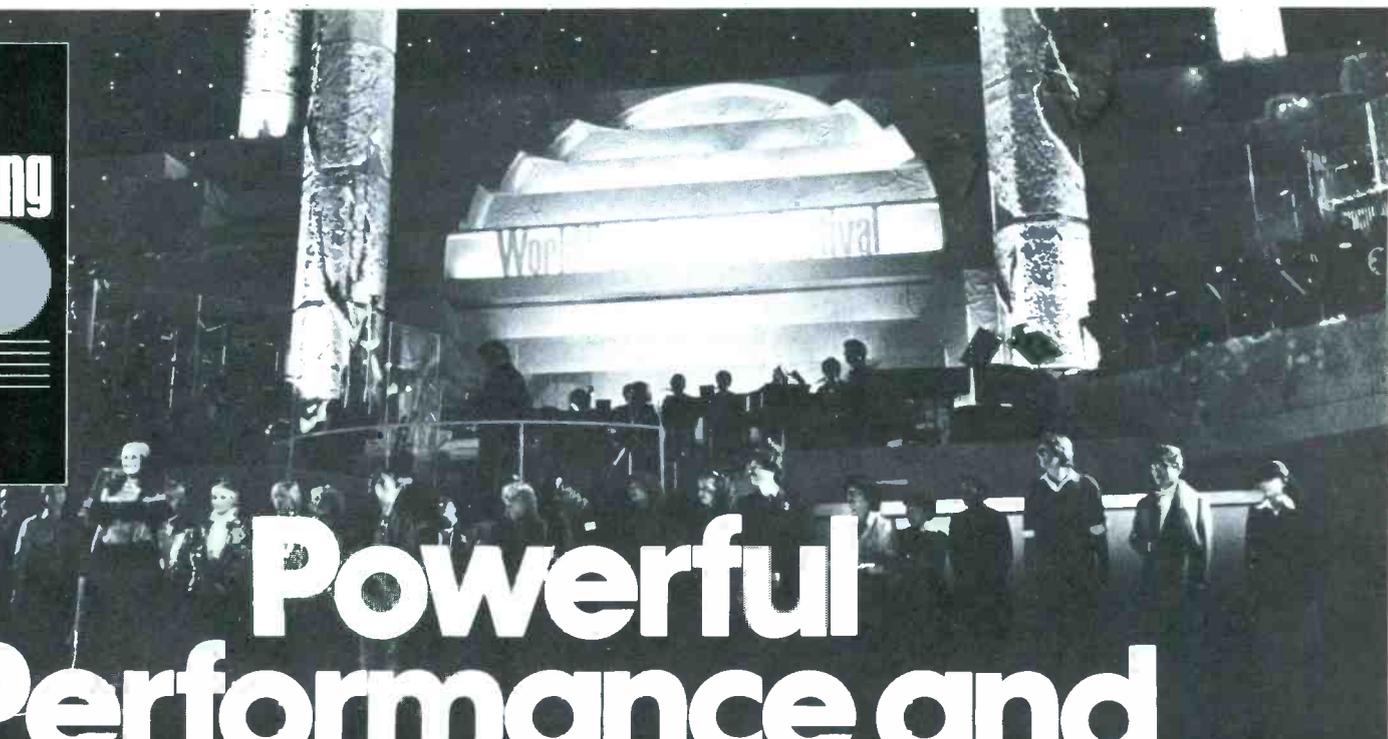
Buckingham: It's not going to be another "Rumours." It's a good reconciliation of opposites. There was a tendency even within the band, when it became apparent that the commercial impact (of "Tusk") wasn't going to be that of "Rumours" — and who's to say what it would have been anyway, even if it was like "Rumours" — to sort of turn around and look at me. What was once a creatively exciting thing to them had become somewhat tainted by its lack of commercial success.

RW: So there were some internal feelings about self-indulgence, and so on.

Buckingham: But only afterwards — that's the point. And it was only a relative lack of commercial success, four million double albums or whatever. It could have gotten totally reactionary (with the new album) and gone

(Continued on page 65)

**World
Popular Song
Festival
in Tokyo
'81**



Powerful Performance and International Spirit Mark 12th Popular Song Festival

The World Popular Song Festival in Tokyo '81 climaxed Nov. 1 with Osvaldo Rodríguez of Cuba claiming the International Grand Prix with "Digamos Que Más Da" (Never Mind) which he sang and composed.

Aladdin took home the Japanese Grand Prix with their rousing "The Incredible Rock'n'Roller" written by lead vocalist Shigehito Takahara.

A Most Outstanding Performance Award was presented to María Del Sol from Mexico for "You've Gotta Have Someone", composed and arranged by Tino Geiser which also won a special Kawakami Award. The other Most Outstanding Performance Award went to Udo Jürgens of Austria who composed and sang "Leave A Little Love", also an Outstanding Song Award winner.

Best Song Awards included the U.S. entry "Music Power", written by Freddie Perren and performed by Peaches & Herb; "Another Night" from the U.K., composed by Andy

Grand Prix



Osvaldo Rodríguez, Cuba

Best Song



Bucks Fizz, United Kingdom

Best Song



Nadda Virakarn, Thailand

**Most Outstanding Performance
Kawakami Award**



María Del Sol, Mexico

Best Song



Peaches & Herb, U.S.A.

Best Song



Gianni Togni, Italy

**Most Outstanding Performance
Outstanding Song**



Udo Jürgens, Austria

Outstanding Song



Anita Meyer, Holland

Hill and Nicola Martin and sung by Bucks Fizz; "Vivi" composed and presented by Gianni Togni of Italy; and "Happiness" sung by Nadda Virakarn and written by ten-years old Indhuon Srikaranonda of Thailand. Outstanding Song presentations went to Dutch composers Martin Duiser and Piet Souer for "Too Young To Know" sung by Anita Meyer; French entry "Sentimentale" performed by Marie Myriam and

written by Jean Claude Capillon & Jerome Desjardins; and Japanese entry "I Love You Forever" written by Akihiko Furukawa and done by his group Spunky. This year's staging represented Yamaha's most spectacular yet, transforming the massive Eudoxar into the ruins of ancient Greece, complete with marble columns and starlight, plus a special revolving stage. The 60-piece Yamaha Pops

Orchestra literally outdid themselves with the added power of a new 6-way P.A. system, assembled exclusively for the cavernous Budokan. Details for Festival '82 will be announced in the near future.



Marie Myriam, France

For further information:

**FESTIVAL COMMITTEE '81
YAMAHA MUSIC FOUNDATION**

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Phone: Tokyo (03) 719-3101
CABLE: WORLD FESTIVAL TOKYO
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Record World Single Picks



GROVER WASHINGTON, JR. — Elektra 48264



BEMINE (TONIGHT) (prod.: Washington, Jr.; MacDonald) (writers: MacDonald-Salter-Eaton) (Antisia, ASCAP) (3:38)

Grover hit paydirt last time around with Bill Withers on the "Just the Two of Us" single. This time he teams with Grady Tate on the initial release from his forthcoming "Come Morning" LP and the results are equally pleasing. The ballad spotlights Grover's inspired sax break and Tate's gentle, emotive vocal. The song reaches a rousing climax with Grover's sax on the fade.

Pop

SHOOTING STAR — Epic/Virgin 14-02516

FLESH AND BLOOD (prod.: McKay) (writers: West-McLain) (Mad Ted, BMI) (3:50)

The midwestern rockers have a big AOR following, which should spread to pop with this single from the "Hang On for Your Life" LP. Gary West's expressive lead vocal is the main attraction.

HENRY PAUL BAND — Atlantic 3883

KEEPING OUR LOVE ALIVE (prod.: Beamish) (writers: Grisham-Paul-Peterick) (Sienna, BMI/WB/Eosy Action, ASCAP) (3:02)

Paul's uplifting lead vocal share's the spotlight with dynamic guitar pyrotechnics on this rocker from the group's new "Anytime" LP. A natural for pop and AOR listeners.

DEF LEPPARD — Mercury 76127

BRINGIN' ON THE HEARTBREAK (prod.: Lange) (writers: Clark-Willis-Elliott) (Zomba, BMI) (3:49)

The youthful British quintet shifts into ballad gear on this cut from the "High 'N' Dry" LP. Joe Elliott's dramatic vocals and the estranged guitar cries plod over a sledge-hammer beat.

TYCOON — Arista 0648

HANG ON IN (prod.: Poncia) (writer: Sallitt) (Al Gallico/Turtle, BMI) (3:49)

Culled from the "Turn Out the Lights" LP, this well-crafted pop-rocker offers winding guitar lines, full harmony choruses on the hook and Norman Mershon's pleading lead vocal. Strong potential for AOR-pop formats.

BILLY & THE BEATERS — Alfa 7012

MILLIE, MAKE SOME CHILI (prod.: Baxter) (writers: Vera-Brown) (WB/Vera Cruz, ASCAP/Larball, BMI) (3:28)

The L.A.-based band cooks up a storm on this cut from their namesake LP. Billy's rockabilly vocals, rabble-raising piano rolls and the home-cooked rhythm section are perfect for your next party.

IRON CITY HOUSEROCKERS — MCA 51219



FRIDAY NIGHT (prod.: Cropper) (writer: Grushecky) (Cleveland International/Brick Alley, ASCAP) (3:52)

Pittsburgh's finest comes out swinging on this initial single from the new "Blood on the Bricks" LP produced by Steve Cropper. Joe Grushecky's vocals are from the heart via your local street corner, and the band's powerhouse rock is equally hard-edged. The buzz-saw guitar work will earn the respect of AOR hardcores while the driving sound wins a place at pop heavy rotation in rock centers everywhere.

TOMMY TUTONE — Col 18-02646

867-5309/JENNY (prod.: Plotkin-Tutone-Keller) (writers: Call-Keller) (Tutone-Keller, BMI) (3:45)

The L.A.-based quartet fronts Tommy Heath's lead vocal enthusiasm over a barrage of busy guitar/keyboard havoc on this single from the "...2" LP. Driving rock for AOR-pop listeners.

DONALD FAGEN — Full Moon/Asylum 47244

TRUE COMPANION (prod.: Fagen-Scheiner) (writer: Fagen) (Freejunket, ASCAP) (4:23)

The voice of Steely Dan, Fagen is joined by Don Grolnick (Fender Rhodes), Will Lee (bass), Steve Khan (guitars) and others on this track from the "Heavy Metal" soundtrack LP. A lengthy instrumental intro is vintage Steely Dan. Fagen soothes with his light tenor, giving something for the group's fans and multi-format listeners.

ANNE BERTUCCI — Horn 15

I'M NUMBER ONE (prod.: Bulling) (writers: Balestieri-Bulling-Koster) (Mario's/Erich's, BMI) (3:14)

A veteran of the Pacific northwest club circuit and a former back-up singer with the Babys, Bertucci makes her solo debut with this straight-ahead rocker. Her promising vocal should attract AOR and pop reaction.

COMMANDER CODY BAND — Peter Pan 109

2 TRIPLE CHEESE (prod.: Frayne-MacKay) (writer: Frayne) (Large Whale, BMI) (2:26)

Slide over down to your local greasy spoon and chow down with this hot steamer blasting away on the headset. The Commander is back with a new label and "Lose It Tonight" LP. Great rock 'n' roll fun for true believers.

B.O.S./Pop

MANU DIBANGO — Mango 112

HAPPY FEELING (prod.: Chung) (writer: Dibango) (Radmus, ASCAP) (3:45)

From the "Ambassador" LP comes this action-packed dancer. Spirited horns, the title chorus chant and incessant percussion are part of the wonderful, carnival-like arrangement. Dance and celebrate to this club-bound track.

THE SPINNERS — Atlantic 3882



LOVE CONNECTION (RAISE THE WINDOW DOWN) (prod.: Mtume-Lucas) (writers: Mtume-Lucas) (Frozen Butterfly, BMI) (3:45)

Supported by a prominent funky bass, the veteran septet sings, raps and grooves on this latest from the new "Can't Shake This Feelin'" LP. Greg Thomas' horn arrangement is a knockout, and the Mtume-Lucas writing/production collaboration is ready-made for the Spinners' versatile vocal skills.

THE TIME — WB 49864

COOL (PART 1) (prod.: Day-Starr) (writer not listed) (Tionna Music) (3:12)

There's all kinds of neat sounds going on throughout this sharp funky dancer from the Minneapolis-based contingent's namesake debut LP. The pop-consumable vocals may aid in stimulating crossover sales and airplay.

FREDDIE HUBBARD Featuring

Jeanie Tracy — Fantasy 921

YOU'RE GONNA LOSE ME (prod.: Hubbard-Hall, Jr.) (writers: Morrisette-Faulkner-Hall) (Scorpion Tales/Aljoni/Hubtone, BMI/Hallmarque Musical Works/Jacair, ASCAP) (3:24)

Tracy is simply marvelous with her soulful vocal shimmers. Hubbard decorates with gorgeous trumpet excursions, Clarence McDonald adds pretty piano lines and the whole sound is carried by a crack rhythm section.

KANO — Mirage 3878 (Atl)

CAN'T HOLD BACK (YOUR LOVING) (prod.: Bonsanto-Ninzatti-Pulga-Donato) (pub. not listed) (3:05)

Based in Italy, this contingent should surpass the success of last year's debut hit "I'm Ready" with this stylish dancer from the new "New York Cake" LP. Sharp guitar twangs lace the big beat while a multi-vocal assault is ready for the dance floors and airwaves.

BILL WITHERS — Col 18-02651

U.S.A. (prod.: Withers-Tee) (writer: Withers) (Bleuning, ASCAP) (4:06)

Richard Tee lends his keyboard and production skills to this state of the union address from Withers. Parade horns and cute backing vocals lend to the Sunday-afternoon-in-the-park atmosphere. A strong multi-format sleeper.

RAY, GOODMAN & BROWN —

Polydor 2191

HOW CAN LOVE SO RIGHT (BE SO WRONG) (prod.: Castellano) (writers: Walter-Goodman-Ray-Brown-Castellano-Toby) (Dark Cloud/H.A.B./We Got Music, BMI/ASCAP) (3:52)

The recurring chorus hook provides the vocal magic on this delicate ballad from the super trio. Lou Toby's vocal arrangement is stunning, as are the trio's flights and swoops. Great for multi-format radio.

RITA COOLIDGE — A&M 2385



WISHIN' AND HOPIN' (prod.: Gold) (writers: David-Bacharach) (Jac/Blue Seas, ASCAP) (2:35)

Dusty Springfield made this Bacharach-David classic a top 10 hit in '64. Rita is back with a cover update, from her "Heartbreak Radio" LP, that gets Andrew Gold's production know-how and a smart reggae arrangement. Her relaxed vocal treatment is right for pop and A/C radio.

PEABO BRYSON — Capitol 5065

LET THE FEELING FLOW (prod.: Bryson-Pate) (writer: Bryson) (WB/Peabo, ASCAP) (4:38)

Bryson's robust vocal is simply awesome on this ballad from his new "I Am Love" LP. Bryson's inventive vocal arrangement and his co-production work with Johnny Pate stand out. There's crossover in the grooves.

JOHNNY GUITAR WATSON — A&M 2383

THE PLANET FUNK (prod.: Zager) (writers: Zager-Skinner) (Sumac/Irving/Virjon, BMI) (3:40)

Watson aims his funk at the mainstream on this initial single from the new "That's What Time It Is" LP. Cool keyboards, a nimble bass and Johnny's guitar and vocal are in the spotlight.

Country/Pop

THE CORBIN/HANNER BAND — Alfa 7010

OKLAHOMA CRUDE (prod.: West) (writer: Corbin) (Sabal, ASCAP) (3:28)

The initial single from their new "Son of America" LP has Bob Corbin's expressive vocal phrasing upfront, with Dave Hanner providing stellar harmonies on the chorus. The bold beat, down-home fiddling and crisp Tommy West production spell hit.

WAYLON — RCA 12367

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

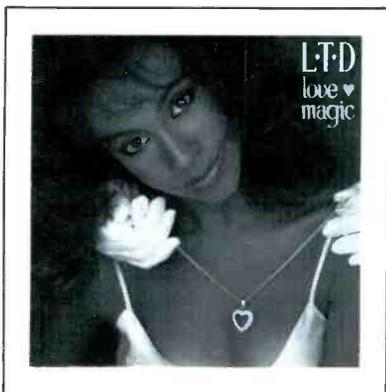
From the motion picture "The Pursuit of D.B. Cooper," this thumping country-rocker is superbly produced by Chips Moman with Dean Parks' mandolin work and Waylon's unmistakable vocal standing out.

HANK THOMPSON — Churchill 7779

ROCKIN' IN THE CONGO (prod.: Thompson) (writers: Stone-Wise) (Brazos Valley, BMI) (2:20)

Good ole Hank sounds as if he's been listening to some of the new rock. Backed by several of Tulsa's finest musicians, he rocks steady with enough vocal enthusiasm to keep a dance hall moving all night.

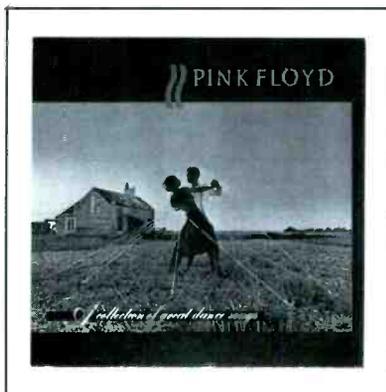
Record World Album Picks



LOVE MAGIC

L.T.D.—A&M SP-4881 (8.98)

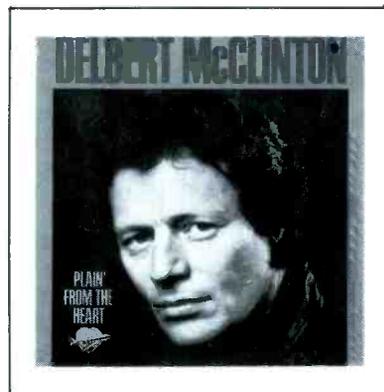
The band with the magic touch has one of its finest albums to date, spearheaded by the current hit single, "Kickin' Back." Other tunes that make a strong impression include "Burnin' Hot," "April Love," "Stay on the One," and the bouncy title track.



A COLLECTION OF GREAT DANCE SONGS

PINK FLOYD—Columbia TC 37680

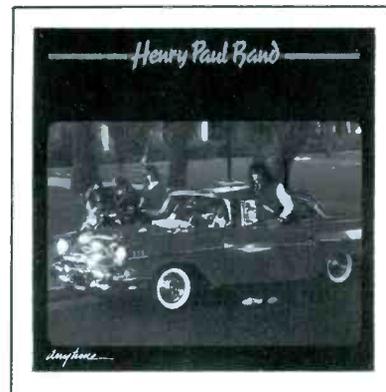
Only six selections (including a new recording of "Money") comprise this greatest hits package. But with such favorites as "One of These Days," "Wish You Were Here," "Sheep," and "Shine On You Crazy Diamond," this collection will please a lot of fans.



PLAIN' FROM THE HEART

DELBERT McCLINTON—Capitol/MSS ST 12188 (8.98)

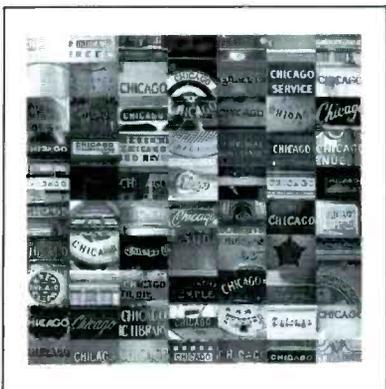
For this new set, McClinton has gone back to producer Barry Beckett and the Muscle Shoals Rhythm Section for more of the full-bodied sound that has ensured his success. "Be Good to Yourself," "Sandy Beaches" and "Rooster Blues" show the wisdom of that decision.



ANYTIME

HENRY PAUL BAND — Atlantic SD 19325 (8.98)

The trimmed-down Paul band lineup packs as big a wallop as ever, judging by the excellent AOR response to the LP and pop's acceptance of the single, "Keepin' Our Love Alive." There's plenty more in the grooves for both formats.



GREATEST HITS, VOL. II

CHICAGO—Columbia FC 37682

In time for the holiday season, this is a collection culled from previous albums which evidences the reasons for the group's success. Included here are such favorites as "Questions 67 & 68," "Happy Man," "Alive Again," and "Dialogue (Parts I & II)."



WATCH OUT

BRANDI WELLS — WMOT FW 37668 (8.98)

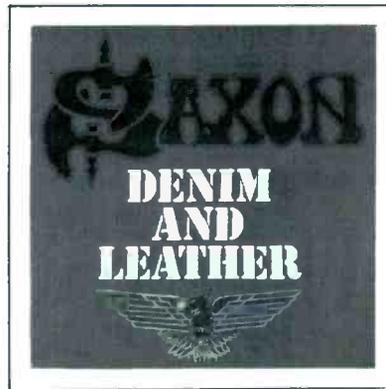
Wells is a versatile vocalist who, with the help of Philadelphia's finest musicians, production and arranging talent, can look forward to a big BOS breakthrough with songs like the title cut. Lots of crossover potential.



CAN'T SHAKE THIS FEELIN'

SPINNERS—Atlantic SD 19318 (8.98)

With John Edwards handling vocal leads, this veteran R&B group has yet another impressive set, deftly produced by James Mtume and Reggie Lucas. Tunes include the single "You Go Your Way (I'll Go Mine)," "Can't Shake This Feelin'," and "Got To Be Love."



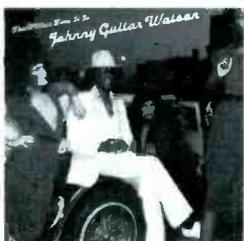
DENIM AND LEATHER

SAXON — Carrere ARZ 37685 (CBS)

Heavy metal stars in their native England, this tight unit is ready to conquer the U.S. airwaves and concert stages with their second release here. Nigel Thomas' production (with the group on two cuts) adds a radio sheen to cuts like "Princess of the Night."

THAT'S WHAT TIME IT IS

JOHNNY GUITAR WATSON — A&M SP-4880 (8.98)



An exponent of the funk style, Watson's music is not very profound, but it's consistently fun. Michael Zager's sparkling production brings cuts like "The Planet Funk," "You Sexy Thing," and "Go For It" into sharp focus.

RAGTIME ORIGINAL MOTION PICTURE SOUNDTRACK

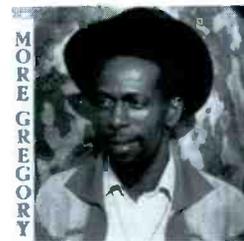
Elektra SE-565 (8.98)



The evocative music to this long-awaited Milos Forman film was composed by Randy Newman in a style that recalls the period as well as Scott Joplin's rags. Vocals are handled by Newman and Jennifer Warnes. A delight!

MORE GREGORY

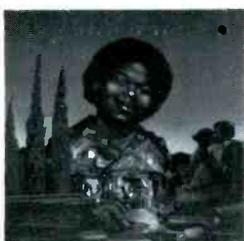
GREGORY ISAACS — Mango MLPS 9669 (8.98)



Isaacs is a tremendously popular artist in Jamaica and England where he's released several LPs. This is only his second here, but his delicate voice and very accessible melodies will help him break through with reggae fans.

PARTY IN ME

GENE DUNLAP — Capitol ST 12190 (8.98)



Drummer Gene Dunlap has an excellent new set, crammed with toe-tapping tunes such as "Jam City," "This One's on Me," and "Take My Love." Earl Klugh provides a more reflective touch in "Something Special."

KEEP ON MOVING STRAIGHT AHEAD

LAKESIDE — Solar BXL1-3974 (RCA) (8.98)



The group has an impressive new album with Otis Stokes taking a commanding lead both as vocalist and main writer ("It's You," "Back Together Again," "Anything for You"). The imaginative production adds a lot.

THE GLITTERHOUSE

MEDIUM MEDIUM — Cherry Red/Cachalot (JEM) CA 127 (8.98)



Hailing from the British Isles, this group mixes rock and funk in proportions that seem to be just right for U.S. dance audiences, judging by the club success of "Hungry, So Angry." Lots of surprises on the LP.

By JOSEPH IANELLO

■ **BASEBALL ON BROADWAY:** With the strike, Billy-ball, player uprisings, and the numerous **George Steinbrenner** charades, major league baseball has most recently been one of the most fertile grounds for theater. With that arena closed down until next season, lovers of the national pastime and theater goers alike can take heart in "The First," a new Broadway musical about **Jackie Robinson's** first year in major league baseball, that opened last Tuesday (17) at the Martin Beck Theater.

A good story, strong characters, and memorable music are three essentials of any successful musical play, and "The First" has at least two of those elements, plus outstanding sets and lighting. "The First" stays close to the well-known story of how Robinson broke the color line in major league baseball when he signed with the Brooklyn Dodgers in 1947. It's a great story, with equal amounts of comedy and drama, that's an important part of American history. With the exception of a scene in Act II that takes place at Jackie's farmhouse, it flows smoothly, with excellent pacing from field to clubhouse to executive office and back. The transitions are excellent, thanks once again to the imaginative sets and versatile staging.

The casting is superb. **David Alan Grier** brings to life much of the magnetism that Jackie Robinson displayed on and off the field. From his pigeon-toed walk (and run) to his batting stance to the controlled anger and determination he displays, Grier lives the Robinson role as if he played on that '47 Dodger team. And he sings with the kind of confidence that's fitting for the role and compensates for a less-than-sensational voice. **Trey Wilson's Leo "The Lip" Durocher** is also a joy. His performance in the scene at the Dodgers' Havana training camp — especially the musical number "Bloat" — is one of the show's highlights.

David Huddleston, a last-minute replacement for **Darren McGavin** (who resigned after a dispute with the authors), is a blessing as **Branch Rickey**, the famous Dodger general manager. Huddleston connives, cajoles and comforts with the aplomb of a great executive. His musical contributions, raspy, **George Burns**-voiced but loveable just the same, are important, especially in "The Brooklyn Dodgers Strike" locker room scene and "The Opera Ain't Over" finale. The rest of the cast is supportive, especially the beautiful **Lonette McKee**, who plays Jackie's wife, and the Dodger teammates, who act as ignorant and racist as they probably were in real life while adding alternate moments of comedy and drama.

If the music isn't always exceptional, there are some superbly choreographed numbers (anyone who's seen a baseball game will appreciate the stylistic gracefulness the sport and dance share) and potential hit songs; our choice is "There Are Days and There Are Days."

"The First" is an emotional play that makes you care about its characters. It's a great family fare that's perfect for the holiday season. As Leo Durocher said about "The First" in a recent New York Times interview, "You gotta love something that makes you laugh and cry at the same time."

PARTY TIME: It's that time of year again, except this year the pace has quickened earlier than usual. **Vitas Gueralitis** hosted a "quiet" **Rolling Stones** bash at the upper east side George Martin's (14) with **Lindsey Buckingham**, **Ian Hunter**, **Carly Simon**, **Leslie West** and **Stones Mick Jagger** and **Bill Wyman** among the fashionable in attendance. . . **Chic** hosted a listening party (16) for their new "Take It Off" LP at the Berkshire Hotel's Penthouse, with **Luther Vandross** and **Cheryl Lynn** circulating. . . The following night, Carly Simon feted **Mike Mainieri** (he produced her new "Torch" album) with a dinner party at Vanessa Restaurant in Greenwich Village. Mainieri later played selections from his "Wanderlust" LP at the Bottom Line, backed by **Eddie Gomez**, **Omar Hakim**, **Warren Bernhardt** and **Manola Badrena**. . . And Hannibal Records celebrated the release of "Amarcord **Nino Rota**" (a classical/jazz tribute to the late composer's music from the films of **Federico Fellini** — including liner notes by our own highly estimable managing editor, jazz columnist, poker buff, and all-around nice guy **Peter Keepnews**) with a wine and cheese party at Fifth Avenue's classy Rizzoli International Bookstore. Mingling and munching were **Robert Fripp**, **Tom Verlaine** and a host of other notables.

THE LADY CAN COOK UP A STORM: And speaking of parties and food and holidays and what not, one of our favorite sales and promotion women, formerly of Fantasy and Capitol Records, has left for hotter kitchens. She's one **Stacy Alvarado**, now of Stacy's Tasty's, a catering service that specializes in Mexican cuisine — but we've tasted her vegetarian quiche and salads and will attest to her versatility. "I can handle any menu," Stacy recently told us from her kitchen while steaming some vegetables, "and lately I've been doing a lot of French things." Stacy also told us that she's catered parties for **Billy Squier** and **Kim Carnes**, meetings, late-night studio work and just about any large or small gathering. If you're hungry and need a tasty lift, call (212) 580-0405 and ask for entrees on trays.

LES PAUL TRIBUTE: The New York Chapter of the National Academy of Recording Arts and Sciences (NARAS), in conjunction with Gibson Guitars, will host a **Les Paul** Tribute Tuesday (24) at RCA's recording studios, 110 West 44th Street. The guitarist will receive the NARAS Governor's Award given to honor

(Continued on page 75)



Charley Pride recently re-signed with RCA Records, which has marketed 37 of the artist's LPs since 1965. Twelve of Pride's albums have been certified gold. Standing from left at the re-signing in New York are Joe Galante, division VP, marketing, RCA-Nashville; Robert Sumner, president, RCA Records; and Jerry Bradley, division VP, Nashville operations.

Christian Religious Music (Continued from page 8)

bute Light product to all accounts in the U.S. except the Christian Bible bookstore market, which will be the responsibility of Lexicon Music, Inc.

E/A will begin distribution of Light product on Feb. 1, with 45 catalogue items and four or five new releases, according to Ralph Carmichael, president of Light. The transition from Word distribution (former distributor for Light) to E/A involves repackaging (new masters, new jackets bearing the Elektra insignia and number) the entire Light catalog.

Carmichael feels that the exposure E/A will give to Light product can only help the Christian bookstore market. "The more our artists can move to the center stage, move into the mainstream of Americana, the better it will be for our book and bible stores," Carmichael told RW.

"I'll guarantee you they'll take our artists and move them to a prominent place as the artists become more recognized and more visible. I would hope that our 20 or 30 artists would become household words. Given a year, I think all our book and bible dealers will be thrilled to death with what's happening. The name of the game is touching people and reaching people."

Richard Green has been hired by Light to act as a liaison between Light and E/A. Green's responsibility will be to "interpret what we are to Elektra and interpret what Elektra's needs are to us, so that we can supply them," according to Carmichael. "The marketing and merchandising will all be done by Elektra, but the fuel for that machinery will be supplied by us through Richard Green," added Carmichael.

Andrae Crouch has a unique agreement with Light and Warner Bros. whereby he'll record for each, alternating releases. Crouch's first Warner Bros. album, "Don't Give Up," is being distributed by Light in Christian bookstores. His next Light album isn't scheduled until July 1982.

"You can be sure that we're going to watch out for each other's release dates — we wouldn't want to collide with the Warner Bros. release and

Warner Bros. wouldn't want to collide with ours, because we're both in the same boat," said Carmichael.

In describing his first Warner Bros. effort, Crouch told RW, "I haven't altered my approach one bit for this LP. In fact, many of the songs on this album were written well before I made that deal. Some have said that the song 'I'll Be Thinking of You' is written to a girl in an attempt to cross over. Actually, I recorded that song and three other songs on the album four years ago."

Crouch, a pioneer in broadening the musical palate of religious music, said he feels his progressive approach is important to increasing its audience. "Too much gospel music is same-ish, satisfying the converted, but not reaching out to outsiders" he said. "Stylistic variety is important. Even when I take what might be considered risks in my songs, everything I say can be backed up by the scriptures."

(Research assistance provided by Didier C. Deutsch).

Children's Songbook Released by Shawnee

■ **NEW YORK**—Shawnee Press, Inc., has just released "First Feelings, Feelings First," a collection of songs written for and about children by Rachele Saltzman Waring. The songs are available on record, cassette and song book.

"The goal of the music is to give adults a way to communicate with children," Waring said in a recent interview. "Many adults are not comfortable discussing feelings and sensitive topics with children. This music serves as an aid to helping bridge the gap." The songs deal with a variety of topics including divorce, death of a parent, the first day of school and worrying.

Waring, who has been playing the piano since age six, wrote all nine songs. The songs are arranged by Bob Dorough, composer of the ABC-TV weekend morning series "Multiplication Rock."

■ **nineteen eighty-one**

year end.

issue ■

Record World's year-end special issue again promises to be the industry's most comprehensive look at 12 months of significant personalities and trends. RW's year-end awards, chart breakdowns and detailed analyses of events in a number of music fields all add up to an advertising environment you'll want to be part of.

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For further information contact one of our marketing specialists:

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Nashville—Tom Rodden—(615) 329-1111

appear with "Hanukah Rocks" on a piece of vinyl that is actually shaped like the Star of David. It must be seen and heard to be believed.

Rhino is also offering a single called "Rockabilly Christmas," performed by someone called **Johnnie Cue** and culled from a film of the same name that is currently being made by Rockaway Productions. The move will star **Scott Jacoby**, who also wrote the screenplay; **Michael Bishop** and **Michael Simmons** wrote the title song, which certainly lives up to its title and might make a nice companion piece to yet another Christmas tune, the **Ravers'** "Punk Rock Christmas."

Meanwhile, believe it or not, heartthrobs **Frankie Avalon** and **Annette Funicello** have reunited for the very purpose of recording a seasonal song, this one going by the name of "Together We Can Make a Merry Christmas." Actually, we're told, this is the first time the ever-youthful Beach Blanket Bingo-ers have recorded as a duo, although as we all know, they've often made beautiful music together. Their record will be released by the Pacific Star label.

AND WITH THE INTEREST RATES THESE DAYS: **Don Costa**, producer and arranger of **Frank Sinatra's** new "She Shot Me Down" LP, the "Present" portion of Ol' Blue Eyes' recent "Trilogy" album and countless other recordings over the years, is doing very well these days, thank you, but he can still recall working for a dollar a night as a fledgling guitarist in Boston. It happened that his band once found themselves short one trumpet player for a series of gigs and, as Don remembers, "there was a good local guy, but he wanted two dollars a night. So the rest of us chipped in a piece of our dollar to hire him," said Don. "Now he's **Danny Davis** of the **Nashville Brass**, a top musician on the country music scene ... and he owes me \$7.40."

GOING FOR BROKE: How committed is Elektra/Asylum to making a smash out of their "Queen's Greatest Hits, Greatest Flix and Greatest Pix" parlay? Very, from what we can see. Not only have they prepared an elaborate and comprehensive press kit for the "Greatest Hits" part (that's the LP, of course), with copious notes detailing every song on the album; they have also gone to great lengths to draw attention to the one new track, a **Queen-David Bowie** collaboration called "Under Pressure." That song is the single released from "Greatest Hits," and the other day, we received in the mail the press kit, the single (in a special sleeve, natch), a copy of the "Greatest Pix" book (90-plus pages of photos from every stage in Queen's career), and even a large Bowie biography called "Bowie: An Illustrated Record," written by **Roy Carr** and **Charles Shaar Murray**. The Bowie bio, you understand, is a 120-page, trade-sized book, not some \$1.95 item you'd pick up at a supermarket. And all this for one song! Folks, we're impressed. Now when are you going to send us our copy of "Greatest Flix," an hour-long video assemblage of some 17 Queen songs? By the way, you might want to include a videocassette player as well.

MIRROR IMAGES: **Carla Olson** of the **Textones**, whose likeness (and music, for that matter) has long been compared to **Tom Petty's**, was finally introduced to her near-double at a recent bowling party sponsored by MusicVision's **Jon Scott**. Some of the other folks on hand to note the resemblance included **Del Shannon** (whose excellent new album was produced by Petty) and **Heartbreaker** guitarist **Mike Campbell**. Textones manager **Saul Davis** commemorated the occasion by tossing two straight gutter balls and running to the phone to call in this item.

NICKS TIX STICKS EHLERS WITH HEADACHE: **Ken Ehlers** was extremely pleased that tickets for **Stevie Nicks'** upcoming solo concerts at the new rock venue, the Wilshire Theatre, sold out after a couple of hours. And who, you ask, is Ken Ehlers? Why was he pleased? It happens that the unfortunate Mr. Ehlers has a telephone number that is a scant one digit removed from that of the theatre's box office, and thus clever folks who figured they could beat the box office telephone's busy signal — some 300 of them, we're told — tried to purchase their tickets from that harried soul. Ehlers, incidentally, runs a typesetting shop on Cahuenga Blvd., and were he somewhat less scrupulous, he could have printed up a small fortune. The concerts will take place on December 8, 9, 11 and 12.

BURNING QUESTIONS: We sure were curious about the recent "Boys Night Out" event at the Circus Disco, the Tuesday Night Men Only (no exceptions)

(Continued on page 74)

Clerk Granted Immunity In Promo LP Seizure

■ NEW YORK—According to the District Attorney's office in Lake Charles, Louisiana, the employee arrested in the seizure of 5,000 allegedly promotional albums has been granted immunity from prosecution.

The district attorney gave no other details, but said that the case was still under active investigation and had been sent to a grand jury.

The albums were seized from the warehouse of the Bookworm's Apple record shop by local police (RW, Oct. 31). It was the first time that an arrest had accompanied a seizure. The store owner countered that the albums were not in the store's floor stock and that the Louisiana statute referred to in the charges against the employee was inapplicable in the case.

Songwriting Seminar Set in Los Angeles

■ LOS ANGELES—Len Chandler and John Braheny, co-founders/directors of the BMI-sponsored Los Angeles Songwriters Showcase, will conduct a two day-seminar called "The Art, Craft and Business of Songwriting" on December 5 and 6 at Creative Space, 135 Park View St. here, from 10 a.m. to 10 p.m. on both days.

The event is free to L.A. Songwriters Showcase members. The \$25 membership is open to all and available at the door. Call (213) 462-1382 for more information.

Wagner Joins Monarch

■ NEW YORK—Michael Gaiman, director of the college booking department of Monarch Entertainment Bureau, Inc., has announced the appointment of Mark Wagner to the post of college concert booking agent for the New Jersey-based concert and management firm.

Warners Completes College Promotions

■ NEW YORK—Warner Bros. Records has just completed extensive college promotions on campuses across the country, in support of four of the label's new and established acts. The campaign, which linked radio stations and retail outlets, involved Warner Bros. acts Kraftwerk and Tom Verlaine, and Sire recording artists the Ramones and the English Beat.

The Kraftwerk promotion involved a giveaway of Atari video games and the group's latest album, coordinated through college radio stations and campus area retail outlets at eight selected schools, including the University of New Hampshire, the University of San Francisco, the Colorado Springs College, and the College of William and Mary.

For the Ramones, a similar giveaway was undertaken at 21 campuses, including South State University, Ohio State University, and Ithaca College.

Copies of the English Beat's latest Sire release, "Wh'ppen," and a specially pressed three-song 12" EP of material never released in the U.S., were made available for college promotion on 50 campuses, among them the University of Massachusetts, Fordham University, Brooklyn College, and the University of Maine.

In the case of Verlaine, whose debut album for the label is titled "Penetration," a one-hour interview tape was made available to 115 college radio stations across the country.

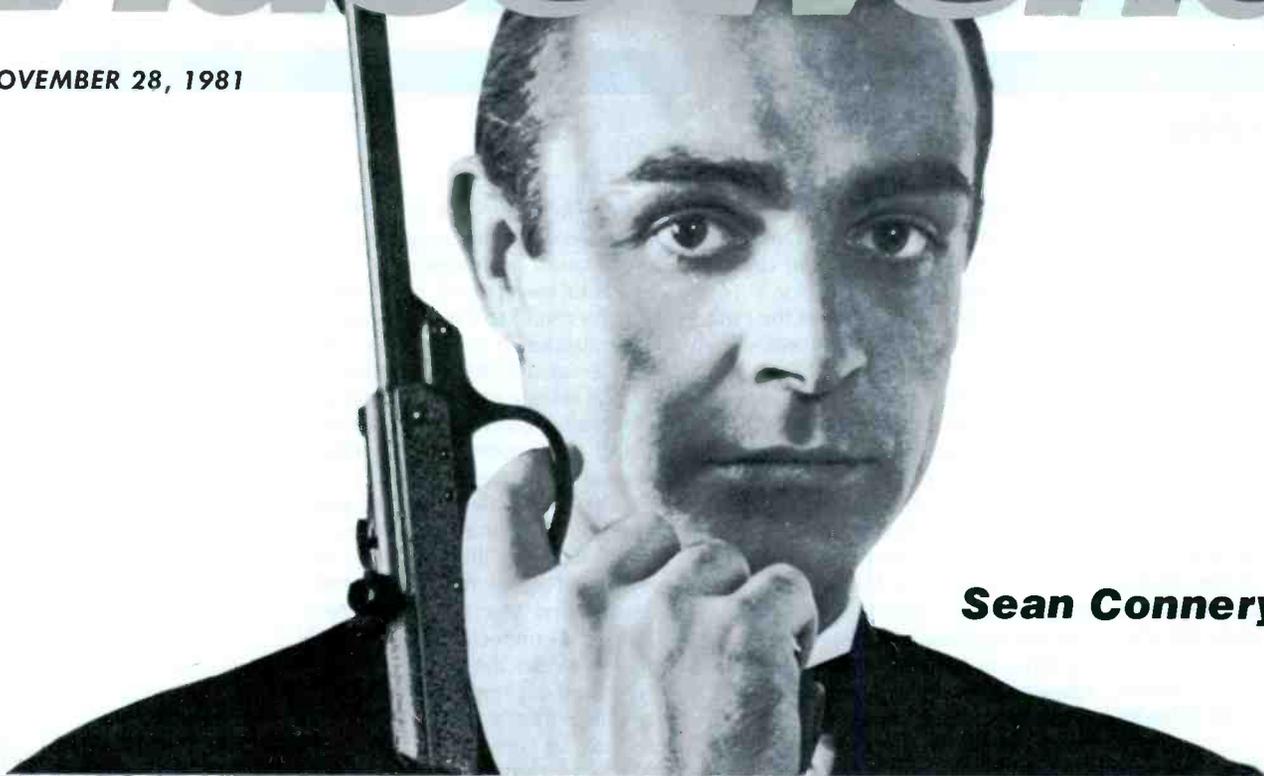
K-Tel Names Three

■ MINNETONKA, MINN.—K-Tel International Inc.'s board of directors has appointed three new officers.

David Catlin, who had been vice president and general manager-U.S.A., has been named senior vice president and general manager-U.S.A. Charles Carlson, who had been U.S. financial controller, has been named vice president-finance (the Americas). And Tom Armour has been named vice president-special projects.

Video World

NOVEMBER 28, 1981



Sean Connery in 'Dr. No'

Video Visions

By PHIL DIMAURO and LAURIE LENNARD

■ **WELCH LIVE ON DISC:** RCA SelectaVision Videodiscs, RCA Records and MTV, Warner Amex's 24-hour music cable channel, are joining forces to produce an original video music production starring **Bob Welch**. The three companies will produce and record "Bob Welch and Friends — Live at the Roxy." RCA will produce the videodisc, and the program material will be licensed to MTV for telecast as a 90-minute special in late December. The concert marks the first time that original music has been programmed for videodisc by RCA SelectaVision and made available to viewers in stereo on cable television at a later date.

Two evenings of concerts are planned, as well as an interview segment hosted by Welch and featuring special guests **Mick Fleetwood**, **Christine McVie** and **Stevie Nicks**, which will be taped before a live audience. The members of **Fleetwood Mac** will also join Welch on stage during the second night's concert.

NOW AVAILABLE: Topping the list of new releases from MCA Videocassettes in both Beta and VHS format is "Rooster Cogburn," a Universal film starring **John Wayne** and **Katharine Hepburn**. Other titles now available from MCA include "MacArthur," starring **Gregory Peck**; "The Wiz," featuring **Diana Ross** as Dorothy in the 1978 all-black version of "The Wizard of Oz"; "Holiday Inn," starring **Bing Crosby** and **Fred Astaire**; and "Going My Way," with Crosby and **Barry Fitzgerald**. This 1944 film garnered seven Academy Awards, including best picture, actor and supporting actor. All titles carry a suggested retail price of \$55. . . Columbia Pictures Home Entertainment has announced the acquisition from New World-Quartet Films of the videocassette rights to the Australian film "Breaker Morant" . . . Expect an important announcement soon from Chrysalis about their forthcoming "Best of **Blondie**" videocassette.

SATELLITE AUCTION: A total of \$90.1 million was bid at a recent auction to obtain lease rights for seven transponders on the Cable Net 2 communications satellite of RCA American Communications, Inc. Winning bids for individual transponder leases ranged from \$10.7 million to \$14.4 million. Approximately 53 bidders participated in the auction held at New York's Sotheby-Parke Bernet Galleries. The event marked the first time that leases for transponders on a communications satellite have been offered by auction.

MOVERS: **Peter Vadasdy** has been named president of RCA/Columbia Pictures International Video, the new joint venture in home video formed by RCA and Columbia Pictures. Vadasdy moves to his new position from his present post as senior VP and treasurer of Columbia Pictures International Corporation . . . **Bud O'Shea**, group VP of Home Video, 20th Century-Fox/Telecommunications, was elected to the RIAA/Video council, representing Magnetic Video in the governing body of the RIAA's new video division.

MORE DUMP TRUCKS: Although *Record World* was deluged with letters from readers attempting to guess how many quarters have been dropped into Atari video games this year, **George Atkinson** of Video Station came closest but not close enough. Atkinson's guess was 34 billion quarters. The answer is . . . 24

(Continued on page 18)

Video Picks

PIPPIN (1981): Produced by David Sheehan. Directed by Kathryn Doby. Based on Bob Fosse's original staging and choreography. Starring Ben Vereen, William Katt, Martha Raye and Chita Rivera. (Family Home Entertainment, color, 112 mins., \$69.95 mono, \$79.95 stereo.) Among the most lavish productions ever mounted for the home video market, this tape sets a new standard for the presentation of theatre on video. The performances are superb and should make "Pippin" a major seller.

WOMEN IN LOVE (1970): Produced by Larry Kramer. Directed by Ken Russell. Starring Glenda Jackson, Jennie Linden, Alan Bates and Oliver Reed. (Magnetic Video, Color, 129 mins., \$59.95.) D.H. Lawrence's sensuous, controversial novel about two couples' physical and emotional interaction interpreted in the typically outrageous style of director Ken Russell. One of his best.

THE STORY OF O (1975): Produced by Roger Fleytoux. Directed by Just Jackin. Starring Corrine Clery and Anthony Steel. (Independent United Distributors, color, 93 mins., \$69.95.) Based on the novel by Pauline Reage, "O" is a unique story involving a woman's willing surrender of body and soul to her lover. Not for younger viewers, but mature audiences will appreciate this French classic.

ROCKETSHIP X-M (1950): Produced and directed by Kurt Neumann. Starring Lloyd Bridges, Osa Massen, Hugh O'Brien and Noah Beery, Jr. (Nostalgia Merchant, b&w, 77 mins., \$59.95.) An important transitional sci-fi film, "Rocketship X-M" was a departure from the Buck Rogers fantasies and took a more realistic approach to space travel. Although the voyage to the moon theme is a bit dated in this era of the space shuttle, this film stands up as entertainment.

Promo Picks

"CAN'T HAPPEN HERE" — RAINBOW (Polydor). A Ken Walz Production. Directed by Edd Griles. The barrelhouse rockers add some substantial lyrics this time around and it's a perfect story for this fast-paced clip. Spotting vocalist Joe Lynn Turner's conviction in performance, the clip switches from the stage to topical animation and film clips depicting war, pollution and a world in crisis.

"WHEN I GET IT RIGHT"/"THE WEAKNESS IN ME" — JOAN ARMATRADING (A&M). Directed by Kevin Godley and Lol Creme for Millaney/Grant Productions. The dazzling use of dolly shots in "When I Get It Right" and a sufficient number of extras to satisfy Cecil B. De Mille help make the conceptualization of this uptempo song into something of a visual celebration. The slower tempo of the second piece is nicely set off by some good slow motion dance shots that enhance the song's romantic mood.



Video World



Magnetic Video

(Continued from page 3)

Nor does it specify that every new title will be rental-exclusive. Certain titles will be offered for sale upon release, and it will be at the discretion of dealers to sell or rent them. When Mag Video determines that a rental title should be made available for sale, dealers will be able to sell the used cassettes at a reduced price.

Magnetic Video will begin to offer the lease/rental program in January 1982 through existing distributors, who will function as distributor lessees for the company. The cost to retailers who participate in the rental program will be \$75 per six-month period (or \$2.88 per week) for the most desirable titles, designated as the "A" category, and \$45 per six-month period (or \$1.75 per week) for titles in the "B" category.

Film titles available when the Mag Video program begins will include "History of the World, Part I," "Dr. No," "The Great Muppet Caper," "Caveman," "Eyewitness," "La Cage

Aux Folles II," "Chu Chu and the Philly Flash" and "Fistful of Dollars." Other titles to be introduced during the first quarter include "Rocky," "For Your Eyes Only," "Return of the Pink Panther" and "From Russia with Love."

"It's important to note that we did not go into this plan blindfolded," said Dreyer. He said that the company had spent the last few months exploring the proposed rental program with "numerous distributors and dealers. We wanted to obtain their reactions."

Roberts explained that the lease/rental program affords 20th Century-Fox the opportunity to exploit many of its films in the optimal sequence of release: theatrical, home video rental, home video sale, cable television, network television, and finally syndication, while allowing the company the flexibility to repeat certain steps where a title warrants such a scheme. In the case of "Star Wars" (which was constantly used as a prime example of

a highly desirable title available to Mag Video), Roberts suggested that the film could be released for home video rental for a period, taken off the market for return to theatrical release, and re-introduced to the home video consumer as a rental item once the theatrical release ended. Roberts said the program "gives us extended control and the opportunity to release high-awareness titles sooner."

He also emphasized that the placing of certain catalogue titles on "moratorium" by the company, that is removal from the order form after a certain period (*Record World*, Nov. 14), was not connected with the rental program. Under the specifications of the program as presented, however, it is possible that a current catalogue title could be converted to rental at a future date through such a move.

Warner Rental Policy

(Continued from page 6)

forced, competitive decision. There are a lot of video stores in Detroit, and all of the key stores are going for the program. If we don't go out for it, our store will become undesirable to customers." Reichel said he favored Mag Video's "having the insight to realize that certain titles won't hold any interest to rental customers."

Another pocket of resistance to the Warner Home Video program has developed in Utah, where, after a heated two-hour meeting in Salt Lake City, approximately 25 video retailers decided not to sign up for the Warner rental program. "A lot of retailers in this area had originally signed with Warner Home Video program," said Russ Worthy of Video Station, Ogden. "They were afraid that their competition would carry the rental program. In a sense they were backed into a corner but what the meeting proved is that we all feel the same about the program."

(Research assistance provided by Ilene Staple.)

On the Cover: 'Dr. No'

■ This Magnetic Video release was the first of the popular James Bond extravaganzas and, upon its release in January, will be one of the initial releases under Magnetic Video's new lease/rental program. With Sean Connery as the suave British super-agent 007, it's a wildly flamboyant film that mixes sex, violence and campy humor against a background of exotic locales. The tongue-in-cheek fun also features Ursula Andress, Jack Lord, Bernard Lee and Anthony Dawson.

Members of the panel re-emphasized that catalogue items currently in distributor and dealer inventories would not be pulled back, a practice which has been a major source of complaint in Warner Home Video's all-rental program.

Mag Video's rental cassettes and discs will be available in special packages with serial numbers to aid the company in its continuing anti-piracy efforts. Dealers will be required to file paperwork with Mag Video only at the beginning and end of each lease period.

Inner City B'casting Making Video Strides

By NELSON GEORGE

■ NEW YORK—The Black-owned Inner City Broadcasting Corp. has scored two impressive recent successes in the video field.

The firm won a transponder lease on Satcom IV, RCA's soon-to-be-launched communications satellite, with a bid of \$10.7 million in competition with major communications companies on Nov. 9. And last week New York City's cable advisory board recommended Inner City be granted a cable franchise for approximately one-third of Queens, New York's largest borough.

Inner City owns AM and FM radio stations in a number of major markets, including New York's influential WBLS-FM.

The transponder will allow Inner City to bounce its broadcast signal through space and back to earth stations.

In an interview with *Record World*, Inner City chairman Percy Sutton outlined the company's two approaches to video and cable. "With this transponder position we will begin programming on July 4, 1982 for ten hours a day, 3 p.m. to 1 a.m., with long-range plans to broadcast 24 hours a day," Sutton said. Inner City will program black music videos with their radio personalities introducing the videos (*RW*, June 27).

In addition, Inner City is negotiating to buy either the Apollo Theater or the Loew's 125th Street Theater, both currently inactive Harlem landmarks. "The theater will be used as a production center where shows will be originated and taped," Sutton said. "We'll record gospel programs, Wednesday night amateur night shows, the whole

(Continued on page 71)

Video Visions (Continued from page 17)

billion quarters, which equals \$6 billion!

CABLE NEWS: Arbitron will conduct the first nationwide survey of specific cable and pay-cable network program services during November. Arbitron will use a national sample of cable subscribers representing 150 cable systems. The report will estimate audience viewing for CNN, CBN, ESPN, HBO, SPN, USA and WTBS-TV. A telephone recall survey will be conducted, and households will be asked to report cable usage for the previous day. In addition to determining cable usage, the survey will also determine income levels, education, age and sex. The Network Cable Report will be available in December. . . . In other cable news, the much sought-after cable franchise for New York's lucrative boroughs of Bronx, Brooklyn, Queens and Staten Island was finally determined with Warner Amex Cable Communications the big winner. Although Warner received the choicest piece of territory in Queens, Brooklyn and Staten Island, other cable companies were granted licenses. They include Cablevision, American Cablevision, Teleprompter, Inner Unity Cable Systems, and Cox Cablevision.

RIAA AWARDS: Magnetic Video Corp, a Twentieth Century-Fox company, has received an RIAA Videoplatinum award for its pre-recorded videocassette, "The Muppet Movie." In addition, three other Magnetic Video cassettes received gold awards: "The African Queen," "The Stunt Man" and "The Graduate." The requirements for receiving a platinum award are a minimum sale, net after return, of 50,000 units with a value of at least \$2 million at retail list price. Gold award requirements are a minimum sale of 25,000 units with a value of at least \$1 million at retail price.

MORE AWARDS: The International Tape/Disc Association (ITA) has awarded its first "golden videodisc awards," for gross sales in excess of \$1 million at retail list price value, to six RCA SelectaVision discs: "Rocky," "Saturday Night Fever," "Heaven Can Wait," "The Godfather," "Grease" and "Fiddler on the Roof." The awards were presented at last week's ITA convention in New York.

JOINT VENTURE: The American Express Co. has announced that its Mitchell Beazley book publishing and video unit and Thorn EMI Video Programmes have agreed to produce and distribute entertainment programs for the international home video, broadcast and cable television markets. The two companies will adapt Beazley's illustrated reference books and other works for television broadcast as well as videocassettes and disks. Among the first Beazley books to be produced in video format will be illustrated reference works on wines, photography and gardening. The companies also plan to adapt an entire encyclopedia on cassettes and disks. The companies will operate on an initial production budget of more than \$5 million, according to an article in the *Wall Street Journal*.



Video Spotlight

NOVEMBER 28, 1981

UPSTAIRS RECORDS / BURLINGTON

THE POSTMAN ALWAYS RINGS TWICE — MGM/CBS
THIEF — 20th Century-Fox / Mag. Video
GOODBYE GIRL — Col / Columbia Home Entertainment
ENDLESS LOVE — Universal / MCA Videocassettes
STIR CRAZY — Col / Columbia Home Entertainment
TESS — Col / Columbia Home Entertainment
BUSTIN' LOOSE — Universal / MCA Videocassettes
BLUE LAGOON — Col / Columbia Home Entertainment
GOIN' APE — Paramount / Paramount Home Video
MEATBALLS — Paramount / Paramount Home Video

PRIME VIDEO / BOSTON

KRAMER VS. KRAMER — Col / Columbia Home Entertainment
SHOT IN THE DARK — UA / Mag. Video
CHARADE — Universal / MCA Videocassettes
LOLITA — MGM / CBS
BANANAS — UA / Mag. Video
I SPIT ON YOUR GRAVE — Wizard of Video
WANDERERS — WB / Warner Home Video
MALTESE FALCON — UA / Mag. Video
DOGS OF WAR — UA / Mag. Video
CHITTY CHITTY BANG BANG — Col / Columbia Home Entertainment

VIDEO STATION / WESTPORT

BREAKER MORANT — Col / Columbia Home Entertainment
KRAMER VS. KRAMER — Col / Columbia Home Entertainment
DOGS OF WAR — UA / Mag. Video
THIEF — 20th Century-Fox / Mag. Video
POSTMAN ALWAYS RINGS TWICE — MGM / CBS
ATLANTIC CITY — Paramount / Paramount Home Video
MEATBALLS — Paramount / Paramount Home Video
JAZZ SINGER — Paramount / Paramount Home Video
COMPETITION — Col / Columbia Home Entertainment
ENDLESS LOVE — Universal / MCA Videocassettes

VIDEO SHACK / N.Y.

STORY OF O — Independent United Distributors
STIR CRAZY — Col / Columbia Home Entertainment
BLUE LAGOON — Col / Columbia Home Entertainment
BUSTIN' LOOSE — Universal / MCA Videocassettes
ENDLESS LOVE — Universal / MCA Videocassettes
NIGHTHAWKS — Universal / MCA Videocassettes
MAD, MAD, MAD, MAD WORLD — 20th Century-Fox / Mag. Video
TESS — Col / Columbia Home Entertainment
RAGING BULL — UA / Mag. Video
COMPETITION — Col / Columbia Home Entertainment

RADIO 437 / PHILADELPHIA

TESS — Col / Columbia Home Entertainment
BLUES BROTHERS — Universal / MCA Videocassettes
RAGING BULL — UA / Mag. Video
GODFATHER — Paramount / Paramount Home Video
FRIDAY THE 13TH PT. II — Paramount / Paramount Home Video
MEATBALLS — Paramount / Paramount Home Video
ORCA — Paramount / Paramount Home Video

POSTMAN ALWAYS RINGS TWICE — MGM / CBS
SUPERMAN — D.C. Comics / Warner Home Video
KRAMER VS. KRAMER — Col / Columbia Home Entertainment

STEREO DISCOUNTERS / BALTIMORE

JAZZ SINGER — Paramount / Paramount Home Video
DELIVERANCE — WB / Warner Home Video
BIG BIRD CAGE — WB / Warner Home Video
GODFATHER — Paramount / Paramount Home Video
STAR IS BORN — WB / Warner Home Video
TOO HOT TO HANDLE — WB / Warner Home Video
AIRPLANE — Paramount / Paramount Home Video
ALIEN — 20th Century-Fox / Mag. Video
BIG BAD MAMA — WB / Warner Home Video
SUPERMAN — D.C. Comics / Warner Home Video

HARMONY HUT / LANHAM

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

VIDEO PLACE / WASHINGTON, D.C.

NIGHTHAWKS — Universal / MCA Videocassettes
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
DONALD DUCK & MICKEY MOUSE PT. I — Disney / Disney Home Video
ALL THAT JAZZ — 20th Century-Fox / Mag. Video

RECORD BREAKER / DETROIT

STIR CRAZY — Col / Columbia Home Entertainment
JAZZ SINGER — Paramount / Paramount Home Video
BLUE LAGOON — Col / Columbia Home Entertainment
ENDLESS LOVE — Universal / MCA Videocassettes
DUMBO — Disney / Disney Home Video
FRIDAY THE 13TH PT. II — Paramount / Paramount Home Video
BUSTIN' LOOSE — Universal / MCA Videocassettes
RAGING BULL — UA / Mag. Video
FIDDLER ON THE ROOF — UA / Mag. Video
KRAMER VS. KRAMER — Col / Columbia Home Entertainment

THOMAS VIDEO / DETROIT

KRAMER VS. KRAMER — Col / Columbia Home Entertainment

POSTMAN ALWAYS RINGS TWICE — MGM / CBS
GOODBYE GIRL — MGM / CBS
FRIDAY THE 13TH PT. II — Paramount / Paramount Home Video
ATLANTIC CITY — Paramount / Paramount Home Video
THE FAN — Paramount / Paramount Home Video
MEATBALLS — Paramount / Paramount Home Video
ENDLESS LOVE — Universal / MCA Videocassettes
A BRIDGE TOO FAR — UA / Mag. Video
STIR CRAZY — Col / Columbia Home Entertainment



SALESMAN

STIR CRAZY

Columbia / Columbia Home Entertainment

STIR CRAZY — Columbia / Columbia Home Entertainment
BLUE LAGOON — Columbia / Columbia Home Entertainment
ENDLESS LOVE — Universal / MCA Videocassettes
JAZZ SINGER — Paramount / Paramount Home Video
BUSTIN' LOOSE — Universal / MCA Videocassettes
FRIDAY THE 13TH PART II — Paramount / Paramount Home Video
KRAMER VS. KRAMER — Columbia / Columbia Home Entertainment

DOG EAR / CHICAGO

BLUE LAGOON — Col / Columbia Home Entertainment
STIR CRAZY — Col / Columbia Home Entertainment
RAGING BULL — UA / Mag. Video
JAZZ SINGER — Paramount / Paramount Home Video
BUSTIN' LOOSE — Universal / MCA Videocassettes
ORDINARY PEOPLE — Paramount / Paramount Home Video
ENDLESS LOVE — Universal / MCA Videocassettes
NIGHTHAWKS — Universal / MCA Videocassettes
ELEPHANT MAN — Paramount / Paramount Home Video
TESS — Col / Columbia Home Entertainment

STREETSIDE / ST. LOUIS

KRAMER VS. KRAMER — Col / Columbia Home Entertainment
MANIAC — Media Ent. / Falcon Int'l
JAZZ SINGER — Paramount / Paramount Home Video
STIR CRAZY — Col / Columbia Home Entertainment
BLUE LAGOON — Col / Columbia Home Entertainment
ENDLESS LOVE — Universal / MCA Videocassettes
CADDYSHACK — Orion / Warner Home Video
RAGING BULL — UA / Mag. Video
BUSTIN' LOOSE — Universal / MCA Videocassettes
FRIDAY THE 13TH, PT. II — Paramount / Paramount Home Video

VIDEO OF TEXAS / DALLAS

BLACK STALLION — 20th Century-Fox / Mag. Video
JAZZ SINGER — Paramount / Paramount Home Video
ORDINARY PEOPLE — Paramount / Paramount Home Video
9 TO 5 — 20th Century-Fox / Mag. Video
STIR CRAZY — Col / Columbia Home Entertainment
BLUE LAGOON — Col / Columbia Home Entertainment
TESS — Col / Columbia Home Entertainment
BACKROADS — MGM / CBS
POSTMAN ALWAYS RINGS TWICE — MGM / CBS
ALIEN — 20th Century-Fox / Mag. Video

ENTERTAINMENT SYSTEMS OF AMERICAN / PHOENIX

POSTMAN ALWAYS RINGS TWICE — MGM / CBS
BLUE LAGOON — Col / Columbia Home Entertainment
STIR CRAZY — Col / Columbia Home Entertainment
MANIAC — Col / Columbia Home Entertainment
COMPETITION — Col / Columbia Home Entertainment
ATLANTIC CITY — Paramount / Paramount Home Video
THIEF — 20th Century-Fox / Mag. Video
ENDLESS LOVE — Universal / MCA Videocassettes
THE FAN — Paramount / Paramount Home Video
KRAMER VS. KRAMER — Col / Columbia Home Entertainment

VIDEO MART / PHOENIX

STIR CRAZY — Col / Columbia Home Entertainment
9 TO 5 — 20th Century-Fox / Mag. Video
STUNTMAN — 20th Century-Fox / Mag. Video
SUPERMAN — D.C. Comics / Warner Home Video
INSIDE MOVES — 20th Century-Fox / Mag. Video
AIRPLANE — Paramount / Paramount Home Video
USED CARS — Col / Columbia Home Entertainment
BUSTIN' LOOSE — Universal / MCA Videocassettes
MEATBALLS — Paramount / Paramount Home Video
TESS — Col / Columbia Home Entertainment

VALA'S TV / DENVER

AIRPORT — Paramount / Paramount Home Video
KOTCH — Paramount / Paramount Home Video
CHANGE OF SEASONS — 20th Century-Fox / Mag. Video
JAZZ SINGER — Paramount / Paramount Home Video
BEING THERE — MGM / CBS
BRUBAKER — Paramount / Paramount Home Video
CADDYSHACK — Orion / Warner Home Video
SERIAL — Paramount / Paramount Home Video
HAROLD AND MAUDE — Paramount / Paramount Home Video
M*A*S*H — 20th Century-Fox / Mag. Video

VIDEO SPACE / SEATTLE

JAZZ SINGER — Paramount / Paramount Home Video
BLACK STALLION — 20th Century-Fox / Mag. Video
NIGHTHAWKS — Universal / MCA Videocassettes
STIR CRAZY — Col / Columbia Home Entertainment
"10" — Orion / Warner Home Video
DRESSED TO KILL — American Int'l. / Warner Home Video

ELEPHANT MAN — Paramount / Paramount Home Video
AIRPLANE — Paramount / Paramount Home Video
RAGING BULL — UA / Mag. Video
TESS — Col / Columbia Home Entertainment

EVERYBODY'S / SEATTLE

DOGS OF WAR — UA / Mag. Video
THIEF — 20th Century-Fox / Mag. Video
STIR CRAZY — Col / Columbia Home Entertainment
ATLANTIC CITY — Paramount / Paramount Home Video
MANIAC — Media Ent. / Falcon Int'l.
COMPETITION — Col / Columbia Home Entertainment
DEER HUNTER — Universal / MCA Videocassettes
LEGEND OF THE LONE RANGER — 20th Century-Fox / Mag. Video
SEEMS LIKE OLD TIMES — Col / Columbia Home Entertainment
ALIEN — 20th Century-Fox / Mag. Video

VIDEO CONNECTION / BOISIE

STIR CRAZY — Col / Columbia Home Entertainment
LEGEND OF THE LONE RANGER — 20th Century-Fox / Mag. Video
THIEF — 20th Century-Fox / Mag. Video
KRAMER VS. KRAMER — Col / Columbia Home Entertainment
COMPETITION — Col / Columbia Home Entertainment
HALLOWEEN — Media Ent. / Falcon Int'l.
MANIAC — Media Ent. / Falcon Int'l.
FRIDAY THE 13TH, PT. II — Paramount / Paramount Home Video
BLUE LAGOON — Col / Columbia Home Entertainment
BUSTIN' LOOSE — Universal / MCA Videocassettes

KALIEDESCOPE / OKLAHOMA CITY

FRIDAY THE 13TH PT. II — Paramount / Paramount Home Video
BUSTIN' LOOSE — Universal / MCA Videocassettes
ELECTRIC BLUE — Kenyon Video
EMMANUELLE — Col / Columbia Home Entertainment
BLUE LAGOON — Col / Columbia Home Entertainment
STIR CRAZY — Col / Columbia Home Entertainment
DRESSED TO KILL — WB / Warner Home Video
9 TO 5 — 20th Century-Fox / Mag. Video
POPEYE — Paramount / Paramount Home Video
MAD, MAD, MAD, MAD WORLD — 20th Century-Fox / Mag. Video

MUSIC PLUS / HOLLYWOOD

FRIDAY THE 13TH PT. II — Paramount / Paramount Home Video
BLUE LAGOON — Col / Columbia Home Entertainment
ENDLESS LOVE — Universal / MCA Videocassettes
GOODBYE GIRL — MGM / CBS
STORY OF O — Independent United Distributors
AIRPLANE — Paramount / Paramount Home Video
JAZZ SINGER — Paramount / Paramount Home Video
HAPPY BIRTHDAY TO ME — Col / Columbia Home Entertainment
SERPICO — Paramount / Paramount Home Video
MEATBALLS — Paramount / Paramount Home Video

Also reporting are: Video Visions, Ft. Worth; That's Entertainment, Chicago; Video Cube, Aurora; Video Station Of New Hampshire; Barney Miller, Lexington; Eral's Color TV, Arlington; Sheik, Metairie; Crazy Eddie, N.Y.; Video Cassettes, Lubbock.



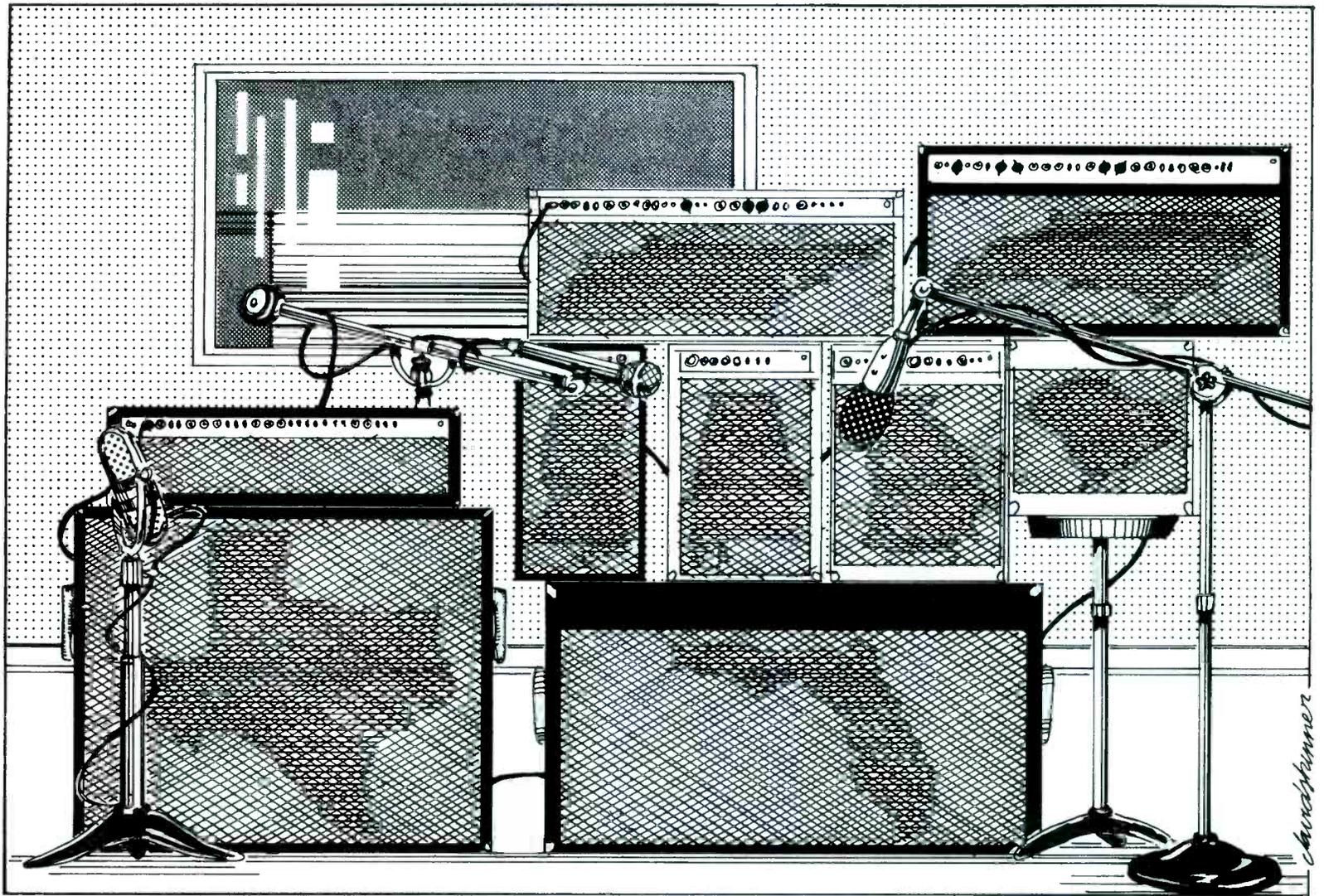
Record World Videocassettes

Nov. 21 14

1 4 STIR CRAZY
Starring Gene Wilder and Richard Pryor
Columbia
Columbia Home Entertainment 10248
Prod. by Hanna Weinstein
Dir. by Sidney Poitier



	RATING		
2 2 BLUE LAGOON Columbia/Columbia Home Entertainment 10025/Prod. by Randal Kleiser/Dir. by Randal Kleiser	R	22 13 SEEMS LIKE OLD TIMES Columbia/Columbia Home Entertainment VH 1075-E/Prod. by Ray Stark/Dir. by Jim Sandrich	PG
3 1 THE JAZZ SINGER Paramount/Paramount Home Video 2305/Prod. by Jerry Leider/Dir. by Richard Fleischer	PG	23 21 ORDINARY PEOPLE Paramount/Paramount Home Video 8964/Prod. by Ronald L. Schwary/Dir. by Robert Redford	R
4 3 BUSTIN' LOOSE Universal/MCA Videocassettes 77002/Prod. by Richard Pryor & Michael S. Glick/Dir. by Oz Scott	R	24 19 9 TO 5 20th Century-Fox/Magnetic Video 1099/Prod. by Bruce Gilbert/Dir. by Colin Higgins	PG
5 6 ENDLESS LOVE Universal/MCA Videocassettes 77001/Prod. by Dyson Lovell/Dir. by Franco Zeffereilli	R	25 25 SUPERMAN D.C. Comics/Warner Home Video WB 1013/Prod. by Alex & Llya Salkind/Dir. by Richard Donner	G
6 5 RAGING BULL United Artists/Magnetic Video 4523/Prod. by Irwin Winkler & Robert Charloff/Dir. by Martin Scorsese	R	26 17 THE GREAT SANTINI Orion/Warner Home Video CR22010/Prod. by Charles A. Pratt/Dir. by Lewis John Carlino	PG
7 12 FRIDAY THE 13TH PART II Paramount/Paramount Home Video 1457/Prod. by Steve Miner/Dir. by Steve Miner	R	27 27 ANNIE HALL United Artists/Magnetic Video 4518/Prod. by Jack Rollins & Charles H. Joffe/Dir. by Woody Allen	PG
8 9 TESS Columbia/Columbia Home Entertainment 10355E/Prod. by Claude Berri & Timothy Burrill/Dir. by Roman Polanski	PG	28 32 ALIEN 20th Century-Fox/Magnetic Video CL 9001/Prod. by Gordon Carroll & David Giler/Dir. by Ridley Scott	R
9 — KRAMER VS. KRAMER Columbia/Columbia Home Entertainment 10543/Prod. by Stanley R. Jaffe/Dir. by Robert Benton	PG	29 16 ELEPHANT MAN Paramount/Paramount Home Video 1347/Prod. by Jonathan Sanger/Dir. by David Lynch	PG
10 7 NIGHTHAWKS Universal/MCA Videocassettes 71000/Prod. by Martin Poll/Dir. by Bruce Malmuth	R	30 — THE LEGEND OF THE LONE RANGER 20th Century-Fox/Magnetic Video 9034/Prod. by Martin Starger & Walter Coblend/Dir. by William Parker	PG
11 11 AIRPLANE Paramount/Paramount Home Video 1305/Prod. by John Davidson/Dir. by Jim Abraham, David Zucker, Jerry Zucker	PG	31 24 WHOLLY MOSES! Columbia/Columbia Home Entertainment BE 10587/Prod. by Freddie Fields/Dir. by Gary Weis	PG
12 10 COMPETITION Columbia/Columbia Home Entertainment 10124/Prod. by William Sackneim/Dir. by Joe Oliansky	PG	32 28 CADDYSHACK Orion/Warner Home Video 2005/Prod. by Douglass Kenney/Dir. by Harold Ramis	R
13 8 DRESSED TO KILL American Intl./Warner Home Video 26008/Prod. by George Lito/Dir. by Brian DePalma *Uncensored International Version	*	33 23 USED CARS Columbia/Columbia Home Entertainment BE 10557/Prod. by Bob Gale/Dir. by Robert Zemeckis	R
14 14 MEATBALLS Paramount/Paramount Home Video 1324/Prod. by Dan Goldberg/Dir. by Ivan Reitman	PG	34 30 CASABLANCA 20th Century-Fox/Magnetic Video 4514/Prod. by Hal B. Wallis/Dir. by Michael Curtiz	G
15 15 ATLANTIC CITY Paramount/Paramount Home Video 1460/Prod. by Denis Heroux/Dir. by Louis Malle	R	35 33 THE FAN Paramount/Paramount Home Video 1469/Prod. by Robert Stigwood/Dir. by Edward Bianchi	R
16 18 THE BLACK STALLION 20th Century-Fox/Magnetic Video 4501/Prod. by Francis Ford Coppola/Dir. by Carrol Ballard	G	36 35 FRIDAY THE 13TH Paramount/Paramount Home Video 1395/Prod. by Sean S. Cunningham/Dir. by Sean S. Cunningham	R
17 — DOGS OF WAR United Artists/Magnetic Video 4539/Prod. by Larry DeWaay/Dir. by John Irving	R	37 — BREAKER MORANT Columbia/Columbia Home Entertainment 8300E/Prod. by Matthew Carroll/Dir. by Bruce Beresford	PG
18 — THE POSTMAN ALWAYS RINGS TWICE MGM/CBS 700077/Prod. by Charles Mulvehill & Bob Rafelson/Dir. by Bob Rafelson	R	38 — MALTESE FALCON United Artists/Magnetic Video 4530/Prod. not listed/Dir. by John Huston/*Not rated	*
19 20 FIDDLER ON THE ROOF United Artists/Magnetic Video 4524/Prod. by Norman Jewison/Dir. by Norman Jewison	G	39 39 IT'S A MAD, MAD, MAD, MAD WORLD United Artists/Magnetic Video/Prod. by Stanley Kramer/Dir. by Stanley Kramer	G
20 — THIEF 20th Century-Fox/Magnetic Video 4550/Prod. by Jerry Bruckheimer & Ronne Cann/Dir. by Michael Mann	R	40 — INSIDE MOVES 20th Century-Fox/Magnetic Video 9011/Prod. by Mark M. Panz & R.W. Goodwin/Dir. by Richard Donner	PG
21 — THE GOODBYE GIRL MGM/CBS 700069/Prod. by Ray Stark/Dir. by Herbert Ross	PG		



Record World presents

Southern Studios... Modern and Creative

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

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

Issue Date: December 19

Editorial and Advertising Deadline: December 4

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

Record World Singles 101-150

NOVEMBER 28, 1981

Nov. 28	Nov. 21	
101	104	WALKING INTO SUNSHINE CENTRAL LINE / Mercury 4013 (PolyGram) (Central Line, P.R.S.)
102	106	FUNKY SENSATION GWEN McCRAE / Atlantic 3853 (Kenix, ASCAP)
103	102	TAKE MY LOVE MELBA MOORE / EMI-America 8092 (Duchess/MCA, BMI)
104	109	WKRP IN CINCINNATI STEVE CARLISLE / MCA 51205 (MTM/Fast Fade, ASCAP)
105	108	PULL FANCY DANCER / PULL (PART 2) ONE WAY / MCA 51165 (Duchess/MCA/Perk's, BMI)
106	112	NUMBERS KRAFTWERK / Warner Bros. 49795 (No Nonsense, ASCAP)
107	—	SHARING THE LOVE RUFUS with CHAKA KHAN / MCA 51203 (Bean Brooke, ASCAP)
108	116	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN / Qwest / WB 49854 (Blackwood, BMI)
109	118	LET THE FEELING FLOW PEABO BRYSON / Capitol 5065 (WB/Peabo, ASCAP)
110	—	SANDY BEACHES DELBERT McCLINTON / MSS / Capitol 5069 (Narcolepsy-Steve Morris/Duchess/MCA, BMI)
111	115	THE WOMAN IN ME CRYSTAL GAYLE / Columbia 18 02523 (O.A.S., ASCAP)
112	107	LOOKING BACK WITH LOVE MIKE LOVE / Boardwalk 7 11 128 (Endless Summer, BMI)
113	120	I'M YOUR SUPERMAN ALL SPORTS BAND / Radio 19321 (Atl) (All Sports/Diode, ASCAP)
114	117	I WILL FIGHT GLADYS KNIGHT & THE PIPS / Columbia 18 02549 (Nick-O-Val, ASCAP)
115	139	HIT AND RUN BAR-KAYS / Mercury 76123 (PolyGram) (Barkays/Warner Tamerlane, BMI)
116	124	TITLES VANGELIS / Polydor 2189 (PolyGram) (Spheric B.V./WB, ASCAP)
117	121	LOOKER SUE SAAD / Warner Bros. 49851 (Warner-Tamerlane, BMI/WB, ASCAP)
118	—	BLUE JEANS CHOCOLATE MILK / RCA 12335 (Cessess/Electric Apple/Le-Ita, BMI)
119	119	FOOL ME AGAIN NICOLETTE LARSON / Warner Bros. 49820 (Hidden Valley/WB, ASCAP/Unichappell/Begonia Melodies, BMI)
120	122	SATURDAY, SATURDAY NIGHT ZOOM / Polydor 2186 (PolyGram) (Zoom, BMI)
121	123	LUNATIC FRINGE RED RIDER / Capitol 5062 (Rumphybooban, CAPAC)
122	—	KEEPING OUR LOVE ALIVE HENRY PAUL BAND / Atlantic 3883 (Sienna, BMI/WB/Easy Action, ASCAP)
123	125	PASSENGER PASSENGER / Friendship 500 (Pop n' Roll, ASCAP)
124	—	CLOSER TO THE HEART RUSH / Mercury 76124 (PolyGram) (Core, ASCAP/CAPAC)
125	126	UP PERISCOPE NOVO COMBO / Polydor 2184 (PolyGram) (Novo, BMI)
126	110	DESTROYER KINKS / Arista 0619 (Davray, P.R.S.)
127	129	DON'T HIDE OUR LOVE EVELYN KING / RCA 12322 (Mighty M, ASCAP)
128	113	I'M SO GLAD I'M STANDING HERE TODAY CRUSADERS / MCA 51177 (Four Knights/Irving/Blue Sky Rider, BMI)
129	105	SOMETHING ABOUT YOU EBONEE WEBB / Capitol 5044 (Eboney Webb/Cessess, BMI)
130	130	WORDY RAPPINGHOOD TOM TOM CLUB / Sire 49813 (WB) (Metered, ASCAP)
131	148	CALL ME SKYY / Salsoul 7 2152 (RCA) (One To One, ASCAP)
132	103	TOO LATE THE HERO JOHN ENTWISTLE / Atco 7337 (Hot Red, BMI)
133	128	BOOGIE'S GONNA GET YOU RAFAEL CAMERON / Salsoul 7 2157 (RCA) (One To One, ASCAP)
134	141	KICKIN' BACK L.T.D. / A&M 2382 (Almo/McRovscod, ASCAP)
135	—	867-5309 / JENNY TOMMY TUTONE / Columbia 18 02646 (Tutone/Keller BMI)
136	—	INTRODUCTIONS STARS ON / Radio 3879 (No Pub. Listed, BMI/ASCAP)
137	144	SWEETER AS THE DAYS GO BY SHALAMAR / Solar 12329 (RCA) (Spectrum VII/Silver Sounds, ASCAP)
138	133	WALL TO WALL RENÉ & ANGELA / Capitol 5052 (A la Mode/Arista, ASCAP)
139	134	START ALL OVER AGAIN ANDRAE CROUCH / Warner Bros. 49838 (Lexicon/Crouch, BMI)
140	149	ALL I WANT TWENNYNINE with LENNY WHITE / Elektra 47208 (Mel-Yel/Spazmo, ASCAP)
141	131	(SI SI) JE SUIS UN ROCK STAR BILL WYMAN / A&M 2367 (Ripple, ASCAP)
142	132	HEARTBEAT GARY WRIGHT / Warner Bros. 49836 (Marto/High Wave, ASCAP)
143	136	THE ITCH KIX / Atlantic 3859 (Cookies, BMI)
144	127	SLIP AWAY PABLO CRUISE / A&M 2373 (Irving/Pablo Cruise, BMI/Almo, ASCAP)
145	138	(WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS / A&M 2370 (Duchess/Home Sweet Home, ASCAP)
146	—	ALL OUR TOMORROWS EDDIE SCHWARTZ / Atco 7342 (ATV/Schwartzcake, BMI)
147	135	DO YOU LOVE ME PATTI AUSTIN / Qwest / WB 49754 (Radsongs/Rondor, PRS/Almo, ASCAP)
148	143	ALL ROADS LEAD TO YOU STEVE WARINER / RCA 12307 (Pi-Gem, BMI)
149	114	YOU GO YOUR WAY (I'LL GO MINE) SPINNERS / Atlantic 3865 (Do Drop In/Frozen Butterfly, BMI)
150	137	LET'S START II DANCE AGAIN BOHANNON featuring DR. PERRI JOHNSON / Phase II 282 (April/Bohannon/Intersong, ASCAP)

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

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

Record World Singles



NOVEMBER 28, 1981

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

Nov. 28	Nov. 21		WKS. ON CHART
1	1	PHYSICAL OLIVIA NEWTON-JOHN MCA 51182 (2nd Week)	9
2	2	PRIVATE EYES DARYL HALL & JOHN OATES/RCA 12296	14
3	3	WAITING FOR A GIRL LIKE YOU FOREIGNER/Atlantic 3868	8
4	4	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY/Arista 0626	11
5	10	OH NO COMMODORES/Motown 1527	10
6	6	START ME UP ROLLING STONES/Rolling Stones 21003 (Atl)	15
7	5	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS/Warner Bros. 49787	16
8	9	EVERY LITTLE THING SHE DOES IS MAGIC POLICE/A&M 3471	10
9	7	I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD/ RCA 12166	15
10	15	YOUNG TURKS ROD STEWART/Warner Bros. 49843	7
11	14	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA 12349	7
12	18	DON'T STOP BELIEVIN' JOURNEY/Columbia 18 02567	5
13	13	JUST ONCE QUINCY JONES featuring JAMES INGRAM/ A&M 2357	15
14	19	LET'S GROOVE EARTH, WIND & FIRE/ARC/Columbia 18 02536	9
15	17	THE OLD SONGS BARRY MANILOW/Arista 0633	8
16	8	THE NIGHT OWLS LITTLE RIVER BAND/Capitol 5033	15
17	11	TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER & THE SILVER BULLET BAND/Capitol 5042	12
18	12	WHEN SHE WAS MY GIRL FOUR TOPS/Casablanca 2338 (PolyGram)	15
19	20	THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON/Elektra 47186	13
20	28	HARDEN MY HEART QUARTERFLASH/Geffen 49824 (WB)	7
21	25	LEATHER AND LACE STEVIE NICKS with DON HENLEY/ Modern 7341 (Atl)	10
22	22	NEVER TOO MUCH LUTHER VANDROSS/Epic 14 02409	11
23	32	TROUBLE LINDSEY BUCKINGHAM/Asylum 47223	6
24	27	MY GIRL (GONE, GONE, GONE) CHILLIWACK/ Millennium 11813 (RCA)	9
25	33	YESTERDAY'S SONGS NEIL DIAMOND/Columbia 18 02604	4
26	16	FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON/Liberty 1418	18
27	31	TAKE MY HEART KOOL & THE GANG/De-Lite 815 (PolyGram)	8
28	29	NO REPLY AT ALL GENESIS/Atlantic 3858	10
29	35	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846	6
30	30	SAUSALITO SUMMERNIGHT DIESEL/Regency 7339 (Atl)	12
31	34	OUR LIPS ARE SEALED GO-GO's/I.R.S. 9901 (A&M)	14
32	36	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	6
33	26	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON/20th Century-Fox 2488 (RCA)	18
34	41	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361	3
35	43	COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND/Columbia 18 02621	3
36	40	HEART LIKE A WHEEL STEVE MILLER BAND/Capitol 5068	5
37	37	I WANT YOU, I NEED YOU CHRIS CHRISTIAN/Boardwalk 7 11 126	9
38	45	CENTERFOLD J. GEILS BAND/EMI-America 8012	4
39	48	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304	4
40	44	TWILIGHT ELO/Jet 5 02559 (CBS)	6
41	21	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE/Motown 1519	23
42	55	COOL NIGHT* PAUL DAVIS/Arista 0645	4
43	47	I WOULDN'T HAVE MISSED IT RONNIE MILSAP/RCA 12342	5
44	23	STEP BY STEP EDDIE RABBITT/Elektra 47174	19
45	38	SUPER FREAK (PART 1) RICK JAMES/Gordy 7205 (Motown)	17
46	52	WRACK MY BRAIN RINGO STARR/Boardwalk 7 11 130	4
47	53	UNDER PRESSURE QUEEN & DAVID BOWIE/Elektra 47235	4



48	66	SOMEONE COULD LOSE A HEART TONIGHT* EDDIE RABBITT/Elektra 47239	3
49	54	STEAL THE NIGHT STEVIE WOODS/Cotillion 46016 (Atl)	8
50	24	HARD TO SAY DAN FOGELBERG/Epic/Full Moon 14 02488	14
51	51	POOR MAN'S SON SURVIVOR /Scotti Bros. 5 02560 (CBS)	7
52	39	WORKING IN THE COAL MINE DEVO/Full Moon/Asylum 47204	13
53	42	WE'RE IN THIS LOVE TOGETHER AL JARREAU/Warner Bros. 49746	18
54	46	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN/EMI-America 8093	11
55	58	CONTROVERSY PRINCE/Warner Bros. 49808	7
56	78	SHAKE IT UP CARS/Elektra 47250	2
57	57	MAGIC POWER TRIUMPH /RCA 12298	7
58	56	I HEARD IT THROUGH THE GRAPEVINE ROGER/Warner Bros. 49786	9
59	49	SAY GOODBYE TO HOLLYWOOD BILLY JOEL/Columbia 18 02518	12
60	50	PROMISES IN THE DARK PAT BENATAR/Chrysalis 2555	9
61	59	SHARE YOUR LOVE WITH ME KENNY ROGERS/Liberty 1430	13
62	63	LA LA MEANS I LOVE YOU TIERRA/Boardwalk 7 11 129	6
63	69	LIVING EYES BEE GEES/RSO 1067 (PolyGram)	4
64	74	CASTLES IN THE AIR DON McLEAN/Millennium 11819 (RCA)	3
65	68	I'M JUST TOO SHY JERMAINE JACKSON/Motown 1525	5
66	60	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	27
67	71	SNAP SHOT SLAVE/Cotillion 46022 (Atl)	5
68	80	MORE THAN JUST THE TWO OF US SNEAKER/ Handshake 59 02557	3
69	76	TALKING OUT OF TURN MOODY BLUES/Threshold 603 (PolyGram)	3
70	77	WORKING FOR THE WEEKEND LOVERBOY/Columbia 18 02589	3

CHARTMAKER OF THE WEEK

71	—	SHE'S GOT A WAY BILLY JOEL Columbia 18 02628	1
72	72	GET IT UP TIME /Warner Bros. 49774	8
73	65	SILLY DENIECE WILLIAMS/ARC/Columbia 18 02406	16
74	61	ALIEN ATLANTA RHYTHM SECTION /Columbia 18 02471	13
75	75	IT'S ALL I CAN DO ANNE MURRAY/Capitol 5023	6
76	89	LET ME LOVE YOU ONCE GREG LAKE/Chrysalis 2571	2
77	62	MEDLEY BEACH BOYS/Capitol 5030	19
78	—	YOU COULD HAVE BEEN... SHEENA EASTON/ EMI-America 8101	1
79	67	URGENT FOREIGNER/Atlantic 3831	22
80	70	IN THE DARK BILLY SQUIER/Capitol 5040	12
81	83	SWEET MERILEE DONNIE IRIS/MCA 51198	3
82	84	INSIDE YOU (PART 1) ISLEY BROTHERS/T-Neck 5 02531 (CBS)	3
83	73	MISTAKEN IDENTITY KIM CARNES/EMI-America 8098	5
84	64	WHO'S CRYING NOW JOURNEY/Columbia 18 02241	20
85	85	THE COWBOY AND THE LADY JOHN DENVER/RCA 12345	3
86	—	COME GO WITH ME BEACHBOYS/Caribou 5 02633 (CBS)	1
87	—	IF I WERE YOU LULU/Alfa 7011	1
88	—	BLAZE OF GLORY KENNY ROGERS/Liberty 1441	1
89	—	KEY LARGO BERTIE HIGGINS/Kat Family 902524 (CBS)	1
90	—	MY KINDA LOVER BILLY SQUIER/Capitol 5037	1
91	79	PAY THE DEVIL (OOO, BABY, OOO) KNACK/Capitol 5054	5
92	81	ONE MORE NIGHT STREEK/Columbia/Badland 18 02529	8
93	82	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/ Asylum 47215	5
94	86	SHE DON'T LET NOBODY (BUT ME) CURTIS MAYFIELD/ Boardwalk 7 11 122	10
95	87	YOU SAVED MY SOUL BURTON CUMMINGS/Alfa 7008	11
96	88	I COULD NEVER MISS YOU (MORE THAN I DO) LULU/ Alfa 7006	18
97	90	HE'S A LIAR BEE GEES/RSO 1066 (PolyGram)	10
98	91	HOLD ON TIGHT ELO/Jet 02408 (CBS)	19
99	92	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	27
100	93	STAY AWAKE RONNIE LAWS/Liberty 1424	12

*Denotes Powerhouse Pick.

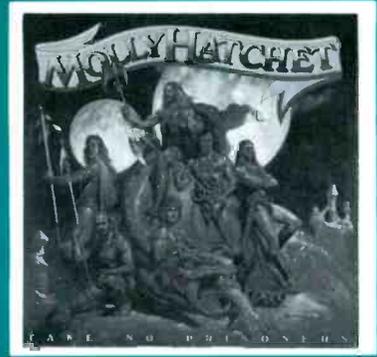
PRODUCERS AND PUBLISHERS ON PAGE 24.

Record World Album Airplay

NOVEMBER 28, 1981

FLASHMAKER

TAKE NO PRISONERS
MOLLY HATCHET
Epic



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

WNEW-FM / NEW YORK

ADDS:
ALL SPORTS BAND — Atlantic
BLACK SABBATH — WB
TIM BOGERT — Accord
JOSIE COTTON (EP) — Bomp
JOAN JETT (EP) — Boardwalk
DELBERT McCLINTON — Capitol
MOLLY HATCHET — Epic
HENRY PAUL BAND — Atlantic
PIGBAG (EP) — Stiff
COZY POWELL — Polydor
HEAVY ACTION:
ROLLING STONES — Rolling Stones
QUEEN — Elektra
ROD STEWART — WB
POLICE — A&M
NEIL YOUNG — Reprise
CARS — Elektra
J. GEILS BAND — EMI-America
HALL & OATES — RCA
FOREIGNER — Atlantic
KINKS — Arista

WBCN-FM / BOSTON

ADDS:
BOBBY & THE MIDNITES — Arista
JOSIE COTTON (EP) — Bomp
PETER DAYTON BAND — Shoo-bop
RUSH — Mercury
SCHON & HAMMER — Columbia
HEAVY ACTION:
CARS — Elektra
J. GEILS BAND — EMI-America
POLICE — A&M
GENESIS — Atlantic
STEVIE NICKS — Modern
GO-GO'S — I.R.S.
DEVO — WB
BOB SEGER — Capitol
KINKS — Arista
PRETENDERS — Sire

WCOZ / BOSTON

ADDS:
DEVO — WB
MOLLY HATCHET — Epic
HENRY PAUL BAND — Atlantic
HEAVY ACTION:
CARS — Elektra
J. GEILS BAND — EMI-America
ROLLING STONES — Rolling Stones
QUARTERFLASH — Geffen
GENESIS — Atlantic
SHOOTING STAR — Virgin/Epic
FOREIGNER — Atlantic
POLICE — A&M
STEVIE NICKS — Modern
PAT BENATAR — Chrysalis

WBLM-FM / MAINE

ADDS:
BLACK SABBATH — WB
PETER CETERA — Full Moon/WB
MOLLY HATCHET — Epic
NOVO COMBO — Polydor
HENRY PAUL BAND — Atlantic
TOUCH — Atlantic
HEAVY ACTION:
TRIUMPH — RCA
SURVIVOR — Scotti Bros.
POLICE — A&M
NILS LOFGREN — Backstreet/MCA
ROLLING STONES — Rolling Stones

JOHN HALL — EMI-America
QUARTERFLASH — Geffen
MAYDAY — A&M
SHOOTING STAR — Virgin/Epic
GENESIS — Atlantic

WCCC / HARTFORD

ADDS:
MOLLY HATCHET — Epic
NEIL YOUNG — Reprise
HEAVY ACTION:
ROLLING STONES — Rolling Stones
J. GEILS BAND — EMI-America
RUSH — Mercury
BLACK SABBATH — WB
OZZY OSBOURNE — Jet
CARS — Elektra
GENESIS — Atlantic
POLICE — A&M
FOREIGNER — Atlantic
RAINBOW — Polydor

WPLR / NEW HAVEN

ADDS:
BRIAN ADAMS — A&M
MARIANNE FAITHFULL — Island
KING CRIMSON — WB/EG
MOLLY HATCHET — Epic
HENRY PAUL BAND — Atlantic
HEAVY ACTION:
ROLLING STONES — Rolling Stones
POLICE — A&M
GENESIS — Atlantic
QUARTERFLASH — Geffen
J. GEILS BAND — EMI-America
FOREIGNER — Atlantic
OZZY OSBOURNE — Jet
GREG LAKE — Chrysalis
LINDSEY BUCKINGHAM — Asylum
CARS — Elektra

WLIR-FM / LONG ISLAND

ADDS:
BUGGLES (import) — Perfect/Carrere
DIRTY LOOKS (import) — Stiff
OMD (import) — Virgin/Dindisc
HENRY PAUL BAND — Atlantic
RINGO STARR — Boardwalk
STRAY CATS (import) — Arista U.K.
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
CARS — Elektra
POLICE — A&M
NEIL YOUNG — Reprise
J. GEILS BAND — EMI-America
STEVE MILLER — Capitol
JOAN JETT (EP) — Boardwalk
HALL & OATES — RCA
RUSH — Mercury

WBAB-FM / LONG ISLAND

ADDS:
PETER CETERA — Full Moon/WB
MOLLY HATCHET — Epic
HENRY PAUL BAND — Atlantic
RINGS — MCA
SAXON — Carrere
HEAVY ACTION:
ROLLING STONES — Rolling Stones
POLICE — A&M
GENESIS — Atlantic
FOREIGNER — Atlantic

OZZY OSBOURNE — Jet
KINKS — Arista
JOURNEY — Columbia
ROD STEWART — WB
QUARTERFLASH — Geffen
J. GEILS BAND — EMI-America

WMMR-FM / PHILADELPHIA

ADDS:
JOAN JETT (EP) — Boardwalk
MOLLY HATCHET — Epic
HENRY PAUL BAND — Atlantic
SNEAKER — Handshake
ROD STEWART — WB
HEAVY ACTION:
CARS — Elektra
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
HALL & OATES — RCA
POLICE — A&M
GENESIS — Atlantic
GO-GO'S — I.R.S.
STEVIE NICKS — Modern
TRIUMPH — RCA
GREG LAKE — Chrysalis

WYSP-FM / PHILADELPHIA

ADDS:
BLACK SABBATH — WB
JOHN HALL — EMI-America
MOLLY HATCHET — Epic
OZZY OSBOURNE — Jet
HENRY PAUL BAND — Atlantic
HEAVY ACTION:
GENESIS — Atlantic
POLICE — A&M
GO-GO'S — I.R.S.
FOREIGNER — Atlantic
ROLLING STONES — Rolling Stones
J. GEILS BAND — EMI-America
KINKS — Arista
JOURNEY — Columbia
RED RIDER — Capitol
QUEEN / BOWIE (single) — Elektra

WHFS-FM / WASHINGTON

ADDS:
TIM BOGERT — Accord
COMMANDER CODY — Peter Pan
CURLER — Landslide
MOLLY HATCHET — Epic
JOAN JETT (EP) — Boardwalk
PAUL McCANDLESS — Landslide
DELBERT McCLINTON — Capitol
OMD (import) — Virgin/Dindisc
HEAVY ACTION:
POLICE — A&M
GO-GO'S — I.R.S.
KINKS — Arista
GENESIS — Atlantic
U2 — Island
DEVO — WB
ELVIS COSTELLO — Columbia
JOAN ARMATRADING — A&M
ROLLING STONES — Rolling Stones
J. GEILS BAND — EMI-America

WQBK-FM / ALBANY

ADDS:
JIMMY CLIFF — MCA
COMMANDER CODY — Peter Pan
FOUNTAINHEAD — Toads
JOAN JETT (EP) — Boardwalk
MADNESS — Stiff

DELBERT McCLINTON — Capitol
MOLLY HATCHET — Epic
HENRY PAUL BAND — Atlantic
SOFT CELL (12") — Sire
HEAVY ACTION:
JOAN ARMATRADING — A&M
NEIL YOUNG — Reprise
CARS — Elektra
J. GEILS BAND — EMI-America
POLICE — A&M
GO-GO'S — I.R.S.
GENESIS — Atlantic
JOHN ENTWISTLE — Atco
KINKS — Arista
U2 — Island

WAQX / SYRACUSE

ADDS:
MOLLY HATCHET — Epic
HENRY PAUL BAND — Atlantic
EDDIE SCHWARTZ — Atco
SNEAKER — Handshake
HEAVY ACTION:
HENRY PAUL BAND — Atlantic
ROLLING STONES — Rolling Stones
JOURNEY — Columbia
GENESIS — Atlantic
GO-GO'S — I.R.S.
RUSH — Mercury
POLICE — A&M
J. GEILS BAND — EMI-America
CHILLIWACK — Millennium
FOREIGNER — Atlantic

WOUR-FM / UTICA

ADDS:
MOLLY HATCHET — Epic
HENRY PAUL BAND — Atlantic
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
MARTIN BRILEY — Mercury
OZZY OSBOURNE — Jet
TOMMY TUTONE — Columbia
STEVIE NICKS — Modern
POLICE — A&M
QUARTERFLASH — Geffen
J. GEILS BAND — EMI-America
JOHN HALL — EMI-America

WCMF-FM / ROCHESTER

ADDS:
MOLLY HATCHET — Epic
SAXON — Carrere
ROD STEWART — WB
HEAVY ACTION:
RUSH — Mercury
OZZY OSBOURNE — Jet
ZZ TOP — WB
POLICE — A&M
BILLY SQUIER — Capitol
JOURNEY — Columbia
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
FOREIGNER — Atlantic
KINKS — Arista

WMJQ-FM / ROCHESTER

ADDS:
MOLLY HATCHET — Epic
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
TRIUMPH — RCA

GENESIS — Atlantic
JOURNEY — Columbia
QUARTERFLASH — Geffen
LOVERBOY — Columbia
J. GEILS BAND — EMI-America
OZZY OSBOURNE — Jet
RUSH — Mercury

WDVE-FM / PITTSBURGH

ADDS:
MOLLY HATCHET — Epic
HENRY PAUL BAND — Atlantic
MICHAEL SCHENKER — Chrysalis
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
POLICE — A&M
CARS — Elektra
DONNIE IRIS — MCA
TRIUMPH — RCA
BLACK SABBATH — WB
NEIL YOUNG — Reprise
LOVERBOY — Columbia
J. GEILS BAND — EMI-America

WMMS-FM / CLEVELAND

ADDS:
ALL SPORTS BAND — Atlantic
MOLLY HATCHET — Epic
HENRY PAUL BAND — Atlantic
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
J. GEILS BAND — EMI-America
FOREIGNER — Atlantic
BOB SEGER — Capitol
POLICE — A&M
STEVIE NICKS — Modern
QUARTERFLASH — Geffen
JOURNEY — Columbia
LINDSEY BUCKINGHAM — Asylum

WQFM-FM / MILWAUKEE

ADDS:
MOLLY HATCHET — Epic
HEAVY ACTION:
GENESIS — Atlantic
TRIUMPH — RCA
SHOOTING STAR — Virgin/Epic
RED RIDER — Capitol
LITTLE RIVER BAND — Capitol
QUARTERFLASH — Geffen
LOVERBOY — Columbia
GARY O — Capitol
SURVIVOR — Scotti Bros.
JOHN HALL — EMI-America

Y 95 / ROCKFORD

ADDS:
ALL SPORTS BAND — Atlantic
TIM BOGERT — Accord
MOLLY HATCHET — Epic
HENRY PAUL BAND — Atlantic
HEAVY ACTION:
FOREIGNER — Atlantic
ROLLING STONES — Rolling Stones
JOURNEY — Columbia
POLICE — A&M
STEVIE NICKS — Modern
OZZY OSBOURNE — Jet
GENESIS — Atlantic
J. GEILS BAND — EMI-America
BILLY SQUIER — Capitol
BLACK SABBATH — WB

MOST ADDED

TAKE NO PRISONERS — Molly Hatchet — Epic (30)
 ANYTIME — Henry Paul Band — Atlantic (21)
 SHAKE IT UP — Cars — Elektra (7)
 PLAIN' FROM THE HEART — Delbert McClinton — Capitol (6)
 MOB RULES — Black Sabbath — WB (5)

TOP AIRPLAY

GHOST IN THE MACHINE
 POLICE
 A&M

MOST AIRPLAY

GHOST IN THE MACHINE — Police — A&M (33)
 TATTOO YOU — Rolling Stones — Rolling Stones (33)
 ABACAB — Genesis — Atlantic (32)
 4 — Foreigner — Atlantic (25)
 FREEZE-FRAME — J. Geils Band — EMI-America (25)
 ESCAPE — Journey — Columbia (19)
 QUARTERFLASH — Geffen (17)
 ALLIED FORCES — Triumph — RCA (15)
 BELLA DONNA — Stevie Nicks — Modern (13)
 SHAKE IT UP — Cars — Elektra (13)

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

WXRT-FM/CHICAGO

ADDS:
 ADAM AND THE ANTS — Epic
 CANNED HEAT — Destiny
 DOLL BY DOLL — Beggars Banquet
 HUMAN SEXUAL RESPONSE — Passport
 PIGBAG (EP) — Stiff
 RENAISSANCE — I.R.S.
 SOFT CELL (12") — Sire
 SVT — MSI
HEAVY ACTION:
 POLICE — A&M
 CARS — Elektra
 GENESIS — Atlantic
 PRETENDERS — Sire
 ROLLING STONES — Rolling Stones
 NEIL YOUNG — Reprise
 DEVO — WB
 LINDSEY BUCKINGHAM — Asylum
 STEVIE NICKS — Modern
 BOB SEGER — Capitol

KSHE-FM/ST. LOUIS

ADDS:
 CARS — Elektra
 MOLLY HATCHET — Epic
 HENRY PAUL BAND — Atlantic
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 POLICE — A&M
 GENESIS — Atlantic
 OZZY OSBOURNE — Jet
 DAN FOGELBERG — Full Moon/
 Epic
 FOREIGNER — Atlantic
 NOVO COMBO — Polydor
 J. GEILS BAND — EMI-America
 NEAL SCHON & JAN HAMMER — Columbia
 BLACK SABBATH — WB

WRXL-FM/RICHMOND

ADDS:
 BOBBY & THE MIDNITES — Arista
 HENRY PAUL BAND — Atlantic
 MOLLY HATCHET — Epic
HEAVY ACTION:
 FOREIGNER — Atlantic
 POLICE — A&M
 RED RIDER — Capitol
 GENESIS — Atlantic
 QUARTERFLASH — Geffen
 RUSH — Mercury
 OZZY OSBOURNE — Jet
 GREG LAKE — Chrysalis
 LINDSEY BUCKINGHAM — Asylum
 J. GEILS BAND — EMI-America

WKLS-FM/ATLANTA

ADDS:
 MOLLY HATCHET — Epic
 HENRY PAUL BAND — Atlantic
 BILLY SQUIER (single) — Capitol
HEAVY ACTION:
 JOURNEY — Columbia
 FOREIGNER — Atlantic
 STEVIE NICKS — Modern
 DAN FOGELBERG — Full Moon/
 Epic
 ROLLING STONES — Rolling Stones
 BOB SEGER — Capitol
 RUSH — Mercury
 POLICE — A&M
 ATLANTA RHYTHM SECTION — Columbia
 OZZY OSBOURNE — Jet

WYMX-FM/AUGUSTA

ADDS:
 GRAND FUNK RAILROAD — Full Moon/WB
 DELBERT McCLINTON — Capitol
 MOLLY HATCHET — Epic
HEAVY ACTION:
 JOURNEY — Columbia
 ROD STEWART — WB
 POLICE — A&M
 ROLLING STONES — Rolling Stones
 STEVIE NICKS — Modern
 GENESIS — Atlantic
 QUARTERFLASH — Geffen
 ROSSINGTON COLLINS — MCA
 TRIUMPH — RCA
 LINDSEY BUCKINGHAM — Asylum

KSRR-FM/HOUSTON

ADDS:
 MOLLY HATCHET — Epic
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 FOREIGNER — Atlantic
 JOURNEY — Columbia
 GENESIS — Atlantic
 POLICE — A&M
 DAN FOGELBERG — Full Moon/
 Epic
 RUSH — Mercury
 TRIUMPH — RCA
 STEVIE NICKS — Modern
 J. GEILS BAND — EMI-America

KLBG/HOUSTON

ADDS:
 MOLLY HATCHET — Epic
 DELBERT McCLINTON — Capitol
 GARY MYRICK — Epic
 NEAL SCHON & JAN HAMMER — Columbia
HEAVY ACTION:
 POLICE — A&M
 ROLLING STONES — Rolling Stones
 GENESIS — Atlantic
 STEVIE NICKS — Modern
 DAN FOGELBERG — Full Moon/
 Epic
 QUARTERFLASH — Geffen
 GO-GO'S — I.R.S.
 ROSSINGTON COLLINS — MCA
 LOVERBOY — Columbia
 CARS — Elektra

KZEW-FM/DALLAS

ADDS:
 BOBBY & THE MIDNITES — Arista
 DEF LEPPARD — Mercury
 JOHN HALL — EMI-America
 MOLLY HATCHET — Epic
 HENRY PAUL BAND — Atlantic
 SNEAKER — Handshake
 STARFIGHTERS (import EP) — Arista
HEAVY ACTION:
 MOODY BLUES — Threshold
 TRIUMPH — RCA
 POLICE — A&M
 RED RIDER — Capitol
 FOREIGNER — Atlantic
 ROLLING STONES — Rolling Stones
 SURVIVOR — Scotti Bros.
 JOURNEY — Columbia
 GO-GO'S — I.R.S.
 JOHN ENTWISTLE — Atco

KTXQ-FM/DALLAS

ADDS:
 BLACK SABBATH — WB
 CARS — Elektra
 JOHN HALL — EMI-America
 HENRY PAUL BAND — Atlantic
 RAINBOW (EP) — Polydor
HEAVY ACTION:
 TRIUMPH — RCA
 KINKS — Arista
 FOREIGNER — Atlantic
 POLICE — A&M
 RED RIDER — Capitol
 QUARTERFLASH — Geffen
 J. GEILS BAND — EMI-America
 DAN FOGELBERG — Full Moon/
 Epic
 JOURNEY — Columbia
 DEF LEPPARD — Mercury

KFML-AM/DENVER

ADDS:
 BOBBY & THE MIDNITES — Arista
 RON CARTER — Fantasy
 THE HUMANS — I.R.S.
 DELBERT McCLINTON — Capitol
 HENRY PAUL BAND — Atlantic
HEAVY ACTION:
 POLICE — A&M
 BRUCE COCKBURN — Millennium
 GENESIS — Atlantic
 DEVO — WB
 LINDSEY BUCKINGHAM — Asylum
 CARS — Elektra
 KING CRIMSON — WB/EG
 NOVO COMBO — Polydor
 TANGERINE DREAM — Elektra
 ROLLING STONES — Rolling Stones

KBPI-FM/DENVER

ADDS:
 CARS — Elektra
 SNEAKER — Handshake
HEAVY ACTION:
 ATLANTA RHYTHM SECTION — Columbia
 PAT BENATAR — Chrysalis
 DIRT BAND — Liberty
 FOREIGNER — Atlantic
 JOURNEY — Columbia
 STEVIE NICKS — Modern
 RICK SPRINGFIELD — RCA
 ROLLING STONES — Rolling Stones
 DAN FOGELBERG — Full Moon/
 Epic
 LINDSEY BUCKINGHAM — Asylum

KROQ-FM/LOS ANGELES

ADDS:
 ADAM & THE ANTS (import) — CBS
 CANNED HEAT — Destiny
 CARS — Elektra
 HUMANS — I.R.S.
 HURRICANE JONES — MSI
 PLUGZ — Fatima
 UNKNOWNNS — Sire
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 PRETENDERS — Sire
 DEVO — WB
 GO-GO'S — I.R.S.
 POLICE — A&M
 KINKS — Arista
 GENESIS — Atlantic
 OMD — Epic
 MINK DeVILLE — Atlantic
 CURE — A&M

KSJO-FM/SAN JOSE

ADDS:
 CARS — Elektra
 MOLLY HATCHET — Epic
HEAVY ACTION:
 BILLY SQUIER — Capitol
 RED RIDER — Capitol
 GARY O — Capitol
 JOURNEY — Columbia
 RIOT — Elektra
 MAYDAY — A&M
 SHOOTING STAR — Virgin/Epic
 TRIUMPH — RCA
 RAINBOW (EP) — Polydor
 J. GEILS BAND — EMI-America

KZAP-FM/SACRAMENTO

ADDS:
 MOLLY HATCHET — Epic
 QUEEN/BOWIE (single) — Elektra
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 FOREIGNER — Atlantic
 TRIUMPH — RCA
 QUARTERFLASH — Geffen
 LOVERBOY — Columbia
 J. GEILS BAND — EMI-America
 POLICE — A&M
 TOMMY TUTONE — Columbia
 GENESIS — Atlantic
 SHOOTING STAR — Virgin/Epic

KZEL-FM/EUGENE, OREGON

ADDS:
 MOLLY HATCHET — Epic
HEAVY ACTION:
 LOVERBOY — Columbia
 POLICE — A&M
 ROLLING STONES — Rolling Stones
 RUSH — Mercury
 QUARTERFLASH — Geffen
 TRIUMPH — RCA
 WHO — MCA
 FOREIGNER — Atlantic
 STEVE MILLER — Capitol
 RICK SPRINGFIELD — RCA

KZOK-FM/SEATTLE

ADDS:
 CARS — Elektra
 HI-FI — First American
 MOLLY HATCHET — Epic
 HENRY PAUL BAND — Atlantic
 BOB WELCH — RCA
HEAVY ACTION:
 FOREIGNER — Atlantic
 SHOOTING STAR — Virgin/Epic
 ROLLING STONES — Rolling Stones
 LOVERBOY — Columbia
 TRIUMPH — RCA
 JOURNEY — Columbia
 GENESIS — Atlantic
 RED RIDER — Capitol
 HEAVY METAL (soundtrack) — Full Moon/Asylum
 QUARTERFLASH — Geffen

40 stations reporting this week. In addition to those printed are: WABX-FM, WLUP-FM, KLOL-FM, KOME-FM.

By PHIL DIMAURO

■ 10 KHZ AND OTHER CAPITAL IDEAS: *Record World's* Washington correspondent **Joanne Sanders** reports that, as expected, the international Region 2 radio conference in Rio de Janeiro agreed last week to retain 10 kHz spacing on the AM dial. The agreement was reached by consensus and closes future action on AM dial spacing in the Western Hemisphere in the foreseeable future.

Also from Washington, the FCC has asked for public comment on methods for setting up the newly approved lotteries which will determine the granting of new broadcast licenses. In the bill calling for lotteries, Congress required that the FCC give preference to groups that are under-represented in the ownership of telecommunications facilities, including blacks, Hispanics, women, American Indians, Alaskan natives, Asians, Pacific Islanders, labor unions and community organizations. The Commission's most specific area of inquiry is how to determine which unions and community groups should receive preference, and how strongly to weigh the lottery in favor of these groups.



CHAINSAW ROCK? In a move designed to increase the popularity of his radio show with hard-core heavy metal listeners, **Robert Klein** recently convinced **Bill Henderson**, member of Millennium recording group **Chilliwack** and a native of Vancouver, Canada, to steal a chainsaw from some Canadian lumberjacks and bring it down to the show for a little tree-trimming demonstration. Pictured above trying to keep both feet on the ground (and attached to their legs at the same time) are (left to right) Henderson (with instrument); **Jose Feliciano**; **Klein**; **Doors** drummer **John Densmore**; and **Danny Sugerman**, author of the Jim Morrison book, "No One Here Gets Out Alive." All were around for a recent show. While this photo has particular significance for many members of the *RW* staff, we want to warn any boys and girls who might be reading that "Power tools are dangerous!"

MOVES: **Sam Kopper** has been named president of Starfleet Blair, while **Harriet Bellush** has been named vice president. The company intends to continue offering live concert broadcasts to album rock stations, with plans to branch out into other formats in the future . . . **Richard A. Foreman** Associates, the Stamford, Connecticut-based consulting firm, has signed a two-year contract for programming and promotion consulting with the newly-created radio division of the General Electric Broadcasting Company. Foreman, formerly vice president of programming for ABC radio networks, retains ABC as a client . . . **Jim Smith** has exited his post as PD of WBBM-FM, Chicago . . . In Columbus, where sister stations WCOL and 92X were programmed by the recently departed **Buddy Scott**, **Dave Robinson** has been promoted to PD of 92X and **Barry Valentine** will be PD of WCOL. Scott has joined WZUU AM and FM in Milwaukee as program director . . . **Raul Ortal** has been appointed GM of KALI, San Gabriel . . . **Bruce Garraway** has been named PD of WQRK, Virginia Beach.

SHORT WAVES: The ABC Radio Networks have signed a letter of intent with RCA American Communications, Inc. for the development of a digital satellite transmission system. The system will be used by the four existing ABC Networks, plus the new Rock and Direction Networks scheduled to go on the air January 1, 1982. The satellite system should be providing full service to all affiliates by the end of 1984 . . . "The Music of Black America," a 24-hour radio special, is being

(Continued on page 88)

New Syndicated Radio Show Digs Into the Rock Vaults

By GREG BRODSKY

■ NEW YORK—For the serious rock 'n' roll collector, there is nothing like obtaining a copy of a recording so rare or obscure that it had previously been thought of as unobtainable. For the rock fan whose interest in one particular group or artist far overshadows his interest in every other performer, there is nothing like hearing a song by that group or artist that the fan had not heard before. For both categories of music fans cited, and for all rock 'n' roll fans in general, a new syndicated radio program debuted recently that is of considerable interest.

"Rarities" was conceived and co-produced by Steve Leeds, an established independent promotion man specializing in the northeast, and Dave Herman, the morning air personality at New York's WNEW-FM. Syndicated by Clayton Webster, the St. Louis ad agency that syndicates such programs as "The Rolling Stone Rock Revue" and "Retro Rock," "Rarities" debuted this month on 150 stations nationwide.

Rock fans who saw "The Kids Are Alright," the 1979 documentary about The Who, saw mid-sixties footage of the band performing "Barbara Ann," a

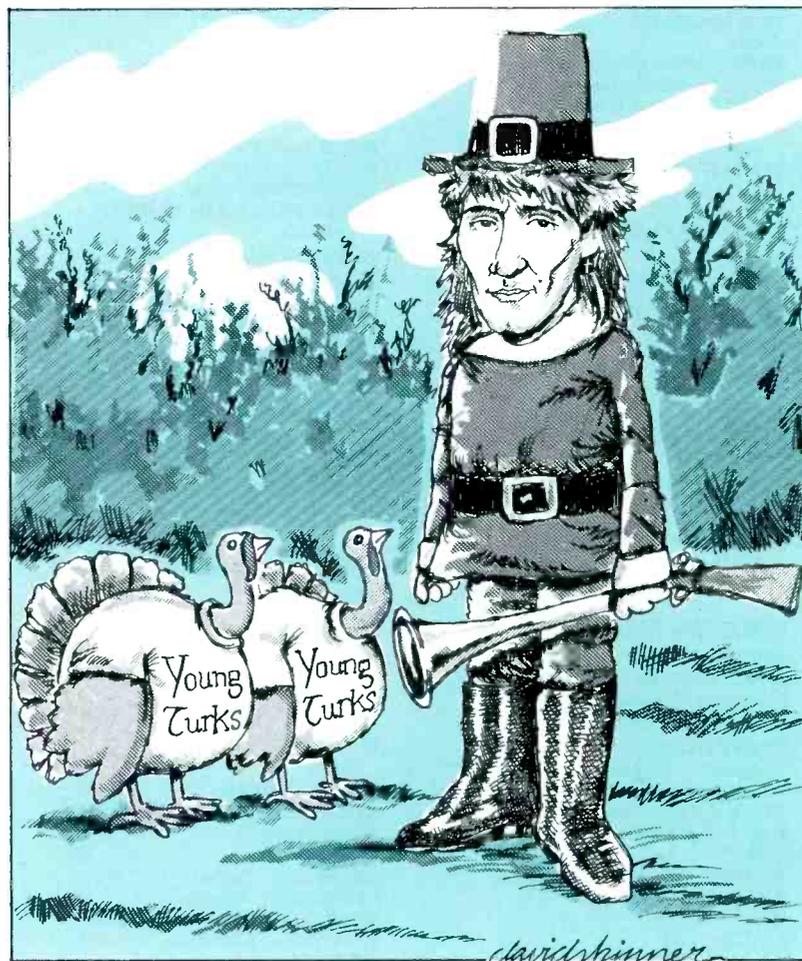
song normally associated with, both then and now, the Beach Boys. The recording is not contained on any Who album, right? Wrong. In 1966, The Who's British record label released a five-track recording of songs performed by the band during their appearance on the British television series "Ready Steady Go!"

Once Leeds and Herman obtained the Who recording, as well as rare performances by many other established rock artists including the Kinks ("Long Tall Sally"), Bruce Springsteen ("Circus Song"), David Bowie (a totally different version of "Space Oddity"), and The Rolling Stones ("As Tears Go By" sung in Italian), the rest was comparatively easy. Participating stations currently broadcast a new Rarity each weekday.

'Rock 'n' Roll Vault'

"'Rarities' is a way of preserving all of this," said Herman, "It's a rock 'n' roll vault. If there's a collector out there who has every Bruce Springsteen record ever made except the 'Circus Song,' it's a way for that person to tape it off the radio and have it as part of his collection. It's not a threat to

(Continued on page 65)





RECORD WORLD SALUTES

REO
Speedwagon

NOVEMBER 28, 1981

A photograph of Alan Gratzer, a member of the band REO Speedwagon, standing next to a Ludwig drum set. He is wearing a white long-sleeved shirt, a red tie, and blue trousers. He is pointing towards the drum set with his right hand. The drum set is a multi-level configuration with several toms and cymbals. The Ludwig logo is visible on the bass drum head.

“Thanks to The Set-Up™,
this set’s mine, all mine,
uniquely, exclusively mine...
go get your own.”

Alan Gratzer, REO Speedwagon

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From the incomparable flair of REO’s Alan Gratzer—to your own unique style. Now, there’s a drum system versatile enough to cater to any drummer’s ability—and individuality. Because the unique modular design of The Set-Up from Ludwig now allows you virtually unlimited flexibility in tom tom placement.

From either bass drum or floor stands, you can build up to a three-level, six tom grouping—with each tom ideally positioned and angled for maximum playing speed. And, thanks to Ludwig’s exclusive Quik-Set™ feature, you can pre-set every component

to an exact height and angle to make setting up faster than ever before.

Best of all, the Set-Up’s design allows an outfit to grow with you—your music—your stage or studio needs. It’s uniquely yours. And that’s the pay-off.

Alan Gratzer also plays Ludwig’s 6-ply wood shell drums and Ludwig Rockers™ heads exclusively.

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Each of the past several years in popular music has been dominated by just one or two artists. In 1977 and 1978, it was Fleetwood Mac and the Bee Gees, both veterans of the rock 'n' roll wars. Last year it was newcomer Christopher Cross. And this year, indisputably, it was REO Speedwagon.

REO's audience broadened by the millions in 1981 — by way, of course, of "Hi Infidelity," the multi-platinum smash that now ranks as the second most successful album ever issued by the CBS Records group — but this is anything but a new band. As an entity, they have weathered personnel changes both within the band and at their record label; they have released eleven albums, the first ten of which barely paid the rent; and they have proven themselves as a touring unit, logging about as many miles on the road as the dog that graces the side of every Greyhound bus. REO Speedwagon's story is one of perseverance, of planning and of dedication. They stuck with it, and with "Hi Infidelity," that dedication paid off in style.

Record World takes this opportunity to salute REO members Kevin Cronin, Gary Richrath, Alan Gratzer, Neal Doughty and Bruce Hall, as well as those who have helped effect their success story. May this be only the beginning. 🌐

REO Speedwagon

John Baruck: Through Thick and Thin with REO

By SAMUEL GRAHAM

■ If anyone has seen REO Speedwagon through both the thick and the thin, it is manager John Baruck. The association began back in Champaign, Illinois, the band's home base in the late 1960s; Baruck, then in business with Irving Azoff in a firm called Blytham, Ltd., was REO's business manager, and also helped with booking. Later on, when Azoff had moved to Los Angeles and was managing and booking the band from there, Baruck stayed in Champaign and handled REO's affairs at home. He then moved to Los Angeles himself and joined Azoff in Front Line Management, with Baruck's responsibilities including the Flying Burrito Brothers, Jay Ferguson and Fool's Gold as well as REO. Baruck has been REO's official manager since about 1976, when he left Front Line and took those four clients with him. The John Baruck Management Co. now numbers REO, Sue Saad, Bill Champlin and Tom Kelly among its clients.

Record World: One amazing thing that's been reported about this band is that "Hi Infidelity" is the first album that got REO out of the red, recording-wise. How did you survive during an eleven-year, eleven-album period under those circumstances?

John Baruck: Well, basically we survived from the road. That's where we started; in the old Champaign days, we played in clubs and bars and high schools — we even did a wedding or two — and that's what kept everybody alive when we were still in that environment.

You know, if somebody comes out here to L.A. to live, and they're an artist and they want to get into the business, they need that record company advance money to set themselves up to live, so they don't have to do some sort of a day job. Well, REO's day jobs were being musicians, playing in a rock 'n' roll band, so they always maintained — not at a very high level, but they always maintained a certain level of independence. The record company money actually didn't fit into it at that point. Once they made their first record, then it was a matter of going on the road in a little more complex style. We had to travel a lot further; in some cases you couldn't drive your own car there, and trucks had to be hired and all. On that level it was hard to maintain at the prices we were worth in those days, so a certain amount of record company support along the way kept us alive. The amount of money the record company spent on us in terms of the making of the albums was also augmented by some living money and some tour support money, so let's say that it took us eleven albums before we recouped what we put into the whole project, and that would include spending as much time on the road as we did.

RW: It's amazing to me that a label of the scope of an Epic or a CBS would have enough faith in a band to stay with you for that long. I suppose they were at least making their nut back, but that often isn't enough to warrant that kind of commitment.

Baruck: To go one step further, what's really amazing is not just that the record company would stick with you that long, but that Epic Records went through a lot of personnel changes in the eleven years, too. There wasn't one solid force who would say, "Yes, let's pour it into REO." We went through Don Ellis, and Steve Popovich, and Lenny Petze; I don't even remember all the heads of A&R that we ran through, who would come to a

decision each year about whether to pick up REO or not. I think the main thing was that we did sell. We did sell over 100,000 records each time out; we were a touring band, we sold records from that. They always figured it was a solid investment. They didn't lose money; even though we were in the hole, they still took their profit.

RW: Was there ever a point where you thought the band might be dropped?

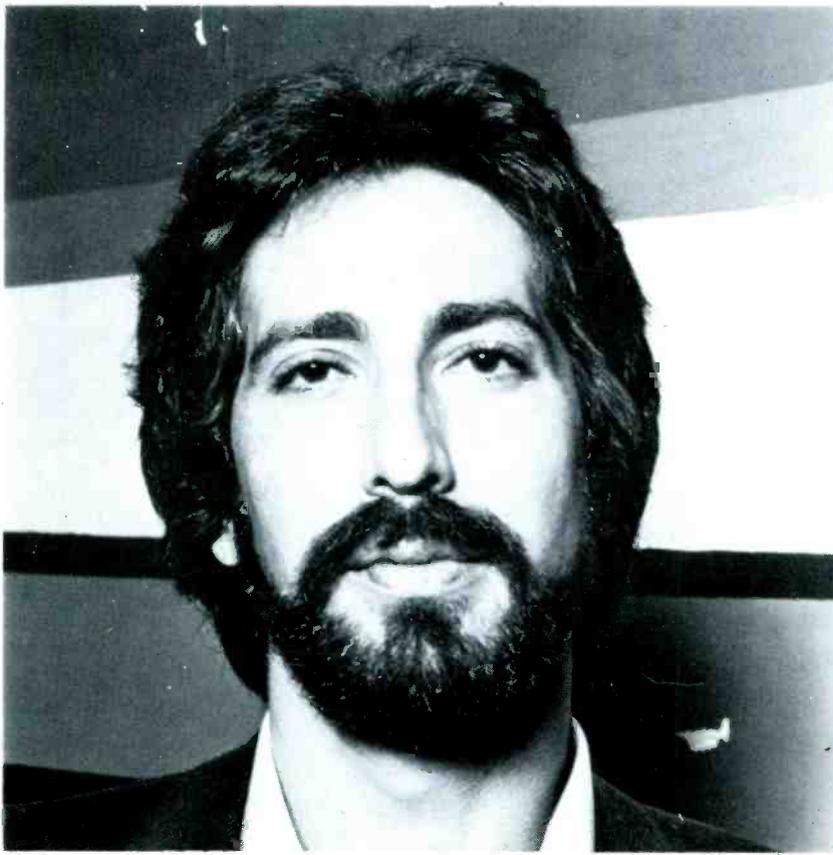
Baruck: There was a point where it looked like maybe Epic wasn't going to keep us. That was the point where REO left (Irving Azoff's) Front Line Management and I left Front Line. We were on our own. We didn't have any money, no financial backing; we had the talent that was in the group, we had my enthusiasm — if you want to call it enthusiasm; there was a lot of desperation at the same time — and that's where the live record ("You Get What You Play For") came in. The live record came from not being quite sure what direction to go in. We'd always been acclaimed as the best live rock 'n' roll band around, so the plan was to make a live record; Frampton had happened at that point, so it was a viable thing in the business. It was a double album. Epic asked me, "Do you feel, if we give you a double package, that this will sell 100,000?" that's what we needed to break even. I said, "I'm sure we can do 100,000." We'd always done at least that before, and it seemed to me that this was something that could really do well. And lo and behold, radio got ahold of it — REO had been around for a long time, this was a live record and all —

and we sold about half a million, in a steady stream.

That was a turning point. Instead of looking around for all the "special guest" support dates that we'd done so many times over the years, we decided that since we had our own pocket of the country — we were strong in the midwest — we would put together our first headlining tour. The idea was, "No more support. Let's play small buildings, if that's what it takes; let's do our own show, have our own lights, our own production out there, and not have to deal with the headliners' whims." That took some financial backing from the record company, but we ended up doing very, very well. From that point we started building our own musical image.

RW: Prior to that, as you've indicated, there must have been some lean and unsure times, for you as a manager and REO as a group. What do you as

(Continued on page 20)



“You’ve got to expect that after eleven or twelve years of playing together, they’ve gotten real good as a band, and when they go into a studio to record or even rehearse, they’re good.”

WAY TO GO ... REO



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Baltimore-Washington

**Pine Knob
Music Theatre**
Detroit

**The Concord
Pavilion**
San Francisco Bay Area

**Poplar Creek
Music Theatre**
Chicago

REO Speedwagon

Good Songs Finally Pay Off for Gary Richrath

By ELIOT SEKULER

■ For Gary Richrath, lead guitarist and founding member of REO Speedwagon, the group's long-sought-after success brought one satisfaction that transcended financial or other material considerations. "This year, we finally got rid of our old reputations of being the midwestern knuckleheads of rock 'n' roll," he laughs.

Described by one publication as "America's most underrated guitarist," Richrath, along with lead singer Kevin Cronin, has been largely responsible for shaping the sounds that led to the explosion of REO Speedwagon's popularity after over a decade of touring and recording. "We always thought we had good songs," appraises Richrath, "so it was hard for us to understand why our albums would go to, say, number 40 on the charts and then drop off. We finally figured out that it was just the production that was killing us. We started doing it ourselves, and it took us three or four albums to get it together."

From the recording of the live album ("You Get What You Play For") through the present, REO Speedwagon's new recordings have been co-produced mainly by Cronin and Richrath (with the assistance of the group and their engineer, Kevin Beamish). "It took us a while until we got to a point where we were satisfied with our own production work, but when we liked it, we figured the kids would like it, too. Basically, we're still kids ourselves," says Richrath, whose reputation for on-the-road high jinks is legendary. "And everything just fell into place at the right time."

Richrath's penchant for mischief and his humorous self-description of "midwestern knuckleheads" belies an extraordinary perception of production technique and the ins and outs of the music and radio businesses, a perception that is unusual even among veteran musicians such as himself. For one thing, he is keenly aware of promotion strategies. "We had always waited for our albums to come out and for the FM stations to pick a single," he says. "With this album ('Hi Infidelity'), we knew we wanted to go with 'Keep On Loving You,' so rather than wait, we put it out a month before the album was released. The single



“ This year, we finally got rid of our old reputations of being the midwestern knuckleheads of rock ‘n’ roll. ”

hit immediately and helped generate a lot of excitement; we weren't used to having an out-of-the box single, and the immediate success of that record was probably the break we needed.

"A good song is a good song," he continues, "but when you get to a point where you know which cut is going to be the single, you can put a few extra touches to it here and there: a little more percussion here, a little more emphasis on the harmonies there. But even though the singles on 'Hi Infidelity' were good songs, there were definitely some elements of luck, because some of our other records had good songs, too; they could have been hits as well."

Richrath recalls the period during the mid-'70s when, frustrated by their reputation as a regional midwestern band and their inability to break in such markets as New York and Los Angeles, the group took a "try anything" approach to their careers. In 1976, for example, they dropped the "Speedwagon" from their name, in an effort to attract more AM airplay. "We figured people were making a connection between 'speedwagon' and drugs,"

Richrath says, "so we thought that if we dropped that part of our name, AM radio would love us. It didn't work at all, so we took it back."

While REO makes some effort in the studio to tailor their material for radio play, Richrath recalls "going crazy" with endless re-editing and re-mixing sessions a few years back. "We'd go back in the studio for days at a time, putting new guitar tracks on and adding horn parts that weren't on the album. We'd end up with some people liking the way the single sounded but hating the album, so we'd really screw ourselves up," he remembers.

The overwhelming success of "Hi Infidelity" won't have a fundamental change on the band's way of working or attitude towards their career, Richrath insists. "What it's going to do is allow us to record our album and then go out on tour, instead of having to interrupt our recording session to fly out to the midwest to play some dates and earn some money to survive. It won't be so hit and miss any more," he explains, adding that the group will probably continue to record their albums relatively quickly. "We don't need to spend more time on

our records; why spend six months in the studio? It would get to the point of overkill with us," he notes, pointing to the speed with which REO Speedwagon recorded the basic tracks for the megaplatinum "Hi Infidelity." "We did seven tracks in one day," he says, "but of course, there was a lot of preparation."

Richrath admits to being peeved at accounts that have turned up in some quarters of the media describing the group as having finally found "the perfect formula" for commercial records. "They talk about us having this 'formula that finally clicked,' which is really a bunch of bull. We had a game plan together, but it wasn't anything like Kevin and I sitting down and saying, 'Let's put this and that and the other thing together and that will equal a hit record.' We put a lot of feeling and emotion and hard work into 'Hi Infidelity;' that's our formula, if you want to call it that," he contends.

Richrath, whose songwriting abilities have figured prominently in REO's extensive repertoire, is one of the three constant members in the band's career, along with drummer Alan Gratzer and keyboardist Neal Doughty. The Illinois native helped found the group after the break-up of an outfit called Feather Train, which was centered in the Champaign area and had come to the attention of manager John Baruck and his then-partner, Irving Azoff.

Although REO is finally free of the "regional band" stigma that plagued them through much of the past decade, Richrath admits to some sentiment for the group's midwestern stomping grounds. "We're a national band," he says. Like the rest of the group, Richrath now makes his home in L.A. "But the midwest is still a little more special," he adds, in deference to the audience that kept the band going in leaner times. "The difference is that when we go to New York, for example, the shows are sold out, but big songs with the audience are definitely the songs from 'Hi Infidelity.' On the other hand, when we finished our tour this year in Milwaukee, the crowd knew every single song. It was really emotional, the capper for the whole year." And for Richrath and REO Speedwagon, 1981 was quite a year to cap.

REO Speedwagon

Bassist Bruce Hall Fits Right In

■ Bruce Hall, REO Speedwagon's bassist, is a relative newcomer to the veteran rock group, having joined the band in 1977. When REO's former bass player left the group, the remaining members of the band gave Bruce a call to see if he was interested in joining up. Bruce eagerly accepted, and he quickly fit right in.

"I'd known everybody in the group for such a long time," Hall explained, "so I didn't have to spend a lot of time getting acquainted with the group or the material." Hall had been "hanging around" his native Champaign, Illinois at the time — REO was formerly based in that city — playing with local bar bands before joining up with REO Speedwagon.

Bruce was born in Champaign 28 years ago. He began playing the guitar when he was about 13 "and then one day I got famous," he says. He lists as his musical influences the Beatles ("of course"), the Hollies



and "the same ones that everybody else had. My mom's always been behind me but my old man thought I was wasting my time. Now he's plenty happy," he laughs.

Today, Bruce and his wife live in Woodland Hills, California, near fellow REO members Kevin Cronin and Gary Richrath. Since the end of the band's worldwide tour in support of their "Hi Infidelity" LP, Hall has been "laying back and writing songs." Interestingly, his wife has never known him to do anything other than perform music. In fact, he confesses, "I've never worked a straight job. I've just been playing my bass."

Hall was asked if he ever listens to the REO Speedwagon records in his collection. "I enjoy hearing us on the car radio," he replies. "When

we're just getting out of the studio, I'll listen for different things — the overall quality of the sound. But now, I'm listening to the songs like most everybody else would."

When Hall joined REO Speedwagon, the band was getting ready to tour in support of their "You Get What You Play For" album. The group had already had two out of their first six LPs certified gold. Each of the five releases since then, including "You Get . . .," has been at least a gold album. Three, in fact, have gone platinum.

"I think it's great," says Hall. "I was the new bass player and I think there was a new attitude as well. Everybody was looking to make a change. The band became more one unit. I'm real happy with our success. It's what you shoot for.



Tom Consolo, Gary Richrath, John Baruck and Kevin Cronin on the basketball court in Cleveland.

"It's nice to think that people like your music enough to buy it," he adds.

What's next for Bruce Hall, one wonders? A solo album perhaps? "Maybe someday when I'm older," he answers thoughtfully, "but then again I might do something else."

Allen Gratzer

(Continued from page 12)

to the point where we were playing seven nights a week, coming home after playing and studying at four or five in the morning . . . We kind of flunked out together. It made our parents very upset, but it didn't make any difference to us, and now, it doesn't make any difference to them, either."

Thirteen years with REO Speedwagon haven't all been "peaches and cream," according to Gratzner. There was that eight-track recording studio in Bridgeport, Connecticut, where they had to sleep on the floor, and the sometimes difficult accommodations in their first years on the road. Even in the tough times, though, there always was a reason to be optimistic. "At every phase of our career, we always thought we were doing great," says Gratzner. "When we started out playing in Champaign we thought we were hot stuff selling out local clubs. When we made our first record . . . It was amazing!"

Gratzner feels that what kept the band together over these years is a common interest in music and each other. "We all just love playing music, it's something each one of us has been doing all his life . . . And we're basically our own best friends. The band takes up so much of our time that we don't have much time for other people."

In the month following REO's recent tour of Japan, Gratzner finally had some time to spend with his wife, Nancy (a successful interior designer), daughter, Abby and son, Ryan, in his new 30-room mansion in Hancock Park near Los Angeles.

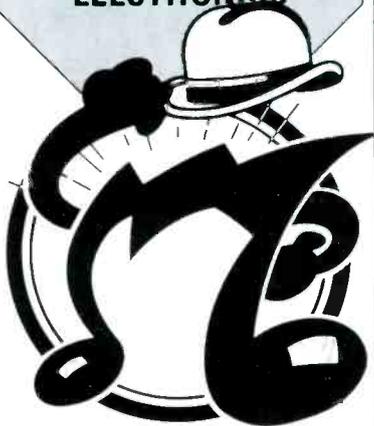
"I finally have an entire room where I can set up my drums, pad the walls and make it soundproof. Now I can go down there and go crazy whenever I want to, and nobody can hear a thing."

Alan's mother should have had it so good.

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REO Speedwagon

The REO Speedwagon Story *(Continued from page 4)*

with Leka behind the board. But by their second time in the studio, the band had learned a little about the nature of record production, and slowly began to take control of their musical direction. In other words, "We started sneaking into the control room," says Gratzner. "In short, we ended up mixing that album ourselves. Imagine, ten hands on the board."

"R.E.O./T.W.O." launched the band on their first national tour. By the time the rear wheels on their ancient limousine had spun off at four o'clock one sub-zero morning, leaving REO to contemplate a dark cornfield from the comfort of a ditch, the hard work had paid off. In 1973, in St. Louis, REO sold out its first 12,000-seat date.

Such success necessitated a new form of travel, discovered when the band tried to stuff eight members of their entourage into a chartered six-seat Cessna, while the pilot, "this ultra-straight guy with a skinny tie and suit jacket," according to Richrath, recoiled in horror. "But after a few nights with us, he quit his job, bought his own plane, let his hair grow long and joined up with us." Piloting such REO crafts as "The Flying Turkey" and "The Flying Tuna," the pilot soon developed a propensity for flying with the stick in one hand and a Heineken in the other, as well as executing three-point landings — wheel, nose and wing, onto the grass beside the runway.

But such road adventures did have a serious purpose. As the band's manager, John Baruck, explains, "Fortunately, Epic gave us money to go on the road in the early days so we could keep playing and build our base. It was a strategy of divide and conquer — go into a market and win it over. We've played every nook and cranny and small town in America, playing for the kids who would eventually buy the records." While Azoff moved to Los Angeles and started working with such acts as the Eagles, Baruck remained in Champaign, overseeing REO's career. An original partner in Front Line Management, Baruck later moved to his own company with REO in 1977.

Meanwhile, musical differences had begun to emerge between Cronin and Richrath during the recording of the band's third album in Los

Angeles, and an amicable parting of the ways was worked out so that Cronin could pursue a solo career. "Gary was 20, and I was 19," recalls Cronin, "and we both knew exactly where we wanted to go, and we were immature and wouldn't compromise."

Singer Mike Murphy was recruited from the Champaign bar scene, and his vocals were overdubbed onto 1973's "Ridin' the Storm Out" in place of Cronin, who was also air-brushed off the cover and replaced with Murphy. Nonetheless, tapes of Cronin's performance on the album (which was produced by Bill Halverson) survived, emerging later on "Son of a Poor Man" on the band's "A Decade of Rock and Roll" anthology.

While Cronin honed his songs opening dates for Linda Ronstadt and the Eagles in the midwest as a soloist, REO recorded their fourth album, "Lost in a Dream," again with Bill Halverson. This time, the album became a "stand-off" between Richrath and Murphy. "He did his songs, and I did mine," says Gary.

Meanwhile, the group's many hard-core fans throughout the midwest kept asking: "Where's Kevin?" Says Alan, "Pretty soon we found ourselves asking the same question."

At one stop on their tour, a fan handed Richrath a bulky letter before he hopped on a plane. Murphy, who had more than a passing interest in fan mail, sat next to Richrath so he could see the letter, which was from a small town in Ohio. The message Murphy and Richrath read was brief: "We demand to have Kevin Cronin back!" Attached were 2500 signatures.



The original REO Speedwagon in 1971. From left: Terry Luttrell, Neal Doughty, Gregg Philbin, Alan Gratzner, Gary Richrath.



During the recording of 1975's "This Time We Mean It," Murphy left the band. At the same time, Cronin was wondering what he was doing as a soloist. "I thought rock 'n' roll was a good medium for me, and I thought I should get into a great rock 'n' roll band. So I thought — REO Speedwagon."

Richrath had been thinking the same thing. When the band finally contacted Cronin backstage between sets at a Chicago club where he was performing and asked him to rejoin the band, Kevin hardly paused before replying, "What took you guys so long to ask?"

The day after, Cronin was on a plane to Los Angeles, where the band had relocated. "We had no idea what would happen," says Cronin, "so we had a rehearsal. It was just like when I joined the band the first time. We rehearsed and it sounded great. Within a week and a half, we were on the road again."

In retrospect, Cronin feels that "it took being away from each other for a while to make us see that we needed each other." Richrath,

however, sees it a bit differently.

"Kevin used that break very well," says Gary. "He wrote some killer tunes while I was doing one-nighters."

That material emerged on the band's 1976 "R.E.O." album in signature tunes like "Keep Pushin'," "(I Believe) Our Time Is Gonna Come" and "Breakaway," but during the album's recording the band made another discovery. "We had all this really strong material and were a killer band live, but somehow that never came across on our records," says Cronin. "We would work with these really well-known producers, but the albums never sounded like what REO was really like."

"I kept saying all along that the band didn't need a producer, because we knew what we wanted our records to sound like. Certain producers may be great for other people, but I always thought that the best producer for REO Speedwagon was the band itself."

"You Get What You Play For" was the obvious solution — a double-record live album produced by Richrath and Cronin with John Stronach. The album not only encapsulated the vibrant concert experience that had made REO heroes in America's heartland, but became the band's first gold album after its release in 1977, eventually going platinum.

That year proved to be a watershed one for REO. Bass player Greg Philbin left the group, and was replaced by another veteran of the Champaign bar circuit, Bruce Hall, who had co-written "Lost in a Dream." His reaction when the band called was the same as Cro-

(Continued on page 30)

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It's Been a Long Road for Keyboardist Neal Doughty

■ Five-year-old Neal Doughty loved to climb up on a beat-up old piano in his parents' basement and bang away relentlessly for no one in particular. Today Neal still loves to play, but now it's usually a stage he's climbing and an assortment of keyboards he's playing for the millions of fans who've seen REO Speedwagon in concert. And for Doughty, the road from his parents' basement to one of rock's biggest bands was a long one that's been filled with bumps and hard work.

Doughty's earliest musical inclinations were toward the piano, but he also learned music theory and played trumpet as a member of his high school marching band. Trumpeters don't usually fit well in your typical garage band, though, so Neal switched back to keyboards and his first love, rock 'n' roll, while attending the University of Illinois. Living in the same dorm as Alan Gratzner, who would go on to be REO's drummer, Doughty soon struck up a friendship that later resulted in them joining together at fraternity parties and local bars.

It was then that the musical seeds for REO were planted, as Neal recalls: "Back when we were doing copy songs, I listened to the Doors a lot, and I think that I memorized the organ solo on 'Light My Fire' note for note." The band rapidly earned a following and a reputation on the Champaign, Illinois bar and frat circuit, and before long, what started out to be a fun pastime turned into serious business.

After using several names, the band decided to look for a permanent one, and it's Doughty who's credited with coming up with REO Speedwagon. "I was an engineering major and one of the courses I took was History of Transportation," he remembers. "Right about the time we were looking for a name for the band, a professor wrote 'REO Speedwagon' on the board and I liked the sound of it. I mentioned it to the band and it stuck."

Naming the band was just the beginning of Doughty's important contributions. As the other soloist beside lead guitarist Gary Richrath, Doughty shares the spotlight; his signature flights on any one of four keyboard instruments — a baby grand piano, Oberheim OBX-A, minimoog, and Hammond B-3 organ — are one of REO's trademarks. What Doughty is most proud



of is his work as part of REO's rhythm section. "The thing I've gotten better at is my rhythm work. If solos are good, they'll fit, but it definitely takes more time and thought to be a good rhythm player."

Doughty is currently experimenting with a new synthesizer he recently purchased, trying to get new sounds that he might use on the next REO album. "I'd like to do something on every record that I haven't done before," Doughty says. "I think I'm learning better how to fit into the group. Rock is pretty guitar-oriented and if you try to compete with the guitars you're going to get buried. You have to learn to do things that will complement the guitars, and that's what I've developed."

Doughty also hopes to collaborate on songwriting for future REO albums, but for now it's his distinctive keyboard work that's helped the band become superstars.

Drummer Alan Gratzner Has Beaten His Way to the Top of the Charts

■ "My mother always was a supporter," remembers REO Speedwagon drummer Alan Gratzner, reminiscing on his earliest days as a percussionist. "I would come home after high school and go down in the basement and just play drums every day. She never said a word. Now, when I think back about it, I realize how loud it must have been."

Gratzner got his first drum kit at age five, after displaying a natural tendency to "beat on things." His mother drew the line at the dinner table: "She would come across the table with a fork on the back of the hand and say, 'No drumming'." At school, young Alan's desks "had little circles of lead dots all over them from tapping my pencil . . . I must have driven people nuts!"

Neal Doughty was a friend of Gratzner's at the University of Illinois at Champaign. Alan had left his drums at home when he went off to college, but within a week, he called home to have them sent up to school. He and Neal, who was just semi-serious about the piano at the time, started playing together in a dorm recreation room, and decided to make a go of it with a band.

That was the beginning of REO Speedwagon in 1968. "When it got

(Continued on page 16)



“When we started out playing in Champaign, we thought we were hot stuff selling out clubs. When we made our first record . . . It was amazing!”

**ABE SCHON
PRESENTS**



REO Speedwagon

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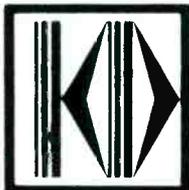
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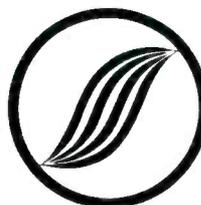
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REO Speedwagon

Kevin Cronin Reflects on How Far REO Has Come

By SAMUEL GRAHAM

■ When *Record World* caught up with REO Speedwagon's Kevin Cronin a couple of weeks ago, he was awaiting the completion of a new home studio at his place in Los Angeles. It won't be too elaborate; a demo studio, Cronin figures. But to show you how far he and the band have come, consider that Cronin may well have ended up joining REO in the first place because he didn't have the \$30 needed to keep his own band together.

Thirty dollars is what Cronin would have required to take out two classified ads back in Chicago — one for a bass player and one for a guitar player, both needed to keep his rock 'n' roll band going. When Kevin could not come up with the money, he decided to take out one ad instead, listing himself as a musicians referral service. He heard from musicians, all right, and a lot of them were stiff. But one of them was Gary Richrath, who already had a working band — REO Speedwagon — but needed a singer. You can guess what happened next.

Cronin, a confirmed Beatles addict (he had both taken up and given up the guitar before they came along, at which point he took it up for good), joined REO in time for their second album, "R.E.O./T.W.O." — he remembers the record as a logical predecessor to the "Tuna Fish" and "Hi Infidelity" albums — and he was pretty happy just to be there. "Back in those days," he says, "we didn't know about chart numbers, sales figures, anything. All we knew was that somebody was paying the bills at the recording studio, so we could go in and make records. As far as I was concerned, that was all I needed."

The enthusiasm had soured a bit by the end of the next album, "Ridin' the Storm Out." Cronin believes he had come into the band a little late. He was inexperienced; "I went from being a folksinger to a rock 'n' roll singer overnight, and my voice wasn't ready for it." What's more, he found himself in the uncomfortable position of "spokesman, singer, frontman and major songwriter — but also the new kid at the same time. It was making me crazy," and he left REO for a period of about two years.

"Sooner or later I would have gotten a recording contract, which is



what I was working on when I was away from the band," Cronin says of his solo period. But he also stayed in contact with Richrath and REO the whole time — "I never really felt like I was away from it" — and eventually the call came, asking him to rejoin. "My leaving was the best thing that could have happened to us," says Kevin. "If I hadn't left, I think the band would have broken up." Yet "in the back of my mind, I always expected to get back in the band," he adds. "It was just a matter of time."

When Cronin returned, "For the first time, Gary and I started to respect each other. We realized that we needed each other, that when I was out of the band, I didn't do as well and the band didn't do as well. There was some kind of chemistry. We didn't know what it was; it took us up until 'Hi Infidelity' to finally work it out."

That respect has carried over, he continues, and along with pure familiarity, it has helped them endure. Says Cronin, "Everybody knows each other so well that there's no bullshit among us. That's why we stay together, and that's why success doesn't make us crazy." Hitting the big time didn't affect Cronin, he notes, "because I knew that if I started letting it affect me, there'd be four guys that I'd have to answer to. We do have that brother thing after all this time."

REO Speedwagon, as has often been pointed out, lived off their touring for many years before breaking through as a recording act. Many other bands have lived comfortably

from road earnings, too, steadily working pockets of the country as REO worked the midwest. But Cronin, who helped himself along with songwriting royalties from the albums, admits to being a little mystified about the failure of the records to take off — especially when contemporaries like Bob Seger and others were doing just that. "It wouldn't have bothered me," Kevin contends, "but I knew that we could do it. Given the time, I knew we could make a commercially acceptable record."

A lot of people, Cronin included, thought that record might be "You Can Tune a Piano, But You Can't Tuna Fish." It was the most successful album to date, with songs like "Roll With the Changes" and "Time For Me To Fly," but still it did not reap the platinum rewards that everyone hoped for. Dismayed by the "Tuna" album's "failure," and thinking that it contained some of his own best songs, Cronin wrote his five songs for the next album, "Nine Lives," in just four days. "That album was a sore spot," he says. He had played "the typical songwriter insecurity game" after "Tuna," and Cronin's next work suffered, by his own admission.

The next album, of course, was "Hi Infidelity." By the time of "Keep On Loving You," says Cronin, "I became obsessed with making sure that there was nothing on that record that was going to hold it back from being a hit. I wanted the record to sound the way I like records to sound, and then see what happened. If this record had failed

commercially, then I would have said, 'Well, I guess my taste is not everybody else's.' But I proved myself right, I think."

Cronin may have financial advisors to take care of the money he's been earning lately, but he knows about how many copies of "Hi Infidelity" have been sold. Still, he insists, "I don't look at it as how many records we've sold, but how many people actually have that album in their collections, and play it as I play an Elton John record or something. This record is probably a lot of people's favorite record, and what bigger compliment can you get? It's fun, is what it is."

Cronin has pointed out that not only are the songs of a high quality on the hit album — they are also songs that came from the heart. "Most people have kind of ignored us lyrically," he says, because REO has been known as a flamboyant, hard-rocking bunch. "But there is some method to our madness . . . Even if a song is written about the most terrible thing that could possibly happen to you, by the time the song ends, it's on a positive note. I can blurt something out when I'm feeling awful, and then finish the song when I've resolved it in my own head." In the end, "It seems like the ones that are the most embarrassing are the most human, too."

Cronin expects to see a new REO album by the spring of '82; they've been delaying somewhat, he admits, only because the "Hi Infidelity" tide has refused to subside. "We have as much of a schedule as you can put on any creative work. I find it very difficult to schedule myself, but I try to put some sort of parameters on how long I'm going to take on something. The hardest part is the preparation, putting together the material and rehearsing it.

"I'm not out to show that 'Hi Infidelity' wasn't a fluke," Cronin adds. "I think it's obvious that it wasn't a fluke; and not only was this one not a fluke, but people have gone back and discovered that our older albums aren't bad, either. Sure, there's a real lot of pressure now — don't let anybody tell you there's not." Yet the pressure is not to top "Hi Infidelity," he points out, but simply "to make another record that I like, and that we all like. I feel like I've proven myself; now I just want to please myself."

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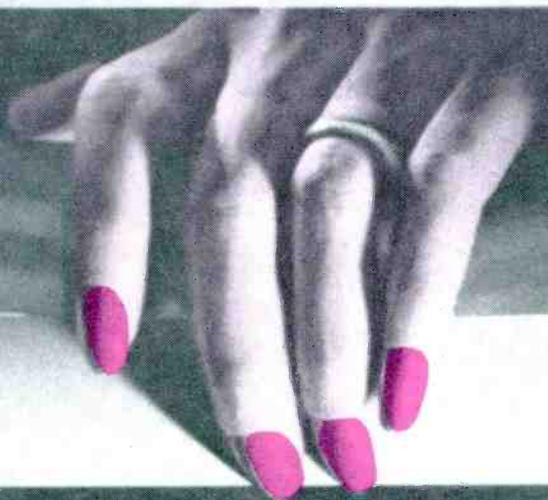
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REO
Speedwagon

"HI INFIDELITY?" NOW IN THE



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EPIC RECORDS

REO Speedwagon

John Baruck *(Continued from page 6)*

manager do to maintain psychological well-being when times are tough?

Baruck: You have to believe in the positive side. We got together and talked about these psychological problems — they were as real as financial problems. You know, “What do we do? How do we deal with all this?” There was a personnel change — Bruce Hall came into the band and replaced Gregg Philbin, who was an original member. It was like, “OK, this is a new start. Let’s get out of the T-shirts and blue jeans, let’s put on some nice clothes and look good onstage. Let’s take a direction and go for something; let’s not just sit around hoping it’s going to happen.” I told them from the beginning that I was a manager, not a magician. I couldn’t wave a magic wand and make a couple of phone calls, and then create huge success and lots of money, as most artists think that managers can do. So we locked into a purpose, and it kept us going. If something bad would happen, we’d survive.

RW: It seems that the band has been susceptible, if that’s the right word, to whatever else has been going on in the record business that’s successful. You put out a live album partly because “Frampton Comes Alive” had been so huge; later on, “Nine Lives” was in part a reaction to the fact that people like Aerosmith and Ted Nugent were happening with hard rock. Do you take responsibility for opening their eyes to commercial trends that are happening and then leading them in those directions?

Baruck: Let’s say that I’ve always been aware of successful trends. I talk to the boys in the band every day, and sure, I’ve made comments. When Aerosmith and Nugent were happening, I’d say to Gary, “Play some riff rock. You play great riffs — let’s write some rock ‘n’ roll that’s riff-oriented.” I’m not saying they did it because I said it; they had the same observations, they went out and bought the same records, and we were searching for a musical identity. We wanted it to be something that was mainstream, so in order to find that identity and lock into it, you have to look at what’s happening around you.

RW: Well, the album before “Nine Lives,” “You Can Tune a Piano, But You Can’t Tuna Fish,” had a sound closer to “Hi Infidelity,” and it was a sound the band was obviously comfortable with. Maybe the fact that they were less comfortable with “Nine Lives” came across to people, and thus it wasn’t a big hit.

Baruck: We liked the “Tuna Fish” album; it had a lot of good songs on it. It was the influence of Kevin getting (back) into the band, and Gary coming into his own as a writer. There were no new songs on the live album; the “Tuna” album was next, and that was another critical point. We thought, “OK, now we’ve done well with all the old stuff. Now where do we go?” What we did was, we decided to go with the songs — just good songs, done like REO Speedwagon — and it was a good plan. We thought we made a great record, but it didn’t satisfy us in terms of the success that we were looking for. It sold six, seven hundred thousand out of the box, which was great for us, but our contemporaries — Nugent, Aerosmith, Seger, Kansas — were happening huge, and these were bands we’d been playing with on the road for years. We hadn’t seen any monster success like they saw; we were still looking for that album that did more than a million. When “Tuna Fish” didn’t happen real big, then we were at a point where we thought we should try something else.

RW: That would seem to suggest that the band’s previous records weren’t just leading logically to “Hi Infidelity,” that you had to try other things before you found a sound you were really happy with.

Baruck: See, but everything was leading to this. Ultimately, we didn’t do that much for “Nine Lives” — we saw that it wasn’t doing very well, and we didn’t tour as extensively as we’d toured on some of the other records. We saw, for instance, that it wasn’t happening on the east coast; but rather than go back to those same buildings where we played on the “Tuna Fish” tour, the little buildings, we just said, “Let’s get out of this. Let’s go back and make another ‘Tuna Fish’ record, a record that we really like and radio really likes.”

So we decided early on that “Nine Lives” wasn’t the one we were looking for. It was a little scary, too — we didn’t want to become another Black Oak Arkansas, and have it end after nine years because we couldn’t come up with the hits and be an AM band. So we went back to the songs, and the songs took some time, because when a group spends half the year on the road and

half the year in the studio, it doesn’t leave a lot of time for sitting out looking at the sea, you know, waiting for inspiration. I didn’t want to rush it, and we had our economic limitations, too. We tried to find a way that we could stall a year, so the songs would be just right, and the recording would be just right, and this album (“Hi Infidelity”) would be our “Rumours.” That was the plan, that this was the one that was going to happen — it was very calculated.

RW: So how did you manage to stall for a year?

Baruck: We came up with the idea of “A Decade of Rock ‘n’ Roll”: a double package with everything on it, from all the way back, letting the public know that this was REO Speedwagon. We put the “Decade” package together, spent a lot of money re-mixing some of the tunes, hired a writer and put a nice little booklet in there, the whole story. And it really set us up, I feel — it set up radio, it set up the public, everybody. The name was kept visible for an entire year with a hit anthology album, and it set us up for coming up with the “Hi Infidelity” album. This record is a great record — it’s got four hit singles on it, and all the rest of the songs could be hit singles if we could release them all. But everybody knew who REO Speedwagon was before it actually came out, and I owe a lot of that to the “Decade” campaign.

RW: “Hi Infidelity,” one hears, was virtually what had already been put on a demo beforehand. Does that mean the recording costs were any lower?

Baruck: The “Tuna Fish” record we spent a quarter of a million dollars on. We only spent \$150,000, maybe, on this record. But you’ve got to expect that after eleven or twelve years of playing together, they’ve gotten real good as a band, and when they go into a studio to record or even rehearse, they’re good. They did these demos, and they just had a hot night; when they went back in to start recording the album, it didn’t sound as good as the demos, so they used about half of those tracks.

RW: You must be a little surprised at the amount of albums you’ve sold with this — second only to the first Boston album among all CBS releases ever — despite everyone’s faith in it.

Baruck: Very pleasantly surprised. As it went along, we’d keep making our projections. We’d see what we were selling on a weekly basis, see what the single was doing, and we’d go, “Hey, we’re going to sell three million on this album.” That was a figure that a group like Styx had always sold, or Kansas had come close to when they had their big hit. Then “Take It on the Run” came out and went to the top, and we’re going, “Well, four million — maybe five.” At this point, every record we sell is just great. But we’re handling it with the same amount of enthusiasm that we handled the first million with.

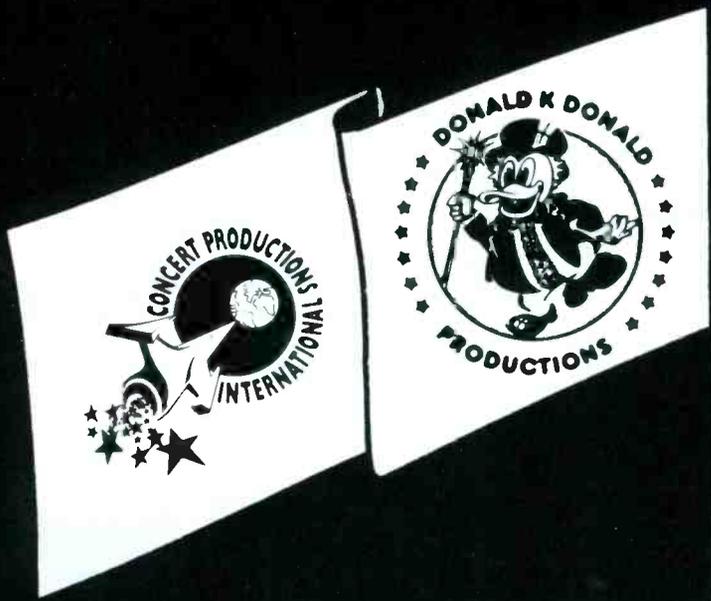
RW: Not only enthusiasm, but after this long together, everyone must be pretty level-headed about it all, too.

Baruck: Very level-headed. It’s a fantastic way to make it. It’s a fantastic way, after all the years of working and having a certain goal in mind, to

(Continued on page 24)



The members of REO Speedwagon with their automotive namesake.

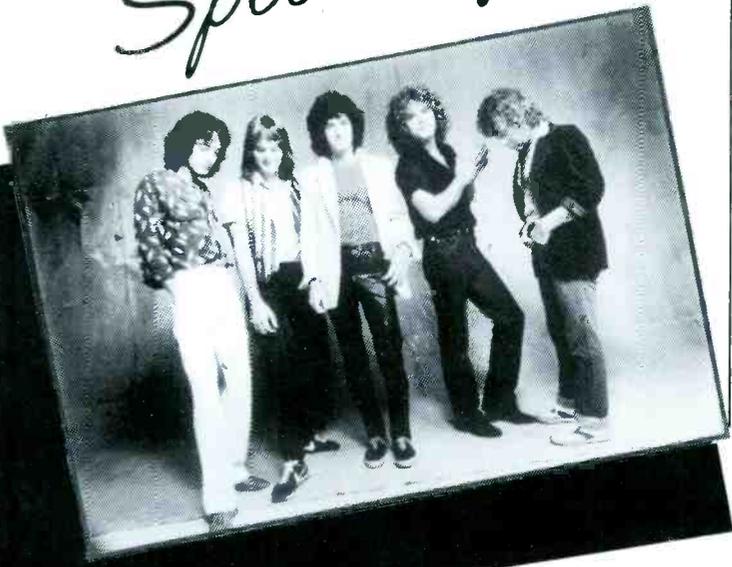


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REO Speedwagon

CBS Executives Salute REO Speedwagon

Walter Yetnikoff

Walter Yetnikoff is president, CBS/Records Group

■ REO Speedwagon's career exemplifies how a talented, persevering rock group has paved the road to international superstardom. Over a period of ten years REO has developed from a regional touring act to one of the hottest bands around, and their last album has sold over seven million copies worldwide. Always known for its exciting live performances, the group recently completed a sensational concert entitled "Live Infidelity" which was released by MGM/CBS Home Video on videocassette and disc and aired over MTV Music Television. CBS Records looks forward to working on many future projects involving REO which utilize the group's tremendous creative versatility.

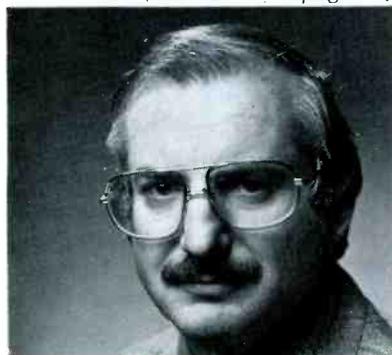


Walter Yetnikoff

Myron Roth

Myron Roth is senior vice president and general manager, west coast operations, CBS Records

■ One of the most rewarding things that's happened since I entered the record business has been the triumph of REO Speedwagon — (Continued on page 34)



Myron Roth

Dick Asher

Dick Asher is deputy president and chief operating officer, CBS/Records Group

■ REO Speedwagon has emerged as one of the premier artists ever to record for CBS. In less than one year their album, "Hi Infidelity," has sold more than six million copies domestically. They have been a hard-working band since joining Epic in 1971, and their cooperation with Epic and the media, as well as their constant touring, have steadily expanded their appeal around the world. Each member of the band has brought talent, enthusiasm and cooperation to his relationship with CBS. The company would like to express its appreciation to REO Speedwagon for the dedication and creativity which have made their success possible.

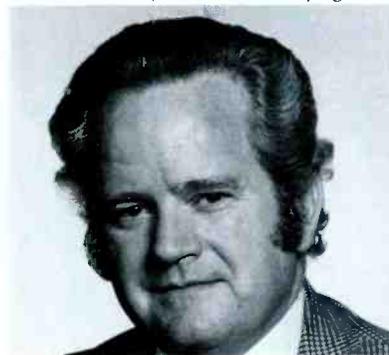


Dick Asher

Paul Smith

Paul Smith is senior vice president and general manager, marketing, CBS Records

■ CBS Records' decade-long association with REO Speedwagon can be characterized as a strong team effort between record company, ar- (Continued on page 34)

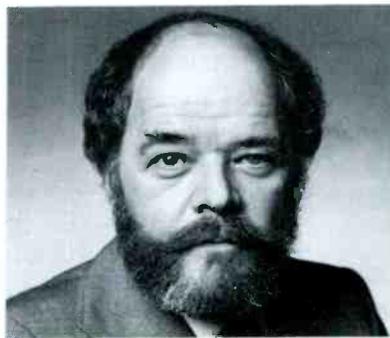


Paul Smith

Allen Davis

Allen Davis is president, CBS Records International Division

■ REO Speedwagon have, in 1981, certified themselves as true international stars. After years of career building in their native U.S., the release of their eleventh album, "Hi Infidelity," has carried their impressive stardom to Canada, the U.K., continental Europe, Australia, and Japan, where the group has enjoyed a stream of top ten chart successes and been honored by gold and platinum awards on four continents. "Hi Infidelity" has made REO Speedwagon one of the biggest international success stories this year. The facts speak quite dramatically for themselves. All that is left to say is congratulations to Kevin, Gary, Alan, Neal and Bruce for your creative vision and congratulations to John for helping to bring that vision to millions of fans throughout the world.



Allen Davis

Don Van Gorp

Don Van Gorp is vice president, CBS Records Distribution, central division

■ When REO Speedwagon joined Epic Records, CBS's Chicago branch staged a showcase at Mothers to introduce these energetic musicians, fresh out of (Continued on page 34)



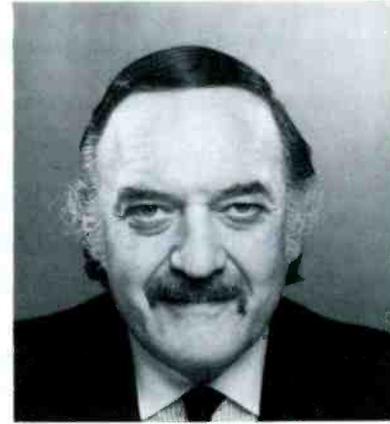
Don Van Gorp

Don Dempsey

Don Dempsey is senior vice president and general manager, Epic/Portrait/CBS Associated labels.

■ When I was appointed senior vice president and general manager in April 1978, I found that one of the most important things for me to do at that time was to immediately develop a personal rapport with the artists on the roster. As label head, I have taken the position that it is necessary to see artists on the road and meet with them at their place of work rather than mine. This opportunity enables me to see the band in action and study their audience, thereby developing the understanding and insight required when making decisions on that artist's behalf. The first E/P/A artist I chose to do this with was REO Speedwagon.

After attending one of their con-



Don Dempsey

certs in St. Louis three-and-a-half years ago, I felt committed on behalf of Epic to match their level of enthusiasm and bring the band all the way home. As I said to them at that time, "It's inconsequential how long you've been at Epic, if the pilot light is still lit, I can get the flame going." The pilot light with any artist is their continued creative desire to go into the studio and make the best records they can, always expanding their audience and building a stronger and stronger base. A record company's responsibility is to work off an artist's creative juices, and as I told the band that night, "If you want it, we'll get it for you."

REO Speedwagon is the second longest-signed artist with Epic, Jeff Beck being the first. The band has always enjoyed success with the (Continued on page 34)

REO Speedwagon

John Baruck *(Continued from page 20)*

make that goal, after knowing how hard you worked. It's a tremendous feeling of accomplishment for all of us.

RW: Everyone has said that the records started getting better when Kevin Cronin and Gary Richrath began producing them. Prior to that, was there a different producer for every record?

Baruck: Virtually.

RW: Were Cronin and Richrath prepared, technically, to do it?

Baruck: Absolutely. The live album was produced by an outside producer. There's not a whole lot to producing a live album when you have a great live rock 'n' roll band; it's a question of picking the songs and mixing them. The person who was mixing the record just didn't mix it right; he tried to take a live sound and make it a quality, first-class record sound, and it didn't capture the live part. But who would know better how to capture what they did live than the band? Gary was always buying mixing gear — he had his own studio set up at his house — so he was into sounds, and EQs and all those things. He was the logical person; but Gary didn't want to do it by himself, so he got Kevin to help him, and thus was born the production team. Alan (Gratzer) was also a co-producer on "Hi Infidelity."

RW: You've said that touring was the way you survived through the first several years, and that had a lot to do with the support you got from the record label. These days, tour support is a lot harder to come by.

Baruck: Near impossible. And not only is it near impossible to get, there's no way the record company can make the type of investment it takes to do it right, with costs going so high on the road. It used to be that a record

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“ At this point, every record we sell is great. But we're handling it with the same amount of enthusiasm that we handled the first million with. ”

company would give you \$50,000 in support; you'd take that \$50,000 and play 80 dates. Today that same touring is going to cost \$150,000, and after investing \$100-150,000 in a group to start with, well, that's a big investment. And new groups aren't even selling the records that the old groups used to sell — a group comes out today and doesn't get on the radio, they'll sell 20,000. So (tour support) doesn't exist anymore as a way to do things.

RW: Faced with that situation, what do you do now? Some people say that a group has no right to tour unless they can pay for it themselves.

Baruck: I don't agree with that. I have a very positive outlook on the business, because the business has grown and continues to grow. But more and more groups means that less and less proportionately will happen; you can't have, say, 150 superstars. With my other artists (Sue Saad, Bill Champlin, Tom Kelly), I don't want them to release a record unless there's a hit on it. It's an exercise in futility, a waste of time, to release a record unless I'm sure, and the group is sure, and everybody surrounding us is sure, that we have a song that's going to go on the radio. The way it happens now is that if you have a hit record, and you sell records there's money available and you go out and tour. The development money isn't there now — the sales have to be there first.

RW: Do you think your success with REO gives you a little more leverage with your other acts?

Baruck: It helps having a little influence in the business. I know a lot of people — I deal with the promoters, and the record companies, and various other aspects of the business — so I have a little more expertise now.

RW: When you look at some of the other big, multi-platinum acts, some have been able to sustain it for a few albums, like Styx or the Eagles, but others have hit it really big only once, like Peter Dinklage. There must be some pressure on you guys to maintain your success now, isn't there?

Baruck: Calling it pressure is an interesting way to put it, because most people think of it as that. But it's healthy pressure. It encourages you to do something successful again. The entire responsibility, at this point, is basically on the writing and the choosing of good songs for the next record. That's a process that everyone is actually looking forward to. It's not scary; they're not putting it off. They're writing now.

We're all very clear on what the next step is. It's not a great wonderment: "How can we top this?" We know how we got there, and we know what the job is now — write some more hits, some more pretty songs.



Cronin and Richrath share a laugh.

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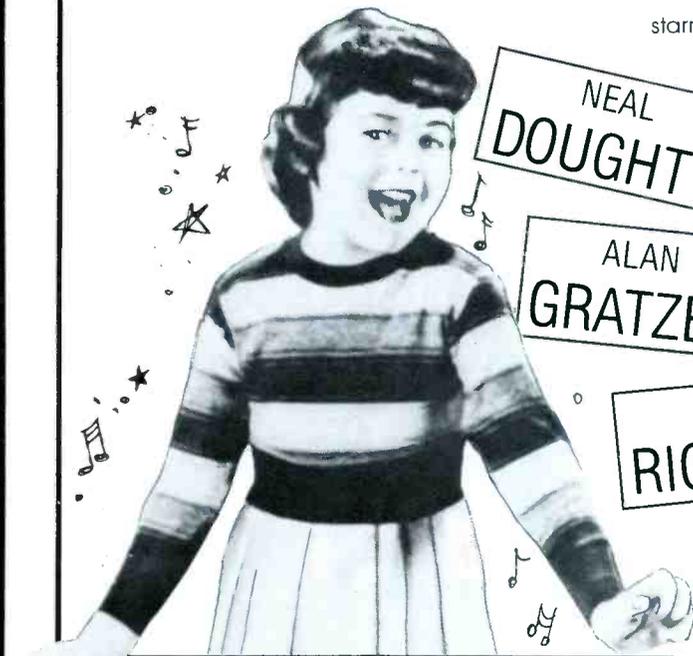
NEAL
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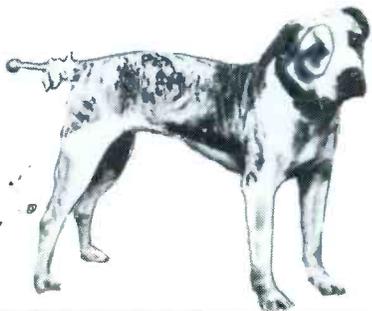
GARY
RICHATH



KID CROONERS!

...and other
LITTLE RASCALS

*Cheers,
Bill*



AND



REO Speedwagon

Eleven Years of Epic A&R Involvement

■ REO Speedwagon and the Epic Records A&R department have enjoyed a close working relationship throughout the band's 11 years on the label. What's especially revealing is how the character of A&R involvement in the band's career has changed to support REO's growth.

"Strangely enough," says Gregg Geller, vice president, A&R, Epic Records, "the nature of A&R involvement with the band for many years was to put them together with new producers, hoping to find the right combination that would then explode the band nationally. Each album did better than the one before, but basically we kept searching for that magic combination.

"Around 1976, Steve Popovich, who was in charge of Epic A&R at the time, had the idea that perhaps the right way to go with this good live band was to put out a live album. That double record, which was produced by Gary Richrath and Kevin Cronin with John Stronach, worked dramatically, and the band went from selling a respectable 250,000 albums to platinum status. So after all of A&R's involvement, their greatest leap in sales came when the band began to take charge of their own production, which is as key an A&R decision as choosing an outside producer."

That decision reflected Epic's consistent faith in REO's potential, which was evident from the very beginning. Recalls Tom Werman, vice president/executive producer, Epic Records A&R: "About three months after I joined Epic, a tape of REO Speedwagon came in from Paul Leka, their original producer. I was the guy whose job it was to listen to tapes at the time, so it was given to me, and I liked it very much. I remember specifically the songs 'Sophisticated Lady' and '157 Riverside Avenue.' I thought, this is a great group, I've got to go see them. *Maybe*, I can even sign them.

"So I went to Champaign, Illinois, and was met at the airport by Irving Azoff, who was the group's manager then. We went to the Red Lion Inn and saw REO Speedwagon. The band was extremely hot — a vicious rock 'n' roll band. Richrath played with his shoes off, and I had never seen a drummer use white gloves, as Alan Gratzer still does.



Gregg Geller

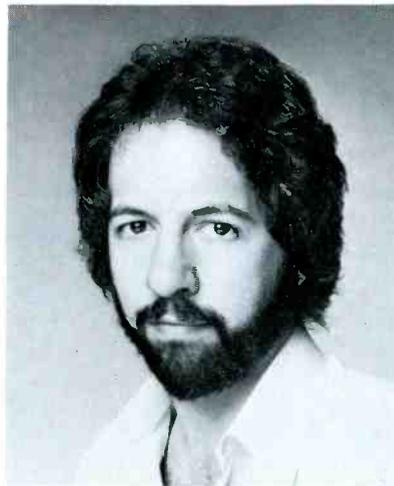
That first show was completely absorbing. No one in the room was talking or aware of anything but what was happening onstage. The room was packed to the rafters, and those kids were transfixed. There was no question in my mind that this band deserved to be making records. At that time, I had no idea about the marketplace, whether radio would play this band, or any of that stuff we're all too concerned with today.

"It was the rule that the little A&R guy, me, had to go get the approval of the big A&R guy before he could sign anyone. So I brought Larry Cohn, who was director of A&R then, back to Illinois to see them. I told him I wanted to sign them, and he gave me his permission — it was that easy."

Establishing a Reputation

Werman's first signing is also fondly remembered by Geller, who was on the staff of *Record World* at the time. "Tom Werman was an old friend from college, and one day he brought me over the first album by REO Speedwagon. I still recall hearing some of those songs for the first time, like '157 Riverside Avenue,' which is still a staple of the band's live show. Then I came to Epic Records to work in A&R myself, and my first week on the job, the label released REO's second album."

Frank Rand, Epic's vice president, west coast A&R, has also known the members of the band since their early days in the midwest. "I first met Kevin Cronin in Chicago when he was playing the club circuit. We got to be friends because he would open the show for some of the artists I was handling as



Tom Werman

a manager. His talent always excited me; he was a good songwriter and equally as good a singer. There he was, doing an acoustic solo set in front of rock 'n' roll bands — not an easy position to be in. But he always had a great rapport with the audience.

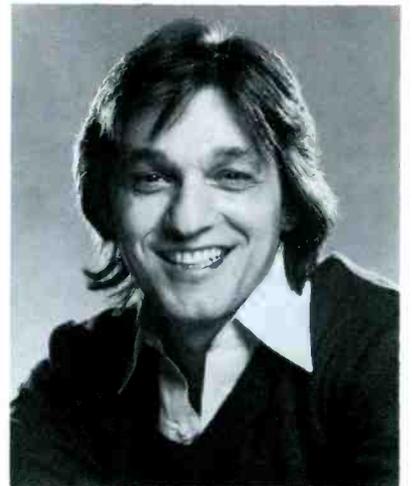
"When I came to Epic, 'You Can Tune a Piano, But You Can't Tuna Fish' was released — to me, a classic rock 'n' roll record. With a few breaks it might have been what 'Hi Infidelity' became sales-wise. As it was, it became their first platinum studio album."

Calculated Risk

It became evident to Epic's A&R staff with the "Tuna" album that REO Speedwagon was well qualified to produce their own records. "Given experiences spanning most of the decade," says Geller, "Kevin and Gary had gained the knowledge to get on tape what they wanted. Letting them produce that album was a calculated risk, but they had become excellent producers, and they proceeded to prove it."

"Next up was 'Nine Lives,'" recalls Rand, "and it didn't build on the success of the 'Tuna' album the way we had hoped. So we sat down after that album and discussed our next move. Rather than rush into the studio, make another record and jam it out, we went with the brilliant idea of John Baruck for 'A Decade of Rock And Roll.'

"At the time, a lot of people asked, 'Why are we putting this out?' To me, it was a statement — ten years is a monumental thing, and the record proved itself and made the foundation for 'Hi Infidel-



Frank Rand

ity' rock solid.

"After 'Decade,' I remember being at lunch with Kevin Cronin, discussing the importance of the next studio record. Kevin said, 'Frank, don't worry about a thing, I've got the song,' and he sang 'Keep On Loving You' right there at the table.

Years of Struggle

"The first time I visited the studio during the recording of 'Hi Infidelity,' the band was working on that song. There was some reluctance about making it the first single — some people thought it took too long to get to the hook. But we did release it, and there was no looking back."

That same song, as well as the rest of the album, made an equally strong impression on Geller. "I remember going with Frank Rand to Kendun Recorders to hear the album. It was really clear that the hooks, melodies and overall sound had taken a quantum leap. At that point, it became a matter of which single to release first. We always felt there were a number of singles on this album.

"'Keep On Loving You' sounded like a radio record. It went on key radio stations and developed sales right out of the box, and our decision was confirmed. At that point, A&R's input became simple — what hit single do we release next?"

From that moment on, the story is public record, although Frank Rand wraps it up in an appropriate manner: "REO Speedwagon is like the 1981 Dodgers. They just kept trying until they went all the way." And today, they are the champs.

We cover all the music.

Record World

REO Speedwagon

The REO Speedwagon Story (Continued from page 14)

nin's: "What took you guys so long to ask?"

That same year, John Baruck left Front Line Management to manage REO independently, making the REO Speedwagon family complete. The year was topped by a triumphant sell-out show at St. Louis' Busch Stadium, where REO set a still-standing record by attracting 44,000 fans, breaking the previous record set by the Beatles.

The live album's success convinced Epic Records to give the band a shot at producing their own studio album, with one request — that a member of the A&R staff be present at the sessions. The band asked for John Boylan, a friend and an Epic staff producer, to come by. As the tale goes, he went back to the company after a few sessions and reassured them: "Don't worry about it, they know what they're doing."

"You Can Tune a Piano, But You Can't Tuna Fish" (or, in REO parlance, "the Tuna album") vindicated the band's judgment, going gold and eventually platinum, and yielding REO's first hit single — sort of. "Roll With the Changes" went to number one in a lot of markets," says Cronin. "Just not all at the same time." Undaunted, REO played on, still pursuing a relentless tour schedule across America.

It seemed perfectly logical that the band's ninth album was titled "Nine Lives." Produced by Kevin Cronin and Gary Richrath with Kevin Beamish, the record featured two songs that seemed to tell the REO story in a phrase: Richrath's "Only the Strong Survive" and Bruce Hall's debut in the spotlight, "Back on the Road Again."

By now REO was selling out arenas and stadiums throughout the midwest, but still had one nemesis they couldn't totally conquer — the weather. After drawing 35,000 people to Royals Stadium in Kansas City, REO faced the prospect of playing through thunderstorms that had threatened throughout the show but had not begun until ten minutes before the band was scheduled to hit the stage.

"It was raining, the wind was blowing, and lightning bolts were flashing across the sky," recalls Gratzner. "At one point the power went out, and our manager, our roadies and even the promoter insisted that we stop the show for our

own safety."

"They told us we were crazy," interjects Cronin. "They said: 'You're gonna get killed!'"

"But we all looked at each other," says Alan, "and we remembered that waterlogged day in Peoria." They played through the storm, and nobody left the stadium.

With 1980's "A Decade of Rock and Roll" compilation, the band's growing legion of new fans were introduced to REO's rich history, and the band got a chance to go back and fix some of the things they weren't so happy about the first time around. The set stimulated sales of the band's catalogue, helping their second and third albums to go gold.

By the time REO Speedwagon entered the studio for the "Hi Infidelity" sessions, they had been seen by over 3.5 million American youths, and were determined to make this album the one. After rehearsing for a month, the band first entered Crystal Studios in L.A. to cut demos for the album. "The place is this funky little studio that looks like the interior decoration stopped in the fifties," says Cronin. "But Stevie Wonder uses the place all the time, so we figured: he can't see the place, but he must know something."

After knocking out the demo in a few days, REO began to cut "the album." "After five days we had nothing — not even a single basic track. We were all pulling our hair out.

"Finally one night I went home and had this dream where Gary and I were sitting on the beach somewhere, and there was this big bird sitting next to me. Suddenly it flew into the air and started changing colors, and then swooped back down at us. It was like 'Jaws,' but instead of everyone getting out of the water, everyone was jumping in, yelling 'Jump in, it can't swim!' So I jumped in the water and turned around to see where the bird was and where Gary and everyone was . . . and I turned around and the bird's face was right next to me. Even though the dream was in color, I knew I was having a nervous breakdown.

"I came into the studio the next day very upset . . . I knew something was wrong, but didn't know what. I finally got them to put on the demo and we listened to it and it sounded great. What we found out

was that we had already made a lot of the record before we made a lot of the record, and we ended up using the basic tracks from the demos on seven of the songs on 'Hi Infidelity.'"

Almost as an omen, REO's second album was certified gold on the eve of "Hi Infidelity" 's release. The single "Keep On Loving You" was added to WLS-AM out of the box, and within a few weeks the rest of the country had followed suit. Suddenly REO Speedwagon — the band that had been bubbling under the top 40 for eleven years — shot to the top and stayed there.

"For eleven years we kept coming close to having hit albums," says Richrath, "but never quite made it. We did something that was honest and true to our style, and when it became a hit, we realized those years had not been wasted. We feel very fulfilled."

"We were never anything but optimistic," adds Cronin. "But success is sweeter when you work for it. You feel like you deserve it then. When you feel you haven't worked hard enough — that's when it drives you crazy."

And while REO may act a little crazy when blowing off some steam on the road, their fun and work often has a serious purpose. During the "Nine Lives" tour the band participated in a promotion with a Memphis radio station that offered a pair of tickets to REO's show, T-shirts, albums, and a case of 9 Lives cat food to the first 50 people who adopted a cat from the local ASPCA. On the same tour the band challenged radio stations to charity basketball games, dubbing their team "the Visitors," "so that our name would always be on the scoreboard," explains Kevin. Playing a

team of girls fielded by one radio station, the REO team even invented several new fouls, being penalized, as Alan Gratzner recalls, for "goosing and at least 16 other forms of physical contact you've never seen before during a dribble."

During this year's "Hi Infidelity" tour, the band directed the proceeds from their charity games to buy sports and musical equipment for local orphanages. Explains Cronin, "I have a special interest in orphanages. My two adopted sisters and one adopted brother were raised in them before coming to our family."

"The only way that our band stays together is by being wild and crazy," concludes Richrath. "A lot of people say 'Hey, what silly thing did you do this week?' But we don't do it just to keep people talking. We do it because it's fun and it holds the band together."

REO's strong camaraderie has surely paid off in "Hi Infidelity" 's rocket ride to the top of the charts. But as Cronin observes, "The gratifying thing about our current success isn't the money. The big reward is knowing that six million people have our album in their homes, and that we've earned the respect of the musicians who are our peers."

"We love our audience and enjoy playing for them more than ever. The fact that the audience is now bigger only means we'll have to work even harder to give our best to our fans."

As *Rolling Stone* recently concluded, "The real surprise is that it's taken them this long. What REO do, they do with spirit and poise. After ten years and several near-misses, their success with 'Hi Infidelity' seems a just reward."



Cronin and Richrath on the air.

REO Speedwagon

Marketing REO

(Continued from page 26)

were so many of them. There were a couple of times when we didn't know if it would go all the way, but then stations like KRTH and CKLW, borderline stations that play top 40 and some A/C, went on the record, adding another dimension. Once they fell over, and everyone else saw them, they all followed suit, and realized it was both an A/C and top 40 smash."

Epic's marketing and merchandising departments "put our money where our mouth was right out of the chute," says McCarrell. "We produced a three-song video as a tool for the field staff to set up the album. We produced a whole raft of point-of-purchase materials — posters, die-cut pieces, logos — and kept re-running the stuff because the demand was outrageous. We also jumped in early in terms of advertising, both in radio and print.

"When we entered the second wave of marketing after the first single had peaked and the second

single was breaking, we put together a huge television advertising campaign. At that point, the album was at about two million in terms of sales, and that helped shoot us up over three million. The catalogue, which had always done well, exploded at this time, and our advertising was actively geared to help make that happen.

"During the whole campaign,

both Larry Douglas, vice president, west coast marketing, E/P/A, and Larry Stessel, director, west coast merchandising, E/P/A, were pivotal in their day-to-day involvement with this project," explains McCarrell. According to Stessel, the groundwork for marketing "Hi Infidelity" was laid long before the album was even made.

"After the somewhat limited suc-

cess of 'Nine Lives'," says Stessel, "John Baruck approached Ron McCarrell and Frank Rand (vice president, west coast A&R) with the idea for 'A Decade of Rock And Roll': a double greatest hits album that included a special booklet detailing the history of the band, with special photos, available at a budget price. It had everything to make it an appealing package for the consumer.

"With that album we concentrated our marketing efforts in eight areas where the band had healthy sales, but had not yet broken. We bought every radio station and newspaper in those markets, and saturated them with point-of-purchase materials.

"We never looked at that album as just a greatest hits package, but rather as a vehicle to break the band by setting us up for the next studio record. Every department in the company, with this in mind, worked

(Continued on page 33)



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REO Speedwagon

Alex Kochan Helps Guide REO's Career

By ELIOT SEKULER

■ For the past five and a half years, Alex Kochan has played an integral role in guiding REO Speedwagon's career, beginning with his past position as an agent at ATI, where he booked the band, and more recently at John Baruck Management, which he joined two and a half years ago as a partner. His extensive background as an agent, road manager and sound man provides him with an excellent working knowledge of the road, and though his activities at the firm are not specifically defined, Kochan says "it naturally evolved that I handle the tour-related aspects" of the group's career.

Kochan's own music business career dates back to his employment at the old Fillmore East in New York, where the New Jersey-born Kochan helped handle sound mixing and other sundry chores. He later worked for another New York promoter, Howard Stein, as road manager for Blood, Sweat and Tears, and at Queen Booking, which provided him with his initial experience as an agent. "From there, I got more involved with rock 'n' roll," Kochan recalls, and when he left Queen Booking to join ATI, he moved quickly to sign such bands as the then-unknown Molly Hatchet.

"Agents always want to become managers," says Kochan, "but the percentage of agents who become successful in the management business is not very high, even though some of the best managers in the industry come from agency backgrounds. Many agents go into management, and finding that they can't make it, have to return to the



Alex Kochan (left) with tour manager Tom Consolo.

agency field. So for a long time after I left ATI to join John Baruck, people thought I was crazy to make the move. But then, everything that John and I and the group was doing suddenly clicked." Kochan might have added that it clicked in a very big way.

Baruck and Kochan orchestrated the timing of REO's recording and touring schedule, determining how much time could be devoted to studio time and how many appearances were necessary for both promotional purposes and the group's economic survival. For years, REO Speedwagon remained on a treadmill of releasing an album approximately every year, then going out on the road to support it and earn an income. "But you can't bring the band back into the studio at the same time every year and expect them to come out with great records every time. You can't push a button to get the creative process going at its best," says Kochan. "At a certain point, it just doesn't work any more.

"The big shift came when the 'Decade' record was released," he believes. "That was the key point, when things really turned around. That album was basically a compilation, and since it required less work in the studio, it gave the band a bit of a breather; it helped break up the cycle and gave them enough financial slack to allow them to feel a little more secure and comfortable for a while, all of which was carefully planned. We wanted them to have a chance to take more time in writing their songs and follow up with a good record. Instead, they made a great record," says Kochan — referring, of course, to "Hi Infidelity."

With REO now firmly established as one of the biggest-selling bands in the industry, Kochan and Baruck are now concentrating their efforts on expanding the band's international base and on further developing such ancillary sources of income as merchandising.

"In Canada, for example, REO never really sold all that well before," says Kochan. "But 'Hi Infidelity' has changed that; the record is four times platinum in Canada now." Baruck, Kochan and the other members of REO Speedwagon's support team will be working on other international markets in the coming year.

"Merchandising is an area that wasn't too important a few years ago, but that's exploded since then to become a very big source of finan-

cial support," says Kochan. As an agent with ATI, Kochan observed the merchandising efforts of such groups as Kiss — whom he credits with pioneering the rock merchandising field — and Cheap Trick, and upon joining John Baruck Management, he immediately assumed responsibility for setting up and implementing licensing arrangements for REO Speedwagon. "The thing is to keep it under control in terms of quality and image. You don't want to be a travelling dime store, but you have to have just enough variety to ensure that the bootleggers don't kill you," he says. REO, according to Kochan, currently has one of the most lucrative merchandising programs in the industry.

Kochan refuses to make any crystal ball predictions regarding future plans for the band in the long run — "Who knows what can happen in five years?" he says — but for the present, "REO Speedwagon enjoys what they're doing, and our job is to help them to do that as well and as successfully as they can. We're not looking to get them parts on 'General Hospital,' nor are they likely to want to do that. What this band does is write great songs and make great records. In fact, the only area outside of music that they'd possibly want to get into is to form their own basketball team," says Kochan, himself an avid athlete. "And that's something that I'd like to do with them."

Most of the photographs in this special section were taken by Harrison Funk. Some others were taken by Michael Marks.



REO Speedwagon

Marketing REO (Continued from page 31)

toward breaking the band in a big way."

"Over the years," observes Larry Douglas, "it seems as if almost every REO album was properly set up. There's always been a feeling at Epic that this band had something, but that they somehow never got a break. So we went back to their very foundation — their greatest songs of a ten-year career — to get the ball rolling for another big push.

"With 'Hi Infidelity,' we repeated our methods of concentrating on markets where the band was on the fence between being successful and not being successful. We took care of the markets that had always supported the band, and tried some different types of campaigns in areas where the band had never done well. We ran TV ads in those markets so that more people would see what the band looked like. A three-song video went out simultaneously with the album. And from day one, we went for the throat."

McCarrell also points out that "artist development played an important support role in the REO campaign, and although the band didn't really need booking help, Al DeMarino and his department helped tremendously in placing videos in various clubs and on national TV, as well as arranging for the band to play live on a number of other national TV shows."

But while REO may hardly have needed booking help, there were a number of markets where their profile as a concert act needed to be heightened, and artist development's efforts were crucial in breaking a number of new markets for REO as a live attraction.

"Working from the band's solid midwest base," explains Al DeMarino, vice president, E/P/A artist development, "management, the band's agency (ATI) and artist development had toured the band for years all over the country, conquering regions one by one, and looking for special ways to break the band in the east and northeast, which was their Achilles' heel for so long. By setting up key shows, tying in with radio stations, offering low-price tickets and doing charity events, we helped to make REO from a midwest phenomenon to a national one.

"We've also been very involved in setting TV for the band, but until

late 1978, it was very difficult getting REO on national TV. But after spots on 'Midnight Special' and 'Don Kirshner's Rock Concert,' the band did so well they eventually came back and hosted, which gave them even greater credibility as a headline attraction."

McCarrell agrees: "I figured that if you can sell 40-50,000 seats in Kansas City or St. Louis, you can do it anywhere. It was just a matter of breaking down those barriers for REO, and now we've done it.

"Publicity also aided us in breaking down those barriers. REO were never a darling of the press, but once radio action began to happen as never before, there was this whole story to be told."

"Publicizing a hard rock 'n' roll band is our biggest challenge," explains Susan Blond, vice president, E/P/A press and public information, "because the major critics are not inclined toward that kind of music and because the nature of those bands is to be relatively faceless.

"REO's constant touring and the success of the live album and the 'Tuna' album allowed us to make some inroads in the press throughout much of the country. As 'Nine Lives' was set for release in mid-1979, we got ready to push for bigger and better things. Glen Brunman, who had recently moved to Los Angeles to head up our west coast publicity efforts, sat down with John Baruck and the band and mapped out plans to get REO more into the public consciousness."

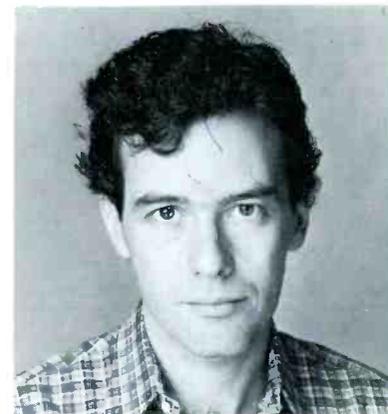
"REO had something going for it," says Brunman, "that other so-called faceless bands did not — personality. These guys wrote the book on how to have fun on the job, but no one had ever published it, so we decided we would."

With the aid of the Howard Bloom Organization, a personality profile of the band began to emerge in many more newspapers and magazines than had ever before paid attention to REO.

"Working in support of 'Nine Lives' and 'Decade,' we concentrated on creating an identity for REO where there had been little or none," recalls Brunman. "We simply unfolded a series of true stories that gave people something to relate to, along with the traditional music and concert features we pursued ever



Susan Blond



Glen Brunman

more aggressively. Eighteen months later, 'Hi Infidelity' was ready for release, and so many more people knew so much more about the members of REO Speedwagon than at any time in their career.

"With the success of 'Hi Infidelity,' we shifted into high gear to get the full story out on the breakthrough and the people behind it. If we weren't changing the minds of critics who had previously dismissed the band — and some minds were changed — the least we wanted to do was gain full attention and respect for the magnitude of REO's success."

But for all their phenomenal success, the members of REO remain basically unchanged. "Success, especially success of this measure, is often a real test of character for a band and their management," says Larry Douglas. "More often than not, a band will suddenly become

distant to the people at their record company, even if those people have worked with the group for years. They suddenly forget how to shake hands after a show, and even phone calls to a manager are not returned. REO Speedwagon has passed the test with flying colors. They still make themselves available to do anything that we might need them to do, and they're basically the same people that they were two years ago. That, to me, is an outstanding achievement."

"These guys have done nothing but make friends wherever they've gone," concludes McCarrell. "They have a lot of strong support, and it all came back."

As for the future: "We're expecting a new album in April or May," says McCarrell, "so just stand back and watch. Once again, we will be aggressive."



Gary Richrath

REO Speedwagon

Tom Consolo Keeps the Tours Rolling Along

By SAMUEL GRAHAM

■ REO Speedwagon tour manager Tom Consolo, one might say, is in the eye of the storm. Before "Hi Infidelity," of course, touring was this band's meal ticket, so Consolo has long been familiar with the many demands of the road — and surprisingly, he has found that those demands haven't substantially changed since REO became 1981's biggest success story.

"The biggest change I've experienced, I guess, is in the thought process that one goes through, knowing that you have a hot commodity and that everybody is going to be looking at it more closely, scrutinizing every detail," Tom says. "That has the effect of pushing oneself to achieve something that's more important, more valuable, than I ever thought I'd want to achieve."

When Consolo first hooked up with REO in the mid-'70s, what he mostly wanted was to get out from under a pile of accounting figures. Consolo was responsible for book-keeping and accounting chores, a gig that he readily admits "got pretty boring." In fact, when the group and manager John Baruck split with then-manager Irving Azoff, Consolo also "kind of went my own way." He came back into the fold when the live "You Get What You Play For" album started happening; at that point, he recalls, the group gave him the opportunity to work on the road, "which is what I really wanted to do the whole time."

As road manager, Tom continued to handle road accounting duties — settling box offices, and so on — as well as road publicity and travel arrangements. As REO's stature grew, he says, "We realized that this was a business that needed to be watched over very closely on the road. After all, REO Speedwagon had been surviving because of the live concerts."

If the REO ship needed to be tightened up, as Consolo puts it, "if we were going to net as much money as we possibly could net," then he himself was going to be the one to do it. He restructured the road crew, "reassigning" a few people and letting a few others go. He also began hiring light and sound companies himself, and, most importantly, he began putting together tour budgets and projecting the net income from each trip. "That was really satisfying for me," Consolo says, "because I



Tom Consolo (top row, left) with Cronin, Richrath, Doughty, Gratzer, Hall and (bottom row, from left) John Baruck and Alex Kochan.

felt like I not only had control of hiring the crew and getting sound and light deals, trucking deals and so forth, but I also could follow all of those figures right through to the end. When a tour was finished, I could actually say to people, 'Hey, I

was pretty close.'"

What's more, Consolo's ship-tightening helped prepare the group for the popularity explosion that came with "Hi Infidelity," he believes. When that record broke, the financial picture became "awesome.

Don Dempsey

(Continued from page 23)

label, consistently selling anywhere from 500,000 to one million per release, even before the tremendous breakthrough of "Hi Infidelity." The band's huge base at AOR radio coupled with strong support at top 40 primed all radio formats for their biggest accomplishment to date.

About a year before the album's release, we began having discussions with the band on expanding REO's touring activity. With a strong audience already existing in the midwest, we encouraged REO to go into markets in which they were not yet established and become acquainted with radio stations and concertgoers in those cities. The band and their manager, John Baruck, deserve tremendous credit for touring those sections of the country on a break-even and sometimes loss basis in order to set themselves up for national recognition. What this touring and radio station exposure accomplished was an advantage in these new markets once "Hi Infidelity" was released. Epic was then able to gain immediate support in those areas which had not previously been available to us.

Another strategy employed in breaking this band focused on establishing REO in media centers such as New York and Los Angeles. We secured feature and cover stories on REO in all types of publications, ranging from rock and pop press to trade and consumer journals, all reporting the amazing success and

growth story of REO Speedwagon.

I send my very best to the band and their loved ones, and would like to express the enormous amount of respect we have at Epic for them and their manager John Baruck. A record company could not ask for a better relationship than what exists with you. All I have left to say guys is, "Go back to the studio and let's do it again!"

Paul Smith

(Continued from page 23)

tist and management. The band and its management have always looked upon their relationship with CBS Core Marketing as a priority. REO has worked very closely with CBS Records' headquarters and branch offices coordinating the countless promotional tours, in-store appearances and concerts that have taken place since they joined the label. I am gratified that REO has achieved the extraordinary success it so richly deserves.

Myron Roth

(Continued from page 23)

a group whose perseverance, professionalism, and years of hard work are truly inspiring. My congratulations to Kevin, Gary, Alan, Neal and Bruce, and to John Baruck and all the people who put forth that extra effort. I am particularly pleased that it was a partnership of the east and west coast staffs of Epic Records that helped make REO Speedwagon the success story of the year.

We were selling out every hall, and going to the absolute max in terms of gross potential; yet I had this machine working already, so we were pretty much able to maintain our expenses where they'd been before 'Hi Infidelity.' You know, it's really easy when you see a success like ours happen to just hire everything — 'Sure, let's keep three limousines at the hotel all day. What the hell, we can afford it.' " REO and Consolo have been able to avoid that temptation, though, he feels. "We've just moved up a couple of rungs on the ladder," he says, "and it's a natural progression for these guys to keep it going with a level head. We have a great time — don't get me wrong. But we haven't gone crazy with all of this."

From Consolo's standpoint, traveling with REO has certainly gotten "a lot more hectic" lately, "because everybody wants more now: everybody wants an interview, everybody wants pictures. Sure, it's a turnaround, but it's nice to see the other side of the coin for once." The audience has changed as well, he adds. Before "Hi Infidelity," the REO crowd was "mostly older guys and girls, people of the blue-jean nature. Now, there are an awful lot of teenage girls. It's almost as if REO Speedwagon is a new group to all of these people; yet they've taken to them as if they've always had this love for the group. There's a whole new demographic element out there, with the older fans joining the new ones. And I've noticed an increase in record business people backstage — especially retailers. They're coming out of the woodwork to meet these guys who are selling a lot of records out of their stores."

Don Van Gorp

(Continued from page 23)

Champaign-Urbana, Illinois, to major radio stations and accounts in the region. We were all spurred on by the incredible excitement which the band created that night. With the help of Al Gurewitz, the Chicago branch built upon REO's strong local base and steadily turned the entire midwest on to this remarkable group. It has been a great experience working with the members of REO and their manager, John Baruck, and I look forward to their continuing success.



Darla: Will you swing me before we have lunch?
Alfalfa: Sure, Darla
Spanky: Say, Romeo, what about your promise to the "He Man Women Haters Club"?
Alfalfa: I'm sorry, Spanky, I have to live my own life.

Original sound-track dialogue and music from "Hearts Are Thumps" used on the TOUGH GUYS cut of "hi-infidelity."

Dere Big Rascals--

Congradulatns on yore multi-platinum album.
 Boy are we glad to be part of REO's success.
 Thawt yude like to no we made you honerery
 members of the "He Man Woman Haters" club.
 Us TOUGH GUYS have to stick together.

The Little Rascals



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Gold for the Chipmunks



"Urban Chipmunk," the debut album by the Chipmunks for RCA Records, has been certified gold by the RIAA for sales of over 500,000 units. Chipmunk creators Ross Bagdasarian, Jr. and Janice Karman recently visited RCA's Los Angeles offices to accept a gold record on behalf of Alvin, Simon, and Theodore Chipmunk. RCA Records has just released the follow-up LP, "A Chipmunk Christmas," and NBC-TV will be airing the animated special "A Chipmunk Christmas" December 14. Pictured from left are Barry Gross, product manager, west coast, RCA Records; Ed Dejoy, Dain/Dejoy Music; Jack Craigo, division vice president, U.S.A. and Canada, RCA Records; Karman; Bagdasarian; Bud Dain, Dain/Dejoy Music; and Barry Oslander, division vice president, A&R, west coast, RCA Records.

'Rarities' (Continued from page 28)

anybody because the records are not purchasable."

Leeds personally owns several of the recordings that he and Herman are using. "A lot of them have been sitting in my parents' basement. Somebody in the record business once told me, 'Save everything you get,' and I was dumb enough to believe it. Friends are constantly volunteering, 'Hey, I've got so and so.'"

Unfortunately for "Rarities" but fortunately for rock 'n' roll collectors, many potential rare recordings for the syndicated show suddenly become commercially available. For instance, Columbia Records has just released "In Harmony II," which contains Bruce Springsteen's 1975 live version of "Santa Claus Is Coming to Town." In addition, several long out-of-print Who songs were included on "Hooligans," just out from MCA Records.

Despite the absence of Springsteen's "Santa Claus . . .," the stations playing "Rarities" will have a chance in December to play Christmas songs by, among others, the Beach Boys, Bob Seger, Squeeze, Gary U.S. Bonds, and Jimi Hendrix. Another unique programming aspect of "Rarities" will be "Foreign Language Friday." Besides the aforementioned Stones Italian version of "As Tears Go By," listeners will get to hear David Bowie's "Heroes" in both German and French, the Box Tops' "Cry Like a Baby" in Italian, and the Youngbloods' "Get Together" in Italian.

Leeds and Herman are careful to time the air date of some of their material with the release date of an artist's new album. "There's a Graham Parker album coming in January," said Leeds. "In January, we'll stick in a Graham Parker track because now he isn't on everybody's tongue, but in

January he probably will be." Similarly, a Meat Loaf track ("In the Presence of the Lord") might not have worked several months ago, but his new album has rekindled the interest in him.

For Herman, morning man at WNEW-FM for nine years and the host of an illuminating series of syndicated interviews ("A Conversation With . . .") with entertainment figures ranging from Woody Allen to George Harrison, and Leeds, an eight-year industry veteran with a background in radio, this is a chance to work together for mutual benefit. Leeds put it succinctly when he said, "I'm still very active in getting records played on the radio. This is more of a hobby that has evolved into something that may be a little more lucrative than a hobby."

Lindsey Buckingham

(Continued from page 10)

all the way back to the right, or whatever, but it hasn't. There's definitely a spirit of experimentation; you're going to hear some sounds that are definitely far beyond "Rumours." But the arrangements, the vocals — it's more of a group effort. I haven't heard everything together yet, but Christine's stuff especially is some of the classiest I've heard from her yet.

RW: It was great to hear "The Farmer's Daughter," the old Beach Boys song, on "Fleetwood Mac Live." Are there any more covers planned?

Buckingham: We did do a version of "Blue Monday," the Fats Domino song, for this, but I don't know whether it will go on. We've got about 20 songs this time, and we're not going to put out a double album again — that, ah, might not be wise.

Record World

A/C Chart

NOVEMBER 28, 1981

Nov. 28

1

Nov. 21

2

OH NO
COMMODORES
Motown 1527



9

2	1	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU)	AIR SUPPLY/Arista 0626	11
3	6	WAITING FOR A GIRL LIKE YOU	FOREIGNER/Atlantic 3868	8
4	4	THE OLD SONGS	BARRY MANILOW/Arista 0633	8
5	7	WHY DO FOOLS FALL IN LOVE	DIANA ROSS/RCA 12349	6
6	10	YESTERDAY'S SONGS	NEIL DIAMOND/Columbia 18 02604	4
7	3	THEME FROM HILL STREET BLUES	MIKE POST featuring LARRY CARLTON/Elektra 47186	13
8	8	I WANT YOU, I NEED YOU	CHRIS CHRISTIAN/Boardwalk 7 11 126	8
9	5	HARD TO SAY	DAN FOGELBERG/Epic/Full Moon 14 02488	14
10	9	JUST ONCE	QUINCY JONES/A&M 2357	14
11	11	ARTHUR'S THEME (BEST THAT YOU CAN DO)	CHRISTOPHER CROSS/Warner Bros. 49787	16
12	12	WE'RE IN THIS LOVE TOGETHER	AL JARREAU/Warner Bros. 49746	20
13	15	STEAL THE NIGHT	STEVIE WOODS/Cotillion 46016 (Atl)	10
14	17	TURN YOUR LOVE AROUND	GEORGE BENSON/Warner Bros. 49846	5
15	20	THE SWEETEST THING (I'VE EVER KNOWN)	JUICE NEWTON/Capitol 5046	5
16	18	LEATHER AND LACE	STEVIE NICKS WITH DON HENLEY/Modern 7341 (Atl)	4
17	19	CASTLES IN THE AIR	DON McLEAN/Millennium 11819 (RCA)	5
18	13	WHEN SHE WAS MY GIRL	FOUR TOPS/Casablanca 2338	15
19	25	COMIN' IN AND OUT OF YOUR LIFE	BARBRA STREISAND/Columbia 18 02621	3
20	16	IT'S ALL I CAN DO	ANNE MURRAY/Capitol 5023	11
21	30	COOL NIGHT	PAUL DAVIS/Arista 0645	2
22	14	SHARE YOUR LOVE WITH ME	KENNY ROGERS/Liberty 1430	13
23	26	HOOKED ON CLASSICS	LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304	5
24	27	I WOULDN'T HAVE MISSED IT	RONNIE MILSAP/RCA 12342	2
25	21	PHYSICAL	OLIVIA NEWTON-JOHN/MCA 51182	8
26	24	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)	MARTY BALIN/EMI-America 8093	11
27	33	TROUBLE	LINDSEY BUCKINGHAM/Asylum 47223	4
28	31	MORE THAN JUST THE TWO OF US	SNEAKER/Handshake 59 02557	2
29	22	YOU SAVED MY SOUL	BURTON CUMMINGS/Alfa 7008	9
30	28	PRIVATE EYES	DARYL HALL & JOHN OATES/RCA 12296	12
31	32	THE WOMAN IN ME	CRYSTAL GAYLE/Columbia 18 02523	7

CHARTMAKER OF THE WEEK

32

— **SOMEONE COULD LOSE A HEART TONIGHT**
EDDIE RABBITT
Elektra 47239



1

33	23	FANCY FREE	OAK RIDGE BOYS/MCA 51169	9
34	29	I COULD NEVER MISS YOU (AS MUCH AS I DO)	LULU/Alfa 7006	19
35	—	COME GO WITH ME	BEACH BOYS/Caribou 02633 (CBS)	1
36	36	THE NIGHT OWLS	LITTLE RIVER BAND/Capitol 5033	12
37	—	BLAZE OF GLORY	KENNY ROGERS/Liberty 1441	1
38	39	IF I WERE YOU	LULU/Alfa 7011	2
39	—	HARDEN MY HEART	QUARTERFLASH/Geffen 49824 (WB)	1
40	—	I CAN'T GO FOR THAT (NO CAN DO)	DARYL HALL & JOHN OATES/RCA 12361	1
41	37	FOR YOUR EYES ONLY	SHEENA EASTON/Liberty 1418	18
42	38	ALIEN	ATLANTA RHYTHM SECTION/Columbia 18 02471	10
43	40	STEP BY STEP	EDDIE RABBITT/Elektra 47174	18
44	35	LOVED BY THE ONE	RUPERT HOLMES/Elektra 47225	3
45	41	WHO'S CRYING NOW	JOURNEY/Columbia 18 02241	19
46	34	ENDLESS LOVE	DIANA ROSS & LIONEL RICHIE/Motown 1519	20
47	42	I SURRENDER	ARLAN DAY/Pasha 2480 (CBS)	7
48	43	SAY GOODBYE TO HOLLYWOOD	BILLY JOEL/Columbia 18 02518	8
49	44	TAKE ME NOW	DAVID GATES/Arista 0615	12
50	45	THE VOICE	MOODY BLUES/Threshold 602 (PolyGram)	16

Ad Forum Record World



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Record World[®] Retail Report

NOVEMBER 28, 1983

SALESMAKER

SHAKE IT UP

CARS

Elektra

TOP SALES

SHAKE IT UP — Cbrs — Elektra

MOB RULES — Black Sabbath — Warner Bros.

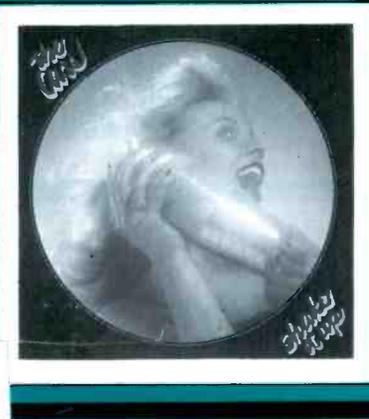
LIVING EYES — Bee Gees — RSO

HOOKED ON CLASSICS — Royal

Philharmonic — RCA

ON THE WAY TO THE SKY — Neil

Diamond — Elektra



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

HANDLEMAN/NATIONAL

BEE GEES — RSO
BLONDIE — Chrysalis
LINDSEY BUCKINGHAM — Asylum
J. GEILS — EMI-America
KNACK — Capitol
OLIVIA NEWTON-JOHN — MCA
QUEEN — Elektra
DIANA ROSS — RCA
RUSH — Mercury
RINGO STARR — Boardwalk

MUSICLAND/NATIONAL

BEE GEES — RSO
GEORGE BENSON — WB
CARS — Elektra
JOHN DENVER — RCA
NEIL DIAMOND — Col
STEVE MILLER BAND — Capitol
OZZY OSBOURNE — Jet
QUARTERFLASH — Geffen
RUSH — Mercury
NEIL YOUNG — Reprise

PICKWICK/NATIONAL

DOOBIE BROTHERS — WB
EARTH, WIND & FIRE — ARC/Col
J. GEILS — EMI-America
ANNE MURRAY — Capitol
OLIVIA NEWTON-JOHN — MCA
QUEEN — Elektra
KENNY ROGERS — Liberty
DIANA ROSS — RCA
RUSH — Mercury
ROD STEWART — WB

RECORD BAR/NATIONAL

BEE GEES — RSO
IAN DURY — Polydor
EARTH, WIND & FIRE — ARC/Col
HOOKED ON CLASSICS — RCA
IRON MAIDEN — Harvest
EARL KLUGH — Liberty
LOVERBOY — Col
SKYY — Salsoul
ROD STEWART — WB
U2 — Island

SOUND UNLIMITED/NATIONAL

BLACK SABBATH — WB
PEABO BRYSON — Capitol
CARS — Elektra
NEIL DIAMOND — Col
SHEENA EASTON — EMI-America
JACKSONS LIVE — Epic
L.T.D. — A&M
LAKESIDE — Solar (RCA)
TED NUGENT — Epic
QUARTERFLASH — Geffen

STRAWBERRIES/NEW ENGLAND

SIUXIE AND THE BANSHEES — P.V.C.
BAR-KAYS — Mercury
CHILLIWACK — Millennium
LINDSEY BUCKINGHAM — Asylum
JOHN HALL — EMI-America
RONNIE LAWS — Liberty
MINK DEVILLE — Atlantic
POLICE — A&M
DIANA ROSS — Motown
DIANA ROSS — RCA

CUTLER'S/NEW HAVEN

BEE GEES — RSO
BLACK SABBATH — WB
ELVIS COSTELLO — Col
EARTH, WIND & FIRE — Col
BILLY JOEL — Col
OZZY OSBOURNE — Jet
POLICE — A&M
ROLLING STONES — Rolling Stones
DIANA ROSS — RCA
RUSH — Mercury

CRAZY EDDIE/NEW YORK

BEE GEES — RSO
BLITZ — RCA
BLACK SABBATH — WB
ANGELA BOFILL — Arista
PEABO BRYSON — Capitol
CARS — Elektra
IAN DURY — Polydor
HOOKED ON CLASSICS — RCA
J. GEILS — EMI-America
JACKSONS LIVE — Epic

DISC-O-MAT/NEW YORK

BEE GEES — RSO
CARS — Elektra
NEIL DIAMOND — Col
HOOKED ON CLASSICS — RCA
JACKSONS LIVE — Epic
KNACK — Capitol
L.T.D. — A&M
RUSH — Mercury
RINGO STARR — Boardwalk
JOHNNY GUITAR WATSON — A&M

KING KAROL/NEW YORK

BEE GEES — RSO
ANGELA BOFILL — Arista
CARS — Elektra
HOOKED ON CLASSICS — RCA
JACKSONS LIVE — Epic
JONES GIRLS — Phil. Int'l
L.T.D. — A&M
RUSH — Mercury
NEIL YOUNG — Reprise

RADIO 437/PHILADELPHIA

GEORGE BENSON — WB
PEABO BRYSON — Capitol
CHARIOTS OF FIRE — Polydor (Soundtrack)
J. GEILS — EMI-America
HOOKED ON CLASSICS — RCA
GREG LAKE — Chrysalis
LOVERBOY — Col
OLIVIA NEWTON-JOHN — MCA
RINGO STARR — Boardwalk
BOB WELCH — RCA

WEBB/PHILADELPHIA

BOOKER T. — A&M
PEABO BRYSON — Capitol
CHOCOLATE MILK — RCA
GENE DUNLAP — Capitol
AL GREEN — Ward
JACKSONS LIVE — Epic
JERMAINE JACKSON — Motown
SYLVERS — Elektra
TAVARES — Capitol
LENNY WHITE — Elektra

RECORD & TAPE COLLECTORS/BALTIMORE

ANGELA BOFILL — Arista
BEE GEES — RSO
BLACK SABBATH — WB
CARS — Elektra
NEIL DIAMOND — Col
J. GEILS — EMI-America
HOOKED ON CLASSICS — RCA
JACKSONS LIVE — Epic
OZZY OSBOURNE — Jet
SKYY — Salsoul

RECORD UNLIMITED/BALTIMORE

BEE GEES — RSO
BLACK SABBATH — WB
CARS — Elektra
NEIL DIAMOND — Col
EARTH, WIND & FIRE — ARC/Col
STEVE MILLER BAND — Capitol
OZZY OSBOURNE — Jet
HOOKED ON CLASSICS — RCA
RUSH — Mercury
ROD STEWART — WB

RECORD THEATRE/BALTIMORE

BLACK SABBATH — WB
CARS — Elektra
NEIL DIAMOND — Col
HALL & OATES — RCA
HOOKED ON CLASSICS — RCA
JACKSONS LIVE — Epic
RONNIE LAWS — Liberty
POLICE — A&M
SKYY — Salsoul
NEIL YOUNG — Reprise

DOUGLAS STEREO/WASHINGTON, D.C.

ANGELA BOFILL — Arista
CHOCOLATE MILK — RCA
HALL & OATES — RCA
HOOKED ON CLASSICS — RCA
JACKSONS LIVE — Epic
L.T.D. — A&M
OLIVIA NEWTON-JOHN — MCA
STARPOINT — Chocolate City
ROD STEWART — WB
SYREETA — Tamla

WAXIE MAXIE/WASHINGTON, D.C.

BAR-KAYS — Mercury
BEE GEES — RSO
ANGELA BOFILL — Arista
PEABO BRYSON — Capitol
NEIL DIAMOND — Col
HOOKED ON CLASSICS — RCA
J. GEILS — EMI-America
L.T.D. — A&M
GREG LAKE — Chrysalis
OZZY OSBOURNE — Jet

KEMP MILL/WASHINGTON, D.C.

BEE GEES — RSO
GEORGE BENSON — WB
PEABO BRYSON — Capitol
CARS — Elektra
NEIL DIAMOND — Col
HALL & OATES — RCA

HOOKED ON CLASSICS — RCA
JONES GIRLS — Phil. Int'l
SKYY — Salsoul
STARPOINT — Chocolate City

PENGUIN FEATHER/NO. VIRGINIA

BLACK SABBATH — WB
CARS — Elektra
IAN DURY — Polydor
JOHN HALL — EMI-America
HOOKED ON CLASSICS — RCA
OZZY OSBOURNE — Jet
PLASMATICS — Stiff America
QUARTERFLASH — Geffen
QUEEN — Elektra
ROD STEWART — WB

RECORD REVOLUTION/PA/DEL

ANGELA BOFILL — Arista
BEE GEES — RSO
BLACK SABBATH — WB
CARS — Elektra
CHOCOLATE MILK — RCA
NEIL DIAMOND — Col
J. GEILS — EMI-America
HOOKED ON CLASSICS — RCA
STEVE MILLER BAND — Capitol
ROD STEWART — WB

WHEREHOUSE/MICHIGAN

BABYS — Chrysalis
CARS — Elektra
NEIL DIAMOND — Col
GENE DUNLAP — Capitol
JOHN HALL — EMI-America
EARL KLUGH — Liberty
HAROLD MELVIN & THE BLUENOTES — MCA
QUEEN — Elektra
BLACK SABBATH — WB
LENNY WILLIAMS — MCA

RECORD REVOLUTION/CLEVELAND

ANGELA BOFILL — Arista
PEABO BRYSON — Capitol
CARS — Elektra
JIMMY CLIFF — MCA
ELVIS COSTELLO — Col
JERRY HARRISON — Sire
JACKSONS LIVE — Epic
J. GEILS — EMI-America
MADNESS — Stiff America
AL STEWART — Arista

KARMA/INDIANAPOLIS

GEORGE BENSON — WB
BLACK SABBATH — WB
CARS — Elektra
NEIL DIAMOND — Col
J. GEILS — EMI-America
JACKSONS LIVE — Epic
L.T.D. — A&M
LOVERBOY — Col
OZZY OSBOURNE — Jet
NEIL YOUNG — Reprise

ROSE/CHICAGO

BEE GEES — RSO
GEORGE BENSON — WB
BLACK SABBATH — WB
ANGELA BOFILL — Arista
PEABO BRYSON — Capitol
NEIL DIAMOND — Col
HOOKED ON CLASSICS — RCA
OZZY OSBOURNE — Jet
RUSH — Mercury
NEIL YOUNG — Reprise

GREAT AMERICAN/MINNEAPOLIS

BEE GEES — RSO
CARS — Elektra
J. GEILS — EMI-America
HOOKED ON CLASSICS — RCA
STEVE MILLER BAND — Capitol
OZZY OSBOURNE — Jet
TEDDY PENDERGRASS — Phil. Int'l
DIANA ROSS — RCA
RUSH — Mercury
NEIL YOUNG — Reprise

LIEBERMAN/MINNESOTA

BLACK SABBATH — WB
CARS — Elektra
LAMONT CRANSTON — Waterhouse
DAN FOGELBERG — Full Moon/Epic
J. GEILS — EMI-America
HOOKED ON CLASSICS — RCA
JON & VANGELIS — Polydor
KINKS — Arista
QUARTERFLASH — Geffen
BOB SEGER — Capitol

RADIO DOCTORS/MILWAUKEE

PEABO BRYSON — Capitol

POPULAR TUNES/MEMPHIS

BLACK SABBATH — WB
PEABO BRYSON — Capitol
CARS — Elektra
SHEENA EASTON — EMI-America
HOOKED ON CLASSICS — RCA
LOVERBOY — Col
MOLLY HATCHET — Epic
OZZY OSBOURNE — Jet
QUARTERFLASH — Geffen
NEIL YOUNG — Reprise

SOUND WAREHOUSE/HOUSTON

CARS — Elektra
HOOKED ON CLASSICS — RCA
JACKSONS LIVE — Epic
STEVE MILLER BAND — Capitol
POLICE — A&M
PRINCE — WB
QUARTERFLASH — Geffen
ROD STEWART — WB
NEIL YOUNG — Reprise

TAPE CITY/NEW ORLEANS

BEE GEES — RSO
CARS — Elektra
NEIL DIAMOND — Col
J. GEILS — EMI-America
JERMAINE JACKSON — Motown
L.T.D. — A&M
STEVE MILLER BAND — Capitol
QUEEN — Elektra
RUSH — Mercury
ROD STEWART — WB

TOWER/PHOENIX

BEE GEES — RSO
BLACK SABBATH — WB
ANGELA BOFILL — Arista
CARS — Elektra
DOOBIE BROTHERS — WB
EARTH, WIND & FIRE — ARC/Col
J. GEILS — EMI-America
STEVE MILLER BAND — Capitol
OZZY OSBOURNE — Jet
ROD STEWART — WB

CIRCLES/ARIZONA

BEE GEES — RSO
BLASTERS — Slash
CHARIOTS OF FIRE — Polydor (Soundtrack)
JACKSONS LIVE — Epic
JONES GIRLS — Phil. Int'l
LAKESIDE — Solar (RCA)
L.T.D. — A&M
MADAGASCAR — Arista
GWEN MCCRAE — Atlantic
JOHNNY GUITAR WATSON — A&M

SOUND WAREHOUSE/COLORADO

BEE GEES — RSO
GEORGE BENSON — WB
CARS — Elektra
NEIL DIAMOND — Col
JOHN HALL — EMI-America
JACKSONS LIVE — Epic
LOVERBOY — Col
OZZY OSBOURNE — Jet
DOTTIE WEST — Liberty

MUSIC PLUS/LOS ANGELES

BEACH BOYS — Caribou
CHARIOTS OF FIRE — Polydor (Soundtrack)
FIREFALL — Atlantic
GEORGE JONES — Epic
JONES GIRLS — Phil. Int'l
DON MCLEAN — Millennium
RAGTIME — Elektra (Soundtrack)
RINGO STARR — Boardwalk
TIERRA — Boardwalk
BOB WELCH — RCA

LICORICE PIZZA/LOS ANGELES

BEE GEES — RSO
GEORGE BENSON — WB
LINDSEY BUCKINGHAM — Asylum
ELVIS COSTELLO — Col
HOOKED ON CLASSICS — RCA
J. GEILS — EMI-America
OZZY OSBOURNE — Jet
DON MCLEAN — Millennium
STEVE MILLER BAND — Capitol
NEIL YOUNG — Reprise

EUCALYPTUS/W & NW

GEORGE BENSON — WB
BLACK SABBATH — WB
CARS — Elektra
J. GEILS — EMI-America
JACKSONS LIVE — Epic
L.T.D. — A&M
LAKESIDE — Solar (RCA)
QUARTERFLASH — Geffen
NEIL YOUNG — Reprise

STREETSIDE/ST. LOUIS

BEE GEES — RSO
BLACK SABBATH — WB
CARS — Elektra
DOMINGO/DENVER — CBS Masterworks
NEIL DIAMOND — Col
SHEENA EASTON — EMI-America
EXPOSED II — CBS
LAKESIDE — Solar
FRANK SINATRA — Reprise
GROVER WASHINGTON — Elektra

MUSICLAND/ST. LOUIS

BEE GEES — RSO
NEIL DIAMOND — Col
DOMINGO/DENVER — CBS Masterworks
EARTH, WIND & FIRE — ARC/Col
J. GEILS — EMI-America
JACKSONS LIVE — Epic
KOOL & THE GANG — De-Lite
RUFUS w/CHAKA KHAN — MCA
ROD STEWART — WB
BOBBY WOMACK — Beverly Glen

ALBUM DEN/NO. VIRGINIA

ANGELA BOFILL — Arista
PEABO BRYSON — Capitol
JONES GIRLS — Phil. Int'l
KRAFTWERK — WB
L.T.D. — A&M
LAKESIDE — Solar
GWEN MCCRAE — Atlantic
BILL SUMMERS — MCA
JOHNNY GUITAR WATSON — A&M
LENNY WHITE — Elektra

GARY'S/RICHMOND

BEE GEES — RSO
GEORGE BENSON — WB
BLONDIE — Chrysalis
ISLEY BROTHERS — T-Neck
KINKS — Arista
STEVE MILLER BAND — Capitol
POLICE — A&M
ROD STEWART — WB
ROGER — WB
NEIL YOUNG — Reprise

RECORD CITY/ORLANDO

BLACK SABBATH — WB
PEABO BRYSON — Capitol
CARS — Elektra
ELVIS COSTELLO — Col
NEIL DIAMOND — Col
JOHN HALL — EMI-America
JACKSONS LIVE — Epic
LOVERBOY — Col
OZZY OSBOURNE — Jet
DOTTIE WEST — Liberty

SPEC'S/FLORIDA

GEORGE BENSON — WB
CARS — Elektra
NEIL DIAMOND — Col
DIESEL — Regency
DOMINGO/DENVER — CBS Masterworks
EARTH, WIND & FIRE — ARC/Col
JACKSONS LIVE — Epic
QUINCY JONES — A&M
EARL KLUGH — Liberty
QUARTERFLASH — Geffen

EAST/WEST/CENTRAL FLORIDA

GEORGE BENSON — WB
PEABO BRYSON — Capitol
CARS — Elektra
NEIL DIAMOND — Col
SHEENA EASTON — EMI-America
JACKSONS LIVE — Epic
J. GEILS — EMI-America
OZZY OSBOURNE — Jet
BILL SUMMERS — MCA
BOB WEIR — Arista

TURTLES/ATLANTA

BLACK SABBATH — WB
PEABO BRYSON — Capitol
CARS — Elektra
NEIL DIAMOND — Col
JACKSONS LIVE — Epic
GEORGE JONES — Epic
LAKESIDE — Solar
L.T.D. — A&M
KENNY ROGERS — Liberty
BILL SUMMERS — MCA

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

NOVEMBER 28, 1981

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

Nov. 28	Nov. 21		WKS. ON CHART
1	1	4 FOREIGNER Atlantic SD 16999 (6th Week)	19 H
2	2	TATTOO YOU ROLLING STONES/Rolling Stones COC 16052 (Atl)	12 H
3	3	ESCAPE JOURNEY /Columbia TC 37408	17 O
4	4	GHOST IN THE MACHINE POLICE/A&M SP 3730	6 H
5	5	NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND/Capitol STBK 12182	10 K
6	6	RAISE! EARTH, WIND & FIRE/ARC/Columbia TC 37548	3 O
7	8	BELLA DONNA STEVIE NICKS/Modern MR 38 139 (Atl)	16 H
8	11	EXIT...STAGE LEFT RUSH/Mercury SRM 2 7001 (PolyGram)	3 K
9	12	PHYSICAL OLIVIA NEWTON-JOHN/MCA 5229	5 H
10	10	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	7 H
11	9	THE INNOCENT AGE DAN FOGELBERG/Full Moon/Epic KE2 37393	11 O
12	7	ABACAB GENESIS/Atlantic SD 19313	7 H
13	13	IF I SHOULD LOVE AGAIN BARRY MANILOW/Arista AL 9573	7 H
14	24	GREATEST HITS QUEEN/Elektra 5E 564	3 H
15	14	PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346	19 H
16	16	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028	11 H
17	17	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	11 O
18	22	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153	4 H
19	21	DON'T SAY NO BILLY SQUIER/Capitol ST 12146	30 H

CHARTMAKER OF THE WEEK

20	—	SHAKE IT UP CARS Elektra 5E 567	1 H
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21	23	FEELS SO RIGHT ALABAMA/RCA AHL1 3920	37 H
22	18	SONGS IN THE ATTIC BILLY JOEL/Columbia TC 37461	9 O
23	15	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	15 H
24	19	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	32 H
25	27	HI INFIDELITY REO SPEEDWAGON/Epic FE 36884	49 O
26	40	TONIGHT I'M YOURS ROD STEWART/Warner Bros. BSK 3602	2 H
27	28	CONTROVERSY PRINCE/Warner Bros. BSK 3601	4 H
28	25	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	10 H
29	26	BEAUTY & THE BEAT GO-GO'S/I.R.S. SP 70021 (A&M)	18 H
30	30	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	6 L
31	32	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	9 O
32	41	FREEZE-FRAME J. GEILS BAND/EMI-America SOO 17062	3 H
33	38	KENNY ROGERS' GREATEST HITS /Liberty LOO 1072	57 H
34	37	THE BEST OF BLONDIE /Chrysalis CHR 1337	5 H
35	45	DIARY OF A MADMAN OZZY OSBOURNE/Jet FZ 37492 (CBS)	2 O
36	20	INSIDE YOU ISLEY BROTHERS/T-Neck FZ 37533 (CBS)	5 O
37	43	CIRCLE OF LOVE STEVE MILLER BAND/Capitol ST 12121	3 H
38	39	ALLIED FORCES TRIUMPH /RCA AFL1 3902	11 H
39	—	ON THE WAY TO THE SKY NEIL DIAMOND/Columbia TC 37628	1 O
40	31	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	36 H
41	33	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) /Columbia KC2 37542	11 O

42	46	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	25 H
43	49	GET LUCKY LOVERBOY/Columbia FC 37638	3 O
44	42	FANCY FREE OAK RIDGE BOYS/MCA 5029	26 H
45	34	SHOWTIME SLAVE /Cotillion SD 5227 (Atl)	8 H
46	29	IN THE POCKET COMMODORES/Motown M8 955M1	21 H
47	57	LIVING EYES BEE GEES/RSO RX 1 3098 (PolyGram)	2 H
48	53	ALMOST BLUE ELVIS COSTELLO & THE ATTRACTIONS/ Columbia FC 37562	3 O
49	35	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	26 H
50	56	RE-AC-TOR NEIL YOUNG & CRAZY HORSE/Reprise HS 2304 (WB)	2 H
51	—	MOB RULES BLACK SABBATH/Warner Bros. BSK 3605	1 H
52	62	THE GEORGE BENSON COLLECTION GEORGE BENSON/ Warner Bros. 2HW 3577	2 X
53	—	LIVE JACKSONS /Epic KE2 37545	1 O
54	50	GIVE THE PEOPLE WHAT THEY WANT KINKS/Arista AL 9567	12 H
55	58	TIME EXPOSURE LITTLE RIVER BAND/Capitol ST 12163	11 H
56	47	TIME /Warner Bros. BSK 3598	15 H
57	36	NEW TRADITIONALISTS DEVO/Warner Bros. BSK 3593	8 H
58	52	THE DUDE QUINCY JONES/A&M SP 3721	35 H
59	59	DISCIPLINE KING CRIMSON/Warner Bros. BSK 3629	5 H
60	48	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90004	17 X
61	66	LAW AND ORDER LINDSEY BUCKINGHAM/Asylum 5E 561	4 H
62	63	CHRISTOPHER CROSS /Warner Bros. BSK 3383	88 H
63	71	JUICE JUICE NEWTON/Capitol ST 12136	35 H
64	119	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA AFL1 4194	3 H
65	68	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	65 H
66	61	AS FAR AS SIAM RED RIDER/Capitol SO 12145	10 H
67	73	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	4 H
68	64	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	21 H
69	80	QUARTERFLASH /Geffen GHS 2003 (WB)	5 H
70	85	NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	3 H
71	70	EL LOCO ZZ TOP/Warner Bros. BSK 3593	17 H
72	69	LOVE BYRD DONALD BYRD AND 125TH STREET, NYC/Elektra 5E 531	11 H
73	65	SOLID GROUND RONNIE LAWS/Liberty LO 51087	9 H
74	75	CAMOUFLAGE RUFUS with CHAKA KHAN/MCA 5270	5 H
75	44	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	27 H
76	135	PERHAPS LOVE PLACIDO DOMINGO with JOHN DENVER/ CBS Masterworks FM 37243	3 O
77	95	SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576	2 H
78	81	STEP BY STEP EDDIE RABBITT/Elektra 5E 532	15 H
79	84	TIME ELO /Jet FZ 37371 (CBS)	15 O
80	86	PARADISE THEATER STYX/A&M SP 3719	44 H
81	72	WALK UNDER LADDERS JOAN ARMATRADING/A&M SP 4876	7 H
82	76	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest/ WB QWS 3591	9 H
83	83	LIVE! BARBARA MANDRELL/MCA 5243	10 H
84	98	CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK) VANGELIS/ Polydor PD 1 6335 (PolyGram)	6 H
85	93	THERE'S NO GETTING OVER ME RONNIE MILSAP/RCA AHL1 4060	14 H
86	77	LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY/ Capitol SKBK 12156	22 I
87	90	WANNA BE A STAR CHILLIWACK/Millennium BXL1 7759 (RCA)	13 H
88	51	TONIGHT! FOUR TOPS/Casablanca NBLP 7258 (PolyGram)	13 H
89	99	AEROBIC DANCING featuring DORIAN DAMMER /Parade 100 (Peter Pan)	9 H
90	55	PIRATES RICKIE LEE JONES/Warner Bros. BSK 3432	17 H
91	100	GREG LAKE /Chrysalis CHR 1357	5 H
92	91	AEROBIC DANCING /Gateway GSLP 7610	26 H
93	60	TORCH CARLY SIMON/Warner Bros. BSK 3592	7 H
94	92	HIGH 'N' DRY DEF LEPPARD/Mercury SRM 1 4021 (PolyGram)	16 H
95	101	OCTOBER U2/Island ILPS 9680 (WB)	4 H
96	105	SKYYLINE SKYY/Salsoul SA 3548 (RCA)	4 H
97	54	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Mercury SRM 1 2001 (PolyGram)	19 H
98	—	LOVE MAGIC LTD/A&M SP 4881	1 H
99	103	STARS ON LONG PLAY II STARS ON/Radio RR 19134 (Atl)	5 H
100	—	BEST OF THE DOOBIES VOLUME II DOOBIE BROTHERS/ Warner Bros./BSK 3612	1 H

Albums 101-200

NOVEMBER 28, 1981

Nov. 28	Nov. 21		WKS. ON CHART			
101	94	FREETIME SPYRO GYRA / MCA 5238	14	H		
102	—	I AM LOVE PEABO BRYSON / Capitol ST 12179	1	H		
103	78	THIS IS THE WAY ROSSINGTON COLLINS BAND / MCA 5207	8	H		
104	82	FANCY DANCER ONE WAY / MCA 5247	9	H		
105	102	PIECES OF A DREAM / Elektra 6E 350	9	H		
106	115	STOP AND SMELL THE ROSES RINGO STARR / Boardwalk NB 1 33246	3	H		
107	97	ROUND TRIP KNACK / Capitol ST 12168	4	H		
108	89	BACK IN BLACK AC/DC / Atlantic SD 16018	66	H		
109	117	COMPUTER WORLD KRAFTWERK / Warner Bros. HS 3549	26	H		
110	—	CHRISTMAS KENNY ROGERS / Liberty LOO 51115	1	H		
111	106	HANG ON FOR YOUR LIFE SHOOTING STAR / Virgin / Epic NFE 37407	15	O		
112	74	STANDING TALL CRUSADERS / MCA 5254	8	H		
113	120	DIRTY DEEDS DONE DIRTY CHEAP AC/DC / Atlantic SD 16033	33	H		
114	122	TOUCH GLADYS KNIGHT & THE PIPS / Columbia FC 37086	13	O		
115	111	THE FRIENDS OF MR. CAIRO JON & VANGELIS / Polydor PD 1 6326 (PolyGram)	16	H		
116	118	THE SPIRIT'S IN IT PATTI LABELLE / Phila. Intl. FZ 37380 (CBS)	11	O		
117	114	WATTS IN A TANK DIESEL / Regency RY 19315 (Atl)	8	H		
118	67	MSG MICHAEL SCHENKER GROUP / Chrysalis CHR 1336	8	H		
119	79	MAGIC WINDOWS HERBIE HANCOCK / Columbia FC 37387	9	O		
120	116	BLACK & WHITE POINTER SISTERS / Planet P 18 (E/A)	22	H		
121	131	EXPOSED II VARIOUS ARTISTS / CBS X2 37601	3	O		
122	123	MISTAKEN IDENTITY KIM CARNES / EMI-America SO 17052	31	H		
123	134	HOT ROCKS 1964-1971 ROLLING STONES / London 2PS 60617	7	X		
124	129	WHAT A WOMAN NEEDS MELBA MOORE / EMI-America ST 17060	4	H		
125	88	ARTHUR-THE ALBUM (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Warner Bros. BSK 3582	13	H		
126	109	THIS KIND OF LOVIN' WHISPERS / Solar BXL1 3976 (RCA)	9	H		
127	132	QUINELLA ATLANTA RHYTHM SECTION / Columbia FC 37550	11	O		
128	128	LOVERBOY / Columbia JC 36762	45	O		
129	127	REFLECTIONS GIL SCOTT-HERON / Arista AL 9566	9	H		
130	87	THE PRESSURE IS ON HANK WILLIAMS, JR. / Elektra 5E 535	14	H		
131	96	GO FOR IT SHALAMAR / Solar BXL1 3984 (RCA)	7	H		
132	133	MOVING PICTURES RUSH / Mercury SRM 1 4013 (PolyGram)	38	G		
133	136	ALL OF THE ABOVE JOHN HALL BAND / EMI-America SW 17058	3	H		
134	140	FACE TO FACE GQ / Arista AL 9547	3	H		
135	152	THE POET BOBBY WOMACK / Beverly Glen BG 10000	3	H		
136	143	SLINGSHOT MICHAEL HENDERSON / Buddah BDS 6002 (Arista)	12	H		
137	125	SIGN OF THE TIMES BOB JAMES / Columbia / Tappan Zee FC 37495	12	O		
138	146	LOVE IS THE PLACE CURTIS MAYFIELD / Boardwalk NB 1 33239	6	H		
139	141	DANGEROUS ACQUAINTANCES MARIANNE FAITHFULL / Island ILPS 9648 (WB)	7	H		
140	144	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND / Capitol SWAY 12120	51	I		
141	—	KEEP ON MOVING STRAIGHT AHEAD LAKESIDE / Solar BXL1 3974 (RCA)	1	H		
142	108	SOME DAYS ARE DIAMONDS JOHN DENVER / RCA AFL1 4055	22	H		
143	153	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM MIRUS / Vintage VNI 7713	41	H		
144	110	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT / Columbia FC 37389	21	O		
145	162	GWEN McCRAE / Atlantic SD 19308	2	H		
146	107	LOVE ALL THE HURT AWAY ARETHA FRANKLIN / Arista AL 9552	14	H		
147	104	HOOLIGANS WHO / MCA 2 12001	7	L		
148	148	SOME GIRLS ROLLING STONES / Rolling Stones COC 39108 (Atl)	3	H		
149	—	CHRISTMAS WISHES ANNE MURRAY / Capitol SN 16232	1	H		
150	112	PRETENDERS II / Sire SRK 3572 (WB)	15	H		
151	150	GREATEST HITS DOORS / Elektra 5E 5151	52	H		
152	157	SWEET AND WONDERFUL JEAN CARN / TSOP FZ 36775 (CBS)	7	O		
153	159	DEAD RINGER MEAT LOAF / Epic / Cleve. Intl. FE 36007	11	O		
154	155	IN HARMONY 2 VARIOUS ARTISTS / Columbia BFC 37641	2	O		
155	—	A CHIPMUNKS CHRISTMAS CHIPMUNKS / RCA AQL1 4041	1	H		
156	161	LORD UPMINSTER IAN DURY / Polydor PD 1 6337 (PolyGram)	4	H		
157	154	PREMONITION SURVIVOR / Scotti Bros. ARZ 37549 (CBS)	8	O		
158	156	EBONEE WEBB / Capitol ST 12148	14	G		
159	160	UNTOLD PASSION SCHON & HAMMER / Columbia FC 37600	7	O		
160	164	WANTING YOU STARPOINT / Chocolate City CCLP 2020 (PolyGram)	3	H		
161	121	I LIKE YOUR STYLE JERMAINE JACKSON / Motown M8 952M1	10	H		
162	113	TOO LATE THE HERO JOHN ENTWISTLE / Atco SD 38 142	8	H		
163	176	TOM TOM CLUB / Sire SRK 3628 (WB)	7	H		
164	174	BLIZZARD OF OZZ OZZY OSBOURNE / Jet JZ 36812 (CBS)	33	O		
165	165	CAMERA CAMERA RENAISSANCE / I.R.S. SP 70019 (A&M)	2	G		
166	—	ANTHOLOGY BABYS / Chrysalis CHR 1351	1	H		
167	168	CAPTURED JOURNEY / Columbia K2T 37016	16	O		
168	172	MY MELODY DENIECE WILLIAMS / ARC / Columbia FC 37048	33	O		
169	124	MAIDEN JAPAN IRON MAIDEN / Capitol MLP 15000	4	X		
170	175	IN THE HEAT OF THE NIGHT PAT BENATAR / Chrysalis CHR 1236	16	G		
171	169	EXIT TANGERINE DREAM / Elektra 5E 557	4	H		
172	173	THE RED AND THE BLACK JERRY HARRISON / Sire SRK 3631 (WB)	2	H		
173	163	COUP DE GRACE MINK DeVILLE / Atlantic SD 19311	7	H		
174	139	THE MAN WITH THE HORN MILES DAVIS / Columbia FC 36790	20	H		
175	137	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS / Backstreet / MCA BSR 5160	28	H		
176	130	IT MUST BE MAGIC TEENA MARIE / Gordy G8 1004M1 (Motown)	25	H		
177	126	CARL CARLTON / 20th Century-Fox T 628 (RCA)	18	H		
178	149	SUMMER HEAT BRICK / Bang FZ 37471 (CBS)	14	O		
179	180	METAL PRIESTESS PLASMATICS / Stiff WOW 666	2	G		
180	—	THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON / A&M SP 4880	1	H		
181	178	JEALOUS LOVER RAINBOW / Polydor PX 1 502 (PolyGram)	4	X		
182	177	STICKY FINGERS ROLLING STONES / Rolling Stones COC 39105 (Atl)	3	H		
183	179	NIGHT FADES AWAY NILS LOFGREN / Backstreet BSR 5251 (MCA)	10	H		
184	147	KING COOL DONNIE IRIS / MCA 5237	10	H		
185	158	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK) / Liberty LOO 1109	21	H		
186	166	NOVO COMBO / Polydor PD 1 6331 (PolyGram)	13	H		
187	188	ASSAULT & BATTERY ROSE TATTOO / Mirage WTG 19312 (Atl)	4	H		
188	138	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE / Columbia FC 37438	8	O		
189	195	BEWARE BARRY WHITE / Unlimited Gold FZ 37176 (CBS)	7	O		
190	190	LET IT BLEED ROLLING STONES / London NPS 4 (PolyGram)	3	H		
191	191	MADE IN THE SHADE ROLLING STONES / Rolling Stones COC 39107 (Atl)	3	H		
192	—	SURPRISE, SURPRISE TODAY, TOMMORROW & FOREVER / Gold Coast ST 71000 (Capitol)	1	H		
193	151	THE LADY AND HER MUSIC-LIVE ON BROADWAY LENA HORNE / Qwest / WB 2QW 3597	11	X		
194	—	INDIAN SUMMER AL STEWART / Arista A2L 8607	1	L		
195	145	CHANCES ARE BOB MARLEY / Cotillion SD 5226 (Atl)	6	H		
196	142	ROCK & ROLL ADULT GARLAND JEFFREYS / Epic FE 37436	5	O		
197	—	MERRY CHRISTMAS BING CROSBY / MCA 15024	1	X		
198	199	LOST IN LOVE AIR SUPPLY / Arista AL 4268	31	H		
199	—	OH HOLY NIGHT LUCIANO PAVAROTTI / London OS 26473	1	X		
200	200	GRAND FUNK LIVES GRAND FUNK RAILROAD / Full Moon / Warner Bros. FMH 3625	2	H		

Black Oriented Music

Black Music Report

By NELSON GEORGE

■ Because of space limitations, we weren't able to print all of Black Music Association executive director **George Ware's** remarks in the interview that appeared in last week's *Record World*. For the record, here's some more of what Ware had to say:

Suggesting that the BMA should work "in two parts, serving our membership with nuts and bolts information and addressing the critical problems," Ware advocated special conferences "bringing the forces in economic conflict together to talk and come to concrete solutions" to deal with such situations as black retailers' difficulties obtaining credit and black concert promoters' problems working with white booking agents.

Ware also said that the BMA has made considerable progress in establishing local chapters, noting that, while only Philadelphia and St. Louis have official chapters now, New York, Chicago, Los Angeles, San Francisco and Washington "all have chances to have chapters by the end of the year" and Atlanta, New Orleans, Houston, Cleveland and Detroit all "have chapters in the developmental process."

CHART TALK: **Earth, Wind & Fire** has made a welcome return to the top of the Black Oriented Album Chart with "Raise." Their last effort, the double-album set "Faces," was in my opinion one of their most artistically successful albums since "Spirit," though saleswise it was considered a disappointment. Its price and its release at the same time as **Stevie Wonder's** "Hotter Than July" definitely hurt. But the funky single "Let's Groove Tonight" (featuring an uncharacteristically "street" lyric) has sparked a commercial resurgence. Thankfully for fans of EW&F's more traditional approach, side two has "We're a Winner," "I've Had Enough," and "Changing Times," which ranks with their best work. The return of guitarist **Roland Bautista** has given the band a rock feel, while songwriter-instrumentalist **Beloyle Taylor** and songwriter **William Vaughn** make strong contributions to "Raise."

Another notable ARC/Columbia Records success story is **Deniece Williams'** "My Melody" album. The **Thom Bell**-produced LP has been on the charts 35 weeks, the longest of any current release. The company stayed with the album until the single "Silly" broke through and the album went gold. Compliments to the Columbia promotion staff. Hope that Williams-Bell combination stays together.

The fall of 1981 has been a good period for several soul era veterans. **Diana Ross** is not only prospering with her RCA debut, "Why Do Fools Fall In Love," but her Motown double-album package of recent hits is scoring as well. The **Four Tops'** "When She Was My Girl" pulled a so-so album, "Tonight," into the upper reaches of the Black Oriented Album Chart, undoubtedly the comeback of the year. **Gladys Knight & the Pips** and **Curtis Mayfield** have had modest (but still significant) success with singles that gave their classic soul styles a fresh slant.

Warner Bros. is on a hot streak, busting **Al Jarreau** onto the pop charts in an impressive fashion, continuing **Prince's** rise toward superstardom, and gaining instant radio acceptance for **Roger** and the **Time**.

SHORT STUFF: The **Fatback Band** has produced **Mynk's** "Get Up and

Dance" for Posse Records . . . **Steve Ellis** just signed Handshake's Revelation for worldwide representation . . . Respected New York rapper **Bambaataa** and his group the **Jazzy Five** have cut a rap version of **Gwen McCrae's** "Funky Sensation" called "The Jazzy Sensation" for Tommy Boy Records. Aside from the rap, the promotional 12-inch will contain an instrumental version and one with vocals by singer **Tina B.** All three were produced by Bostonian **Arthur Baker.** Tommy Boy can be contacted at (212) 860-4895 . . . Houston Connection Recording Corporation has just opened. The label is specializing in jazz, gospel, and black pop music. For more info call (713) 462-4142 . . . **Sterling Radcliff** Records has changed its name to City of Angels. Its current single is "Black Superman" by Premium, which features **Muhammad Ali** in a guest appearance . . . **Quincy Jones** Publishing has just been established by the producer-president of Qwest Records. **Fran Amittin** is the administrator. Jones' catalogue as well as the songs of the **Brothers Johnson, Tom Bahler, Paul Williams, Alan and Marilyn Bergman, David Wolinski of Rufus,** and **Patti Austin** will be handled by the firm . . . Black-owned Jamila Records of Jackson, Mississippi has a new single, "I'm Walking Out on You" by **Willie Dishmon.** To contact Jamila call (601) 982-8305 . . . Remember the **Floaters** of "Float On" fame? They have a new album on Fee Records, 17330 Seven Mile Road, Detroit, Michigan 48235. It's called "Get Ready" and also features a group called **Shu-Ga** on vocals . . . The Young Black Programmers Coalition has announced the election of new officers: **Randy Sterling,** KGBC, Galveston, Texas, president; **Brute Baily,** WYLD AM & FM, New Orleans, vice president; **Tommy Marshal,** WKXI, Jackson, Mississippi, secretary; **Tommy Armstrong,** KISU, Houston, treasurer; and **Mad Hatter,** WGOK, Mobile, Alabama, sergeant-at-arms.

Hard Work Is the Key for Roger

By NELSON GEORGE

■ NEW YORK—This has been a busy year for Roger Troutman, better known as just plain Roger. His debut album, "The Many Facets of Roger," peaked at number two on the *Record World* Black Oriented Chart and the single, "Heard It Through the Grapevine," went to number five. He has been preparing the second album of his band Zapp, hoping to repeat the success of last year's big single, "More Bounce to the Ounce." And Roger, with Zapp supporting him, has been spending the fall touring with Cameo and Brick. In a few weeks Roger and Zapp begin a tour with two other hot Warner Bros. acts, Prince and the Time.

'A Tight Unit'

Roger told RW that he believes lots of work, especially live performances,

is still the key to success in the music business. "We're not a band thrown together after we had a hit like so many acts out there," he said. "We've been a tight unit for many years. In 1979, when we didn't have any records out, we played 302 dates, everywhere from Caribou, Maine to Tacoma, Washington to Florida and back. Black club or white club, it didn't matter. We had \$175,000 in lighting equipment back then and didn't owe a dime on it. We would scout areas that had big self-contained populations, like colleges and army bases, and develop a reputation there. When we'd come back later we'd play one club off against the other.

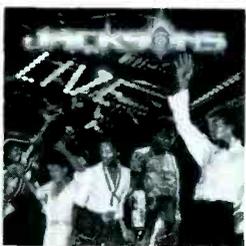
"We learned our craft that way, both on stage and off. Zapp can go

(Continued on page 71)

Picks of the Week

LIVE

THE JACKSONS — Epic KE2 37545



This double-album set features performances from the Jacksons' recent national tour. That means

live versions of huge hits like "Shake Your Body," "Don't Stop 'Til You Get Enough," "Rock with You" and many more. With the many excellent photographs enclosed in this package, "Live" should appeal to hardcore fans.

CAN'T SHAKE THIS FEELING

SPINNERS — Atlantic SD 19318

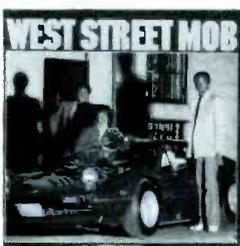


The Spinners and producers James Mtume and Reggie Lucas join forces to make an engaging nine-song

collection. "Can't Shake This Feeling," "Knack for Me," "Never Thought I'd Fall in Love" and "Send a Little Love" are all carefully crafted mid-tempo pop concoctions. John Edwards' lead vocals are outstanding.

WEST STREET MOB

Sugar Hill SH 263



The West Street Mob (Joey Robinson, Jr., Warren Moore, Sebrina Gillison) had an east coast dancesmash with "Let's

Dance (Make Your Body Move)," included here. "Get Up and Dance" and "Gotta Give It Up" are in the same funky style. "You're Killing Me" is a good pop ballad.

I AM LOVE

PEABO BRYSON — Capitol ST-12179



This ballad master turns in his strongest album in several years. "Split Decision" and "Love Is on the Rise"

have strong hooks. "Impossible," "There's No Guarantee," and "You" are slow, romantic vehicles for Bryson's tearful vocals. Good string charts by co-producer Johnny Pate.

Record World

Black Oriented Singles



NOVEMBER 28, 1981

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

Nov. 28	Nov. 21		WKS. ON CHART
1	2	LET'S GROOVE EARTH, WIND & FIRE ARC/Columbia 18 02536	9
2	1	TAKE MY HEART KOOL & THE GANG/De-Lite 815 (PolyGram)	9
3	3	NEVER TOO MUCH LUTHER VANDROSS/Epic 14 02409	17
4	5	CONTROVERSY PRINCE/Warner Bros. 49808	9
5	6	SNAP SHOT SLAVE/Cotillion 46022 (Atl)	11
6	4	I HEARD IT THROUGH THE GRAPEVINE (PART 1) ROGER/ Warner Bros. 49786	14
7	8	OH NO COMMODORES/Motown 1527	10
8	10	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846	5
9	9	GET IT UP TIME /Warner Bros. 49774	17
10	7	WHEN SHE WAS MY GIRL FOUR TOPS/Casablanca 2338 (PolyGram)	16
11	13	WHY DO FOOLS FALL IN LOVE? DIANA ROSS/RCA 12349	6
12	12	INSIDE YOU (PART 1) ISLEY BROTHERS/T-Neck 5 02531 (CBS)	9
13	11	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE/Motown 1519	21
14	18	JUST ONCE QUINCY JONES featuring JAMES INGRAM/A&M 2357	14
15	15	SUPER FREAK (PART 1) RICK JAMES/Gordy 7205 (Motown)	17
16	14	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON/20th Century-Fox 2488 (RCA)	23
17	29	HIT AND RUN BAR-KAYS/Mercury 76123 (PolyGram)	5
18	16	SHE DON'T LET NOBODY (BUT ME) CURTIS MAYFIELD/ Boardwalk 7 11 122	13
19	21	LET THE FEELING FLOW PEABO BRYSON/Capitol 5065	5
20	20	PULL FANCY DANCER / PULL (PART 2) ONE WAY/MCA 51165	11
21	23	BLUE JEANS CHOCOLATE MILK/RCA 12335	7
22	24	WALKING INTO SUNSHINE CENTRAL LINE/Mercury 572 (PolyGram)	7
23	22	TAKE MY LOVE MELBA MOORE/EMI-America 8092	10
24	26	FUNKY SENSATION GWEN McCRAE /Atlantic 3853	8
25	28	SHARING THE LOVE RUFUS with CHAKA KHAN/MCA 51203	5
26	17	SILLY DENIECE WILLIAMS/ARC/Columbia 18 02406	18
27	27	TONIGHT YOU AND ME PHYLLIS HYMAN/Arista 0637	6
28	30	LA LA MEANS I LOVE YOU TIERRA/Boardwalk 7 11 129	6
29	44	CALL ME SKYY /Salsoul 7 2152 (RCA)	5
30	19	WE'RE IN THIS LOVE TOGETHER AL JARREAU/Warner Bros. 49746	20
31	34	KICKIN' BACK L.T.D./A&M 2382	4
32	38	SWEETER AS THE DAYS GO BY SHALAMAR/Solar 12329 (RCA)	5
33	36	DON'T HIDE OUR LOVE EVELYN KING/RCA 12322	5
34	37	I WILL FIGHT GLADYS KNIGHT & THE PIPS/Columbia 18 02549	5
35	25	SOMETHING ABOUT YOU EBONEE WEBB/Capitol 5044	10
36	33	NOTHIN' BUT A FOOL NATALIE COLE/Capitol 5045	8
37	42	I'M JUST TOO SHY JERMAINE JACKSON/Motown 1525	5
38	43	NUMBERS KRAFTWERK/Warner Bros. 49795	6



39	47	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS)	3
40	40	WALL TO WALL RENÉ & ANGELA/Capitol 5010	8
41	41	STEAL THE NIGHT STEVIE WOODS/Cotillion 47016 (Atl)	7
42	46	I WANT YOU BOOKER T./A&M 2374	4
43	53	LOVE FEVER GAYLE ADAMS/Prelude 8040	2
44	52	LOVE IN THE FAST LANE DYNASTY/Solar 47946 (E/A)	3
45	48	ALL I WANT TWENNYNINE with LENNY WHITE/Elektra 47208	4
46	55	(I FOUND) THAT MAN OF MINE JONES GIRLS/Phila. Intl. 5 02618 (CBS)	2
47	69	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361	2
48	49	NIGHTLIFE KWICK/EMI-America 8091	5
49	51	YOU'LL BE DANCING ALL NIGHT SHEREE BROWN/Capitol 5026	5
50	57	BEWARE BARRY WHITE/Unlimited Gold 5 02580 (CBS)	3
51	54	TWINKLE EARL KLUGH/Liberty 1431	4
52	66	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK/ Beverly Glen 2000	2
53	59	SATURDAY, SATURDAY NIGHT ZOOM/Polydor 2186 (PolyGram)	2
54	63	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M 2380	2
55	62	YOU S.O.S. BAND /Tabu 5 02569 (CBS)	3
56	65	WANTING YOU STARPOINT/Chocolate City 3229 (PolyGram)	2
57	58	BLUER THAN BLUE PEACHES & HERB/Polydor/MVP 2187 (PolyGram)	3
58	67	SHAKE GQ/Arista 0603	2
59	68	IT'S MY TURN ARETHA FRANKLIN/Arista 0640	2
60	60	RATED X INVISIBLE MAN'S BAND/Boardwalk 7 11 127	3

CHARTMAKER OF THE WEEK

61	—	SOMETHING ABOUT YOU ANGELA BOFILL Arista 0636	1
62	—	BE MINE (TONIGHT) GROVER WASHINGTON, JR. featuring GRADY TATE/Elektra 47246	1
63	—	BREAKIN' AWAY AL JARREAU/Warner Bros. 49842	1
64	64	WE WANT YOU (ON THE FLOOR) LAKESIDE/Solar 12334 (RCA)	2
65	71	HEART HEART GERALDINE HUNT WITH CHARLES MAROTTA/ Prism 327	5
66	—	COOL (PART I) TIME/Warner Bros. 49864	1
67	—	WIDE OPEN BRICK/Bang 5 02599 (CBS)	1
68	—	QUICK SLICK SYREETA/Tamla 54333 (Motown)	1
69	—	MAGIC NUMBER HERBIE HANCOCK/Columbia 18 02615	1
70	—	YOUR LOVE SKOOL BOYZ/Destiny 2001	1
71	—	(WE ARE HERE TO) GEEK YOU UP MICHAEL HENDERSON/ Buddah 629 (Arista)	1
72	—	SCHOOL DAZE FUNN/Magic 93000	1
73	45	FIRST TRUE LOVE AFFAIR JIMMY ROSS/Quality/RFC 7002	7
74	39	BOOGIE'S GONNA GET YOU RAFAEL CAMERON/Salsoul 7 2157 (RCA)	5
75	31	I CAN'T LIVE WITHOUT YOUR LOVE TEDDY PENDERGRASS/ Phila. Intl. 5 02462 (CBS)	14



Roger

(Continued from page 70)

anywhere and entertain anyone. I believe in the same principles James Brown has used for so many years. Nobody in the band walks on stage not smiling, with clothes looking shabby, or hair out of place. Same thing off stage. We don't refuse autographs or act rude to our fans. Some may think that sounds old-fashioned, but James Brown has been at or near the top since 1956. He must be doing something right."

'Blue'

Roger's reverence for past masters of black music is reflected in a cut on his album called "Blue (A Tribute to the Blues)". "I included that because I want everyone to know that the past is vital to understanding the present. Too many black musicians, too many

black people, have forgotten their forebears. They use a B.B. King guitar lick or a James Brown horn line and think they got it from Kool & the Gang or the Average White Band."

Roger's album was originally scheduled for release on George Clinton's CBS-distributed Uncle Jam Records. Instead, Warner Bros. has it, resulting in a lawsuit by Clinton against that company (RW, Aug. 15). Though the matter is still in litigation, Roger offered an explanation for the label shift. "I had a verbal offer from Uncle Jam to get A, B, C, and D from them for the album. When I requested delivery of said services I only got A and B. I didn't give half a performance and wouldn't accept half a deal. I considered myself a free agent and made another deal."

'Strictly Business'

He still considers P-Funk maven

Clinton "a friend, now and forever." Zapp is still with Clinton's Rubber Band Music, so there is still a business relationship between the two. "This was strictly business. As a record producer Clinton has been ahead of the pack. But as a record company president George is competing with CBS and Warner Bros., who have the advantage. Maybe one day he'll be tops in that area as well, but I couldn't wait for that to happen."

Bernstein Exits WMOT

LOS ANGELES—Alan Rubens, president of WMOT Records, has announced that Steve Bernstein, president of operations, has left the label. Bernstein, who had been with WMOT since its inception, will be forming his own production company.

Inner City

(Continued from page 18)

gamut of black music will be presented in the style that made WBLS so successful."

The cable advisory panel is composed of elected officials from the Board of Estimate and various city agencies. While their recommendations to the full Board of Estimate are not binding, it almost guarantees Inner City a piece of the lucrative Queens market. The programming on this outlet, as well as cable channels that Inner City is seeking in Chicago, Detroit, Washington, Baltimore, and Cleveland, would be aimed at the "general market" said Sutton. "We are working with local groups to get a franchise and then supplying them with the equipment and expertise they require."

Record World Disco

Disco File

By BRIAN CHIN

■ The Christmas rush is on for real, and our reporters have been cheered in the past few weeks by the appearance of several all-disco albums, creatures which have hardly been seen at all since the deluge of a couple of years back.

Of the new albums, **Kano's** "New York Cake" (Mirage) and **Suzy Q's** "Get On Up and Do It Again" (Atlantic/RFC) are two of the quickest adds. The title of the Kano record is a riddle to us, but there's no question about the appeal and quality of the music: the single, "Can't Hold Back (Your Loving)," is our high chart debut this week, and DJs who had already sampled the import edition of the album are tipping cuts. Especially: "Don't Try To Stop Me," the closest in style to the near-gold "I'm Ready," but with more words and fine, subtle keyboards. Sensitive production and arrangements key the entire set, in fact; "She's a Star" winds up in a flurry of ingenious cross-melodies, while the R&B/disco "Round and Round" and an uptempo "Baby Not Tonight" both pull a number of interesting changes, and solid song hooks make the electronic glitz sound much less gimmicky. Suzy Q's followup album to the big summer hit, "Get On Up Do It Again" is a rather spottier effort, but it's getting lots of "yea" votes from DJs looking for higher-tempo funk. Vocal tracks have been replaced on "Do It Again" and "Get On Up," which had been previously issued as disco discs in Canada; the new Suzy Q is **Michele Mills**, a smoother singer with a big pop belt she uses often. "Get On Up" is the new single, promotionally pressed on 12-inch: it's a good-time bit of pop-disco except for a sudden rush at a momentary break, where Mills shouts, "Let the DJ turn you on!" An 11-minute medley of eight original songs sustains itself well, especially in a dip into Jamaican rhythm. "With Your Love" is the other highlight, quirky Italian/Canadian funk of the sort heard on the last Nightlife Unlimited album: two Nightlife members, **Sergio Panzera** and **Giovanni D'Orazio**, co-wrote the album, along with producer **Jerry Cucuzella**.

Two formidable "name" acts also turn in new work this week: **Chic's** sixth album, "Take It Off" (Atlantic), and **Lipps, Inc.'s** "Designer Music," (Casablanca), both of which are noticeably more fully developed than their immediately previous releases. It's doubtless been rather frustrating for **Chic's Nile Rodgers** and **Bernard Edwards** to have been so influential while enjoying fewer sales than their many talented copyists. And, doubtless, the more radical touches on "Take It Off" will also be redone. But the album seems a much more substantial one than "Real People" (ten tracks are squeezed in) and both the arrangements and mixing indicate a sense of the commercial that shouldn't be far off this time around. We liked "Stage Fright" and "Burn Hard," which are mixed and sung hotter than anything in Chic's recent repertoire; also the

throbbing, sleaze-tempo "Flash Back" and "Telling Lies," both of which have unusually kinetic bass lines, even for Rodgers. The title cut is a sharp five-minute workout that comes to a real boil, but it could use a remix and some pacing (like a break?). "Take It Off" is an album to work with, but we think it will prove itself. Lipps, Inc.'s "Designer Music" bears producer **Steven Greenberg's** recognizable stamp of whimsy and experimentation, from the classics/wave title-track to the equally surprising conclusion, a warm, straight-ahead ballad, ("Things Take Time") sung in duet by Lipps-singer **Cynthia Johnson** and guest **Rockie Robbins**. In between are Greenberg's most interesting and original production since "Funkytown," the single "Hold Me Down," combining the signature Lipps vocoder with a penetrating bass-and-drum beat; and a light-hearted rap, "I Need Some Cash." More albums, briefly: **Denroy Morgan's** first, on Becket, is named after the smash single, "I'll Do Anything For You," and is half-reggae, half-funk, all of it delivered brightly in **Bert Reid's** capable production. Morgan is a real charmer, a love man on "Sweet Tender Love," a midtempo soul shuffle, and a prophet on "Rastaman Rising" and "Africa Is Calling," which he sings in his hoarse, piercing high range. "I'll Do Anything" is included in its long version. Fans of **George Benson** should note both new songs on the "Collection" album (Warner Bros.) produced by **Jay Graydon**. In addition to "Turn Your Love Around," the bulleting single, listen to "Never Give Up on a Good Thing," whose Solar-style arrangement elicits a startlingly young-sounding vocal from Benson.

DISCO DISCS: Our three new chart entries are all starting strong in all areas: **Daryl Hall and John Oates'** "I Can't Go For That," a major black radio breakout, got a mighty boost in the clubs with the release of a 12-inch (RCA, commercially) remix, longer by a minute (6:05) than the album cut, and starting on an extended, rather jungly rhythm-box intro. **Mike and Brenda Sutton**, seasoned writers and producers ("Shake It Up Tonight," "Down to Love Town"), have embarked on a performing career with a fine debut single, "We'll Make It," on Sam. Their gospel-edged singing is supported with a big synthesizer push from the bottom; it's concise enough for radio, with lots of reserve power at high volume. And: **Tracy Weber's** pop-soul "Sure Shot" is a fine, polished piece of work produced by **Eric Matthew** and **Gary Turnier**, of Gary's Gang. We preferred the shorter of DJ **Larry Levan's** two mixes: the main break is better, and it gets to the hook faster. But either way, it's a fast breakout. Newer material breaking regionally: **Geraldine Hunt** has assumed production of her records, assisted by bass player **Peter Dowse**; her first self-production is on Red Rock, distributed independently out of New York. Hunt is gritty and expressive in her no-nonsense way on this Cissy Houston-Michael Zager-Alvin Fields song;

(Continued on page 73)

Disco File Top 40

NOVEMBER 28, 1981

- 1. CONTROVERSY**
PRINCE/Warner Bros. (12") BSK 3601
- 2. CAN YOU MOVE**
MODERN ROMANCE/Atlantic (12") DM 4819
- 3. ROCK YOUR WORLD**
WEEKS & CO./Chaz-Ro (12") CHDS 2519
- 4. LET'S GROOVE**
EARTH, WIND AND FIRE/ARC/Columbia (12") TC 37548
- 5. WALKING INTO SUNSHINE**
CENTRAL LINE/Mercury (12") MDS 4013 (PolyGram)
- 6. WORDY RAPPINGHOOD/GENIUS OF LOVE**
TOM TOM CLUB/Sire (12"/LP cut) DSRE 49817/SRK 3628 (WB)
- 7. DO YOU LOVE ME**
PATTI AUSTIN/Qwest (12") QWS 3591 (WB)
- 8. LOVE FEVER**
GAYLE ADAMS/Prelude (12") PRLD 618
- 9. HAPPY DAYS**
NORTHEND FEATURING MICHELLE WALLACE/Emergency (12") EMDS 6520
- 10. R.R. EXPRESS**
ROSE ROYCE/Whitfield (12") WHK 3620 (WB)
- 11. TAKE MY LOVE**
MELBA MOORE/EMI-America (12") ST 17060
- 12. MENERGY**
PATRICK COWLEY/Fusion (12") FPSF 003
- 13. YOU CAN**
MADLEEN KANE/Chalet (LP cut) CH 0702
- 14. LET'S START II DANCE AGAIN/LET'S START THE DANCE**
HAMILTON BOHANNON/Phase II (12") 4W9 2449
- 15. NEVER TOO MUCH**
LUTHER VANDROSS/Epic (12") FE 37451
- 16. MONY, MONY**
BILLY IDOL/Chrysalis (12") CEP 4000
- 17. SOMETHING SPECIAL (LP)**
KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)
- 18. FUNKY SENSATION**
GWEN McCRAE/Atlantic (12") SD 19308
- 19. CALL ME**
SKYY/Salsoul (12") SG 356 (RCA)
- 20. GIVE IT TO ME (IF YOU DON'T MIND)**
CONQUEST/Prelude (12") PRLD 615
- 21. NOBODY ELSE**
KAREN SILVER/Quality/RFC (12") QRFC 004
- 22. MAGIC NUMBER**
HERBIE HANCOCK/Columbia (12") FC 37387
- 23. TONIGHT YOU AND ME**
PHYLLIS HYMAN/Arista (12") AL 9544
- 24. OUT OF MY HANDS (LOVE'S TAKEN OVER)**
OMNI/Fountain (12") FRD 81 1
- 25. HUPENDI MUZIKI WANGUU? (YOU DON'T LIKE MY MUSIC)**
K.I.D./Sam (12") S 12340
- 26. DO IT AGAIN**
PAULETTE REAVES/Dash (12") DD 6001
- 27. LOVE HAS COME AROUND**
DONALD BYRD AND 125TH STREET, NYC/Elektra (12") SE 531
- 28. SNAP SHOT**
SLAVE/Cotillion (12") SD 5227 (Atl)
- 29. DON'T STOP THE TRAIN**
PHYLLIS NELSON/Tropique (12") TD 104
- 30. THIS MUST BE HEAVEN**
JERRY CARR/Cherie (12") DM 4821 (Atl)
- 31. CAN'T HOLD BACK (YOUR LOVING)**
KANO/Mirage (12") DM 4823 (Atl)
- 32. 96 TEARS**
THELMA HOUSTON/RCA (12") JD 12293
- 33. WE'LL MAKE IT**
MIKE & BRENDA SUTTON/Sam (12") S 12342
- 34. GET IT UP/COOL**
TIME/Warner Bros. (12") BSK 3598
- 35. SURE SHOT**
TRACY WEBER/Quality/RFC (12") QRFC 005
- 36. I CAN'T GO FOR THAT (NO CAN DO)**
DARYL HALL & JOHN OATES/RCA (12") JD 12358
- 37. COME LET ME LOVE YOU**
JEANNETTE 'LADY' DAY/Prelude (12") PRLD 619
- 38. WORK THAT BODY/MIRROR, MIRROR**
DIANA ROSS/RCA (LP cuts) AFL1 4153
- 39. DO ME**
MONA RAYE/Quality/RFC (12") QRFC 003
- 40. YOU'RE THE ONE/DISCO KICKS**
BOYSTOWN GANG/Moby Dick (12") BTG 242

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

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Record World Black Oriented Albums



NOVEMBER 28, 1981

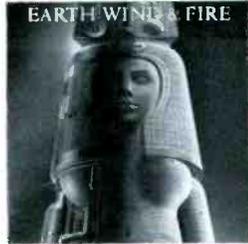
TITLE, ARTIST, Label, Number, (Distributing Label)

Nov. 28
Nov. 21

WKS. ON
CHART

1 1 RAISE!

EARTH, WIND & FIRE
ARC/Columbia TC 37548
(3rd Week)



3

2	2	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	7
3	3	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	11
4	5	CONTROVERSY PRINCE/Warner Bros. BSK 3601	4
5	4	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	11
6	6	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	9
7	7	SHOWTIME SLAVE/Cotillion SD 5227 (Atl)	8
8	11	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153	4
9	9	TIME/Warner Bros. BSK 3598	15
10	8	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	15
11	10	INSIDE YOU ISLEY BROTHERS/T-Neck FZ 37533 (CBS)	6
12	12	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	32
13	20	NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	3
14	14	IN THE POCKET COMMODORES/Motown M8 955M1	21
15	13	TONIGHT FOUR TOPS/Casablanca NBLP 7528 (PolyGram)	13
16	16	FANCY DANCER ONE WAY/MCA 5247	10
17	19	CAMOUFLAGE RUFUS with CHAKA KHAN/MCA 5270	4
18	18	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	6

CHARTMAKER OF THE WEEK

19 — LIVE

JACKSONS
Epic KE2 37545



1

20	15	LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY/Capitol SKBK 12156	22
21	17	SOLID GROUND RONNIE LAWS/Liberty LO 51087	9
22	36	SKYLINE SKYY/Salsoul SA 8548 (RCA)	2
23	33	SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576	2
24	29	THE POET BOBBY WOMACK/Beverly Glen BG 10000	4

25	25	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	5
26	21	GO FOR IT SHALAMAR/Solar BXL1 3984 (RCA)	7
27	37	THE GEORGE BENSON COLLECTION GEORGE BENSON/Warner Bros. 2HW 3577	2
28	24	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest/WB QWS 3591	11
29	23	THE DUDE QUINCY JONES/A&M SP 3721	33
30	30	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	16
31	34	GWEN McCRAE/Atlantic SD 19308	6
32	22	THIS KIND OF LOVIN' WHISPERS/Solar BXL1 3976 (RCA)	11
33	—	I AM LOVE PEABO BRYSON/Capitol ST 12179	1
34	—	LOVE MAGIC L.T.D./A&M SP 4881	1
35	31	LOVE IS THE PLACE CURTIS MAYFIELD/Boardwalk NB 1 33239	8
36	38	WHAT A WOMAN NEEDS MELBA MOORE/EMI America ST 17060	3
37	26	LOVE BYRD DONALD BYRD AND 125TH STREET, NYC/Elektra 5E 531	11
38	40	FACE TO FACE GQ/Arista AL 9547	2
39	27	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	13
40	35	BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS)	9
41	32	I LIKE YOUR STYLE JERMAINE JACKSON/Motown M8 952M1	10
42	—	KEEP ON MOVING STRAIGHT AHEAD LAKESIDE/Solar BXL1 3974 (RCA)	1
43	—	BLUE JEANS CHOCOLATE MILK/RCA AFL1 3896	1
44	43	THE SPIRIT'S IN IT PATTI LABELLE/Phila. Intl. FZ 37380 (CBS)	11
45	47	PIECES OF A DREAM/Elektra 6E 350	10
46	48	TOM TOM CLUB/Sire SRK 3628 (WB)	3
47	28	LOVE ALL THE HURT AWAY ARETHA FRANKLIN/Arista AL 9552	14
48	44	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	10
49	41	SLINGSHOT MICHAEL HENDERSON/Buddah BDS 6002 (Arista)	12
50	39	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048	36
51	42	CARL CARLTON/20th Century-Fox T 628 (RCA)	20
52	—	JAM THE BOX BILL SUMMERS & SUMMERS HEAT/MCA 5266	1
53	46	STANDING TALL CRUSADERS/MCA 5254	8
54	49	I'M IN LOVE EVELYN KING/RCA AFL1 3962	20
55	45	CHANCES ARE BOB MARLEY/Cotillion SD 5226 (Atl)	5
56	52	WHATEVER TURNS YOU ON DELLS/20th Century-Fox T 633 (RCA)	4
57	53	THE SECOND ADVENTURE DYNASTY/Solar S 20 (E/A)	11
58	55	I WANT YOU BOOKER T./A&M SP 4874	3
59	59	WANTING YOU STARPOINT/Chocolate City CCLP 2020 (PolyGram)	2
60	60	SWEET AND WONDERFUL JEAN CARN/TSOP FZ 36775 (CBS)	16

Disco File (Continued from page 72)

we've always had a weakness for her brand of rock/soul/funk. Hunt may well turn into a major writing/production talent in the coming year. 'D' Train's "You're the One for Me" (Prelude) has picked up the fast New York response that label is accustomed to; the track is a male-voiced version of the clean, forceful synthesizer funk sound that's proven so popular lately. On the flip side is a much-redone instrumental version, mixed by producer **Hubert Eaves** and Prelude's **Francois K.**, which is just as essential as the vocal, perhaps more so. **Yvonne Gage's** "Garden of Eve" (Atlantic/RFC) is an easy crossover pick for black radio; the stuttering bass bottom supports a meltingly sensuous lead vocal, and a slick, airy **Don Burnside** production. The song is good, too... Two European entries: **Aneka's** "Japanese Boy" was an enormous Continental hit this past summer; it's been picked up by Handshake and remixed by **Rusty Garner** for its American release. It's just in time to fill the high-energy "peak" slot that "Menergy" 's been occupying; Garner's restructuring at beginning, middle and end is highly appropriate. If it hits, it could last just about forever, as the Cowley, Boystown Gang and Kelly Marie records did. **Dolly Dots' "P.S."** (Atlantic) sports a surprisingly authentic groove for a European record (listen to the snare drum), and flings out hooks one after the other in fine pop-hit style. Best moments are the repeated, emphatic false stops; the American mix was prepared by DJ Phil Alexion.

MORE RECORDS AND NOTES: More medleymania, as "Hooked On Classics" breaks the pop singles charts. **Gidea Park's** "Seasons of Gold" has been released domestically by New York's Profile label; this **Adrian Baker** production

was a major British hit and boasts an extremely convincing interpretation of Frankie Valli's vocal style. Also back atcha: **Brooklyn Express' "Sixty Nine"** (One Way) is the finest cover yet out of Brooklyn's BC set-up. It takes after Jimmy Bo Horne's never-say-die favorite, "Spank," but sounds a lot cleaner and goes off in its own directions on the flip, "88." **"Burundi Black"** (Cachalot/Barclay) is an early-'70s curiosity that's been remixed and augmented for its new release: originally a field research recording, its African drum track was overdubbed with piano and guitar, resulting in a 1971 fluke hit. Further remixed, it's a very apt comment indeed on the African-inspired New Romantic movement. (The original track is on the flip; the overdubbed hit is on Barclay's 1977 compilation, "Le Disco Album.") Another proto-disco cult classic, **Black Blood's "A.I.E. A Mwana,"** has been redone to rock club acceptance by **Bananarama**, on *Demon/U.K.*; it also appears on **Roberta Kelly's** recent album, "Roots Can Be Anywhere," available on an Italian Baby import. Other imports of note: **Linx's "So This Is Romance"** (Chrysalis/U.K.), another of their articulate love songs, though less immediate than their hookish "You're Lying;" **Modern Romance's** even more frenetic followup to the number one "Can You Move," called "Ay Ay Ay Ay Moosey" (WEA/U.K.), new Latin funk that works best in the instrumental version, "Tear the Roof Off the Moose." And: yet another **Grace Jones** remix, "Walking in the Rain," much longer, with not one, but two new lead vocals, and a fabulous instrumental of "Pull Up to the Bumper," on *Island/U.K. News: Jackie Moore* is in the studio with **Bobby Eli**, for *Catawba Records*; the **Two Tons** are about to record and are in label negotiation. *Moby Dick* is readying new music from the **Boystown Gang**, and will be bringing out reissues of gay cult classics by *Passengers*, *Carol Jiani* and *Denis LePage*, among others.

Regency Records Finds Success as a Custom Label

By SAMUEL GRAHAM

■ LOS ANGELES—While the history of Regency Records is a brief one, it still might be aptly characterized as a saga. In little more than two years, Regency president Lloyd Segal and his label have about run the gamut of distribution possibilities, having traveled both the independent and pressing and distribution routes before finally finding satisfaction as an Atco custom label.

Regency's recent move to custom label status, Segal believes, underscores the continuing consolidation of many record operations (with a few prominent exceptions, of course) under the banners of the six major branch distributors. Yet Regency, in part because the six majors "don't want to look at you until you have some kind of proven track record," said Segal in a recent interview, had to establish itself as a viable label before such a move was feasible.

Segal, an attorney whose background also includes experience as an agent and disc jockey, had been a personal manager prior to forming his label. The acts he managed, like Nick

Gilder (then with Chrysalis), were with independently-distributed labels themselves, so when Segal founded Regency in 1979 "because of my own frustrations in dealing with (other) labels directly," it seemed "obvious" that the new company would be independent as well, he noted.

While independent labels in large part handle their own production, manufacturing, promotion and marketing chores, they are also supplemented by the local and regional staffs supplied by their various distributors. "But you can't count on those guys," Segal said, adding that "the trend more recently is to use fewer and fewer (distributors), but ones who have more strength in the marketplace." Moreover, "because they're not related to each other, you have no continuity. If somebody in the northwest gets all excited about a record, that information is never translated to the guys in Cleveland or Chicago." According to Segal, much of the label's time during its independent days was devoted to merely trying to coordinate its distribution net-

work.

Lack of continuity was hardly the only problem, Segal continued; the biggest difficulty was getting paid, no small matter for a self-financed operation. "We'd get a phone call from Chicago: 'My God, we need another thousand records. The Burrito Brothers (one of Regency's two initial releases) are selling, and it's getting heavy airplay.' I'd say, 'Guys, how 'bout paying me for the first 10,000?' I just couldn't sustain myself," and Regency's independence ended after about a year, with the Flying Burrito Brothers' "Live From Tokyo" and Steve Gillette's "A Little Warmth" among its releases during that period.

After realizing that "I needed to work with one major distribution outfit, one that could show me some consistency and would also pay regularly," Segal said, he entered into a p&d deal with MCA Distributing Corp. With MCA responsible for manufacturing and distribution of Regency product, Segal increased his own in-house staff in order to better handle marketing and promotion duties. Yet that situation eventually proved unsatisfactory as well, for many of the same reasons detailed by Boardwalk Entertainment Co. principal Neil Bogart when his company returned to independence after having had a p&d deal with CBS (*Record World*, May 30). Said Segal, "We had a lot of cooperation on advertising, but no participation at all in promotion. We just couldn't get the push we needed for our product," he added, noting that Regency's "Airplane!" soundtrack was neglected when MCA Distributing concentrated instead on the "Xanadu" and "Smokey and the Bandit" soundtracks, both of which were issued by MCA Records.

Both Segal and Jim O'Loughlin (the latter handles Regency's publishing arm and A&R duties) decried what Segal called "in-fighting" between MCA Records and MCA Distributing. Such politics, as well as MCA's oft-criticized "corporate aura," made Regency's stay with MCA somewhat less than a complete success, they said.

What's more, explained Segal, "the economics are not real good in a p&d deal," with the distributor deducting a 25 percent distribution fee and a five-to-ten percent pressing fee. "Independents offer a better deal than that," he conceded, "but you're not going to get paid."

Both independence and p&d deals are viable for some record companies, Segal stressed, but not those companies who finance themselves. A considerable degree of self-sufficiency, especially in a pressing and distribution arrangement, is imperative, he said.

By the end of Regency's one-year tenure with MCA Distributing, a year that had seen the release of James Lee Stanley's "Midnight Radio" and the Dutch group Diesel's "Watts in a Tank" along with "Airplane!," Segal was convinced he had the clout needed to become a custom label, so "I went out on the street, and contacted the five other major distribution organizations. As a custom label," he said, "I was most concerned that I'd be able to keep the identity of Regency, and I wanted a commitment on future releases of other artists." Atco/Atlantic, he recalled, was "far and away the most aggressive"; although they offered less money than others, "they were totally supportive of building Regency" and were willing to step right in and continue working the Diesel album, "the hottest record our company has had."

Regency's status at Atco is similar to that enjoyed by the Modern and Rolling Stones custom labels, with Atco the primary supplier of marketing and promotion, as well as pressing and distribution. Regency's in-house staff now numbers eight, with independent promotion man Lenny Bronstein and Regency's Ron Farber coordinating promotion strategies.

Forthcoming from the label are albums by Herman Brood, Mike Rox and Denny Laine. According to O'Loughlin, "We're making ourselves available to the community" as far as acquiring additional talent is concerned, but no wholesale roster increases are planned. In fact, Segal added, "We're more preoccupied now with releasing fewer things, as long as they're things of quality."

Jazz Beat (Continued from page 22)

own jazz label are true. There will be an announcement from Island president **Ron Goldstein** shortly. We can't reveal the names of any of the artists on the roster yet, but you have definitely heard of most of them. Incidentally, Goldstein is looking for a marketing person for his new label, and you can contact him at (212) 355-6550. . . . Our apologies to **Miles Davis** for not mentioning his name in the column this week.

The Coast

(Continued from page 16)

happening that featured Bomp recording artist **Josie Cotton** with her rendition of "Johnny, Are You Queer?" What went on there, you ask? We weren't that curious.

CRACKS IN THE WEDDING BELL: The pending marriage of the **Go-Go's'** **Belinda Carlisle** to the **Blasters'** **Bill Bateman** won't take place sometime next month, as was reported last week in these pages. The rumored reason for the postponement has to do with the reluctance of I.R.S. Records to pick up the wedding tab. Certainly, we can sympathize with the label, but it should be remembered that traditionally, it's the label of the bride that pays for the wedding. And Slash Records, for whom the **Blasters** record, are not likely to spring for the money. Ah, the problems of modern day rock couples. Readers may recall that several years ago, Epic Records underwrote the wedding of **Sly Stone**, which took place on stage at Madison Square Garden and was followed by a lavish reception that resembled the awards dinner of a NARM convention. Alas, the marriage didn't last.

WHO'S DOING WHAT: Industry-ites who are also jazz musicians — and the emphasis is on jazz — should be aware of the imminent formation of the Almost Incredible Swing Band West, led by RW's own **Stan Monteiro**, a clarinet player of no small repute (at least around here). Informal jam sessions are part of the plan, and any interested parties should contact Stan right here at our L.A. offices. . . . **Aretha Franklin**, who'll be appearing at the Roxy on December 14-15, will also be headlining a week at the MGM Grand in Las Vegas, beginning on November 26. . . . **Kenny Rogers**, **Loretta Lynn** and **Larry Gatlin** and the **Gatlin Brothers Band** will be appearing at the Inglewood Forum on New Year's Eve. Rogers will guest on the "Tonight" Show this Wednesday (25). . . . The **Cars** will appear on "Tomorrow" on the 24th. . . . The L.A. chapter of NARAS will be screening "Ragtime" as part of its "music film series." For info about the November 24 screening, contact **Marla Hein** at (213) 843-8253. Only NARAS members who make reservations will be eligible. . . . Pianist/singer **Page Cavanaugh** will be at the Queen Mary's Sir Winston Room in Long Beach through December 12. . . . Best wishes to Chrysalis founder **Terry Ellis** and his wife **Daniele** on the November 12 birth of their daughter Amber Catarina Ellis. . . . "Just Once," the tune written by **Barry Mann** and **Cynthia Weil** that appeared on **Quincy Jones'** "The Dude" album, has been chosen as the theme song for the 1982 National Sickle-Cell Anemia television campaign. The instrumental version of the song will be featured in all of the TV spots.

Houserockers Rock the Roxy



MCA recording artists Iron City Houserockers recently made their Los Angeles debut, culminating the western leg of their current national tour, at the Roxy. The band performed songs from their current album "Blood on the Bricks," including the first single, "Friday Night." Pictured from left are: John Burns, vice president of branch distribution for MCA Distributing Corp.; Al Bergamo, president of MCA Distributing; Bob Siner, president of MCA Records; Eddie Britt and Joe Grushecky, Iron City Houserockers; Steve Cropper, producer of the album; Denny Rosencrantz, vice president of A&R, MCA Records; and Vince Cosgrave, vice president of marketing, MCA Records.

ITA Meeting

(Continued from page 3)

\$200,000 to make a music video today, even before the artist's fees are paid.

If the market is to continue with its growth, black music, country music and truly radical musical programming will need to be put onto home video, he said.

"Manufacturers of hardware must invest money into the production of these tapes," he said. "It seems as though most record companies view video just as an artist development tool and not with the thought of selling records."

Borris said he feels that many artists will keep audio/visual clauses out of their contracts in the future.

"By retaining these rights, they'll have more control with the growth of home video," he said.

Arthur Whitelaw, director of theatre development for Home Box Office, explained that theatrical productions will gain importance as home video gains momentum.

"It will be a major source of home video in the future, and we are now beginning to build up a library of theater for home viewing," he said.

Theatrical cable is a less expensive source of original programming, according to Whitelaw, because major stars are willing to "work for less on a challenging project" and because a performer doesn't need to spend an exorbitant amount of time.

Stereo sound is another area of home video that appears to be gaining substantial ground.

Jerry Astor, video marketing director for Akai America, said that video is a superior medium for reproducing sound.

He said that the growth of Warner Amex's MTV will have a positive affect on the growth of home video and cable. Adding to this development, according to Astor, are the growing number of simulcasts during the past

year on PBS ("Soundstage," "Austin City Limits," symphonies, etc.), the syndicated Beach Boys show and "Saturday Night Live," among others.

He said Warner Amex's Movie Channel and CBS Cable are both looking toward stereo transmission.

"There is a real future in stereo, especially with music acts, because the artists are no longer interested in hearing their music played on a three-inch speaker," he stated. "Audio and video can be linked, and they will be linked."

Although a number of panelists commented that videodisc sales had not taken off as they initially expected, growth was anticipated at a steady rate, especially with potential in the business sector (as a data storage tool) tied to the future development of recordable videodisc systems.

On the programming front, while features still account for the clear majority of sales, emphasis was placed on the need to develop alternative programming of a non-theatrical and/or interactive nature. Charles Tolep, vice president and general manager of Viacom, called on both retailers and journalists to educate the consumer to the growing catalog of such programming, and Paul Foster, vice president of programming for VHD Programs, Inc., stressed that as such new programming was developed to utilize the unique qualities of home recorder/players, feature sales would account for a smaller proportion of the total market.

In what may have been the convention's most controversial session, James Bouras, vice president and deputy general attorney for the Motion Picture Association of America, stressed the tremendous profit potential of home video in the South African marketplace, apparently with little regard to the political ramifications of his remarks.

New York, N.Y.

(Continued from page 14)

outstanding contributions and achievements in arts and sciences of recorded music. The tribute will include a cocktail party, documentary film, and jam session with some of Paul's friends. Musicians scheduled to attend are **Chet Atkins, Rick Derringer, Tal Farlow, Lionel Hampton, Ted Nugent, Bucky Pizzarelli, Todd Rundgren, Hal Schaefer** and others. The 6:00 p.m. event is open to the public. For ticket information contact **Lori Goldstein** at 212-947-0515.

MUSIC, BUSINESS AND TECHNOLOGY: That's the name of New York University's undergraduate program that offers a bachelor of science degree to music majors. Started four years ago as one of only four in the nation that gives a degree, the program now numbers over 150 students and lists some of the music industry's biggest names on its advisory board. On November 30, the program will sponsor the first of a two-part seminar on "The Songwriter in the Marketplace." Moderated by **Sheila Davis**, adjunct professor of lyric writing at NYU and executive director of the Musicmakers Coalition, the panel will include producer **Joel Diamond** and lyricists **William Salter** and **Jeanne Napoli**. After a discussion and question-and-answer session, the songwriters in the audience will have an opportunity to have their songs critiqued by the experts in a random selection of cassette tapes submitted at the beginning of the session. Held at the Eisner/Lubin Auditorium of the Loeb Student Center, the seminar is open to the public at a cost of \$2.50, with proceeds going toward providing future educational programs for the Music, Business and Technology program.

GIVE THE PEOPLE WHAT THEY WANT: The **Michael Stanley Band's** love affair with its hometown, Cleveland, grows hotter by the day. As a special tribute to the city, Stanley and his band will stage two "All-Request" concerts at the 19,000-seat Richfield Coliseum on New Year's Eve and Day. Listeners and readers of WMMS (Cleveland's popular AOR outlet) and Cleveland Scene (an area rock publication) will select their favorite Stanley Band songs from the group's catalogue of ten LPs and then send their requests to the station and paper. The 20 most-requested songs will be performed by the group at the two concerts. By the way, last year's two New Year's concerts by the Michael Stanley Band were both sold out, so get your tickets and requests in early.

ALL AROUND TOWN: The New York club scene is also showing signs of holiday fever. Several forthcoming shows are deserving of mention: at the Bottom Line Friday (27) and Saturday (28) is a special Doo Wop program featuring **Jimmy Beaumont & the Skyliners, Earl Lewis & the Channells, the Silhouettes** and **14 Karat Soul** . . . **George Benson** will make a rare small club appearance on Monday (30) for what the Bottom Line bills as "A Special Night of Jazz" featuring **Marcus Miller, Omar Hakim, Ralph MacDonald, Kenny Barron** and **Tom Browne** as Benson's back-up band. Tentatively scheduled for December 8 is **Del Shannon**, and **Flo & Eddie** will play New Year's Eve, January 1 & 2 . . . The Mudd Club has hometown heroes the **Fleshtones** back from a west coast hiatus on December 4, ex-Pil bass-man **Jah Wobble** and his new band **Human Condition** on the 6th, Cleveland's esoteric **Pere Ubu** making their first Apple appearance in over a year on the 11th, and I.R.S. Records' **Wall of Voodoo** the following night . . . **The Knack** is back for two nights at the Savoy with **Karla DeVito**, December 4 and 5, followed by **Luther Vandross** and **Donald Byrd** and **125th St. N.Y.C.** on the 11th and 12th.

ROLLING STONES THANK-YOU: One of the many wonders attached to the current mind-boggling **Rolling Stones** tour is what happened to the approximately two million self-addressed stamped envelopes that were sent to Madison Square Garden and the Brendan Byrne Arena for concert tickets to the Stones' **Johnny Winterman**, the Stones' New York PR firm,

Record World International

England

By VAL FALLOON

■ LONDON—The long-running battle over the publication of the Performing Right Society's voters' list seems at last to be over. An amendment to the Companies' Act was passed in the House of Commons last week, which means that the PRS is now obliged to reveal details of the vote-holders who control the royalty collection society's important issues and vote on Council decisions. For years songwriter and PRS member **Trevor Lyttleton** has been campaigning for the names of the voters to be out in the open, which resulted in a libel case against him by the PRS which was later withdrawn. The reason given for the confidentiality of the list was that certain high-earning members are given extra votes, and these members did not wish it to be known what their earnings were or if they were dropped from the list because of a reduction in earnings. Now, Lyttleton is claiming to have won his battle. However, the Amendment's provisions do not come into effect until next year, and the PRS doubts that the supplementary list will be exposed and is taking legal advice on the exact implications of the decision. A statement will be issued soon and it is expected that publication will depend on the voters' wishes. So far, only two have declared themselves . . . Public support for the blank tape levy appears to be good, according to the BPI. Various letters have been received and sympathetic articles written in major national papers, such as the *Financial Times* and the *Guardian*. There is also a chance that the much-maligned Government Green Paper on copyright will be the subject of a House of Lords debate — but this depends on a ballot in the Lords.

CHRISTMAS CHARITY: An album of comedy material personally approved by the **Prince of Wales** is being released by Charisma Records, with proceeds earmarked for the Prince of Wales Trust Fund. It may also possibly be advertised on TV for "cost only," with Ronco waiving profits for the Trust. Of course, the sensationalist press has claimed that the LP contains "blue" material. However, Charisma has stressed it could be played "to your Granny." Many of the well-known comedians on the album usually perform controversial and often blue material in their own acts, which is no doubt why the confusion has arisen . . . Hit songs by EMI recording stars **Queen** will be given orchestral treatment at the Royal Albert Hall in early December for the Leukemia Research Fund. Arranged by Louis Clark, of "Hooked on Classics" and ELO fame, the hits will be sung by the **Royal Choral Society** and played by the **Royal Philharmonic Orchestra**. The concert will be attended by the **Duke and Duchess of Kent** under the title "The Solid Gold Royal Gala Concert" . . . The charity is called the Solid Rock Foundation, and the concert will be recorded by Capital Radio for transmission by that station and other independent local stations . . . TV merchandisers MSD, who have the Warwick label, have started a new singles and albums MOR label which will not be TV-promoted . . . And K-Tel has come up with the idea of recording children of well-known recording artists and record industry personalities on an LP titled "Minipops." Youngsters featured, fifteen of them, include the offspring of Bright Records' **Martin Wyatt**, who produced the LP, the daughter of RCA A&R chief **Bill Kimber**, and the son of **Sunday**

Japan

By CARMEN ITOH

■ TOKYO—The 12th World Popular Song Festival was held from Oct. 30 through Nov. 1 at Nippon Budokan. With a total of 1963 contestants from 56 different countries, 27 entries representing 20 countries competed in the semi-final on Oct. 30 and 31. Sixteen songs from 12 countries were selected for the grand final.

This year's two top prize-winning songs were: "Digamos Que Mas Da (Never Mind)", composed and sung by **Oswaldo Rodriguez** (Cuba), and "The Incredible Rock 'n' Roller", composed by **Shigehito Takahara** and sung by **Aladdin** (Japan). Each received \$10,000, a gold medallion and a certificate of honor.

The Most Outstanding Performance Award (\$3000, a gold medallion and a certificate of honor) went to **Udo Jurgens** (Austria), who sang "Leave a Little Love", and **Maria Del Sol** from Mexico, who sang "You've Gotta Have Someone", which was not selected for the grand final. The Best Song Award (\$3000, a silver medallion and certificate of honor) went to four songs: "Music Power", composed by **Freddie Perren** and sung by **Peaches & Herb** (U.S.A.); "Another Night", **Andy Hill/Bucks Fizz** (U.K.); "Vivi", **Gianni Togni/Gianni Togni** (Italy); and "Happiness", **Indhuon Srikaranonda/Nadda Viyakarn** (Thailand). It is interesting to note that Srikaranonda at 10 is the youngest composer ever to be chosen. "Hello, How Are You?", **Enrique Londaitis/Maria Alonso** (Venezuela); "Leave a Little Love", **Udo Jurgens/Udo Jurgens** (Austria); "Say! I Love You Forever", **Akihiko Furukawa/Spaunky** (Japan), and "Sentimental", **Jean Claude Capillon and Jerome Desjardins/Marie Myriam** (France) received the Outstanding Song Award (\$1000, a silver medallion, and a certificate of honor).

The Kawakami Special Award was presented by **Genichi Kawakami**, president of the Yamaha Music Foundation, to the song which did not receive any awards but was highly evaluated by him. It was awarded to **Tino Geiser** (Mexico), composer of "You've Gotta Have Someone."

Unlike other song festivals, the judges of this contest are composed of amateurs, which makes predicting winners virtually impossible. An example of this was **Lisa Dal Bello**, a promising young artist from Canada who released a new album here in September and was expected to win some prize, but was left out of the final race. **Jim Photoglo**, another singer/songwriter, was very well received by the audience, but did not fare as anticipated.

Immediately after the presentation of awards, Rodriguez, in his encore performance, dedicated his song "to all the children who lost their lives in Nagasaki and Hiroshima." This 32-year-old blind singer/songwriter moved the audience with his dynamic and moving performance.

Sami Jo Cole Wins Seoul Song Festival

■ NEW YORK—Sami Jo Cole, representing the United States, was the Grand Prize winner in the World Song Festival of Seoul 1981, held two weeks ago at the Sejong Cultural Center in Seoul, Korea. Cole, who performed the song "I Can't Help Myself," was awarded \$10,000 in cash and a trophy.

Second prize in the yearly contest went to Tony Dallara, representing Italy, with Celeste Legaspi of the Philippines and Veronica Unlimited from Germany sharing the third prize.

Other winning contestants included Rhonda Heath of Belgium, Hedva of Israel and Chong Hoon-hee of Korea in fourth position. Outstanding performance awards also went to Piera Martell of Switzerland, Bessy of Greece, and Lee Eun-ha of Korea.

Babe, representing the Netherlands, was singled out for outstanding arrangement, with Rolf Soja, of Austria, copping the outstanding composition award.

Moodymac Prod's Bows

■ LOS ANGELES—Doug Moody, owner of Mystic Sound Recording Studios, and Joe Macaluso, vice president of That's Entertainment, have announced the formation of Moodymac Productions, an artist development company. The new company will seek out performing artists for recording and televising.

With their own audio and video facilities, Moodymac will specialize in artist presentation and development and work closely with artist managers in the production of recording and video.

Ten Attorneys Join SRS Panel

■ LOS ANGELES—Attorneys Zoran Basich, William Hayes, James Hirschen, Ellen Jacobson, Neville Johnson and Thomasina Reed have joined the legal panel of Songwriters Resources and Services in Los Angeles. Kenneth Freeman, Ned Hearn, Allan Schwartz and Pennie Sempell will serve in a similar capacity in San Francisco.

France

By GILLES PETARD

■ The soundtrack double-album of music from **Claude Lelouche's** latest film, "Les Uns et les Autres," has sold an unprecedented 250,000 albums within five months of its release. It featured original compositions by **Michel Legrand** and **Francis Lai**. Another recording of **Ravel's** "Bolero," also featured in the film, has sold 100,000 copies. Although U.S. rights for the movie have been negotiated (it opens in early 1982), the double album is still available . . . The annual DISCOM meet, an international conference for discotheques, was held in Paris during the last week of October . . . **Jean-Noel Ogouz**, former CBS label manager, has moved to WEA, handling Elektra/Asylum and reporting to **Marc Exiga** . . . A&M has hired **Gerard Woog** in its special projects department . . . Ariola-Hansa's **Buzi** has released a follow-up single to "Dyslexique," titled "Engrenages" . . . Orchestra leader **Caravelli** is currently on a three-week concert tour of Russia . . . Signings: Disc'AZ is distributing Arabella-Ariola product; Pathe-Marconi is distributing the **Charles Talar** catalogue; **Claude Carrere** has signed the **Buggles** for Europe . . . **Elton John** sneaked into Paris to record his next album . . . Eleven late-sixties "R&B Formidable" albums have been released by WEA, all of them dressed up with new cover designs . . . After a fifteen-year stage absence, the announcement of **Yves Montand's** booking at the Olympia Theater was greeted with an immediate sell-out. Montand and his wife, **Simone Signoret**, are among France's most loved and respected couples . . . When **Alain Delon** chose "Bensonhurst Blues" as the theme song for his movie, "Pour la Peau d'un Flic," **Oscar Benton**, who had recorded the song ten years ago, was pulled from oblivion back into the limelight. Benton now has a heavy promo schedule on his hands.

Don McLean at the Savoy



Millennium recording artist **Don McLean** recently performed at the Savoy in New York as part of his current U.S. concert tour in support of his new album "Believers," featuring the single "Castles in the Air." Pictured backstage after the show are, from left: **Bob Beranato**, manager, artist development — pop music, RCA Records; **Mike Becce**, director, national singles promotion, RCA Records; **Andy Frances**, director of marketing and artist development, Millennium Records; **McLean**; **Herb Gart**, McLean's manager; **Jack Hopke**, field promotion representative, RCA Records; and **Don Wardell**, product manager — pop music, RCA Records.

England's Top 25



Albums

- 1 **PRINCE CHARMING** ADAM AND THE ANTS/CBS
- 2 **GREATEST HITS** QUEEN/EMI
- 3 **DARE** HUMAN LEAGUE/Virgin
- 4 **ARCHITECTURE AND MORALITY** ORCHESTRAL MANOEUVRES IN THE DARK/Dindisc
- 5 **EXIT . . . STAGE LEFT** RUSH/Mercury
- 6 **GHOST IN THE MACHINE** POLICE/A&M
- 7 **SHAKY SHAKIN'** STEVENS/Epic
- 8 **THE BEST OF BLONDIE** BLONDIE/Chrysalis
- 9 **TONIGHT I'M YOURS** ROD STEWART/Riva
- 10 **DIARY OF A MADMAN** OZZY OSBOURNE/Jet
- 11 **ALMOST BLUE** ELVIS COSTELLO/F-Beat
- 12 **SPEAK AND SPELL** DEPECHE MODE/Mute
- 13 **HEDGEHOG SANDWICH** NOT THE NINE O'CLOCK NEWS/BBC
- 14 **NIGHT TROUBLE** GILLAN/Virgin
- 15 **MOB RULES** BLACK SABBATH/Mercury
- 16 **WHY DO FOOLS FALL IN LOVE** DIANA ROSS/Capitol
- 17 **BODY TALK** IMAGINATION/R&B
- 18 **LOVE IS . . .** VARIOUS ARTISTS/K-Tel
- 19 **RAISE EARTH, WIND & FIRE** CBS
- 20 **SUPERHITS 1 & 2** VARIOUS/Ronco
- 21 **THE GEORGE BENSON COLLECTION** GEORGE BENSON/Warner Bros.
- 22 **IF I SHOULD LOVE AGAIN** BARRY MANILOW/Arista
- 23 **HOOKED ON CLASSICS** RPO/K-Tel
- 24 **OCTOBER** U2/Island
- 25 **GO AHEAD** LINX/Chrysalis

Singles

- 1 **UNDER PRESSURE** QUEEN & DAVID BOWIE/EMI
- 2 **EVERY LITTLE THING SHE DOES IS MAGIC** POLICE/A&M
- 3 **FAVORITE SHIRTS (BOY MEETS GIRL)** HAIRCUT 100/Clip
- 4 **WHEN SHE WAS MY GIRL** FOUR TOPS/Casablanca
- 5 **JOAN OF ARC** ORCHESTRAL MANOEUVRES IN THE DARK/Dindisc
- 6 **HAPPY BIRTHDAY** ALTERED IMAGES/Epic
- 7 **BEGIN THE BEGUINE** JULIO IGLESIAS/CBS
- 8 **LABELLED WITH LOVE** SQUEEZE/A&M
- 9 **IT'S MY PARTY** DAVE STEWART & BARBARA GASKIN/Broken/Stiff
- 10 **TONIGHT I'M YOURS** ROD STEWART/Riva
- 11 **PHYSICAL** OLIVIA NEWTON-JOHN/EMI
- 12 **LET'S GROOVE** EARTH, WIND & FIRE/CBS
- 13 **GOOD YEAR FOR THE ROSES** ELVIS COSTELLO/F-Beat
- 14 **YOU WERE SWEET SIXTEEN** FUREYS AND DAVEY ARTHUR/Ritz
- 15 **HOLD ME** B.A. ROBERTSON & MAGGIE BELL/Swan Song
- 16 **OPEN YOUR HEART** HUMAN LEAGUE/Virgin
- 17 **LET'S HANG ON** BARRY MANILOW/Arista
- 18 **THUNDER IN THE HILLS** TOYAH/Safari
- 19 **ABSOLUTE BEGINNERS** JAM/Polydor
- 20 **BEDSITTER** SOFT CELL/Some Bizarre
- 21 **BIRDIE SONG** TWEETS/PRT
- 22 **WHY DO FOOLS FALL IN LOVE** DIANA ROSS/Capitol
- 23 **AY AY AY AY** MOOSEY MODERN ROMANCE/WEA
- 24 **VOICE** ULTRAVOX/Chrysalis
- 25 **STEPPIN' OUT** KOOL AND THE GANG/De-Lite

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ Por varios canales y de diferentes maneras me llegan, de tiempo en tiempo, quejas, comentarios y críticas relacionadas con la Federación Latinoamericana de Productores de Fonogramas (F.L.A.P.F.) pero no todo el mundo ha tenido la amabilidad y dignidad de hacerlo de modo directo, profesional y oficial, como el Sr. **Antonio Moreno**, Gerente General del grupo T.H. de Estados Unidos, en carta que publico en esta edición y que, inevitablemente, tengo que comentar:

Creo que la creación y mantenimiento de Asociaciones, Cámaras o como quieran llamarles en cada uno de nuestros países o núcleos latinos, es algo plausible, necesario, imprescindible y encomiástico. Creo que la industria discográfica respeta a sus diferentes asociaciones en cada país. De vez en cuando salta alguien, ya sea en total desubicación o con sueños de genio incomprendido y se sale de una de las asociaciones, para después, cuando el lazo le apriete, volver con el "rabo entre las piernas", para encontrarse con que todo el mundo lo vuelve a recibir, sin preguntarle nada. El caso del "Hijo Pródigo" es algo que acepto profunda y honradamente. Además, revela muy alto profesionalismo y categoría. Las asociaciones velan por los intereses de sus asociados y necesitaría 100 cuartillas para ahondar en los grandes beneficios de estas asociaciones.



Antonio Moreno



Luis Aguilé

La Federación Latinoamericana de Productores de Fonogramas se supone sea la élite, la crema y nata, el organismo que agrupe a Cámaras, Asociaciones, Productores, etc. etc. Sus conceptos y bases son maravillosos. La dignidad de sus cánones es plausible. Los conceptos emitidos con respecto a pagos de royalties, respeto a los "copyrights" y sus pagos, respeto a los trasiegos de artistas o ejecutivos entre sus miembros, lucha contra la piratería, dignidad humana y profesional en una industria que, lamentablemente, no es un dechado de perfección y sí de bajeza, falta de profesionalismo, competencia desleal y piratería. La F.L.A.P.F. tiene una responsabilidad tan enorme que requería mucho trabajo, dedicación, esfuerzo, imparcialidad, indiscriminación, profesionalismo y relaciones públicas al máximo de desarrollo. Se me quejan sus miembros, desde hace tiempo, de discriminación a los latinos de Estados Unidos, como si los miembros de la industria latinoamericana fueran todos "angeles" enviados del Infinito. (Hay cada uno que le zumba el "merequetengue".) Se quejan de las locuras de OTI y jamás se le ha hecho frente como organismo vital e importante, a los caprichos y locuras de las diferentes empresas televisivas en Latinoamérica con este



Sergio Roseblatt

Festival y muchísimas otras cosas, y lo que hacen es correr, desesperarse y ponerse a las órdenes de sus diferentes personalidades, que tampoco son perfectas y sí con egos superiores a los de la discográfica. La gente discográfica ha desarrollado una característica especial para poder asimilar los enormes egos de Programadores musicales, que son en la mayoría de las veces insostenibles; para lidiar con la gente de la televisión, altaneros en su gran mayoría y todavía más "genios" y poderosos que los de la radio y para lidiar con miembros de la prensa, que como yo, les ataca inmisericorde y no siempre animados como yo, de los mejores propósitos a favor de la industria y sí de sacarle unos pocos de dólares en anuncios o "payolitas". Ha desarrollado la industria discográfica una capacidad inmensa para lidiar con los "diablitos" interpretativos, ya sean músicos o cantantes. Los hacen genios e ídolos para después soportar sus "ego trips" y sus amplias demostraciones de mal agradecimiento. Yo creo, que la industria discográfica, con todos los respetos que merece y sin ellos, si así fuese necesario, ha aprendido a lidiar con los grandes problemas a diario de supervivencia y logros promocionales. ¿Cómo puede la industria, a través de su máxima representación discriminar contra los latinos de Estados Unidos? ¿Cómo puede dar como excusa que se agrupan en una asociación,

(Continued on page 84)

Latin American Album Picks

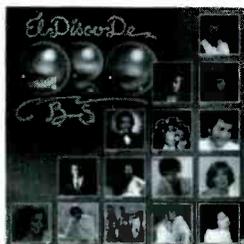


"VIVA LA SALSA"

14 EXITOS ORIGINALES (VARIOS)—Profono TPL 1401

Exitos arrolladores de salsa en grabaciones originales en un solo paquete. Gran campaña televisiva hará saltar records de ventas. "Pedro Navajaja," (R. Blades) "Filete," (Johnny Ventura) "Amada mía," (Cheo Feliciano) "Los dos Jueyes," (Celia Cruz-Willie Colon) y "Timbalero," (Gran Combo). Autores son en orden de mención: Rubén Blades, J. Ventura, J. Noguera, Curet Alonso y Rafael Itier.

■ Top salsa hits by original artists that could sell thousands through a heavy TV promotional campaign in Mexico and the States. Superb package! "La Puerta está abierta" (I. Miranda), "Sin poderte hablar" (W. Colon), "Ese barrigón no es mío" (W. Vargas) and "Moreno soy" (Sonora Ponceña). P. Quiroz, W. Colon, J. Sánchez and F. Alvarado are featured.



"EL DISCO DE ORO DE CBS"

VARIOS INTERPRETES—CBS DCL 10319

Respaldado por gran campaña promocional, CBS acaba de lanzar este repertorio integrado por muy exitosos interpretes y sus actuales éxitos en Estados Unidos. Temas muy vendedores de Vikki Carr, Roberto Carlos, Abba, Raphael, Julio Iglesias y José Luis Perales, entre otros. Se esperan muy altas cifras de ventas.

■ Superb package released by CBS in the States containing smash hits by some of their top artists, such as Vikki Carr, Lolita, Miguel Bosé, Manoella Torres, Alberto Cortez, Julio Iglesias and Nelson Ned. Some of the tunes are "Disculpame" (Jaen), "En carne viva" (Magdalena-Alejandro), "Un sentimental" (Ferro-Arcusa-Iglesias), and "Andante, andante" (Andersson-Ulvaeus-B. and B. McCluskey).



"10 ANIVERSARIO . . . DANDO CANDELA"

CORPORACIÓN LATINA—Sonido Latino SLP 5021

La popular orquesta corporación Latina ofrece un lado A totalmente salsero y un B de corte romántico, brindados ambos con todos los elementos básicos para ser un buen vendedor. Excelente grabación, mezcla y corte. "Que vengan cueros y yo ahí," (J. Ramos Cruz) "El cantinero," (A. Ruíz) "La montaña," (R. Cantoral) "No quiero ser tu amante," (G. Toro) y otras.

■ Corporación Latina offers a very romantic Side B and a very spicy salsa Side A. A very danceable package. Good mixing and sound. "Entrega" (G. Lugo), "Eso es mentira" (C. Guerra), "El tiempo" (R. Rodríguez), others.



"NIGHT RIDER"

SONORA PONCEÑA—Inca JMIS 1079

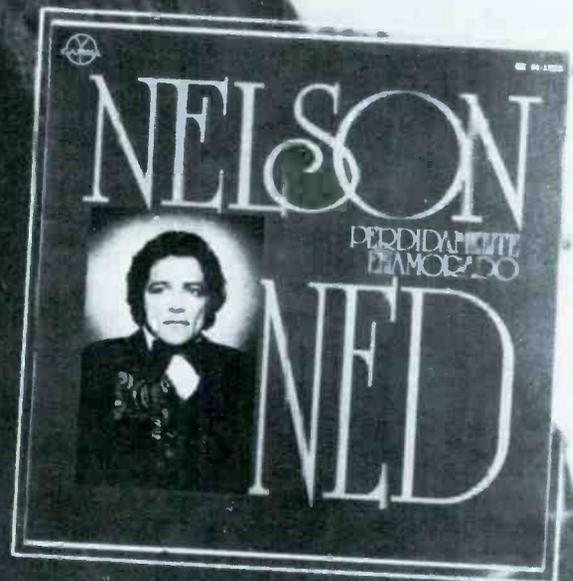
Con su "Ramona" establecida ya como éxito, la Sonora Ponceña ofrece aquí una muyailable producción de Papo Lucca, con sus propios arreglos. Otros temas muy contagiosos y ritmicos son "Borrachera," "Nada para tí," "Algo fácil" y "Caballo Viejo."

■ With "Ramona" already established as a hit, Sonora Ponceña offers a very danceable and contagious package of salsa tunes. Produced by Papo Lucca, it's selling nicely on the east coast. "Umi-Layé," "Cuestiones de amor," "A lo mejor," more.



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en México, La Compañía

Argentina Otro País En Que Las Canciones De Gabriel Hizo Explotar El Derroche Expontaneo De Admiracion

By VILO ARIAS SILVA

■ MÉXICO—Argentina se convirtió en otro país más que reconoce a **Juan Gabriel** como uno de los más talentosos cantantes que grabitan en la actualidad en el mundo de habla hispana. La primera visita, que para Juan Gabriel significaba mucho en el futuro internacional de su vida artística resultó de un éxito impresionante, dada la forma en que en pocos días se fue ganando la admiración, primero del exigente sector de la prensa especializada argentina — termómetro importante — y posteriormente del público que gusta de los buenos espectáculos. El contacto con el periodismo, prácticamente significó un reto, ya que desde el momento en que se entabló el diálogo en la conferencia de prensa, Juan con una seguridad admirable invitó a todos los presentes a que lo juzgaran arriba del escenario sin contemplaciones, como diciéndoles de Juan Gabriel, levantaron una interrogante gigantesca. ¿Será tan bueno como dicen y asegura él mismo que es? decían unos, y otros, como aceptando el reto, sólo se dedicaban a expresar "esperaremos verlo en el debút".

Sus primeras horas

Las primeras horas en Buenos Aires trascurrieron para Juan llenas de optimismo y alegría. Su llegada al aeropuerto de Ezeiza que había sido bordeando la medianoche, había despertado en él un apetito poco común, y violando las normas de su dieta cotidiana, se despachó un vistoso y bien servido platillo de spagueti en el famoso, cómodo y bullicioso restaurant Bachin, típico lugar argentino con sabor italiano. Los gritos de los meseros — característica que es el sello de la casa — y el ambiente familiar que rodeaba ese pequeño rincón a dos cuadras del Hotel Bauen, posiblemente los recordará Juan Gabriel por mucho tiempo. La conversación entre platillos de carne, spaguetis y vino, trascurrió teniendo como tema central, el inminente triunfo que se veía venir en Argentina en favor de Juan Gabriel dadas las cualidades artísticas que ostenta. El grupo, formado por **María de la Paz Arcaráz** (representante), **Luis García** (Asistente), **Máximo Aguirre** (Directivo de Micro-



De pie, los exigentes clientes del Michelangelo ovacionan a Juan Gabriel cuando la estrella de México dió por finalizado su recital.

fón y coordinador de la gira), Juan Gabriel y el que escribe éstas líneas, estaba impregnado de un entusiasmo y una seguridad plena, en el sentido de que el éxito iba a comenzar a cristalizarse desde el momento en que el "nene" — como cariñosamente se le bautizó — entrara en acción.

Al día siguiente (domingo 4 de octubre para ser exactos), el dpto. de prensa del sello Microfón, cuya responsabilidad está a cargo de **Ramón Espeche**, tenía programadas una serie de sesiones fotográficas en diferentes puntos de la ciudad, a lo cual Juan con la sencillez que lo caracteriza accedió gustoso con mariachi y todo. Agotador día, de poses y anécdotas. Fotos para los diferentes medios informativos y también para el archivo personal de Juan Gabriel. A su llegada al hotel, ya entrando la noche, surgió una agradable sorpresa. En esos momentos, también feliz por los resultados obtenidos, otro gran intérprete de la balada moderna de México se retiraba con sus toneladas de equipo de sonido, músicos y su satisfacción de triunfador. Me refiero a **José José**. Pepe se dió un abrazo de hermano con Juan y le deseo la mejor de las suertes. Ambas estrellas convirtieron el lobby del hotel Bauen en un improvisado escenario de fiesta mexicana.

En televisión

Los dos días previos al debút en el Michelangelo (lunes 5 y martes 6), fueron cubiertos según el programa estructurado con filmaciones para la televisión (canal 11), reportajes en importantes noticieros (60 minutos), entrevistas especiales en prensa y radio, y los ensayos con reconocimiento del escenario donde se jugaba su prestigio. Cada detalle fue analizado minuciosamente. Luces, sonido, micrófonos, espacio donde tenía que moverse etc. Fue una tarea en donde el tiempo se hizo cortísimo.

El día esperado

Y llegó el día esperado (miércoles 7). El Michelangelo se mostraba frío como la temperatura reinante. Eran las 10 de la noche y ya el "nene" se en-

contraba en plena concentración en su cuarto de descanso designado en los camerinos particulares. El público de primer nivel — como es costumbre comenzó lentamente a llenar el local. Las estrellas más cotizadas del momento en Argentina, como son **Palito Ortega** y **María Martha Serra Lima**, también ocupaban sus lugares; así mismo sucedía con otros no menos importantes como **Aldo Monges** (todavía se le escucha en México con sus dos enormes hits "Brindo por tu cumpleaños" y "La tristeza de mi mujer"), **Sonia Rivers**, **Tormenta** y **Leonardo Jury** (hijo del Fabio que todos conocemos). Lo más selecto del periodismo especializado y los hombres del micrófono también dijeron presente y nos saludamos con el buen amigo y compañero **Augusto Conte** corresponsal de Record World en Argentina y el calificado, caballero y siempre cotizado **Leo Rivas**. En fin, todos estaban pendientes. A la cita, habían acudido muy puntuales todos los críticos. El trabajo preciso, certero y sin fallas del equipo de promoción de Microfón Argentina lucía con su habitual agresividad. No había nerviosismo, pero sí la interrogante iba en aumento conforme transcurría el tiempo. **Nestor Kolhuber**, **Edgardo Larrazabal**, **Eduardo López**, **Victor Ovejero**, **Jorge Cano** y **Ramónico Espeche** — Directivos de Microfón — habían cumplido su tarea con un profesionalismo ejemplar. El escenario estaba listo y Juan Gabriel dió inicio a su primer show en Buenos Aires. Con su grupo de cabecera y sus coros de confianza, el autor-intérprete comenzó a cantar cada uno de sus éxitos, los mismos que los recibió el público asistente con indiferencia. Pero pasado el primer cuarto de hora, esa indiferencia se comenzó a transformar en atención y los primeros aplausos se sintieron en la sala. Juan, motivado por esa fibra que llevan los artistas de calidad, entró de lleno a la pelea y terminó la primera parte del show entre prolongados aplausos y muestras de admiración por la calidad literaria de las obras que acababa de

interpretar. Juan Gabriel ya había ganado el primer tiempo. Y para la parte complementaria — sin perder un segundo — con la aparición del mariachi y Juan ya en su ritmo normal, los asistentes explotaron. Aplausos prolongados y en extremo sonoros, con un público de pie y expresiones de admiración total. El Michelangelo había dejado esa frialdad del comienzo convirtiéndose en un centro nocturno de ambiente cálido, la euforia, los gritos y los aplausos salían de todos los rincones. Muchos de los presentes, me aseguraron que pocos artistas habían hecho levantar de sus asientos a los normalmente exigentes clientes del Michelangelo, a pesar que dentro de esa lista me enumeraron a enormes y reconocidas figuras latinas. Juan — a esa altura del show — se paseaba triunfal cantando sus últimas canciones. La duración del recital superaba los 120 minutos y el público no dejaba de aplaudir. Palito, María Martha, Aldo, Sonia, Tormenta etc. también se habían contagiado, y puestos de pie ovacionaron y despidieron a Juan Gabriel del escenario. ¡El "nene" había salido airoso del reto! Todos los asistentes unificaron su criterio y solo se escuchaba en la sala... ¡Es sensacional! El cuarto de descanso se convirtió en un peregrinar de personas. Todos querían saludar al triunfador.

(Continued on page 81)



En TV Canal 11 su actuación también resultó brillante.



El inesperado encuentro entre Juan y Pepe. Pepe fue muy grato para ambos.



... Con Palito Ortega



... Con Sonia Rivas



... Con Maria Martha Serra Lima

Gabriel (Cont from page 80)

Flores, autógrafos, fotos y brindis con el intérprete que había ratificado ante un público desconocido su calidad artística. Esa calidad, que también ha sido reconocida, ovacionada y admirada en los países más importantes de hispanoamérica. Esa noche y para amanecer el día jueves 8, Juan Gabriel y su inseparable equipo humano de trabajo en donde destaca la distinguida figura de María de la Paz Arcaraz, no tuvieron descanso, ya que a las 6 de la madrugada partía el avión, rumbo a cubrir otro compromiso. ¡Juan Gabriel había llegado como un desconocido y se despedía como sólo

se despiden los grandes ídolos, llevándose el mejor de los trofeos, como es, la admiración de todos los que tuvieron la suerte de verlo en escena!



María de la Paz Arcaraz, distinguida dama y manager personal de Juan Gabriel, cumplió su misión, como solo ella sabe hacerlo, a la perfección. En la foto, Juan Gabriel, Vilo Arias, María de la Paz y el talentoso Chucho, músico de José José.

Fundora Named At Ritmo Magazine

■ NEW YORK—Record World senior vice president Tomas Fundora has been named director of the record section of Ritmo Magazine, a new bi-monthly consumer publication with a circulation of 250,000. He will write about both English and Spanish-language product.

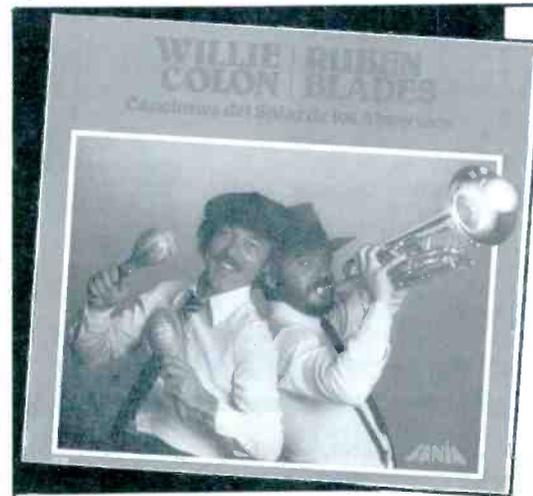
Ritmo is distributed in Venezuela, Mexico, Colombia, Puerto Rico, the Dominican Republic and the U.S. Records, photos, and promotional material should be sent to Fundora at RW's Latin American office, 3120 West 8th Ave., Hialeah, Fla. 33012.



José José, Vilo Arias, Máximo Aguirre y Juan Gabriel en el lobby del hotel Bauen.



Con una parte del selecto staff de directivos de Microfón Argentina. De izq. a der. Victor Ovejero, Nestor Kolhuber (responsable de la gerencia de promoción), Juan Gabriel, Edgardo Larrazabal (gerente de internacional) y Eduardo López.



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EAST COAST — COSTA ESTE

NOVEMBER 28, 1981

Nov. 28	Nov. 21		
1	1	Abusadora/Wilfrido Vargas	Karen 60
2	7	Una Canita Al Aire/La Solución	T.H. 2154
3	2	Amor Comprado/El Gran Combo	Combo 2021
4	10	Mi Piel/Conjunto Quisqueya	Liznel 1399
5	8	Me Lllaman Chu/Johnny Ventura	Combo 2020
6	4	Quiero Dormir Cansado/Emmanuel	Arcano 3535
7	14	No Me Dejes Solo/Los Hijos del Rey	Karen 61
8	5	Ayudala/Mari Trini	CBS 80314
9	15	Ramona/Sonora Poncena	Inca 1077
10	20	El Menu/El Gran Combo	Combo 2021
11	9	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
12	19	Viajera/Tommy Olivencia	T.H. 2154
13	6	No Te Voy A Dejar Ir/Ismael Miranda	Fania 593
14	3	Monta Mi Caballo/Oscar De Leon	T.H. 2149
15	21	Quien Sera El Abusador/Victor Waill	Alhambra 172
16	26	Disco De Oro/Varios	CBS 10319
17	18	Quiero Que Elijas El Lugar/Basilio	Karen 59
18	11	Ni Su Hombre Ni Su Amante/Lisette	Odeon 76201
19	12	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50317
20	25	Viva El Norte Vol II/Varios	Telediscos 1502
21	22	Que Mal Amada Estas/Chucho Avellanet	Velvet 6006
22	31	Mala Pata/Sonora Matancera/Justo Betancourt	Barbaro 207
23	34	Paginas De Mujer/Eddie Palmieri/Cheo Feliciano	Barbaro 205
24	37	Rosas Sin Espinas/Felito Felix	Caytronics 6010
25	—	Ultimatum/Felipe Rodriguez	Global 914
26	23	Dos Jueyes/Celia & Willie	Vaya 93
27	17	Que Me Perdonen Los Dos/Nydia Caro	Alhambra 171
28	13	Amor Verdadero/Willie Colon	Fania 590
29	24	A Mi/Sophy	Velvet 6004
30	30	Insaciable Amante/José José	Pronto 1085
31	27	En Carne Viva/Raphael	CBS 80305
32	32	Nostalgia/Marvin Santiago	T.H. 2148
33	33	Me Estoy Muriendo Por Dentro/Basilio	Karen 59
34	—	Que Te Paso/Bobby Valentín	Bronco 120
35	—	Ley Seca*/Johnny Ventura	Combo 247
36	—	Celos/Napoleon	Raff 9083
37	38	Los Jefes/Daniel Santos/Orlando Contreras	Teca 3006
38	39	Fuego/Menudo	Raff 9082
39	—	Como Tu/Julio Iglesias	CBS 50317
40	40	A Mi Si Me Gusta Asi/Oscar De Leon	T.H. 2167

WEST COAST — COSTA OESTE

NOVEMBER 28, 1981

Nov. 28	Nov. 21		
1	4	Yo Quiero Saber De Ti/Vicente Fernandez	CBS 20555
2	1	El Me Mintio/Amanda Miguel	Profono 3049
3	2	Ahora Que Estuviste Lejos/Karina	Orfeon 16054
4	3	Con Tu Amor/Juan Gabriel	Pronto 1096
5	6	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
6	5	El Bracero Fracasado/Las Jilguerrillas	CBS 20529
7	9	No Volveras A Verme*/Angelica María	Profono 79083
8	10	Celos/Napoleon	Raff 9083
9	8	Porque Te Vas*/Emmanuel	RCA 9700
10	12	Ese Señor De Las Canas/Lorenzo de Monteclaro	CBS 20552
11	11	A La Que Vive Contigo/Manoella Torres	CBS 20545
12	7	La Carta No. Tres/Los Humildes	Fama 608
13	22	Viva El Norte Vol. II/Varios	Telediscos 1502
14	13	No Que No/Rigo Tovar	Profono 3046
15	14	Solterito Me Quedo Yo/Hermanos Barron	Joey 2091
16	30	Frio De Ausencia*/Gali Galliano	FM 80158
17	15	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50317
18	28	La Ropa Sucia Se Lava En Casa/Jorge Vargas	Orfeon 16H-5289
19	16	Te Quiero Para Mi/Trigo Limpio	Mercurio 59101
20	17	Quiero Dormir Cansado/Emmanuel	Arcano 3535
21	21	No Lo Puedes Negar/Lupita D'Alessio	Orfeon 16055
22	20	Burbujas/Burbujas	Telediscos 1001
23	19	El Cofrecito/Beatriz Adriana	Peerless 2216
24	18	Con El Alma En La Mano/Los Yonics	Atlas 60212
25	25	Insaciable Amante/José José	Pronto 1085
26	24	Y Nunco Comprendi*/Vicky	Gas 323
27	23	Lastima Es Mi Mujer/Sunny Ozuna	Freddie 026
28	26	Viva El Norte Vol I/Varios	Telediscos 1501
29	37	Fuego/Menudo	Raff 9082
30	34	Quedate Otro Ratico/Norma Sol	Profono 3047
31	35	Una Noche De Amor/Los Humildes	Fama 608
32	38	Rancheras De Oro/Varios	CBS 20557
33	32	Si Ya Te Vas/Chelo	Musart 1806
34	31	Quince Sensacionales Exitos/Juan Gabriel	Telediscos 1018
35	36	No Sirvo Para Estar Sin Ti/Rocio Durcal	Pronto 1097
36	39	Ay Amor Tu Siempre Ganas*/Los Bondadosos	Anahuac 1204
37	40	Parchis/Parchis	CBS 81301
38	—	Y Que Te Haga Feliz*/Lisa Lopez	Hacienda 232
39	33	Quince Grandes Exitos/José José	Telediscos 1015
40	29	Juliantla/Joan Sebastian	Musart 1805

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

Record World
Latin American
(International) Hit Parade

ARGENTINA

(Ventas LPs)

By Augusto Conte

1. En Transito — Joan Manuel Serrat — Microfon
2. Esencia Romántica — Maria Marta Serra Lima — CBS
3. Especial en Castellano — Varios — RCA
4. Los Nuevos Exitos del Amor — Varios — Microfon
5. 20 Grandes Exitos — Manolo Galvan — Microfon
6. 20 Exitos de Los Mirlos — Los Mirlos — Microfon
7. 20 Exitos del Amor — Varios — Microfon
8. Dinamita — Varios — Interdisc
9. Amansando Soledades — José Larralde — RCA
10. De Niña a Mujer — Julio Iglesias — CBS
11. Favoritos en Castellano — Varios — PolyGram
12. Mi Amiga Es Mama — Lucrecia — CBS
13. Estrellas en 45 — Varios — PalyGram
14. 20 Cumbias Engachadas — Varios — Microfon
15. De Quererte Asi — Charles Aznavour — RCA

CHILE

(Popularidad)

By Radio Cooperativa (Luis Flores Cruz)

1. A Usted — Joan Manuel Serrat — Quatro
2. Tema de Arturo — Christopher Cross — Quatro
3. Selección de Clásicos — Royal Philharmonic — EMI
4. Te Amaré, Te Amo Y Te Querré — Mari Trini — Quatro
5. En Un Bolsillo De Mi Corazón — Albert Hammond — CBS
6. Eterno Amor — Diana Ross/Lionel Richie — Quatro
7. Lo Que Tengo Que Hacer Es Soñar — A. Gibb/V. Principal/J. Newton — R.S.O./EMI
8. No Hago Otra Cosa Que Pensar En Ti — Joan Manuel Serrat — Quatro
9. Ay Amor — Victor Manuel — CBS
10. Solamente Una Vez — Mireille Mathieu — Quatro
11. Cantando — Michel Sardou — Quatro
12. Quiereme Tal Como Soy — Sergio Fachelli — Quatro
13. Eres El Sol — Don McLean/Dyango — EMI
14. Morir Enamorado — Jairo — EMI
15. Porque Padre, Porque — Gerard Lenormand — Quatro

PUERTO RICO

(Ventas)

By Centro Maelo

1. Abusadora — Wilfrido Vargas — Karen
2. Una Canita al Aire — La Solución — T.H.
3. No Me Dejes Solo — Los Hijos del Rey — Karen
4. Me Lllaman Chu — Johnny Ventura — Combo
5. Amor Comprado — El Gran Combo — Combo
6. O Me Quieres O Me Dejas — Julio Iglesias — CBS
7. Insaciable Amante — José José — Pronto
8. Mi Piel — Conjunto Quisqueya — Liznel
9. Viajera — Tommy Olivencia — T.H.
10. Quiero Que Elijas el Lugar — Basilio — Karen
11. Quiero Dormir Cansado — Emmanuel — Arcano
12. Y Apago La Luz — Miguel Gallardo — Pronto
13. Vivir Sin Tí — Camilo Sesto — Pronto
14. Ni Su Hombre Ni Su Amante — Lisette — Odeon
15. Paginas de Mujer — Cheo Feliciano — Barbaro

COSTA RICA

(Popularidad)

By Radio Titania

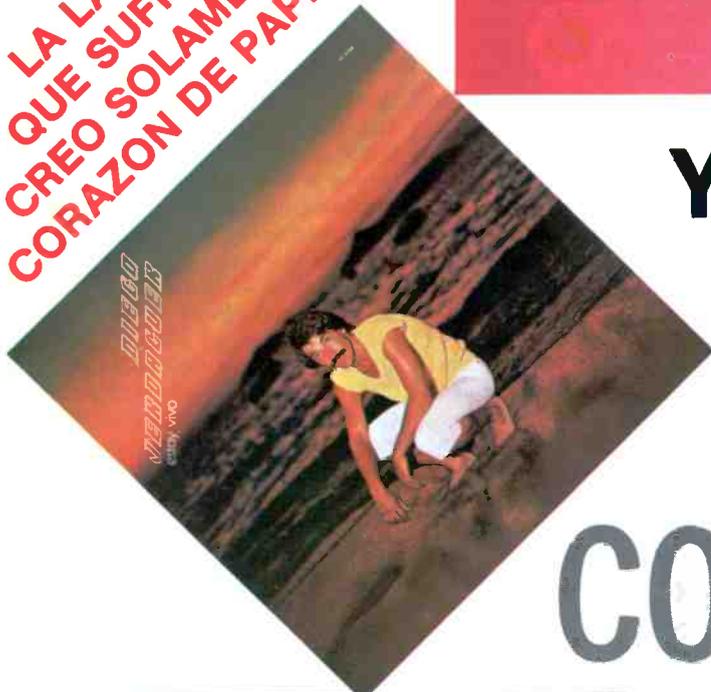
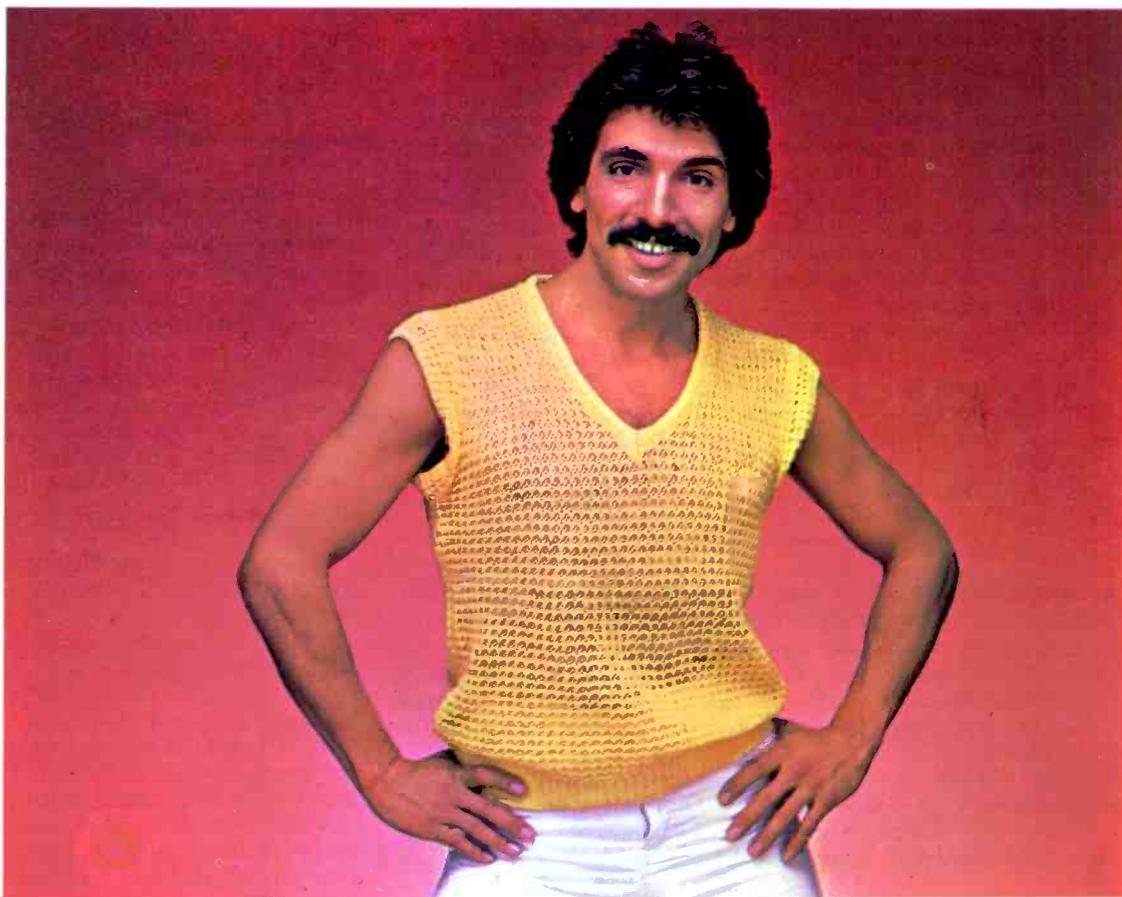
1. Que Idea (Ma Quale Idea) — Pino De Angio
2. La Ladrona/Que Sufras Mas — Diego Verdaguer
3. Corazón de Poeta — Jeanette
4. Yo Te He Hecho Sentir — Fernando Allende
5. The Caribbean Disco Show — Lobo
6. Encadenados — Braulio
7. Morir Enamorado — Jairo
8. Cuando Te Miro — Mecedades
9. One Day In Your Life — Michael Jackson
10. O Me Quieres O Me Dejas — Julio Iglesias

**DIEGO
VERDAGUER**

**ES
NUMERO
UNO
en México**



**LA LADRONA
QUE SUFRAS MAS
CREO SOLAMENTE EN TI
CORAZON DE PAPEL**



**Y SU GRAN DISCO
'estoy vivo'
CON 4 EXITOS**

COMPROBADOS

Nuestro Rincon (Continued from page 78)

para después acogerlos en su seno, si la gran mayoría de los miembros de la F.L.A.P.F. ha sufrido el rigor de los desmanes, desorganización, piratería, poco profesionalismo y todo tipo de desgracia, de parte de entes vendedores de discos en Estados Unidos y sin embargo, han seguido asociándose con ellos? ¿Cómo puede vetarse a la industria latina de Estados Unidos, si ésta, organizada y sistemáticamente llevada de la mano, puede ser más poderosa que casi todas las demás juntas? Aquí todo el mundo ha hecho negocio con todo el mundo y sí no, que me lo dejen mencionar a ver cuantos van a gritar o esconderse.

Creo que es el momento de ayudar a la industria latina de Estados Unidos, no acogida con beneplácito por los anglosajones, por problemas económicos, discriminatorios o de clase. Creo que es momento de hacer que la F.L.A.P.F. funcione enérgica y potentemente y lidere de verdad nuestra industria, o dar, en su defecto, paso para que se cree otra organización que se lleve como un negocio particular y sí de verdad luche contra todas las enfermedades y vicios que la corrompen internamente, en cada una de sus localidades donde una acción enérgica no sea ejercida. Yo creo que sí tendrán que agruparse los trabajadores, los dignos, los agresivos y los profesionales a todo medida y formar una asociación que no discrimine a ninguno de sus hijos, que sea donde sea y estén donde estén, forman parte de este hermoso conglomerado industrial del cual formo parte y del cual estoy muy orgulloso, a pesar de que la F.L.A.P.F. me ha discriminado triplemente siempre: por latino de Estados Unidos, por periodista y porque nunca me ha dado la real gana de jugar en sus competencias de "jaiboles".

Recibo carta de Discos Columbia, España, que lee: "La presente es para informarles que Mr. **Haltermann** ha dejado nuestra compañía. Para todos los asuntos en el futuro, le pedimos cortésmente hacer contacto con nuestro Gerente de Etiqueta, **Vicente de Juan**, nuestra Secretaria Internacional, **Ulla Gravowski** o conmigo directamente. La aseguramos que el desarrollo de nuestro producto continuará con el mismo o mayor interés que hasta ahora." Firma **Enrique M. Garea** . . . Agradezco correspondencia e informaciones de parte de **Laszlo Kristof**, Personal Manager de **Jeanette** . . . **Sergio Roseblatt**, de CBS International, acaba de tener su primer hijo. Bueno, Sergio, les deseo lo mejor a los tres. ¡Felicidades! . . . **Fernandito Villalona**, previamente con Karen Records de República Dominicana, acaba de firmar como artista exclusivo de Kubaney de **Mateo San Martin**. A lo mejor hay problemas de corte, pero Mateo, como siempre, está preparado para ello. . . **Bienvenido Rodríguez** de Karen Records, es indiscutiblemente, un gran promotor de su producto, pero se queda atrás en otros detalles, extremadamente importantes en el buen desarrollo comercial. Bueno, antiguamente no importaban estos detalles pero hoy día se están convirtiendo en necesidad elemental y básica . . . **Emilio Garcia III** acaba de ser nombrado ejecutivo a cargo de los licenciamientos y cobros latinos de la Harry Fox Agency. Una necesidad largamente requerida acaba de recibir atención de parte de **Howard Balsam** a quien se estará reportando Emilito. Bueno, este asunto es, inevitablemente, . . . una "Caja de Pandora", que parece que, al fin, será destapada. ¡Yo no quiero ni ver eso! . . . Sonido Latino está comenzando a vender el nuevo larga duración de **Luis Aguilé** con su nuevo éxito "Viento" . . . Y ahora . . . ¡Hasta la próxima!

We recently received a letter from **Antonio Moreno**, general manager of T.H. Records and Tapes, U.S.A., in which he complains about the way Latin members of the U.S. record industry are neglected. The letter, and our reply, are printed in Spanish only, as they apply only to the Latin industry in Latin America and the States. Hopefully, next year the industry in the U.S. will receive more recognition at meetings of the Federación Latinoamericana de Productores de Fonogramas (FLAPF).

I also received a letter from **Enrique M. Garea**, from Discos Columbia in Spain, which states: "This is to confirm that Mr. Haltermann has left our company. For any future matters, please contact our label manager, **Vicente de Juan**; our international secretary, **Ulla Gravowski**; or myself. We can assure you

that our product will be developed with more interest from now on" . . . I received correspondence from **Laszlo Kristof**, **Jeanette's** personal manager . . . **Sergio Roseblatt** from CBS Discos is happy and proud about the birth of his first son, **Jason**. Congratulations! . . . **Fernandito Villalona**, previously signed to Karen Records in the Dominican Republic, has been signed by Kubaney Records, owned by **Mateo San Martin** . . . **Emilio Garcia III** has been appointed in charge of collections and licensees for the Harry Fox Agency Inc. He will be reporting to **Howard Balsam** . . . Sonido Latino Records is starting to receive a good response from the latest **Luis Aguilé** album, containing the hit "Viento." And now, that's it!

Letter to the Editor

■ Carta al Editor del Sr. Antonio Moreno, gerente general de T.H. Records & Tapes Inc., en relación a la última reunión de la Federación Latinoamericana de Productores de Fonogramas (FLAPF).

Estimado Sr. Fundora:

Como productor de fonogramas que soy y Gerente General de una compañía fonográfica que mantiene tratos comerciales con varias empresas de la América Latina, asistí el pasado mes de octubre al Congreso que la FLAPF celebró en Acapulco.

De inmediato fuí advertido por el señor Eduardo Baptista del Comité de Recepción, que en mi capacidad de "invitado", no podría asistir a ninguno de los mítines, problema que gentilmente resolvió el señor Guillermo Acosta.

Sin embargo, tanto al Sr. Arnaldo Ramírez (Falcon Records) como a mí, se nos prohibió la entrada a la reunión de clausura y tuvimos que esperar en la puerta para ver si tan siquiera como escuchas se nos podía permitir la entrada. Pero no sucedió así. El Sr. Ramírez y un servidor queríamos exponer a los congresistas las razones por las cuales se nos debería aceptar como miembros activos de la FLAPF, para beneficio de la industria Latino Americana de ambos lados del Continente.

Siempre he creído fervientemente en la organización y unificación de ideales de nuestra industria. Creo que si la FLAPF nos aceptara, juntos podríamos establecer planes para luchar contra la piratería que afecta a la industria de Latino América, los E.E.U.U. y todo el mundo. Además, podríamos obtener uniformidad de presentación de producto, establecer regulaciones e intercambios de ideas, representación legal de la industria, hacer recomendaciones a compañías que deseen abrir nuevos mercados en el extranjero o viceversa, ser mediadores entre compañías con conflictos, etc.

Debido a que nuestro producto se graba en lengua castellana y nos dirigimos básicamente al mercado Hispanoamericano de este país, creemos de justicia el pertenecer a la FLAPF, ya que nuestro comercio es fundamentalmente con Latinoamericanos y con empresas miembros de esta organización.

También por el idioma y por lo reducido de nuestro mercado Hispanoamericano en comparación con las compañías anglosajonas, las asociaciones de la industria Norteamericana que viven de las grandes cuotas que pagan estas empresas mul-

tinacionales, no les interesa que nuestra industria, que es minoría, pertenezca a alguna de ellas. Por otra parte, la FLAPF, que por lógica, raza, lengua e historia, debía aceptarnos en su seno, también nos niega o nos negaba absurdamente la entrada, a pesar de que sus miembros sí están muy interesados en recibir el pago de nuestras regalías en dólares norteamericanos.

Este fue el sexto año en que la industria de los E.E.U.U. fue invitada a disfrutar de unos días de descanso, piscina, bares y show en los diferentes congresos que la FLAPF ha celebrado. No es esto lo que queremos. Deseamos trabajar hombro con hombro con la industria a la que creemos pertenecer y con la que comerciamos totalmente. Se nos informó que se había nombrado una Comisión que visitaría Miami, Texas o California y de acuerdo a las observaciones obtenidas, rendiría un informe el próximo mes de marzo en Bogotá. También se nos recomendó que formásemos una Cámara o Asociación de Productores de Fonogramas, que a su vez pidiese ser miembro de la FLAPF.

Por mi cuenta le he escrito a los líderes de CBS, Kubaney, Alhambra, Musart, Luna Records y otras empresas de discos, al igual que el Sr. Ramírez de Falcón le ha escrito a varios de sus colegas, invitándoles a organizarnos como industria.

Ya he recibido contestación de los señores Eliseo Valdés de Musart, Ron Chaimowitz de CBS, Mateo San Martín de Kubaney y Abel Luna de Luna Records, quienes han confirmado su aprobación y apoyo para reunimos proximamente y crear la Cámara Latinoamericana de Productores de Fonogramas en los Estados Unidos.

Creo que para marzo, una comisión de esta recién formada Cámara podría viajar a la reunión en Bogotá y como industria unida presentar una petición formal a la FLAPF, cuyos miembros estoy seguro no tendrán reparo alguno en aceptarnos formal y totalmente.

Usted Sr. Fundora, ha sido siempre un periodista de la industria y para la industria, que a través de su pluma ha luchado siempre por el engrandecimiento de la misma. Es por eso que me permito escribirle la presente carta, para que si apoya la anterior idea, se sirva a su vez secundarla con toda la fuerza periodística y moral que su posición y Record World tienen en nuestra industria.

De usted atentamente, Antonio Moreno, Gerente General.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)

"A La Que Vive Contigo"

(Armando Manzanero)

MANOELLA TORRES

(CBS Int'l)

(Salsa)

"Quién Será El Abusador"

(Miguel A. Figueredo)

VICTOR WAILL

(Alhambra)

Record World Country

Bailey Meets RCA Brass



RCA artist Razy Bailey rubbed elbows with label brass at an informal meeting in Nashville recently. Shown from left are Jerry Bradley, division VP, Nashville operations; Joe Galante, division VP, marketing, Nashville; Larry Gallagher, division VP, national sales; Bailey; Charlie Hall, director, commercial sales, southern region; and Bill Graham, director, commercial sales, western region.

Charly McClain — Not 'Sleepin' '

By AL CUNIFF

■ NASHVILLE—Charly McClain's current hit single is "Sleepin' With the Radio On," but the Epic artist's fans are doing anything but that—the tune was Charly's third consecutive top four entry on *Record World's* Country Singles Chart.

"Sleepin'" hit the number three spot in its 11th week, after entering the chart at 60 bullet. It was preceded by "Surround Me With Love," which lasted 20 weeks on the chart and peaked at number four, and "Who's Cheatin' Who," Charly's first number one record, which peaked in late 1980.

McClain's singles chart performance is just one aspect of the success her career has enjoyed on all levels in recent months. Her "Surround Me With Love" album, which has been on *RW's* Country Album Chart for 28 weeks, is a strong number 19 this week. Charly also has an enviable log of TV appearances. Her guest role on "Hart to Hart" airs Dec. 1, and she will also be seen on upcoming segments of "Nashville Palace," "Austin City Limits," "Hee Haw," and "Country Top 20."

McClain's career also benefitted from an extensive summer tour with Kenny Rogers. Her booking agency,

Top Billing International, has also placed McClain on Rogers dates this fall.

"I think Charly McClain is a long-
(Continued on page 86)

Nashville Report

By AL CUNIFF

■ *Record World's* country section now sports a complete listing of the publishers, producers, writers, and licensees connected with the 100 songs on *RW's* Country Singles Chart. Check it out . . . Recuperated from his back surgery, **Don Williams** recently resumed touring, with dates in Canada . . . Developers plan an \$8 million tourist complex for Music Row here, to include five theaters and a hotel late next year.

Jacky Ward has begun work with producer **Mike Post**. A label deal will be announced soon . . . ASCAP-Nashville did a great job of greeting the Atlanta Songwriters Association showcase Tuesday (17) at the Cannery here. Over 30 writers performed their compositions, including writer/artists **Diane Pfeifer**, **William Bell**, and others . . . **Miss Kimberly**, who recently auditioned for the Gonzo Theater here, was the subject of an interview by the Tennessee Radio Network's **Larry Saunder** . . . The Academy of Country Music will hold its annual Christmas party Dec. 7 at the St. Nicholas Ballroom in Northridge, California.

The Alabama Sheriffs' Boys and Girls Ranches will receive \$240,000 as a result of a recent benefit by **Barbara Mandrell** . . . **Sheb Wooley** recently filmed a spot for "Hee Haw" . . . **Alabama** taped **Dick Clark's** "Rockin' New Year's Eve" special in L.A. . . . RCA's **Charley Pride** recently taped the **John Davidson** Show.

(Continued on page 86)

'Christmas Country' Album: A Hot Idea for Elektra/Asylum

By AL CUNIFF

■ NASHVILLE—Jimmy Bowen, Phil Spector, Santa Claus, and the Elektra/Asylum country roster all figure prominently in a new Elektra LP that has sold over 145,000 units in the past couple of months.

"Christmas Country," an LP that features all of E/A's hottest country artists except Eddie Rabbitt and the recently signed Conway Twitty, is an idea of E/A's Nashville VP Bowen that has obviously caught on with retail—and the consumer. The album features each artist singing a different Christmas standard, with the artist working in his or her own style. Different studios and producers were used, but the entire LP was mastered on JVC's Digital Audio Mastering System.

"Last year was my fourth Christmas in Nashville," Bowen said, "and it occurred to me that all I'd been hearing

on radio was old Christmas music, or artists like Johnny Mathis and Perry Como. There has not been a lot of new Christmas music in the past five to six years.

"At the same time, I recalled back in the early 1960s when Phil Spector did a rock 'n' roll Christmas album with his artists. On that project the artists did the music their way—I thought that would be a strong country project for our label."

Street sales have borne out Bowen's idea. The LP is already successful in the marketplace, but E/A isn't resting on its laurels. It's trying to work out a toys-for-tots type of promotion involving retail accounts, local charities, and local radio, whereby a consumer gets a discount for bringing in a toy for charity. All the E/A artists on the LP have cut radio Christmas greetings for a promo single to be shipped soon.

Five singles, representing all the LP tracks, are being shipped to country radio, and—most novel of all—Joe Sun's version of "Silent Night" has already been shipped to radio in an effort to get "regular" airplay on it well in advance of the true Christmas radio season. The other artists on the package are Johnny Lee, Hank Williams Jr., Tompall and the Glazer Brothers, Eddy Raven, Sonny Curtis, Dave Rowland & Sugar, Helen Cornelius, and Mel Tillis and Nancy Sinatra.

"This project benefits all our artists," Bowen explained. "They'll all be heard through the Christmas season, then have new product in January." Despite E/A's relatively late start (the LP was ready in August), the "Christmas Country" package is represented in a couple of syndicated radio specials, which are often prepared in summer. Bowen hopes next year to have the LP in catalogues, more radio specials, and other promotional vehicles.

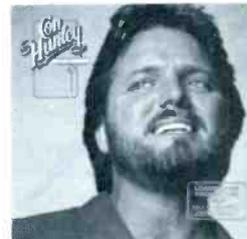
(Continued on page 89)

Country Picks of the Week

SINGLE **JANIE FRICKE**, "DO ME WITH LOVE" (prod.: Jim Ed Norman) (writer: J. Schweers) (Jack & Bill/Welk, ASCAP) (2:49). Fricke's last three singles went top 10, and this bright, energetic cut seems destined to follow in the same groove. Words are cheap, so don't spend them on me unless you mean it, the tough-spoken singer tells her man in this John Schweers tune. Columbia 18-02644.

SLEEPER **JUDY TAYLOR**, "MARRIED MAN" (prod.: Bud Logan) (writer: B. Braddock) (Tree, BMI) (2:20). She's got a heart of gold and lots of love—but gives it all to a married man. Taylor's WB singles debut features a fine vocal, crisp production, and a message sure to attract some country PDs. Warner Bros. 49859.

ALBUM **CON HUNLEY**, "ASK ANY WOMAN." Hunley has chart potential as yet unrealized, and this LP does a good job of supplying the bluesy-country material needed to match his special voice. Standout tracks include his recent single "She's Steppin' Out," "No Relief in Sight," the title track, and the cover of "Tryin' To Love Two."



Country Singles Publisher's List

Producer, Publisher, Licensee, Writer

ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) Bowen (Bocephus, BMI) Williams	3	MY FAVORITE MEMORY Talley-Haggard (Shade Tree, BMI) Haggard	1
ALL NIGHT LONG Gibson (Sun Disc/Basque River, BMI) Cavalier	51	MYSTERY TRAIN Dea (Hi-Lo, BMI) Parker, Phillips	94
ALL ROADS LEAD TO YOU Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	11	NEVER BEEN SO LOVED (IN ALL MY LIFE) Wilson-Pride (Al Gallico/Dusty Roads/Bibo, ASCAP & BMI) Wilson, Holyfield	99
ALL THESE THINGS Baker (Tune Kel, BMI) Nevel	100	NOW THAT THE FEELING'S GONE Johnson (Muscle Shoals, BMI) Buckins, McCormick	44
ALWAYS LATE WITH YOUR KISSES Gamble-Bowen (Peer/Rightsong, BMI) Frizzell, Crawford	91	OKLAHOMA CRUDE West (Sabal, ASCAP) Corbin	90
ARIZONA Allen-Allen (Boxer, BMI) Allen	88	ONE NIGHT FEVER Bowen (Southern Nights, ASCAP) Morrison, MacRae	7
BET YOUR HEART ON ME Norman (April/Widmont, ASCAP) McBride	4	ONLY ONE YOU Killen (Tree, BMI/Cross Keys, ASCAP) Jones, Garvin	46
BLAZE OF GLORY Richie (House of Gold, BMI) Slate, Morrison, Keith	37	ONLY WHEN I LAUGH Chancey (Golden Torch/Gold Horizon/Calgems-EMI, BMI & ASCAP) Maltby, Shire	54
CAROLINA BY THE SEA Mattocks (Hoodswamp, BMI) Mattocks	79	ONLY YOU (AND YOU ALONE) Kennedy (Tro-Hallis, BMI) Ram, Rand	60
CATCH ME IF YOU CAN Kennedy (Milene, ASCAP) Carlile	55	PATCHES Hall (Gold Forever, BMI) Dunbar, Johnson	80
CHEATIN' IS STILL ON MY MIND Jenkins (Kevin Lee/Ronchris, BMI) Jenkins	64	PLAY SOMETHING WE COULD LOVE TO BUTLER (Strawberry Patch, ASCAP) Pfeifer	75
CHEROKEE COUNTRY (Trail of Tears, BMI) Russell	87	PREACHING UP A STORM Rogers (Blackwood/Magic Castle, BMI) Murrach, Anders	45
CRYING IN THE RAIN Moman (Screen Gems-EMI, BMI) King, Greenfield	69	RED NECKIN' LOVE MAKIN' NIGHT Twitty/Chancey (Warner-Tamerlane/Face the Music/Blue Lake/Plum Creek, BMI) Seals, Barnes	29
DIAMONDS IN THE STARS Pennington (Almarie, BMI) Shofner	57	RODEO ROMEO Baker (Baray, BMI) Mitchell	21
DOWN AND OUT Mevis (Hall-Clement/Welk, BMI/Golden Opportunity, SESAC) Dillon, Dycus	14	SEND ME SOMEBODY TO LOVE Sherrill (Combine, BMI) Krekel	93
DROPPING OUT OF SIGHT Crowell (Unichappell/Morris, BMI) Hall	49	SHARE YOUR LOVE WITH ME Richie (Duchess, BMI) Braggs, Malone	59
EVERLOVIN' WOMAN (Combine, BMI/Music City, ASCAP) Linde, Devaney	86	SHE'S GOT A DRINKING PROBLEM Kilroy (House of Gold, BMI) Morrison, Dubois, Newton	61
EVERYONE GETS CRAZY NOW AND THEN Killen (Cross Keys, ASCAP) Welch	83	SHE'S STEPPIN' OUT Collins (Rick Hall, ASCAP) Brasfield, Aldridge	70
FAMILY MAN Killen (Tree, BMI) Rhody	47	SHINE Moman (Waylon Jennings, BMI) Jennings	41
FANCY FREE Chancey (Goldline, ASCAP/Silverline, BMI) Hinson, August	36	SLEEPIN' WITH THE RADIO ON Wilson (Algee, BMI) Davis	67
FOURTEEN CARAT MIND Reeder-Watson (Acuff-Rose, BMI) Frazier, Lee	17	SLIP AWAY Deaton-Larkin-Prater (Blackwood/Levisa/Red Ribbon, BMI) Deaton	62
GONNA TAKE MY ANGEL OUT TONIGHT West (Sister John/Sugar Plum/Newkeys, BMI) Rogers	74	SOMEONE COULD LOSE A HEART TONIGHT Malloy (Briarpatch/Deb/Dave, BMI) Rabbitt, Malloy, Stevens	43
GRANDMA'S SONG Davies (Vogue, BMI) Davies	89	STARS ON THE WATER Crowell (Coolwell/Granite, ASCAP) Crowell	39
HAVE YOU EVER BEEN LONELY Bradley (Shapiro, Bernstein, ASCAP) DeRose, Brown	35	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE Rogers (Southern Nights, ASCAP) Morrison, MacRae	72
HEADED FOR A HEARTACHE Morgan-Worley (New Albany, BMI/Hoosier, ASCAP) Dowell, Blazy	19	STILL DOIN' TIME Sherrill (Cedarwood, BMI) Moffatt, Heeney	6
HEART ON THE MEND Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	9	TEACH ME TO CHEAT Gillespie-Kendalls (Hall-Clement/Welk, BMI) Skinner, Bell, Wallace	78
HEARTACHES OF A FOOL Nelson (Tree/Pardner, BMI) Nelson, Breeiland, Buskirk	58	TEARDROPS IN MY HEART Robbins-Fox (Tro-Cromwell, ASCAP) Horton	66
HUSBANDS AND WIVES Garrett-Dorff (Tree, BMI) Miller	23	TELL ME WHY Larkin-Conley (Blue Moon/Easy Listening/April, ASCAP) Conley, Acklen	26
I CAN'T SAY GOODBYE TO YOU Sherrill (Al Gallico, BMI) Habbs	77	THE COWBOY AND THE LADY Butler (House of Gold, BMI) Goldsboro	65
I DON'T WANT TO WANT YOU Lavoie (Guyasuta, BMI) Lavoie	97	THE ROUND-UP SALOON Butler (House of Gold, BMI) Goldsboro	56
I JUST CAME HOME TO COUNT THE MEMORIES Jones-Anderson (Contention, SESAC) Ray	53	THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison Street, ASCAP) Young	31
I WOULDN'T HAVE MISSED IT FOR THE WORLD Milsap-Collins (Hall-Clement/Welk, BMI/Jack & Bill/Welk, ASCAP) Fleming, Morgan, Quillen	20	THE WOMAN IN ME Reynolds (O.A.S., ASCAP) Thomas	13
IF I NEEDED YOU Ahern-Fundis-Williams (United Artists/Columbine, ASCAP) Van Zandt	2	THEM GOOD OL' BOYS ARE BAD Scotti-D'Andrea (Flowering Stone, ASCAP) Pennig, Harrington, Espy	22
I'LL STILL BE LOVING YOU Collier-Darrell (Music West of the Pecos, BMI) Earwood	84	(THERE'S NO ME) WITHOUT YOU Bradley (Hall-Clement/Welk, BMI) Morgan, Fleming	52
IT TURNS ME INSIDE OUT Crutchfield (Duchess/Red Angus, BMI) Crutchfield	50	TOO MANY HEARTS IN THE FIRE Montgomery (House of Gold, BMI) Newton, Dubois, Hurt	81
IT'S ALL I CAN DO Norman (United Artists/Jack & Bill/Welk, ASCAP) Leigh, Jordan	10	WATCHIN' THE GIRLS GO BY Killen (Tree/Strawberry Lane, BMI) Killen, McDowell	40
IT'S HIGH TIME Maher-Goodrum (Blue Quill/Random Notes, ASCAP) Maher, Goodrum	34	WHAT ARE WE DOIN' LONESOME Gatlin-Gatlin-Gatlin (Larry Gatlin, BMI) Gatlin	12
IT'S WHO YOU LOVE Bowen (Cross Keys/Chappell, ASCAP) Kane, Bourke, Black	42	WHEN YOU WALK IN THE ROOM Ruff (Unart, BMI) DeShannon	63
JACAMO Silver (O'Lyric/Geoff & Eddie, BMI) Shapiro, Folari	73	WHERE THERE'S SMOKE THERE'S FIRE Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	85
JUST ONE TIME Bowen (Acuff-Rose, BMI) Gibson	18	WHO DO YOU KNOW IN CALIFORNIA Bowen (Milene, ASCAP) Raven	30
LADY LAY DOWN Popovich-Justis (Tree, BMI/Cross Keys, ASCAP) VanHoy, Cook	71	WHY AM I DOING WITHOUT WALLS-KEMP (Tree, BMI/Millstone, ASCAP) Lane, Kirby	82
LONELY NIGHTS Norman (Blackwood, BMI) Stegall, Harris	33	WISH YOU WERE HERE Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	28
LONELY WOMEN Migliore (StarCam, BMI) Ivie	92	YEARS AGO Kennedy (American Cowboy, BMI) Reid	24
LOOKS LIKE A SET-UP TO ME DiMartino (Tree, BMI) Rhody	95	YOU MAY SEE ME WALKIN' Skaggs (Amanda-Lin, ASCAP)	8
LORD, I HOPE THIS DAY IS GOOD Williams, Fundis (Sabal, ASCAP) Hanner	38	YOUR DADDY DON'T LIVE IN HEAVEN (HE'S IN HOUSTON) English (Phoebey/Black Mountain Road, BMI) Ballwe, Moulds	76
LOSIN' MYSELF IN YOU Kennedy (Chip 'n Dale, ASCAP) Schoonmaker	98	YOU'RE MY BESTEST FRIEND Hall (Songpainter, BMI) Davis	25
LOVE IN THE FIRST DEGREE Alabama-McBride-Shedd (House of Gold, BMI) Hurt, DuBois	16	YOU'RE MY FAVORITE STAR Lloyd-Bellamy (Famous/Bellamy Brothers, ASCAP) Bellamy	15
MEMPHIS Stroud (Arc, BMI) Berry	96	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD West (Bibo/Vogue/Welk, ASCAP & BMI) Holyfield, Hatch	68
MIDNIGHT RODEO Dean-Everette (Denny, ASCAP) Orender, Ware	48		
MISS EMILY'S PICTURE Logan (Tree, BMI) Lane	5		
MOUNTAIN DEW (Tannen, BMI) Lunsford, Wiseman	27		
MY BABY THINKS HE'S A TRAIN Crowell (Bug/Whiskey Drinkin'/Paw Paw, BMI) Preston	32		

Charly McClain

(Continued from page 85)

lasting type of female superstar," said Roy Wunsch, VP of marketing for CBS Records-Nashville. "I think Charly is equal in sales at this point to any top-ten female country artist.

"It's been a two-year building process. We had hits before, but we never broke through to the rack level as we have with Charly's current hits. She's no longer a singles artist — she's an all-encompassing artist."

Rich Schwan, head of country promotion for Epic, said McClain worked hard for her success with "Sleepin'." "She autographed hundreds of posters for radio, recorded lead-ins with the call letters of over 150 country stations plus several A/C stations, and helped support all sorts of contests, phoners, and Rogers tour tie-ins we arranged."

Jack Sublette, executive VP of Top Billing, said, "Charly continued her solid medium-venue tours while also working in college appearances at LSU and the University of Florida, Florida fairs, and outdoor concerts at rodeos, parks, and arenas." With Epic's help TBI then packaged Charly on shows with top male artists such as Willie Nelson, Mel Tillis, Ronnie Mil-sap, Mickey Gilley, Ray Stevens, Larry Gatlin, and others, Sublette added.

A promotional tour of the west coast



Charly McClain

and dates with Rogers helped "double her value in the marketplace" and broke Charly in new markets, according to Sublette.

"Charly is one of the few country artists ever to appear on the popular disco television show 'Dance Fever,' and she was the primary success story in the Home Box Office feature 'So You Wanna Be a Star,'" said Kathy Hooper, TBI's director of creative services.

McClain's most successful tracks have been produced by Larry Rogers and Norro Wilson. Her production is now in a stage of transition.

Nashville Report (Continued from page 85)

Larry Gatlin and the Gatlin Brothers Band will appear at the Riviera Hotel in Las Vegas No. 26-Dec. 2. Rosanne Cash's next LP is tentatively titled "Somewhere in the Stars" . . . Atlanta's Empire Agency recently signed CBS artist David Allan Coe for bookings . . . MCA's Thrasher Brothers recorded the theme song for the upcoming CBS-TV series "Simon & Simon" . . . Mickey Gilley begins a 14-day concert run at Harrah's in Reno Nov. 26.

IN THE STUDIO: Woodland (Oak Ridge Boys, Charlie Daniels Band, Four Guys, Mersey River Boys, Bobby Jones), Columbia (Johnny Paycheck, Calamity Jane, Billy Walker, Terry Gregory, Charley Pride), Creative Workshop (Gary Dunham, Gidget Calhoun, Hilltop (Hinsons, Jessi), LSI (Micki Fuhrman), Music City Music Hall (Sylvia, James Galway, B.B. King, Darlene Austin), Sound Emporium (Terri Gibbs, Thrasher Brothers, Vern Collins, Larnell Harris), Sound-shop (Mel Tillis, Roger Miller), Sound Stage (Tanya Tucker, Dave Rowland & Sugar), Wax Works (Randy Parton, Mary Lou Turner, David Houston), Pete's Place (Jeff Morgan, Gene Watson, Hot Tomato, John Brack, Harlan Sanders, Larry Kingston, Rosie Fitzpatrick), Roxy (Billy Russell, Duke Mathis, Bobby Helms), Bennett House (Brown Banister, Deborah Allen), Koala (Del Reeves, Liz Lyndell, Jack Grayson), Music City Recorders (Warner Mack).

The Neal Agency has signed Opry star Jeanne Pruett for bookings . . . Bullet Recording kicked off its studio with an audio/video taping of the Joe English Band here Thursday (19) . . . Ms. Magazine talked with Ronnie McDowell about his views on "Older Women" . . . Mickey Gilley and Johnny Lee have taped radio spots for Schlitz Beer . . . The Rangers played at the Tennessee State Fairgrounds here Saturday (22) as part of a custom auto show.

Ronnie Reno, recently signed to King J Records, will open for Tom T. Hall in April . . . Hank Williams' Original Drifting Cowboys will have worked over 200 dates this year . . . David Frizzell and Shelly West play the Wheeling Jamboree Saturday (28). They also recently taped "Parade of Stars," a 60-minute special for Budweiser.

Wynn Alby has announced the formation of National Broadcast Talent Coordinators in Birmingham, Alabama. Alby, formerly VP of Columbia Pictures' radio division, said the firm's primary task will be radio personnel placement. The firm's phone is (205) 822-9144 . . . Songwriters Carmol Taylor and John Riggs helped open the Poor Boy country music park in Horatio, Arkansas recently . . . WZTV here has debuted a new show, "Tennessee Talent Showcase," aimed at displaying "undiscovered" Middle Tennessee musical talent. To line up auditions call (615) 473-6377.

Emily Bradshaw-Weiland will open an office here Jan. 4. Her new business, Promotions by Emily, will specialize in artist management, promotion, and PR . . . Camino Records, based in Tulsa, is represented by Total Concept Representation at 38 Music Square East, suite 111 here. Jack M. Logan is president of Camino.

Bob Sanders has announced the availability of "Old West Gazette," a series of two-and-a-half-minute radio drama vignettes of the old west. ComWorld, based in Brentwood near here, is distributing. The segments are offered on a barter basis, market-exclusive.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Lacy J. Dalton — "Wild Turkey/Everybody Makes Mistakes"

Johnny Rodriguez — "It's Not the Same Old You"

Joe Stampley — "Let's Get Together and Cry"

Lacy J. Dalton has the perfect novelty record for the Thanksgiving season! "Wild Turkey" is gobbling up playlists at WSAI, KLAC, KFDI, WDLW, WTSO, KSOP, WGTO, KWJJ, KEBC, KTTS, WJRB, WMNI, WBAP, WCMS, WCXI, KHEY, WKHK, WSLR, WQQT, KEEN, WFAI. The flip side, "Everybody Makes Mistakes," is being played at KCKC, KLAC, KMPS, WSLC, KFDI, KRMD, KSSS, WCXI, WQIK, KKYX, WDEN, KGA, KHEY, WFAI.



Susie Allanson

Creedence Clearwater Revival is back on country lists with "Cotton Fields," added at KFDI, WCMS, WSUN, WDEN, KEEN, KSO, WDLW, WXCL, WCXI, WPNX, KGA, WYDE, WSAI, WFAI, KRAK.

Bill Anderson is climbing with "Whiskey Made Me Stumble (The Devil Made Me Fall)" at WIRK, WYDE, WPNX, KSSS, KEBC,

KRMD, KVOO, KFDI, WDLW, WQIK, KKYX, WPLO, WFAI. **Eddy Arnold** has instant adds on "All I'm Missing Is You" at WYDE, WSLC, WIRK, KNIX, KFDI, KSSS, KEBC, KSOP, KRMD, KTTS, KKYX, WQQT, KGA, KMPS.

Newcomer **Mike Campbell** has play on "Barroom Games" at KMPS, KEBC, KSSS, KBUC, WSLC, KVOO, WCMS, KKYX.

Randy Parton is starting to move with "Don't Cry Baby" at WDLW, KRMD, WSM, WCMS, WSLC, WDEN, KKYX, WPNX, KGA. **Patti Page** continues to grow with "Wasn't It Good," new



Helen Cornelius

at WPLO, WTOD, KFDI, KSOP, WSLC, WSDS, KEBC.

SUPER STRONG: T.G. Sheppard, Ed Bruce, Ronnie McDowell, Billy Swan.

Susie Allanson has spins on "Hearts (Our Hearts)" at KFDI, KSO, KSOP, KTTS, KRMD, WSM, WPLO, KYNN, WPNX, WFAI, WLWI.

Helen Cornelius has play on "Love Never Comes Easy" at KTTS, WGTO, WSLC, KRMD, WSM, WLWI, WWVA, KKYX, WYDE,

KMPS, KGA, WFAI.

SURE SHOTS

Janie Fricke — "Do Me With Love"

LEFT FIELDERS

Donna Fargo — "Say I Do"

Kenny Serratt — "I Never Go Around Mirrors"

Sammi Smith — "Ozark Mountain Jubilee"

AREA ACTION

Pam Hobbs — "Love Me or Leave Me Alone" (KYNN, WSDS, KWMT, KDJW)

T.C. Condra — "Her Side of the Story" (WSLC, WIRK, KFDI, WSDS)

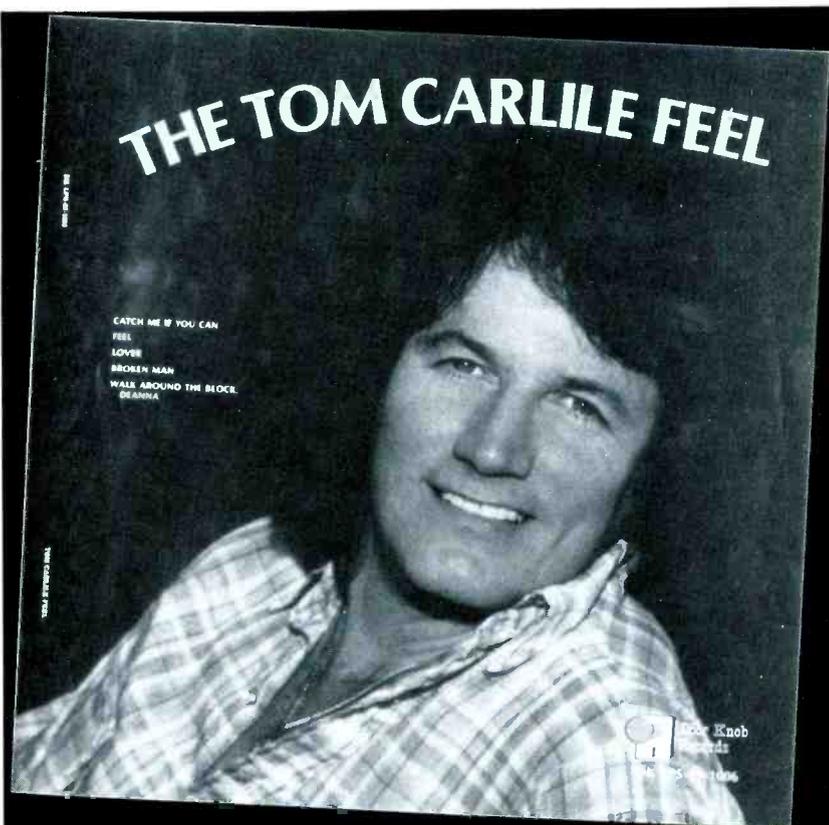
Moon Shine Records To Distribute Samatha

■ NASHVILLE—Andy DiMartino, president of Moon Shine Records, and Lasse Eriksson, chairman of Moon Shine Records-Europe, have announced that their label has signed an agreement to distribute product in the U.S. for the Canadian-based Samatha Records. The first artist whose product will be released under the agreement is Vic Franklyn.

Encore Signs Two Acts, Agent

■ SAN ANTONIO—Encore Talent Inc. has announced the signing of artists Johnny Duncan and Gene Watson to the roster of acts they represent for booking. The agency has also added Bill Hall, of San Antonio, as a booking consultant.

Duncan and Watson join a roster that also includes Moe Bandy, Joe Stampley, Darrell McCall, Red Steagall, Dotts, and Frenchie Burke.



DK-LP's-81-1006

INCLUDES THE HIT SINGLE "CATCH ME IF YOU CAN"

CB *47
RW *55
BB *52

"Catch Me If You Can" was only a sample of the nine other cuts in his just released album, "THE TOM CARLILE FEEL." All songs composed by Tom Carlile.



2125 8th Avenue S.
Nashville, Tn.37204

T.J. Productions
19 Music Square West
Suite P.
Nashville, Tenn. 37203
(615) 254-0809

Country Single Picks

COUNTRY SONG OF THE WEEK

KENNY SERATT — Hillside 81-06

I NEVER GO AROUND MIRRORS (prod.: Dave Franer) (writers: L. Frizzell, S. Shafer) (Acuff-Rose, BMI) (2:40)

Seratt does an excellent job of covering a Lefty Frizzell song in Frizzell's vocal style with this medium-tempo, all-country rendition of a classic tune.

SAMMI SMITH — Sound Factory 450

OZARK MOUNTAIN JUBILEE (prod.: Phil Bough & Buddy Emmons) (writers: R. Murrain, S. Anders) (Blackwood/Magic Castle, BMI) (3:01)

Smith's full, mellow vocal offsets the lively dobro lines nicely in this nostalgic, image-filled tune.

RANDY PARTON — RCA JK-12351

DON'T CRY BABY (prod.: Mike Post) (writer: D. Finnerty) (Closed Door/Castle Hill/April, ASCAP) (3:29)

A fine, expressive singer, Parton again does an impressive job with a demanding melody. The production has a pop flavor as well.

BILL ANDERSON — MCA 51204

WHISKEY MADE ME STUMBLE (THE DEVIL MADE ME FALL) (prod.: Jim Foglesong) (writer: H. Moffatt) (Boquillas/Canyon/Atlantic, BMI) (2:56)

Anderson presents a bluesy, minor-key Hugh Moffatt song with the down-and-out truth behind the problems in a man's life.

DONNA HAZARD — Excelsior 1020

SLOW TEXAS DANCING (prod.: Ed Keeley & Steve Vining) (writers: E. Keeley, S. Vining, D. Hazard) (Captar, ASCAP) (2:02)

Fiddles and dobro spice the broad three-quarter beat on this warm song, a nice vehicle for Hazard's pleasant country vocal.

LOBO — Lobo 1

I DON'T WANT TO WANT YOU (prod.: K. Lavoie) (writer: R. Lavoie) (Guyasuta, BMI) (3:04)

I don't want to love you like I did before because of how much it hurts today, Lobo sings in his easily recognizable vocal style.

SHEILA RENFRO — Delta 2140

HOLD ME TILL THE LAST WALTZ IS OVER (prod.: not listed) (writer: B. Nash) (Tata Grande, BMI) (2:57)

Renfro uncovers a fine Bill Nash tune for her latest Delta release. It's a highly appealing waltz-tempo with a lyric made for a female singer.

RICH LANDERS — AMI 1301

LAY BACK DOWN AND LOVE ME (prod.: Michael R. Radford) (writer: J. Young) (Nub-Pub/Washington Girl, BMI & Bagdad, ASCAP) (2:42)

It's alright if it's raining, because this is a day made for makin' love, Landers sings in a pleasant, easy-paced song about a man devoted to his woman.

SONNY THROCKMORTON — MCA 51214

A GIRL LIKE YOU (prod.: Ron Chancey) (writers: B. Cason, F. Weller) (Buzz Cason/Young World, ASCAP & BMI) (3:25)

This proven hit songwriter is serious about a career as an artist, and his debut MCA single is a light tune that salutes the girl who's always on his mind.

LEON SHERRILL — Handshake WS9 02585

AIN'T IT FUNNY (prod.: Mark Sherrill) (writer: L. Sherrill) (Easy Listening, ASCAP) (3:08)

Ain't it funny how people can change their ways, Sherrill sings, referring to a lady who moved from fancy slit dresses to jeans and boots.

BUZZ CASON WITH SOUTHWIND — Southwind 101

LOVE ME WHEN I'M GONE (prod.: Perky Higgins) (Buzz Cason, ASCAP) (2:25)

A lively vocal arrangement, a cappella sections, and a lyric that says keep lovin' me even when I'm gone highlight this offering from Cason.

Country Album Picks

GREATEST HITS, VOLUME ONE

Elvis — RCA AHL1-2347

This album contains four live selections previously unreleased. The best tracks include "Suspicious Minds," "There Goes My Everything," and "Burning Love."

RED ROCKING CHAIR

Doc & Merle Watson with Michael Coleman — Flying Fish FF 252

A great guitar stylist, Doc receives the usual excellent backing from his son Merle here, as well as from bass player Coleman. Styles include traditional and early country, with best tracks including "Sadie," "California Blues," and "Any Old Time," the latter two by Jimmie Rodgers.

THE HILLMEN

Sugar Hill SH 3719

These tracks were recorded in 1963-64, and since then Chris Hillman has become known for his work with the Byrds and Burritos, as well as solo projects. Vern and Rex Gosdin have made their mark on country music, and Don Parmley today leads the Bluegrass Cardinals. The best cuts on this bluegrass/traditional reissue are "Ranger's Command," "Prisoner's Plea," and "Roll On Muddy River."



Strait Makes Film Debut



MCA artist George Strait recently traveled to New York to appear at the Lone Star Cafe and make his film debut in the Avco-Embassy feature "The Soldier," to be released in the summer of 1982. Strait's concert was carried live on WHN radio and taped for national broadcast by the NBC Radio Network. Shown from left are Ron Sabol, Record Wagon; Erv Woolsey, MCA promotion VP; Murri Barbar, assistant producer of "The Soldier"; WHN MD Pam Green; artist Dr. John; Strait; Barbara Sabol, Record Wagon; and actor Steve James.

Radio Replay (Continued from page 28)

prepared to air in February in conjunction with "Black History Month" in the U.S. The show is being produced by the Los Angeles-based Syndicate It, Inc., and will feature KDAY's **J.J. Johnson** as host. Designed to be split into one-hour segments or run in blocks (including a continuous run), the show is being offered on a barter basis in selected markets . . . **Larry King**, host of Mutual Radio's national overnight radio talk show, will bare his face to the daytime soap opera addicts of America when he appears on the November 23 episode of "Edge of Night." King plays himself as a guest on actress **Ann Flood's** TV interview show (art imitating life?) . . . Despite some erroneous reports that have been floating around, WNEW-FM's **Meg Griffin** reports that **Tom Goodkind** (of the Peppermint Lounge) enjoys no special programming status on her Sunday night "Prisoners of Rock 'n' Roll" show, which features music by unsigned talent in the tri-state area. Griffin says that while Goodkind is a valued friend and supplier of tapes and tips for the program, he's no different than scores of other people who provide the same input.

Record World Country Albums



NOVEMBER 28, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Nov. 28	Nov. 21		WKS. ON CHART
1	1	FEELS SO RIGHT ALABAMA RCA AHL1 3930 (4th Week)	37
2	2	FANCY FREE OAK RIDGE BOYS/MCA 5209	25
3	3	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) /Columbia KC2 37542	11
4	5	BARBARA MANDRELL LIVE /MCA 5243	13
5	8	THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra/Curb 5E 535	14
6	6	GREATEST HITS KENNY ROGERS/Liberty LOO 1072	58
7	7	THERE'S NO GETTIN' OVER ME RONNIE MILSAP/RCA AHL1 4060	14
8	9	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	21
9	4	STEP BY STEP EDDIE RABBITT/Elektra 5E 532	15
10	11	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 5E 541	7
11	10	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE/Columbia FC 37438	11
12	12	I AM WHAT I AM GEORGE JONES/Epic JE 36492	73
13	13	JUICE JUICE NEWTON/Capitol ST 12136	36
14	14	GREATEST HITS CHARLEY PRIDE/RCA AHL1 4151	6
15	20	GOOD TIME LOVIN' MAN RONNIE McDOWELL/Epic FE 37399	16
16	16	BIG CITY MERLE HAGGARD/Epic FE 37693	4
17	18	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	75
18	15	ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210	19
19	21	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108	28
20	25	GREATEST HITS OAK RIDGE BOYS/MCA 5150	55
21	22	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772	58
22	17	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37464	9
23	19	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36865	36
24	30	I'M A LADY TERRI GIBBS/MCA 5255	5
25	23	MR. T CONWAY TWITTY/MCA 5204	21
26	29	TAKIN' IT EASY LACY J. DALTON/Columbia FC 37327	17
27	24	URBAN CHIPMUNK /RCA AFL1 4027	33
28	33	GREATEST HITS ANNE MURRAY/Capitol SOO 12110	60
29	26	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	20
30	31	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	133
31	35	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	55
32	27	YOU DON'T KNOW ME MICKEY GILLEY/Epic FE 37916	14
33	28	RODEO ROMEO MOE BANDY/Columbia FC 37568	4
34	36	MIDNIGHT CRAZY MAC DAVIS/Casablanca NBLP 7257 (PolyGram)	6
35	32	RAINBOW STEW LIVE MERLE HAGGARD/MCA 5216	18
36	34	YEARS AGO STATLER BROTHERS/Mercury SRM 1 6001 (PolyGram)	20
37	39	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. BSK 3599	3
38	38	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36753	70



39	42	BEST OF EDDIE RABBITT /Elektra 6E 235	105
40	44	TOWN & COUNTRY RAY PRICE/Dimension DL 5003	8
41	52	STRAIT COUNTRY GEORGE STRAIT/MCA 5248	3
42	47	HORIZON EDDIE RABBITT/Elektra 6E 276	72
43	37	THE VERY BEST OF MEL TILLIS /MCA 3274	4
44	45	STARDUST WILLIE NELSON/Columbia KC 35305	184
45	43	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528	32
46	40	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	58
47	46	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883	37
48	49	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	30
49	50	WITH LOVE JOHN CONLEE/MCA 5213	18
50	56	NOW OR NEVER JOHN SCHNEIDER/Scotti Bros ARZ 37400 (CBS)	20
51	51	DESPERATE DREAMS EDDY RAVEN/Elektra 5E 545	4

CHARTMAKER OF THE WEEK

52 — **STILL THE SAME OLE ME**
GEORGE JONES
Epic FE 37106



53	54	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	110
54	58	DRIFTER SYLVIA/RCA AHL1 3986	31
55	53	RODNEY CROWELL /Warner Bros. BSK 3587	8
56	41	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	80
57	55	BEST OF DON WILLIAMS, VOL. II /MCA 3096	109
58	63	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL1 3852	37
59	57	CLASSIC CRYSTAL CRYSTAL GAYLE/Liberty L00 982	107
60	48	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 35642	155
61	60	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	25
62	59	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	138
63	62	ENCORE MICKEY GILLEY/Epic JE 36586	62
64	68	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	32
65	—	FIRE AND SMOKE EARL THOMAS CONLEY/RCA AHL1 4135	1
66	66	LEATHER & LACE WAYLON & JESSI/RCA AHL1 3931	37
67	—	GREATEST HITS JIM REEVES & PATSY CLINE/RCA AHL1 4127	1
68	70	FRAGILE HANDLE WITH CARE CRISTY LANE/Liberty LT 51112	5
69	71	SLEEPING WITH YOUR MEMORY JANIE FRICKE/Columbia FC 37535	5
70	61	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36474	55
71	67	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS/Elektra 5E 542	7
72	65	MAKIN' FRIENDS RAZZY BAILEY/RCA AHL1 4026	27
73	64	AFTER ALL THESE YEARS MICKEY NEWBURY/Mercury SRM 1 4024 (PolyGram)	3
74	72	TENNESSEE WHISKEY DAVID ALLAN COE/Columbia FC 37454	12
75	73	BEST OF BARBARA MANDRELL /MCA AY 1119	145

'Country Christmas' (Continued from page 85)

"I believe that whatever the album sells this year it will do each year for the next three to four years," Bowen said. "Someone on the roster will always be hot and draw attention to the package."

Nick Hunter, E/A's Nashville director of marketing, tipped his hat to "the incredible power of the WEA machine" as a partial explanation for

the LP's quick impact. He's also convinced that the Sun single will help the package, whether or not it picks up a great number of stations at this point.

"We're going for regular play, but the least this single will do is create interest. After Thanksgiving, Sun will be among the first Christmas singles added at a lot of stations."

Country Gala Appoints Three

■ NASHVILLE—Mick Lloyd and Ralph Murphy have announced that Peter Sullivan has joined the International Country Music Awards Gala, and will serve as managing director, specializing in international marketing.

Sullivan, who has produced such

international artists as Tom Jones, Lulu, and Engelbert Humperdinck, previously formed and managed AIR Records in London with George Martin. He recently moved here to establish his own management and production company.



Record World Country Singles

NOVEMBER 28, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Nov. 28	Nov. 21	WKS. ON CHART
1	4 MY FAVORITE MEMORY MERLE HAGGARD Epic 14 02504	11
2	5 IF I NEEDED YOU EMMYLOU HARRIS & DON WILLIAMS/ Warner Bros. 49809	11
3	1 ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) HANK WILLIAMS, JR. /Elektra/Curb 47191	13
4	8 BET YOUR HEART ON ME JOHNNY LEE / Full Moon / Asylum 47215	9
5	6 MISS EMILY'S PICTURE JOHN CONLEE / MCA 51164	14
6	11 STILL DOIN' TIME GEORGE JONES / Epic 14 02626	9
7	7 ONE NIGHT FEVER MEL TILLIS / Elektra 47178	13
8	12 YOU MAY SEE ME WALKIN' RICKY SKAGGS / Epic 14 02499	12
9	9 HEART ON THE MEND SYLVIA / RCA 12302	12
10	10 IT'S ALL I CAN DO ANNE MURRAY / Capitol 5023	12
11	16 ALL ROADS LEAD TO YOU STEVE WARINER / RCA 12307	10
12	15 WHAT ARE WE DOIN' LONESOME LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia 18 02522	9
13	17 THE WOMAN IN ME CRYSTAL GAYLE / Columbia 18 02523	9
14	14 DOWN AND OUT GEORGE STRAIT / MCA 51170	12
15	18 YOU'RE MY FAVORITE STAR BELLAMY BROTHERS / Warner / Curb 49815	8
16	19 LOVE IN THE FIRST DEGREE ALABAMA / RCA 12288	6
17	21 FOURTEEN CARAT MIND GENE WATSON / MCA 51183	9
18	20 JUST ONE TIME TOMPALL & THE GLASER BROTHERS / Elektra 47193	11
19	24 HEADED FOR A HEARTACHE GARY MORRIS / Warner Bros. 49829	7
20	28 I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP / RCA 12342	5
21	25 RODEO ROMEO MOE BANDY / Columbia 18 02532	6
22	22 THEM GOOD OL' BOYS ARE BAD JOHN SCHNEIDER / Scotti Brothers 5 02489 (CBS)	9
23	26 HUSBANDS AND WIVES DAVID FRIZZELL & SHELLY WEST / Warner / Viva 49825	8
24	29 YEARS AGO STATLER BROTHERS / Mercury 57059 (PolyGram)	6
25	32 YOU'RE MY BESTEST FRIEND MAC DAVIS / Casablanca 2341 (PolyGram)	6
26	30 TELL ME WHY EARL THOMAS CONLEY / RCA 12344	7
27	27 MOUNTAIN DEW WILLIE NELSON / RCA 12328	9
28	2 WISH YOU WERE HERE BARBARA MANDRELL / MCA 51171	13
29	33 RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY / MCA 51199	5
30	34 WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN / Elektra 47216	7
31	36 THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON / Capitol 5046	6
32	3 MY BABY THINKS HE'S A TRAIN ROSANNE CASH / Columbia 18 02463	14
33	37 LONELY NIGHTS MICKEY GILLEY / Epic 14 12578	4
34	39 IT'S HIGH TIME DOTTIE WEST / Liberty 1436	5
35	40 HAVE YOU EVER BEEN LONELY JIM REEVES AND PATSY CLINE / RCA 12346	4
36	13 FANCY FREE OAK RIDGE BOYS / MCA 51169	13
37	43 BLAZE OF GLORY KENNY ROGERS / Liberty 1441	3
38	47 LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS / MCA 51207	2
39	41 STARS ON THE WATER RODNEY CROWELL / Warner Bros. 49810	8
40	54 WATCHIN' GIRLS GO BY RONNIE McDOWELL / Epic 14 02614	3
41	48 SHINE WAYLON JENNINGS / RCA 12367	2
42	50 IT'S WHO YOU LOVE KIERAN KANE / Elektra 47228	4
43	49 SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT / Elektra 47239	2
44	44 NOW THAT THE FEELING'S GONE BILLY "CRASH" CRADDOCK / Capitol 5051	7
45	53 PREACHING UP A STORM MEL McDANIEL / Capitol 5059	4
46	67 ONLY ONE YOU T.G. SHEPPARD / Warner / Curb 49858	2
47	51 FAMILY MAN WRIGHT BROTHERS / Warner Bros. 49837	5
48	59 MIDNIGHT RODEO LEON EVERETTE / RCA 12355	3
49	57 DROPPING OUT OF SIGHT BOBBY BARE / Columbia 18 02577	4



50	55 IT TURNS ME INSIDE OUT LEE GREENWOOD / MCA / Panorama 51159	11
51	56 ALL NIGHT LONG JOHNNY DUNCAN / Columbia 18 02570	5
52	52 (THERE'S NO ME) WITHOUT YOU SUE POWELL / RCA 12287	7
53	61 I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON / Warner Bros. 49860	3
54	58 ONLY WHEN I LAUGH BRENDA LEE / MCA 51195	7
55	60 CATCH ME IF YOU CAN TOM CARLILE / Door Knob 81167	7
56	62 THE ROUND UP SALOON BOBBY GOLDSBORO / CBS / Curb 5 02583	4
57	64 DIAMONDS IN THE STARS RAY PRICE / Dimension 1024	3
58	65 HEARTACHES OF A FOOL WILLIE NELSON / Columbia 18 02558	3
59	23 SHARE YOUR LOVE WITH ME KENNY ROGERS / Liberty 1430	12
60	70 ONLY YOU (AND YOU ALONE) REBA McENTIRE / Mercury 57062 (PolyGram)	2
61	68 SHE'S GOT A DRINKING PROBLEM GARY STEWART / RCA 12343	5
62	63 SLIP AWAY MEL STREET & SANDY POWELL / Sunbird 7568	7
63	42 WHEN YOU WALK IN THE ROOM STEPHANIE WINSLOW / Warner / Curb 49831	8
64	46 CHEATIN' IS STILL ON MY MIND CRISTY LANE / Liberty 1432	8
65	73 THE COWBOY AND THE LADY JOHN DENVER / RCA 12345	3
66	71 TEARDROPS IN MY HEART MARTY ROBBINS / Columbia 18 02575	4
67	31 SLEEPIN' WITH THE RADIO ON CHARLY McCLAIN / Epic 14 02421	15

CHARTMAKER OF THE WEEK

68	— YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE MCA 51210	1
69	35 CRYING IN THE RAIN TAMMY WYNETTE / Epic 14 02439	14
70	38 SHE'S STEPPIN' OUT CON HUNLEY / Warner Bros. 49800	14
71	— LADY LAY DOWN TOM JONES / Mercury 76125 (PolyGram)	1
72	— STUCK RIGHT IN THE MIDDLE OF YOUR LOVE BILLY SWAN / Epic 14 02601	1
73	85 JACAMO DONNA FARGO / Warner Bros. 49852	2
74	87 GONNA TAKE MY ANGEL OUT TONIGHT RONNIE ROGERS / Lifesong 45094	3
75	— PLAY SOMETHING WE COULD LOVE TO DIANE PFIETER / Capitol 5060	1
76	82 YOUR DADDY DON'T LIVE IN HEAVEN (HE'S IN HOUSTON) MICHAEL BALLEW / Liberty 1437	5
77	84 I CAN'T SAY GOODBYE TO YOU TERRY GREGORY / Handshake 9 02563	3
78	45 TEACH ME TO CHEAT KENDALLS / Mercury 57055 (PolyGram)	15
79	75 CAROLINA BY THE SEA SUPER GRIT COWBOY BAND / Hoodswamp 8003	6
80	66 PATCHES JERRY REED / RCA 12318	10
81	— TOO MANY HEARTS IN THE FIRE BOBBY SMITH / Liberty 1439	1
82	83 WHY AM I DOING WITHOUT WAYNE KEMP / Mercury 57060 (PolyGram)	4
83	69 EVERYONE GETS CRAZY NOW AND THEN ROGER MILLER / Elektra 47192	10
84	72 I'LL STILL BE LOVING YOU MUNDO EARWOOD / Excelsior 1019	8
85	— WHERE THERE'S SMOKE, THERE'S FIRE R.C. BANNON & LOUISE MANDRELL / RCA 12359	1
86	86 EVERLOVIN' WOMAN PAT GARRETT / Gold Dust 104	4
87	— CHEROKEE COUNTRY SOLID GOLD BAND / NSD 110	1
88	90 ARIZONA REX ALLEN, JR. / Warner Bros. 49844	3
89	76 GRANDMA'S SONG GAIL DAVIES / Warner Bros. 49790	15
90	— OKLAHOMA CRUDE CORBIN-HANNER BAND / Alfa 7010	1
91	88 ALWAYS LATE WITH YOUR KISSES LEONA WILLIAMS / Elektra 47217	4
92	— LONELY WOMEN SILVER CREEK / Cardinal 8103	1
93	74 SEND ME SOMEBODY TO LOVE CALAMITY JANE / Columbia 18 02503	8
94	— MYSTERY TRAIN BILL LYERLY / RCA 12352	1
95	99 LOOKS LIKE A SET UP TO ME CEDAR CREEK / Moon Shine 3001	2
96	78 MEMPHIS FRED KNOBLOCK / Scotti Brothers 5 02434	15
97	— I DON'T WANT TO WANT YOU / LOBO / Lobo 1	1
98	— LOSIN' MYSELF IN YOU GARY GOODNIGHT / Door Knob 81 166	1
99	79 NEVER BEEN SO LOVED (IN ALL MY LIFE) CHARLEY PRIDE / RCA 12294	15
100	77 ALL THESE THINGS JOE STAMPLEY / Epic 14 02533	7



"You Don't Know Me" was Mickey Gilley's 5th #1 single in a row.



"Lonely Nights" is the new Mickey Gilley single. (It's if you didn't know.)

Mickey Gilley

YOU DON'T KNOW ME



"Lonely Nights" is exploding! From the album, "You Don't Know Me." On Epic Records and Tapes.

FE 3716

