

Record World

JANUARY 23, 1982 \$2.75



The Police

Special: Independent Distribution

Hits of the Week

SINGLES

ROD STEWART, "TONIGHT I'M YOURS (DON'T HURT ME)" (prod.: Stewart-Cregan) (writers: Stewart-Cregan-Savigar) (Riva/WB, ASCAP) (3:54). Keyboard chimes and percolating percussion decorate the energetic dance beat while Rod romanticizes on this exciting title track from his latest LP, WB 49886.

KOOL & THE GANG, "STEPPIN' OUT" (prod.: Deodato) (writers: Bell-Taylor-group) (Delightful/Second Decade, BMI) (3:28). Escorted by a big, brisk beat, vocalist James Taylor is off for a night on the town. From the "Something Special" LP, punchy horns and sleek backing vocals add to the multi-format appeal. De-Lite 816 (PolyGram).

THE STEVE MILLER BAND, "CIRCLE OF LOVE" (prod.: Miller) (writer: Miller) (Sailor, ASCAP) (3:35). The title track from his latest LP, this pretty ballad features warm, pinpoint harmony choruses and a unique guitar bridge. It's a soothing sound that's ripe for pop and A/C heavy rotation. Capitol 5086.

ELO, "RAIN IS FALLING" (prod.: Lynne) (writer: Lynne) (Aprif, ASCAP) (3:55). Celestial falsetto choruses introduce Jeff Lynne's childlike vocal lead on this grand ballad from the group's "Time" LP. Swirling, playful keyboards create a magical backdrop that should win AOR-pop ears. Jet 5-02693 (CBS).

SLEEPERS

PLAYER, "IF LOOKS COULD KILL" (prod.: Lambert) (writers: Lambert-Beckett) (Tuneworks/Big Stick, BMI) (3:34). The L.A.-based quartet makes its label debut with this initial single from the new "Spies of Life" LP. Peter Beckett's smooth tenor delivers the potent hook for pop and AOR listeners. RCA 13006.

CHUBBY CHECKER, "RUNNING" (prod.: Pace) (writer: Russo) (Rightsong, BMI) (3:20). Wailing horns spice the dramatic arrangement on this impressive comeback effort from the veteran twister. Sporting a convincing emotional tenor, Checker should score on AOR and pop formats. MCA 51233.

PRISM, "DON'T LET HIM KNOW" (prod.: Carter) (writers: Adams-Vallance) (Adams/Calypsc Toonz/Irving, PRO-CAN/BMI) (3:09). AOR has already embraced this quartet's initial single from the new "Small Change" LP, and pop radio is sure to follow. Powerful vocals, a driving beat and well-crafted hook spell hit. Capitol 5082.

CONDUCTOR, "VOICE ON THE RADIO" (prod.: Love) (writers: Golde-Mclan) (Frange/Golde/Mac's Million/Modern American, BMI/ASCAP) (2:50). From the L.A.-based quintet's namesake debut EP comes this smart, bouncy pop slice. Judy Comden's cute lead vocal and the recurring chorus hook are radio delights. Montage 1210.

ALBUMS

IRENE CARA, "ANYONE CAN SEE." The very young artist who won hearts with the film "Fame" and its soundtrack LP goes solo with Ron Dante producing. She co-wrote the title single, and turns in outstanding performances on "Thunder in My Heart" and a remade "Reach Out, I'll Be There." Network E1-60003 (E/A) (8.98).

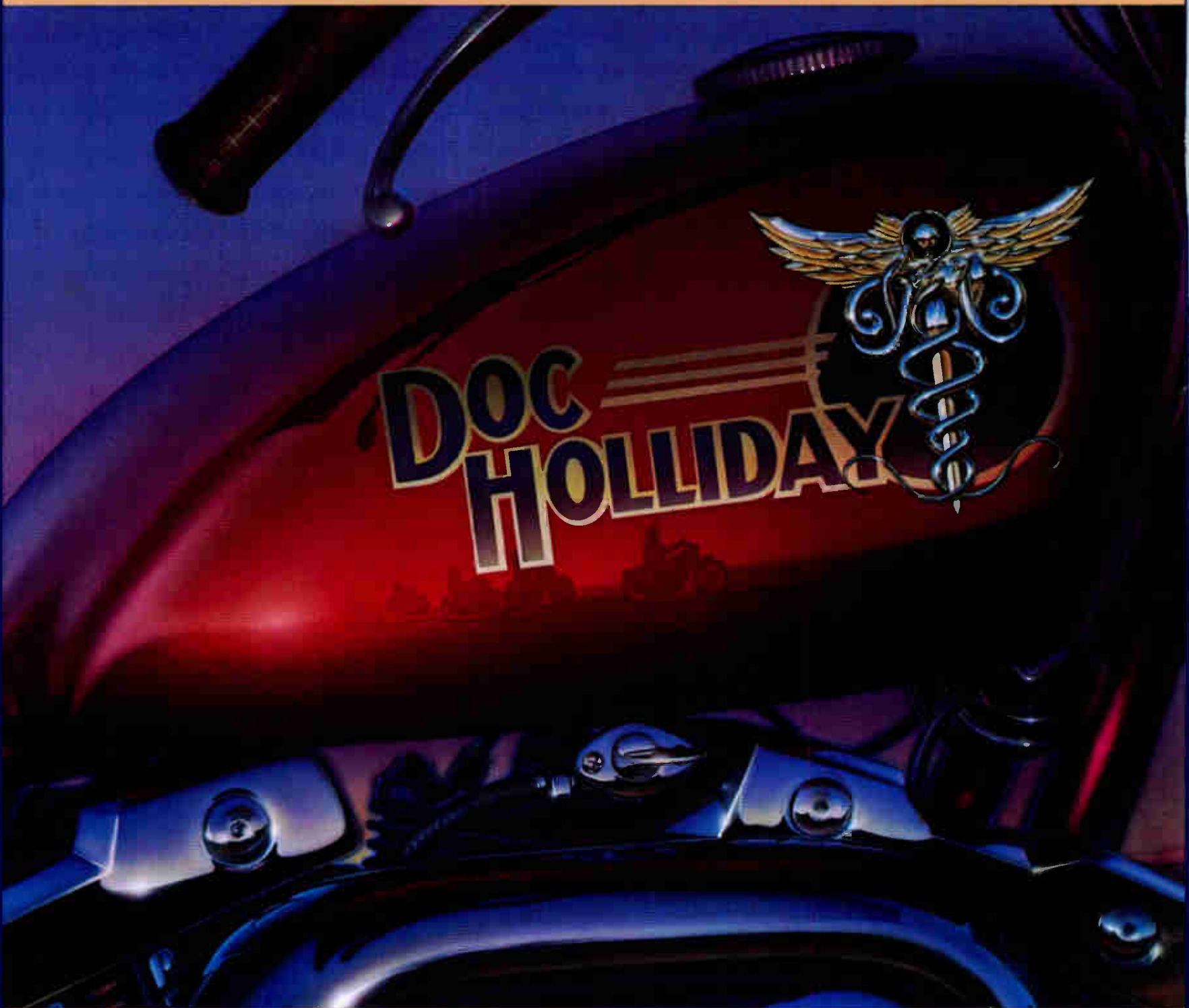
LE ROUX, "LAST SAFE PLACE." The Louisiana quintet's first for a new label is a beautifully crafted effort, produced by Leon Medica, that exploits the group's depth of songwriting talent. Look for pop and AOR penetration with cuts like "Nobody Said it Was Easy," "Addicted" and Buffalo Springfield's "Rock 'N' Roll Woman." RCA AFL1-4195 (8.98).

"CARMINE APPICE." The drummer/vocalist of the legendary Vanilla Fudge and recent Rod Stewart band member takes the solo route with producer Richard Podolor. His vocal range and percussive persuasion will appeal to rock radio with "Hey Senorita" and a danceable instrumental cover of "Paint It Black." Pasha ARZ 37676 (CBS).

PRISM, "SMALL CHANGE." The single "Don't Let Him Know" racked up impressive advance adds on the Record World Album Airplay Report, signaling a breakthrough for this quartet. Their proficiency with slick rockers and ballads gives this LP many shots at airplay on varied formats. Produced by Carter. Capitol ST-2184 (8.93).



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Jones, Carnes, Richie & Ross Among Top Grammy Nominees

By SAMUEL GRAHAM

■ LOS ANGELES—Quincy Jones, Kim Carnes, the duos of Lionel Richie and Diana Ross and Grover Washington, Jr. and Bill Withers, and last year's big winner, Christopher Cross, were among those receiving multiple citations as final nominations for the 24th annual Grammy Awards were announced last Tuesday (12) at press conferences in Los Angeles and New York.

Grammy winners, chosen in a secret ballot by the nearly 5000 active members of the National Academy of Recording Arts and Sciences (NARAS), will be announced during a two-hour CBS television special set for February 24. The telecast will originate from Los Angeles' Shrine Auditorium and will air from 9-11 p.m., Eastern Standard Time.

Carnes' "Bette Davis Eyes," the Richie-Ross collaboration "Endless Love," Washington and Withers' "Just the Two of Us" and Cross' "Arthur's Theme (Best That You Can Do)" were all nominated in the general categories of Record of the Year and Song of the Year. Rounding out the nominations in those two categories were John Lennon's "(Just Like) Starting Over" and Dolly Parton's "9 to 5," respectively.

"Bette Davis Eyes," "Arthur's Theme," "Endless Love" and "Just the Two of Us" also earned pop vocal nominations for Carnes, Cross, Richie and Ross and Withers. In addition, Carnes' "Mistaken Identity" album was named in the Album of the Year category; "Just the Two of Us" (written by Withers, William Salter and Ralph MacDonald) was named in the Best Rhythm and Blues Song category ("Winelight," the Grover Washington album that yielded that single, was nominated in the Jazz Fusion cat-

egory); and the "Endless Love" soundtrack album (including compositions by Jonathan Tunick and Thomas McClary, as well as Richie) was nominated in the category of Original Score for a Motion Picture or Television Special.

Richie himself, who produced the "Endless Love" single and separate projects for Kenny Rogers and the Commodores, was among the Producer of the Year nominees. The Commodores' "Lady (You Bring Me Up)," co-produced and sung (but not written) by Richie, was nominated for Best R&B Song and Best Duo or Group R&B Vocal.

(Continued on page 84)

Cold Weather, Snowstorms Cause Hazards for Retailers

By LAURIE LENNARD

■ NEW YORK—Last Tuesday (12), while sub-zero temperatures rocked many parts of the country, Cleveland retailer Peter Schliewen was in New York on business when he received a phone call from one of his store managers. Because of the snow accumulation, power lines near Schliewen's Record Revolution store were knocked down at around 8 p.m., and the store was left without lights or power. The manager was concerned that he would have to close the store, four hours earlier than usual, without a working burglar alarm. Schliewen calmly told the manager to lock up as usual and go home.

Schliewen's plight is representative of the hazards facing retailers across the country who are dealing with record-breaking low temperatures, frozen pipes and snowstorms. Record

retailers in upstate New York, Ohio, Pennsylvania and even Mississippi, Alabama and Tennessee reported that they had to close their stores because of the weather. Other retailers in Memphis, Oregon and Chicago reported early closing hours due to lack of heat and dangerous traveling conditions.

For cities that are used to their mid-winter storm season like Buffalo, the cold weather and snow was just winter taking its course. But in cities where snow and freezing temperatures are unusual, the problems in-

(Continued on page 76)

■ NEW YORK—Columbia Records again had the largest share of Record World's Singles Charts in 1981, and the Warner-Elektra-Atlantic Group again had the largest share of the six major distribution companies.

However, the 1981 gains made by the RCA label and distribution system were just as noteworthy. RCA Records' chart share went from 16th place in 1980 to fourth place in 1981. The RCA distribution network (which includes A&M Records) vaulted from fifth place in 1980 to third place in 1981, ahead of the Capitol/EMI/Liberty Group and PolyGram Distribution, and behind WEA and the CBS Records Group.

The 1981 Album Chart shares will

be analyzed in next week's RW.

The domination of sales by the six companies that own their own distribution — WEA, CBS, RCA, Capitol/EMI/Liberty, PolyGram and MCA — continued in 1981, but did not increase, as it had from 1978 through 1980. The branch-distributed majors' share of Singles Charts positions was 83 percent in 1981, down from 86 percent during the past two years.

(Continued on page 22)

MCA Joins 'Gift' Push

■ LOS ANGELES—MCA Records last week became the last major branch-distributed record company to endorse the National Association of Recording Merchandisers' generic "Give the Gift of Music" advertising campaign.

MCA Records president Bob Siner, who had expressed doubts about the program in previous months, told Record World, "We're going along with it. I'd hate to be the only one alone out there by myself."

Siner said he hoped "a lot of" (Continued on page 6)

VSDA Sets Goals

By ELIOT SEKULER

■ LOS ANGELES—Following a meeting held in Las Vegas shortly after the close of the Winter Consumer Electronics Show, the Video Software (Continued on page 6)

Black Radio Becoming More Diverse

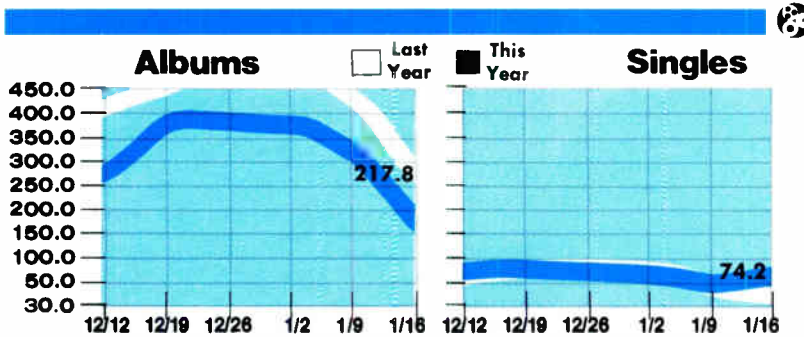
By BRIAN CHIN

■ NEW YORK—Black radio is becoming more diverse, as evidenced by recent black single and album charts and the comments of radio programmers interviewed by Record World.

An increasing number of stations away from the established "urban contemporary" belts on either coast are expanding playlists and demographics in a similar fashion, and coming up with leading audience shares in major markets around the nation. But, at the same time, there is a strong undercurrent, in the middle of the country and in smaller markets, of tradition and what is seen as a musically and community-oriented integrity. This is only made more obvious by the strides made by black-based mass appeal stations.

Symptomatic of black FM stations' evolution is the coming of "urban contemporary," an unmistakably black sound that adds compatible pop and soft-rock records and attracts a mainly (Continued on page 83)

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.

CBS Records Holding Management Meetings

■ NEW YORK—CBS Records was slated to begin management meetings Sunday (17) at the El San Juan Hotel in San Juan, Puerto Rico.

Executives of the company's domestic and international divisions, as well as representatives of its national field force, are attending the meetings.

Contents



Opposite page 26. Independent distribution has long been a crucial part of the recording industry, offering labels customized personal attention and staying close to the pulse of the street. This week, *Record World* offers a special salute to the independent distributors and the labels they handle.



Page 80. As he did last year, Stevie Wonder this year organized and sponsored a march and rally in Washington, D.C. on January 15, Martin Luther King's birthday, to demand that the day be made a national holiday. *Record World* found that music and broadcast industry support of the event was strong, but not quite as strong as it was last year.

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Powerhouse Picks

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

Journey (Columbia) "Open Arms"
The third single from their smash album is drawing rave reviews from programmers. Another hit is in the making.

Diana Ross (RCA) "Mirror, Mirror"
This week's Pop and Black Oriented Singles Chart jumps give every indication that Diana is on the way to her second consecutive RCA hit.

ASCAP, BMI Agree on Cable and Jukebox Fees

■ NEW YORK—The American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music, Inc. (BMI) have announced that they have reached an agreement on the distribution of the compulsory license fees paid by cable and jukebox operators for the right to perform copyrighted works according to the 1976 Copyright Act.

The agreement involves cable license fees through 1981, and jukebox license fees through 1982. The law provides that such fees are to be distributed to copyright owners or their representatives under voluntary agreements or, in the absence of such agreements, by the Copyright Royalty Tribunal.

Tribunal proceedings are pending concerning 1979 cable and jukebox royalties, and the agreement is said to resolve any differences between ASCAP and BMI in those proceedings.

B'nai B'rith To Honor Yetnikoff

■ NEW YORK—Walter R. Yetnikoff, president, CBS Records Group, will be honored with the 1982 Human Relations Award by the music and performing arts division of the Anti-Defamation League Appeal of B'nai B'rith.

Yetnikoff will be presented with the award on March 4 at a luncheon at the Waldorf Astoria here. The event will be chaired by Cy Leslie, Ira L. Moss and Henry Rosenberg.

Tickets are \$200 each, with tables at \$2000 and sponsor tables at \$3000. For further information call Milt Berliner at the ADL-B'nai B'rith, (212) 490-2525.

ASCAP Members Vote For Royalty Amendment

■ NEW YORK—The membership of the American Society of Composers, Authors and Publishers, voting under a new procedure for amending the Articles of Association, has overwhelmingly approved an amendment whereby writers will be permitted to assign royalty payments to their corporations, if they are 95 percent owned.

The new procedure reduces the voting requirements of the potential writer votes and the potential publisher votes from one-half to one-third each, and requires that the majority of the votes cast by both groups be in favor of the amendment and average two-thirds.

Prior to the new amendment, the articles prohibited any assignment of royalties. Now ASCAP writers may secure certain benefits provided by the IRS, such as the right to fund and maintain pension plans and other programs, including hospitalization and major medical.

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JACK CAYRE

March 10, 1899 — January 14, 1982

We loved him very much.

Stanley • Joe • Ken

VSDA Sets 'Achievable Goals'

(Continued from page 3)

Dealers Association, structured as a division of the National Association of Recording Merchandisers, announced that a list of "achievable goals for 1982" has been identified by the steering committee. Foremost among those goals are the organization of a national convention, targeted for Chicago in August or September of 1982; the combatting of videocassette piracy; and the implementation of a national bonding service to aid dealers in coping with deposits required by studio rental plans.

The organization also drafted the following statement: "The Video Software Dealers Association strongly advocates the surcharge approach to dealer rental. Other rental programs have unfairly burdened the retailer and consumer at the expense of the overall video industry." The statement was issued in the wake of widespread dealer criticism leveled against the Warner, Twentieth Century-Fox, MGM/CBS and Walt Disney rental programs at the Winter Consumer Electronics Show.

According to NARM executive vice president Joe Cohen, who will serve as spokesman for the VSDA, the association's link with NARM will afford video dealers several advantages. "It will allow VSDA members to take advantage of our 24 years of trade association experience," he said. "We'll be hiring a person who will do nothing but administer and manage the VSDA; the advantage we can provide is that instead of that person having to go out and hire a staff to handle administrative functions, he or she can tap into NARM's resources." Cohen said NARM will make available to the VSDA such services as bookkeeping, art direction, press liaison and a hotel management team for conventions. "Without having to worry about those things initially, we'll be able to spend most of our productive time working on the issues that need to be addressed."

Cohen countered the criticism of some video dealers who expressed concern over the involvement of

B-52's Mini-LP To List for \$5.99

■ LOS ANGELES—In an attempt to address current economic conditions, the B-52's will make their late January release "Mesopotamia" available at a \$5.99 list price.

The six-song Warner Bros. mini-LP, produced by David Byrne, includes the tracks "Loveland," "Deep Sleep," "Cake," "Throw That Beat in the Garbage Can," "Nip It in the Bud," and the title song.

"Because of their rural backgrounds and the fact that their own families and friends back home are struggling due to the downturn in the economy," said the group's manager, Gary Kurfurst, "the group members wanted to make their newest music available at the lowest possible price."

NARM and of video distributors in the video retailers organization. "The direction taken by this association will be in response to what the video dealers of this country want us to do . . . to the extent that the law allows," he said. "The video dealers have to understand, though, that strategy is an important part of achieving any goal, and that the only reason manufacturers will consider changing any of their current policies is if we can prove to them that it makes sense and is in their best self interests to make those changes. You don't do that by suggesting that dealers tear down someone's booth at CES," he said, referring to a recent ad hoc dealers meeting (see separate story). "These are the same studios that allowed their actors and actresses to walk off their sets for several months recently, rather than give in to their demands. If they didn't back off from Ed Asner, they won't back off from a video dealer."

"There are issues that we deal with every day in the recorded music industry that are very similar to those in video, and frankly, in many cases, the people we deal with are the same people we'll be dealing with in video," Cohen said of NARM's involvement. "Like NARM, VSDA will be a dynamic organization in that it will change, drastically if necessary, as the needs of the membership change."

Cohen outlined the following "achievable goals" determined by the committee at their Las Vegas meeting:

1) A VSDA convention to be held in August or September in Chicago. "It

(Continued on page 18)

'Bella Donna' Platinum



Modern recording artist Stevie Nicks recently embarked on her first concert tour as a solo artist, playing in Texas, Colorado, Arizona and California. When she appeared at the Wilshire Theater in Los Angeles at the end of the tour, she was presented with an RIAA platinum award signifying the sale of one million units of her album "Bella Donna." Pictured from left are: Atlantic Records chairman Ahmet Ertegun, Nicks, Modern Records co-founder Paul Fishkin, Atlantic president Doug Morris, and Modern co-founder Danny Goldberg.

MCA and PolyGram Raise Singles Prices

■ NEW YORK—The MCA Distribution Corporation and PolyGram Records, Inc. have increased their suggested list price on new singles to \$1.99.

The MCA increase will raise the wholesale price on singles from 89 cents to \$1.06 for small accounts, and from 83 cents to 99 cents for national chains. Oldies and catalogue singles will remain at a suggested list price of \$1.69.

The PolyGram increase, which became effective on Monday (11), will also affect a considerable wholesale price increase, with wholesale prices varying according to account.

WEA Corporation was the first to

increase its singles prices in 1982, while RCA effected a singles price increase in November.

CBS Records Cuts Staff

■ NEW YORK—CBS Records dismissed approximately 50 employees of both the Columbia and Epic labels last Friday (8). In addition, CBS Records reports that it will close its Detroit branch.

The official statement from CBS Records follows:

"In view of the conditions prevailing in today's marketplace, CBS Records has made some changes in its field organization, necessitating the elimination of some positions. The structure of the Columbia, Epic, Portrait and CBS Associated labels is not affected by these changes.

"In order to discuss strategies and further strengthen its position in 1982, CBS Records executives from both the U.S. and abroad, and the CBS Records Division field organization, will convene for a series of business meetings on January 18-22."

Precious Metal for Rogers Christmas LP

■ LOS ANGELES—Kenny Rogers' self-produced "Kenny Rogers Christmas" album was the first album to be certified gold and platinum by the Recording Industry Association of America in 1982. The album is Rogers' seventh platinum and 12th gold album.

MCA Joins 'Gift' Push

(Continued from page 3)

thought" would be devoted to the implementation of the program, which will derive its funding from an assessment on the sales of participating companies. He called for a careful examination of many approaches, including test-marketing in limited areas, before any large expenditure of funds is made.



"I could go for that . . ."

APPLAUSE



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World Radio History

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By JOSEPH IANELLO

■ IN THE SHADOW OF A LEGEND: Members of **T.S. Monk**, the Mirage Records trio, visited *Record World* recently. We found **Yvonne Fletcher**, **Boo Monk** and her brother **Toot** (Thelonious Monk, Jr.) to be charming, gracious and lots of fun. We were fascinated by Toot's stories of how he's dealt with the expectations of those who feel he should follow in the footsteps of his father, the legendary jazz pianist and composer.

"There were expectations in my mind that people wanted me to fall into the footsteps of my father, so I spent a long time trying to figure out what my mission in life was going to be," Toot told us. "Some people are slightly disappointed because they want to live my father's career again through me. But I'm doing a completely different thing than my father did, which takes the comparison factor completely out."

Toot also told us that he grew up listening to the **Supremes** and **Jimi Hendrix** blasting on the radio and record player because "my father never had a thing where all we had to listen to was **Charlie Parker**." And that helps to explain the elements of funk, R&B and pop you'll hear on T.S. Monk's latest LP, "More of the Good Life." On that album, the group's second, Toot shares vocals with Yvonne and Boo and also plays drums, co-writes and arranges.

WHAT'S SO FUNNY ABOUT ELVIS?: One of the major New Year's Eve events in this town — one that was almost as hard to get into as the MTV party we told you about last week — was the **Elvis Costello** concert at the Palladium, one of only a handful of dates Costello played in support of his new album, "Almost Blue." Here with a dispatch from the Palladium is *RW* managing editor **Peter Keepnews**:

There are few contemporary songwriters as prolific — or as consistent — as Elvis Costello, so his decision to release an album consisting entirely of other people's country songs can be construed as not just daring but downright perverse. I am pleased to report that, at the Palladium on New Year's Eve, Costello kept the country material to a minimum — about 40 minutes' worth at the end of the first set of a two-set, two-hours-plus evening, during which much of the audience was seen to nod out. I am even happier to report that he unveiled a lot of new material, and that it is some of the most sophisticated and moving stuff he has come up with yet.

The rest of the set was, if somewhat eccentrically paced, a mostly inspired mixture of old and new material. Costello opened with a blistering "Lipstick Vogue," closed with powerful versions of three songs from his first album ("Mystery Dance," "The Angels Want To Wear My Red Shoes," and — what else? — "Alison"), and emerged after intermission at the stroke of midnight, clad in a tuxedo, to wake everybody up with "What's So Funny About Peace, Love and Understanding?"

Costello's band, the **Attractions**, has developed into a very tight and very effective unit, and Costello himself has developed into a most persuasive performer. To make the evening even better, Costello had the good taste to choose the incomparable **NRBQ**, a band for which I have always had an inexplicably intense fondness, as his opening act.

NEW YORK STATE OF MIND: If 1981 wasn't the greatest year for most of the major labels in terms of profits, Chrysalis Records saw more black ink than ever before. And we'd like to think that one reason for the success is Chrysalis' (Continued on page 21)

Skaggs and McClain at the Sundown



Epic artists **Ricky Skaggs** and **Charly McClain** were the featured performers at the recent opening of *New York's Sundown* club. Skaggs' latest LP is "Waitin' for the Sun," while McClain's is "Surround Me with Love." Pictured backstage are, from left: **Marvin Cohn**, senior vice president, business affairs, CBS Records; **Al DeMarino**, vice president, artist development, Epic/Portrait/CBS Associated Labels; **Skaggs**; **McClain**; **Dick Asher**, deputy president and chief operating officer, CBS Records Group; and **Gregg Geller**, vice president, national A&R, Epic Records.

Lipman, Liden To Lead GMA Week Sessions

■ NASHVILLE—Marketing and merchandising experts **Macey Lipman** and **Ed Liden** are scheduled to lead sessions during this year's Gospel Music Week, to be held here at Opryland Hotel, Feb. 28 - March 3.

Lipman, president of Macey Lipman Marketing, will cover the session topic, "Your Records Will Sell Only When You Have Marketing and Merchandising Power." Liden, vice president, advertising, sales promotion and public relations for Thomas Nelson Publishers, will speak on multi-media presentations, graphic arts, copy, and marketing principles.

Marketing Campaigns

Macey Lipman Marketing, formed



Ed Liden

eight years ago, is credited with successful marketing campaigns for such artists as **Dolly Parton**, **Eddie Rabbitt**, **Rick Springfield**, **Barbra Streisand**, **Herb Alpert**, **Alice Cooper**, **Mac Davis**, **Foreigner**, **Olivia Newton-John**, **Al Stewart**, **Johnny Rivers**, and **Frankie Smith**.

Lipman counts as his strongest points creative design of point-of-purchase displays, and excellent communications with retail stores, which he defines as "visibility insurance."

Liden has been with Thomas Nelson Publishers, a \$40 million bible and book publisher based here, since 1978.



Macey Lipman

AJC Award to Imber

■ NEW YORK—Roy Imber, president of Elroy Enterprises, Inc., the parent organization of Record World stores and the Times Square Stores record shop chain, has been named recipient of the American Jewish Committee's 1982 Human Relations Award. Imber will receive the award at a testimonial dinner-dance at the Grand Hyatt Hotel here on Saturday,

February 6.

Jack Kiernan, senior vice president of marketing sales for PolyGram Records Inc., is dinner chairman, and Pete Hyman, vice president of Surplus Records and Tape Distributors, is chairman of the dinner journal. George Levy, president of Sam Goody, Inc., is industry chairman of the Committee's record division.

RCA Restructures Promotion Dept.

■ NEW YORK—A restructuring of RCA Records' promotion department has been announced by **John Betancourt**, division vice president, promotion-contemporary music.

Betancourt announced the appointments of **William "Rolls Royce" Smith** as director, national promotion, west coast, and **Phillip M. Quartararo** as manager, regional promotion. He also announced that **Michael Becce** has been named director, national promotion, east coast.

Smith, Quartararo and Becce report to Betancourt, as do **William McGathy**, director, national album promotion; and **William E. Kennedy**, **Edward Mascolo** and **Ronald J. Geslin**, managers, regional promotion.

Reporting to McGathy are **Robert Catania**, manager, national album promotion-east coast, and **Jeff Nauman**, manager, national album promotion-west coast.

Reporting to Becce are **Susan Wax**, manager, national singles promotion, secondary markets, and **Bonnie Goldner**, manager, A/C promotion/trade relations.



William Smith

Smith comes to RCA Records from Elektra/Asylum, where he had been national singles director. He began his recording industry career doing local promotion for ABC Records in Texas and Oklahoma. Quartararo was with A&M Records for six and a half years prior to joining RCA. At A&M, he held the position of local promotion manager, first in Buffalo, then in Washington and finally in New York.



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RECORDS**
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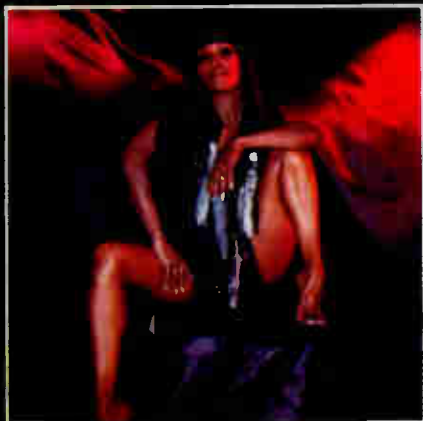
BLACK MUSIC ASSOCIATION

"Take Me To Destiny..." The Mysterious Woman Commanded.

The black stilleto heels clicked rhythmically against the cold sidewalk on the deserted inner city street... the dark figure strode purposefully in the early morning mists. She approached a lone cab with its engine idling... its exhaust snorting iridescent blue fumes. The mysterious woman continued to move in the direction of the cab, the seams of her stockings punctuating each step as the sound ricocheted in the night. At the exterior of the cab she tapped smartly on the driver's window with a bejeweled left hand. He lowered the window only several inches... and was immediately taken in by her all knowing presence and her deep and dark sensuality. "Yes?..." he said, half

swallowing his words as a lump rose in his throat. She paused, her eyes mocking him... taunting him and with parted red lips, half whispering and half hissing she said simply: "...Destiny."

As the vehicle moved slowly from the curb, he glanced at her face through the rear view mirror, taking in her very essence. He then glanced up at the early morning sky and noticed the many new stars that had begun to miraculously appear... and then it hit him. "Of course," he said, in part to himself and in part to his remarkable fare, "...Destiny." He glanced once more in the mirror and a smile crossed his lips... it all made sense now...



Myrna Smith

Myrna Smith... beautiful and talented... a very special artist produced by Alan Abrahams (Tavares, Pure Prairie League, Mystic Merlin, Juice Newton, Memphis Horns') R&B punk/funk? for the 80's with some very special guest appearances. Myrna, you may recall, brought down the house on the recent Carl Wilson tour and earned some of her musical notches with the Sweet Inspirations backing up Aretha and Elvis. A February release. (DLA-10008)



St Tropez

St. Tropez... three hot ladies with unique international appeal... do it again (and again)... and this time more soulfully with the addition of Mona Young (Arpeggio, Joe Cocker, Bob Dylan)... previous albums "Je T'aime" and "Belle de Jour" with the pop hit "One More Minute" led the way to the new album, entitled "Hot and Nasty"... produced by W. Michael Lewis and Laurin Rinder for Rinlew Productions. Out this month. (DLA-10004)



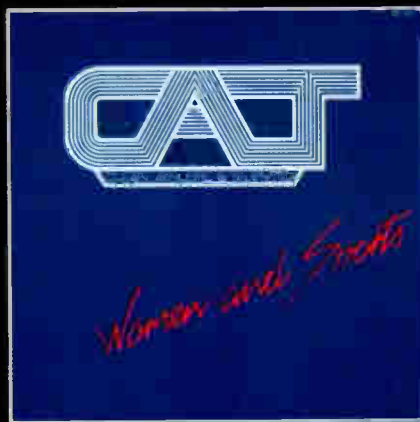
Janix

This New York rock 'n' roll lady joins the special talents of Bill Dresher... well known for his work with Rick Springfield, Climax Blues Band and Pure Prairie League. Two cuts from this remarkable LP were produced by none other than Keith Olson. This entire project was produced in conjunction with Carmen Productions Inc. ... "Jealous Lovers" a new LP from Janix... in March. (DLA-10010)



The Waters

Not just one... but two bad Mama Jamas and two very hip brothers... also known as the world renowned "THE WATERS." And these fabulously talented (and obviously quite smart) people recently made their home at DESTINY. And the world's most successful session singers are being produced by none other than MR. LEON HAYWOOD (applause and congratulations all around)... a March release. (DLA-10009)



Clean, Athletic and Talented

Clean, Athletic and Talented: AOR bad babies... I mean the titles speak eloquently of their musical agnosticism... like "I Like To Touch Young Girls"... "Hollywood Band"... "If I Could Just"... and many more. Soon to be a household name side by side with ???! February release. (DLA-10011)



Joel Peskin FEATURING MERRY CLAYTON

What do the Doobie Brothers, Smokey Robinson, Kim Carnes and Stevie Wonder have in common? ... The special horn talent of JOEL PESKIN! One of the top session players in the world now steps forward on his own album with the remarkable vocal talents of another legend... Miss Merry Clayton including a step into the 80's with Gimme Shelter... a sizzler. Produced by Tom Justin and Rudi Ruten for Martin Lawrence Productions. A February release. (DLA-10005)

Record World Single Picks

NOVO COMBO — Polydor 2194
(PolyGram)



TATTOO (prod.: Kimsey)
(writer: Hewlett) (Novo,
BMI) (3:45)

Pete Hewlett's yearning lead vocal steals the show on this endearing pop ballad from the quartet's debut namesake LP. Dramatic phrasing, guitar breaks, and drum punctuations make the well-spaced arrangement especially effective for AOR and pop radio airplay. A well-crafted and carefully produced cut.

Pop

CURVES — Liberty 1446

BABY IT'S YOU/When You're Close To Me
(prod.: Wise) (writers: Norman-Spencer-Boxwell-Seiver-Barbour-Gefre-Cortese)
(Chimichop c/o Careers/Careers/Whizzer, BMI) (3:35)

Carousel keyboards adorn Charles Gefre's lead vocal quiver while full choruses join in on the hook. A keyboard bridge sparks the ingenious construction that's aimed at pop and AOR audiences.

L.A. BOPPERS — MCA 51232

WHERE DO THE BOP GO (prod.: Johnson)
(writers: Mosley-Johnson-Styles) (L.A. Boppers/What You Need, BMI) (3:30)

An ambitious horn section shares the spotlight with this unique vocal quartet from — where else? — L.A. A cute hook and likable arrangement should give this cut from the upcoming "Make Mine Bop" LP plenty of airplay.

MOLLY HATCHET — Epic 14-02680

POWER PLAY (prod.: Werman) (writer: Holland) (Mister Sunshine, BMI) (3:34)

Guitar fireworks and a driving rhythm section surround Jimmy Farrar's deep, determined vocal on this straight-ahead rocker from the "Take No Prisoners" LP. A natural for AOR, it's a cinch to garner pop reaction.

THE PHONICS — Our Gang/Mirus 1005

BREAK IN N.A.T.O. (prod.: Frieman-Stella)
(writer: Ray) (Murios/Mighty Matthew, ASCAP) (2:50)

The Chicago-based band debuts with a wall-of-guitars sound that shows an obvious Ramones influence. A brief guitar solo peeks out of the non-stop rhythm guitar barrage, while smart-aleck vocals play with pseudo-political lyrics.

ROUSERS — Jimboco 4

DON'T LET THE BAND STOP (prod.: Kramer)
(writer: Buckland) (Rouser/Slipped Disc) (3:14)

The New York-based quintet shows plenty of promise with this pop ballad featuring Jeff Buckland's lead vocals. Buckland's plea has an early-60's aura, and the band backs with appropriate sparseness.

STEVIE WOODS — Cotillion 46030
(Atl)



JUST CAN'T WIN 'EM ALL
(prod.: White) (writers: Mathieson-Veitch-Bowersock-Vernon)
(Slapshot/Edition Sunrise c/o Interworld/Mighty Mathieson/Vinyl, BMI) (3:55)

Culled from Woods' sparkling premiere album "Take Me to Your Heaven" and the follow-up to his debut: top 40 hit "Steal the Night," this light, melodic slice has infectious keyboard melodies, a grabbing rhythm, strong hook and Woods' polished vocal; all the elements of a multi-format hit.

TERESA BREWER — Project 3 100

COME FOLLOW THE BAND (prod.: Thiele)
(writers: Coleman-Stewart) (Notable, ASCAP) (2:38)

Brewer's genuine vocal enthusiasm is the perfect vehicle for this fun-filled cut from the Broadway musical "Barnum." Happy horns jump out of the Horace Oit-conducted orchestra. A welcome addition to any A/C format from the pens of Cy Coleman and Michael Stewart.

PETULA CLARK — Scotti Brothers
5-02676 (CBS)

NATURAL LOVE (prod.: Scotti) (writers: Harrington-Pennig-Espy-Gernhardt) (Flowering Stone, ASCAP/Holy Moley, BMI) (3:24)

From the woman who gave us "Downtown," "Don't Sleep in the Subways" and a string of other hits in the mid- and late-'60s comes this bouncy ballad with a lovable hook. Her vocal is as vibrant as ever and well-suited for pop, A/C and possibly country airplay.

STEPHEN BOGARDUS — DRG
18811

THE GAMES I PLAY (prod.: Fordin) (writer: Finn) (Natick, ASCAP) (2:47)

From the original cast album of the hit off-Broadway musical "March of the Falsettos" comes this triumphant vocal performance by Bogardus. His muscular tenor is loaded with exuberance that's sure to thrill the discriminating listener.

B.O.S./Pop

KWICK — EMI-America 8105

SHAKE TILL YOUR BODY BREAK (prod.: Jones-Stewart) (writers: Jones-Brown-Bartlett-Sumlin-Williams-Brown) (Quicksong/Cessess, BMI) (3:59)

The Memphis-based quartet is ready for prime time on the dance floor with this superb single from the "To the Point" LP. A simple recurring bass riff is dressed in energetic string sections, percussion splashes and falsetto lead vocal trades with a dynamic chorus.

RODNEY CROWELL — Warner Bros.
50008



VICTIM OR FOOL (prod.: Crowell) (writer: Crowell)
(Coolwell/Granite, ASCAP) (2:57)

One of pop music's most gifted songwriters, Crowell offers another poignant masterpiece with this single from his latest, self-titled LP. His convincing tenor tells the story of love's contradictions while his stalwart band provides understated support. A solid effort that will do well on pop, country and selected A/C outlets.

EVELYN KING — RCA 13017

SPIRIT OF THE DANCER (prod.: Brown) (writers: Saleem-Brown) (Duchess/MCA, BMI/Mighty M, ASCAP) (3:28)

A bold, funky beat paves the way for King's spunky vocal enthusiasm on this cut from her "I'm in Love" LP. The crisp percussion, synthesizers and crystalline production create a multi-format sound.

BETTYE LAVETTE — Motown 1532

RIGHT IN THE MIDDLE (OF FALLING IN LOVE) (prod.: Buckingham) (writer: Dees)
(Unichappell, BMI) (3:37)

From her forthcoming namesake LP and label debut, this passionate piece falls somewhere between love and lust. Lavette's soulful savvy is contagious and a must for black radio programmers.

**HUBERT LAWS FEATURING
CHERYL LYNN** — Col 18-02649

GOODBYE FOR NOW (THEME FROM "REDS") (prod.: Paich-Laws) (writer: Sandheim) (Famous/Revelation/Ritling, ASCAP) (3:40)

Lynn's exquisite vocal is the perfect complement for Laws' tender flute flights on this loving ballad from the popular motion picture. A bonus for several formats.

BRANDI WELLS — WMOT 9-02654

WATCH OUT (prod.: Martinelli) (writers: Wells-Martinelli) (Framingreg, BMI) (3:30)

The initial single and title track from Wells' new LP has a satiny chorus that soars and curls around her delightful lead vocal. Lyrical guitar breaks and an exciting arrangement give Brandi the kind of setting she deserves to show off her vocal skills.

SECRET WEAPON — Prelude 8036

MUST BE THE MUSIC (prod.: Polk-group)
(writers: Blackmon-Prister) (Trumar/Smotee Tunes, BMI) (3:36)

A number one record in Miami and sweeping the streets of New York, this label debut by the Manhattan-based octet is likely to spread from its club base to black radio and retail. Jerome Prister's rather witty, detached lead vocal trades with choruses and raps over a percussion-clad dance beat.

THE POINTER SISTERS — Planet
47960 (E/A)



SHOULD I DO IT (prod.: Perry) (writer: Martine, Jr.)
(Unichappell/Watch Hill, BMI) (3:53)

The "girl group" sound is definitely in, and the Pointer Sisters prove they're as adept as anyone at recreating that music from the early '60s. June's candy-coated lead vocal innocence is contagious, and the Sisters' bubbly chorus on the hook makes the package that much more precious. Add a steamy sax break and you've got a multi-format hit.

T-CONNECTION — Capitol 5076

A LITTLE MORE LOVE (prod.: Cookley) (writer: Cookley) (T-Con/Irving, BMI) (4:10)

Theophilus Coakley's multiple talents — he writes, produces and fronts this quartet — are omnipresent on this initial single from the Nassau, Bahamas-based group. Coakley's sparkling lead vocal gets heavenly chorus backing and a light reggae feel that may cross to pop.

STARPOINT — Chocolate City 3230
(PolyGram)

ANGEL (prod.: Job) (writer: Phillips)
(Narinder/Licyndiana/Ensign, BMI) (3:42)

Renne Diggs' vocal magic is center-stage on this delicious ballad from the sextet's "Wanting You" LP. Cool chorus backing and dazzling keyboard lines complete the heavenly picture.

Country/Pop

BRENDA LEE — MCA 51230

FROM LEVIS TO CALVIN KLEIN JEANS
(prod.: Chaney) (writers: Runyson-Lathrop-Jones) (Tree/Cross Keys, BMI/ASCAP) (3:47)

From the forthcoming "Only When I Laugh" LP, this heartfelt ballad places Lee's emotional vocal showcase in a powerful string arrangement and Ron Chaney's expert production. Strong lyrics and vocal performance will win on radio.

JOHNNY LEE — Full Moon/Asylum
47301

BE THERE FOR ME BABY (prod.: Norman)
(writers: Black-Rocco) (Chappell/Intersong, ASCAP) (2:43)

It's hard to resist Lee's down-home vocal sincerity, especially on a heart-warming ballad like this Jim Ed Norman-produced gem from the "Bet Your Heart on Me" LP. There's strong crossover possibilities to pop and A/C.

ROGER WHITTAKER — RCA 13030

SMOOTH SAILING (prod.: Atkins) (writers: Putnam-Throckmorton) (Tree, BMI) (2:23)

Whittaker's robust vocal glides over this easy-rollin' piece from his "Changes" LP. The happy-go-lucky sound is spiced with polished guitar work and a hook that's sharpened for country, pop and A/C ears.

Record World Album Picks



WASN'T TOMORROW WONDERFUL?

THE WAITRESSES — Polydor PD-1-6346 (PolyGram) (8.98)

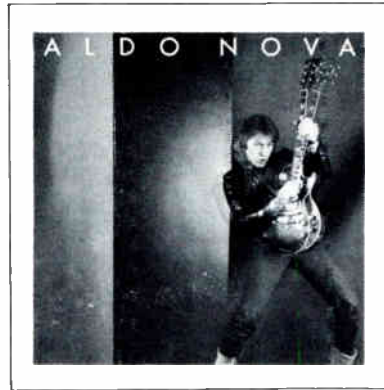
They've already delighted clubs and radio with "I Know What Boys Like," "No Guilt" (both here) and "Christmas Wrapping" (alas, not here), and their LP brims with clever lyrics, kinetic sax work and hard-driving riffs.



NON-STOP EROTIC CABARET

SOFT CELL — Sire SRK 3647 (WB) (8.98)

"Tainted Love" (included in a short version) has taken the clubs by storm, and this British duo has more magical moods and alarming lyrics to follow. AOR should take notice of haunting cuts like "Chips on My Shoulder" and "Seedy Films."



ALDO NOVA

Portrait ARR 37498 (CBS)

Combining layers of lead-heavy guitar with free-floating vocal harmonies reminiscent of ELO, Nova's LP will inspire AORs with "Fantasy," "Foolin' Yourself" and "Heart to Heart." Stations that don't play it now will be jumping on the bandwagon later.



FULL MOON featuring NEIL LARSEN AND BUZZ FEITEN

Warner Bros. BSK 3583 (8.98)

Master keyboardist Larsen and ace guitarist/vocalist Feiten, whose partnership yielded a top 20 single last year, have revived the name of their band of ten years ago. Songs like "Brown Eyes" will make them a bright light in 1982.



WILDER

THE TEARDROP EXPLODES — Mercury SRM-1-4035 (PolyGram) (8.98)

The Liverpool-based band that stirred radio and press with its U.S. debut LP returns with a refinement of their melodically captivating, individual sound. Clive Langer's production gives cuts like "Bent Out of Shape" an airplay edge.



IT DON'T HURT TO FLIRT

KEITH SYKES — Backstreet BSR-5277 (MCA) (8.98)

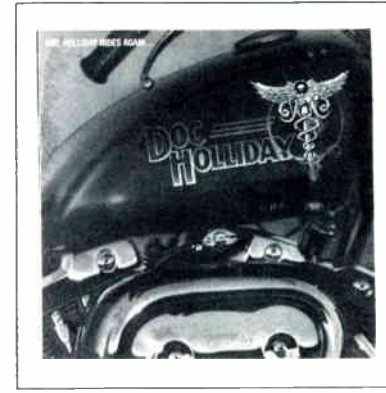
Sykes' second LP for the label reveals more original songwriting and solo vocals and harmonies that should set airplay wheels turning. Among the catchiest are "Don't Go Away," the title cut and "Love Shines Bright," which features his killer guitar.



ANOTHER DAY/ANOTHER DOLLAR

GANG OF FOUR — Warner Bros. MINI 3646 (5.99)

Experience has proven that in towns where this quartet's brittle funk with a message catches on, it spreads like wildfire. This four-song EP includes the U.K. single "To Hell with Poverty" and a live "Cheeseburger."



DOC HOLLIDAY RIDES AGAIN

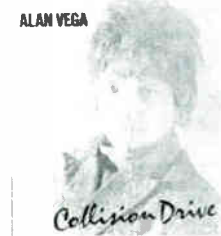
DOC HOLLIDAY — A&M SP-6-4822 (6.98)

On their second LP, this roadworthy band from Georgia provides more than enough rousing riffs and burning lead guitar (courtesy Bob Brookshire) to keep young AOR addicts happy. Titles like "Hot Rod" and "Last Ride" speak for themselves; note the list price incentive.

COLLISION DRIVE

ALAN VEGA — ZE/Celluloid CEL-5001 (8.98)

Suicide's vocal half continues to explore a futuristic approach to rockabilly roots on his second LP, with the band that's helping him open dates on the Pretenders' tour. "Magdalena 83" and "Raver" are spice for AOR lists.



DOWN HOME

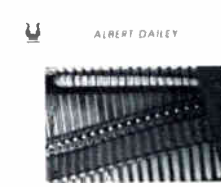
Z.Z. HILL — Malaco 7406 (8.98)



Hill's pure approach to blues and R&B ballads presents his voice in its best light for black radio. "That Means So Much to Me" and "Right Arm for Your Love" are just two of many delightful performances.

TEXTURES

ALBERT DAILEY — Muse MR 5256 (8.98)



Pianist Dailey leads an acoustic trio (augmented by tenorman Arthur Rhames on "The Dues We Have To Pay") through an exciting set that displays his inexhaustible imagination and fine technique.

RED MECCA

CABARET VOLTAIRE — Rough Trade US 15



One of the more experimental British electronic groups mixes in acoustic instruments and electric guitars to create obscure sound patterns with variable rhythmic foundations. Listen to "Black Magic."

I'LL KEEP ON LOVING YOU

LINDA CLIFFORD — Capitol ST-12181 (8.98)



Clifford seems to be on the hit-making track with the double-barrelled production and writing assistance of Leo Graham (Manhattans) on the title cut and Michael Gore ("Fame") on "Ain't You Glad."

THE FRENCH LIEUTENANT'S WOMAN

Original Motion Picture Soundtrack — DRG 6106 (8.98)



This soundtrack to the popular motion picture contains extended cues composed by Carl Davis. As befits the subject of the film, the music is appropriately haunting, symphonic in style, and beautifully expressive.

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***“the gift of music”
advertising campaign***

**THANKS!
THANKS!
THANKS!**



**Give the gift
of music.**

- NARM

Three Unusual New Finds

By SPEIGHT JENKINS

■ NEW YORK—The classical companies that are just a bit smaller than the major record labels often come up with the unusual treatment of a standard (or not so standard) work that should be highlighted. Such is the case with recent releases from Pro Arte, Vox and Nonesuch.

From Pro Arte comes a pressing of the Mahler Second under the leadership of Vaclav Neumann that deserves close attention. Neumann conducts the Czech Philharmonic, not the most virtuosic orchestra, but one very much in tune with Mahler and with its conductor. His interpretation is nicely varied, moving from the storm and passion of the opening funeral march through the lighter Laendler movement to a really searching "Urlicht" and a dramatic close. Were it just his conducting, however, the record might not demand buyers. But Americans should note the remarkable Czech soprano on the album, Gabriela Benackova-Capova. Her singing on this recording is amazing. It shows great beauty of tone, power, clarity, splendid technique and production. Though mezzo-soprano Eva Randova sings well, it is the soprano who steals the show, and to have that happen in the Mahler Second is unusual indeed.

Andre-Michel Schub is a name well known in New York, and his victory in last summer's Cliburn Competition was well publicized. In a series of fascinating and thorough dispatches from Fort Worth (where the competition takes place), Harold C. Schonberg kept New York Times readers aware of the intricacies of the contest. After Schub won it, his first concert here was not successful. Though he has been with the Lincoln Center Chamber Music Society as their first pianist for two years now, somehow his first post-competition concert was

supposed to be different. Such an unfair point of view is only natural following all the hoopla, but hopefully the new recording, on Vox Cum Laude, in excellent sound, will rectify the balance. This is the Schub we have always known: a thorough going professional, with a fine touch, excellent pedalling, good tone and fine musicianship. He may not be the flashiest pianist, but he is good to hear and very easy to enjoy. This is the playing of a man who has a feel for his instrument and a grasp of his art. Best on the disc is the Variation and Fugue on a Theme by Handel composed by Brahms. Never heavy, it has tremendous mood variation and is very clearly stated. This is a sizable, impressive talent.

And finally, on Nonesuch, the recognition of Virgil Thomson's 80th birthday continues with a fascinating "Portrait Album," which includes the American composer's many portraits of friends and acquaintances composed over the years. The first side is given over to Paul Jacobs playing eleven portraits, including a splendid one of Aaron Copland and a brilliant one of Mrs. Alvarez de Toledo, called "Tango Lullaby."

Jacobs plays, as always, with intelligence and taste. He catches the essence of the music and makes it shine and glimmer, offering an exciting approach to each piece he touches. His work on the harpsichord in Sonata No. 4 is equally rewarding. Joseph Silverstein contributes eight finely drawn portraits on violin and the American Brass Quintet five more. Everyone's musicianship is top-notch, and the whole record is a rewarding bit of Thomsoniana. His simplicity always masks a commanding musical mind. One wants to hear his music several times to catch its inferences and then listen to it again for fun.

Classical Retail Tips

■ The big news from Philips this month is a new version of Verdi's *Il Trovatore*, with Katia Ricciarelli and Jose Carreras. The two artists performed this familiar, tuneful opera at London's Covent Garden a short time ago, and then, as on the recording, they had Sir Colin Davis as conductor. It is a team that has often worked under the Philips aegis, and this time they are joined by the well-known Soviet baritone Yuri Masurok as the Count Di Luna and the Polish soprano Stefania Toczyska as Azucena. Robert Lloyd will sing the retainer, Ferrando. Each of the artists should bring something unusual to this recording.

Carreras in the title role will take

another step in the more dramatic posture he has cut on records and in the opera house in the last few years. The warmth and expressive quality of his tenor will surely caress the lyrical portions of Manrico — particularly "Ah, si ben mio" and much of the final scene. His warmth should make his interpretation wonderfully interesting. Carreras, incidentally, will be seen nationally in this Wednesday's (20) telecast of *La Boheme* from the Metropolitan Opera. Miss Ricciarelli, the Leonora, is also currently at the Met, singing the title part in *Luisa Miller*. A beautiful woman, she has a sweet voice with some power and a solid

(Continued on page 83)

Classical Retail Report

JANUARY 23, 1982

CLASSIC OF THE WEEK

THE BEST OF PAVAROTTI



BEST OF LUCIANO PAVAROTTI London

BEST SELLERS OF THE WEEK
BEST OF LUCIANO PAVAROTTI — London
BEETHOVEN: VIOLIN CONCERTO — Perlman, Giulini — Angel Digital
ELISABETH SCHWARZKOPF: THE EARLY YEARS — Angel

SAM GOODY / EAST COAST

BEETHOVEN: VIOLIN CONCERTO — Angel Digital
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO — Rampal, Bolling — CBS
PLACIDO DOMINGO IN A GALA CONCERT — Giulini — DG Digital
KORNGOLD: VIOLIN CONCERTO — Perlman, Previn — Angel Digital
PACHELBEL: KANON — Paillard — RCA
BEST OF PAVAROTTI — London
PONCHIELLI: LA GIOCONDA — Caballe, Pavarotti, Bartoletti — London Digital
PUCCINI: TOSCA — Scotto, Domingo, Bruson, Levine — Angel Digital
SCHWARZKOPF: THE EARLY YEARS — Angel
STRAUSS: ARABELLA — Varady, Fischer-Dieskau, Sawallischn — Angel Digital

KING KAROL / NEW YORK

PROCESSION WITH CAROLS ON ADVENT SUNDAY — King's College Choir — EMI (Impart)
KORNGOLD: VIOLIN CONCERTO — Perlman, Previn — Angel Digital
MOZART: DIE ZAUBERFLOETE — Cotrubas, Tappy, Boesch, Levine — RCA Digital
NEW YEAR'S IN VIENNA — Maazel — DG Digital
BEST OF PAVAROTTI — London
BOSTON POPS CHRISTMAS RECORD — Philips
ROSSINI: MOSE — Hungaraton
ANDRE MICHEL SCHUB IN RECITAL — Vox Cum Laude
SCHWARZKOPF: THE EARLY YEARS — Angel
WEILL: UNKNOWN SONGS — Stratas — Nonesuch Digital

RECORD & TAPE COLLECTORS / BALTIMORE

BARBER: ADAGIO FOR STRINGS — Slatkin — Telarc

BIZET-SHCHEDRIN: CARMEN BALLET SUITE

— Schwarz — Angel Digital
BRAHMS: FOUR-HAND PIANO — Rozhdstvenskys — Eurodisc (TELARC)
JOSE CARRERAS: O SOLE MIO — Philips
DVORAK: PRAGUE WALTZES — Dorati — London
HOLST: THE PLANETS — Karajan — DG Digital
MAHLER: SYMPHONY NO. 7 — Tennstedt — Angel Digital
BEST OF PAVAROTTI — London
PUCCINI: TOSCA — Scotto, Domingo, Bruson, Levine — Angel Digital
1812 OVERTURE — Muti — Angel Digital

LAURY'S / CHICAGO

BARTOK: CONCERTO FOR ORCHESTRA — Solti — London
BEETHOVEN: VIOLIN CONCERTO — Angel Digital
BRUCKNER: SYMPHONY NO. 4 — Solti — London Digital
BRUCKNER: SYMPHONY NO. 8 — Barenbaim — DG Digital
HOLST: THE PLANETS — Karajan — DG Digital
MAHLER: SYMPHONY NO. 2 — Solti — London Digital
OBOE QUARTETS — Perlman, Still — Angel
BEST OF PAVAROTTI — London
RAVEL: DAPHNIS ET CHLOE — Dutoit — London
VIVALDI: FOUR SEASONS — Karajan — DG Digital

JEFF'S CLASSICAL / TUCSON

BRAHMS: BALLADES — Michelangeli — DG Digital
BRAHMS: A GERMAN REQUIEM — Haitink — Philips
BRUCKNER: SYMPHONY NO. 8 — Barenbaim — DG Digital
MAHLER: SYMPHONY NO. 7 — Tennstedt — Angel Digital
MOZART: CLARINET: CONCERTO — Stoltzman, Schneider — RCA
BEST OF PAVAROTTI — London
TCHAIKOVSKY: SYMPHONY NO. 4 — Previn — Philips
KIRI TE KANAWA IN RECITAL — CBS
WAGNER: TRISTAN UND ISOLDE — Goodall — London Digital
WEILL: UNKNOWN SONGS — Stratas — Nonesuch Digital

TOWER RECORDS / SEATTLE

BACH, OTHER COMPOSERS: FANTASIES — Kraus — Vanguard
BAROQUE CHRISTMAS — Northwestern Chamber Orchestra — Hyperion
BEETHOVEN: VIOLIN CONCERTO — Angel Digital
BRAHMS: BALLADES — Michelangeli — DG Digital
BRAHMS: SERENADES — Masur — Philips
BEST OF PAVAROTTI — London
PONCHIELLI: LA GIOCONDA — Caballe, Pavarotti, Bartoletti — London Digital
SCHWARZKOPF: THE EARLY YEARS — Angel
KIRI TE KANAWA IN RECITAL — CBS

Jazz Beat

By PETER KEEPNEWS

■ ALL THAT GRAMMY JAZZ: Small independent labels came out exceptionally well in the nominations for this year's Grammy Awards. Muse, with a total of four nominations, including two in the Best Jazz Vocal Performance, Female category, led the pack, but a number of other small labels did almost as well.

For the record, here are all the nominations in all the jazz categories:

Best Jazz Vocal Performance, Female: "Digital III at Montreux," **Ella Fitzgerald** (Pablo); "Helen," **Helen Humes** (Muse); "The Janet Lawson Quintet" (Inner City); "Never Make Your Move Too Soon," **Ernestine Anderson** (Concord Jazz); "Save Your Love for Me," **Etta Jones** (Muse).

Best Jazz Vocal Performance, Male: "Blue Rondo à la Turk" (track), **Al Jarreau** (Warner Bros.); "Mel Torme & Friends Recorded Live at Marty's" (Finesse); "Music's the Only Thing (That's On My Mind)" (track), **Jimmy Rowles** (Progressive); "Once in Every Life," **Johnny Hartman** (Bee Hive).

Best Jazz Vocal Performance, Duo or Group: "Clare Fischer & Salsa Picante Present 2+2" (Pausa); "East of Suez," **Jackie and Roy** (Concord Jazz); "Now," **Hi-Lo's** (Pausa); "Silly Habits" (track), **Mel Torme and Janis Ian** (Finesse); "Until I Met You (Corner Pocket)" (track), **Manhattan Transfer** (Atlantic).

Best Jazz Instrumental Performance, Soloist: "Bye Bye Blackbird," **John Coltrane** (Pablo); "The Incredible Ira Sullivan" (Stash); "The Master," **Pepper Adams** (Muse); "Music's the Only Thing (That's On My Mind)," **Jimmy Rowles** (Progressive); "Self Portrait," **Pete Christlieb** (Bosco 1).

Best Jazz Instrumental Performance, Group: "Chick Corea and Gary Burton in Concert" (ECM); "Live at the Village Vanguard," **Red Rodney** featuring **Ira Sullivan** (Muse); "Nonpareil," **Al Cohn** (Concord Jazz); "The Swinger," **Zoot Sims** (Pablo); "Vic Dickenson Quintet" (Storyville).

Best Jazz Instrumental Performance, Big Band: "Burnin' (Blues for Bird)" (track), **Don Menza and His '80s Big Band** (Real Time); "Panama Francis and the Savoy Sultans, Vol. II" (Classic Jazz); "Tanuki's Night Out," **Toshiko Akiyoshi-Lew Tabackin Big Band** (JAM); "Tribute," **Rob McConnell & the Boss Brass** (Pausa); "Walk on the Water," **Gerry Mulligan and his Orchestra** (DRG).

Jazz records also made a strong showing in the Best Latin Recording category, interestingly enough, with Concord's Picante line copping two nominations (for the **Laurindo Almeida-Charlie Byrd** collaboration "Brazilian Soul" and **Cal Tjader's** "Gozame! Pera Ya"). The other nominations were "Guajira Pa' la Jeva," a track on the aforementioned Clare Fischer album on Pausa; "Eddie Palmieri," on Barbaro; and "Summertime — Digital at Montreux, 1980," by **Dizzy Gillespie and Mongo Santamaria**, on Pablo Live.

Nominations in the Best Jazz Fusion Category — which are selected by the general membership of the National Academy of Recording Arts and Sciences, as opposed to the jazz nominations, which are chosen by a consensus of specially chosen committees from each local NARAS chapter — were:

"Apple Juice," **Tom Scott** (Columbia); "As Falls Wichita, So Falls Wichita Falls," **Pat Metheny and Lyle Mays** (ECM); "The Man with the Horn," **Miles Davis** (Columbia); "Night Passage," **Weather Report** (ARC/Columbia); "Winelight," **Grover Washington, Jr.** (Elektra).

We don't have a lot to add by way of commentary on this list, except to say that, as usual, the choices of the jazz committees tended to be a little on the conservative side, and that a lot of stuff we personally liked — especially stuff that was a touch on the outer fringes of things like tonality and meter — didn't make it. On the whole, though, it's hard to be displeased with the choices; whatever ends up winning, it looks like a lot of good music will be rewarded by NARAS this year.

SCORE ONE FOR TELEVISION: A hearty tip of the Jazz Beat beret to the folks at MTM Productions and everyone involved in the episode of "Lou Grant" that aired on CBS-TV on the night of January 4. We've always admired this show for its good writing, good acting, and especially for the surprisingly accurate portrayal it offers of newspaper life, so when we found out it was doing a show that involved jazz musicians, we did not wince the way we usually do on those rare occasions when a network TV drama deigns to deal with jazz.

Sure enough, "Lou Grant" treated the subject with sensitivity, perspective and, in TV terms, considerable accuracy. Granted, there was a bit of dramatic license here and there — it seems unlikely that, as the plot had it, a celebrated jazz quartet could have broken up in the '50s, after which all of its members vanished from the public eye — but there was nothing in the show's portrayal of jazz music and jazz musicians that evinced any unintended laughter on our part.

This was largely due to the fact that all four members of the legendary quartet

— which came together for a reunion concert at the urging of an eager, jazz-loving reporter — were played by jazz musicians. **Joe Williams**, who has had some acting experience, played the quartet's pianist and leader; Williams is not a pianist in real life, but the script had him trying to make a new career for himself as a vocalist, so we had a chance to hear him sing. **Med Flory**, who is probably the only man in Hollywood who makes his living as both an actor and an alto saxophonist, had the rare opportunity to do both at the same time, and he did them both very well. The bassist and drummer were played by **Ray Brown** and **Louie Bellson**, respectively, and while it was a gas to see these fine musicians try their hand at acting, Jazz Beat respectfully suggests they stick to music in the future.



WOODY'N YOU: We are told that the photo you see here pictures **Woody Herman** singing the phrase "Caldonia! What makes your big head so hard?" We are glad to have this information, because otherwise we might have thought the great bandleader had taken leave of his senses and was pounding himself on the noggin for no good reason in full view of his band. The occasion was the long awaited opening night of **Woody Herman's**, the new room at the Hyatt Regency Hotel in New Orleans, which will be a permanent home for Herman and his band 36 weeks of the year.

REST IN PEACE: We were sorry to hear of the recent death of bassist **Tommy Bryant**, brother and frequent musical associate of pianist **Ray**, in Philadelphia. Bryant was 51.

The Jazz LP Chart

JANUARY 23, 1982

- | | |
|--|--|
| <p>1. THE GEORGE BENSON COLLECTION
GEORGE BENSON/Warner Bros. 2HW 3577</p> <p>2. COME MORNING
GROVER WASHINGTON, JR./Elektra 5E 562</p> <p>3. CRAZY FOR YOU
EARL KLUGH/Liberty LT 51113</p> <p>4. BREAKIN' AWAY
AL JARREAU/Warner Bros. BSK 3576</p> <p>5. SOUND GROUND
RONNIE LAWS/Liberty LO 51087</p> <p>6. STANDING TALL
CRUSADERS/MCA 5254</p> <p>7. YOURS TRULY
TOM BROWNE/Arista/GRP 5507</p> <p>8. FREE TIME
SPYRO GYRA/MCA 5238</p> <p>9. SIGN OF THE TIMES
BOB JAMES/Tappan Zee/Columbia FC 37495</p> <p>10. SOMETHING ABOUT YOU
ANGELA BOFILL/Arista AL 9576</p> <p>11. THE DUDE
QUINCY JONES/A&M SP 3721</p> <p>12. REFLECTIONS
GIL SCOTT-HERON/Arista AL 9566</p> <p>13. THE MAN WITH THE HORN
MILES DAVIS/Columbia FC 36790</p> <p>14. PIECES OF A DREAM
Elektra 6E 350</p> <p>15. SOLO SAXOPHONE II - UFE
JOHN KLEMMER/Elektra 5E 566</p> <p>16. BELO HORIZONTE
JOHN McLAUGHLIN/Warner Bros. BSK 3619</p> <p>17. AS FALLS WICHITA, SO FALLS WICHITA FALLS
PAT METHENY & LYLE MAYS/ECM 1190 (WB)</p> <p>18. EVERY HOME SHOULD HAVE ONE
PATTI AUSTIN/Qwest/WB QWS 3591</p> <p>19. LOVE BYRD
DONALD BYRD AND 125TH ST, NYC / Elektra 5E 531</p> <p>20. AUTUMN
GEORGE WINSTON/Windham Hill C 1012</p> | <p>21. ENDLESS FIGHT
RODNEY FRANKLIN/Columbia FC 37154</p> <p>22. MAGIC WINDOWS
HERBIE HANCOCK/Columbia FC 37387</p> <p>23. FREE LANCING
JAMES BLOOD ULMER/Columbia ARC 37493</p> <p>24. LA LEYENDA DE LA HORA
McCOY TYNER/Columbia FC 37375</p> <p>25. SPLASH
FREDDIE HUBBARD/Fantasy F 9610</p> <p>26. TENDER TOGETHER
STANLEY TURRENTINE/Elektra 5E 534</p> <p>27. SILK
FUSE ONE/CTI 9006</p> <p>28. PROPHECY
TYZIK/Capitol ST 12186</p> <p>29. WINEUGHT
GROVER WASHINGTON, JR./Elektra 6E 305</p> <p>30. THE LADY AND HER MUSIC-UVE ON BROADWAY
LENA HORNE/Qwest/WB 2QW 3597</p> <p>31. COOL "C"
RICHIE COLE/Muse MR 5245</p> <p>32. APPLE JUICE
TOM SCOTT/Columbia FC 37419</p> <p>33. SEND IN THE CLOWNS
SARAH VAUGHAN and THE COUNT BASIE ORCHESTRA/Pablo 2312 (RCA)</p> <p>34. MORNING SUN
ALPHONSE MOUZON with GUEST ARTISTS/Pausa 7107</p> <p>35. JUST UKE DREAMIN'
TWENNYNINE with LENNY WHITE / Elektra 5E 551</p> <p>36. STRAIGHT AHEAD
ART BLAKEY and THE JAZZ MESSENGERS/Concord Jazz CJ 168</p> <p>37. MOVIN' UPSIDE THE BLUES
JIMMY McGRIFF/JAM 005</p> <p>38. FUSE ONE
CTI 9003</p> <p>39. BLUE TATTOO
PASSPORT/Atlantic SD 19304</p> <p>40. MONDO MANDO
DAVID GRISMAN/Warner Bros. BSK 3618</p> |
|--|--|



By SAMUEL GRAHAM and ELIOT SEKULER

■ MR. CHAIRMAN: Few performers are as generous with credits as is **Frank Sinatra**, who follows a typical pattern at his current Caesars palace engagement by informing his audience of the writers and arrangers of every number he performs during his performance. From such classics as "I Can't Get Started" (updated with the lyric "Warner Bros. would like me to star") to **Sonny Bono's** "Bang Bang" (performed with a simple but brilliant accompaniment by guitarist **Tony Mottola**), Sinatra's every rendition was prefaced by a nod to the authors and arrangers responsible for his interpretation. And no name cropped up more often than that of **Don Costa**, who produced, among many Sinatra albums, the recently released "She Shot Me Down." Costa recently revealed some interesting statistics regarding the production of that LP. "We used about 55 musicians," he recalled, "recorded everything but one song in New York, and it cost a ball park figure of around \$100,000." So if you've recently observed **Mo Ostin** smiling, you'll know the reason.

ODDS AND ENDS: Around here, we've always figured that some people's stations in life were determined at birth, by virtue of their very names. For example, could **Artie Mogull** have been anything other than a business magnate, whether it be in records or something else? Could a guy with a handle like **Elmer Bones** reasonably have decided to become anything besides a chiropractor (we're completely serious here; Doc Bones, who practices in nearby Sherman Oaks, has adjusted our aching backs on several occasions)? That brings us to the assistant news director for CBS News, who came to our attention by way of a recent L.A. Times article. His name? Why, **Bill Headline**, of course, and you can look it up if you don't believe us. As we see it, this guy had to be a journalist; he simply had no other choice. . . . Along those same general lines, the Knoxville, Tennessee-based N.A.P. Consumer Electronics Corp. recently appointed a new vice president of industrial relations. **O. Cooper Prude** has been on the job since January 1. . . . Radio stations often conduct some pretty bizarre promotions — bizarre, that is, to those of us who rarely spend time wallowing in swimming pools filled with Jello or wearing giant catcher's mitts as we wait for Skylab to fall down from the heavens (as any radio person will tell you, those are both actual promos). But how many stations urge their deejays to get roaring drunk on the air? That's exactly what **Pat Evans**, morning man for L.A.'s KRTH-FM, did on December 24. Under the supervision of L.A.'s finest, Evans drank beyond the point of intoxication, so that listeners might hear for themselves how drinking impairs one's ability to do much of anything that requires any concentration — especially driving a car. . . . No one's disputing that **Dionne Warwick** has a great set of pipes, but "the definitive jazz singer"? That's how Warwick is described in a press release that came to us from Harrah's in Reno, Nevada, where Warwick will appear through January 28.

BY THE WAY: It has come to our attention that some people were offended by the facsimile of the Confederate flag that appeared on the cover of *RW's* January 9 issue (**Alabama** was the featured act). In response to those people, we can only say that absolutely no offense was ever intended, and we regret that any was taken.

DR. FEELGOOD: The Starship news service tells us that **Don Kirshner** is apparently diverting his attentions from the control room to the operating room, as it were. Kirshner has signed a deal with Medical World News, described as "a trade magazine for doctors," whereby Kirshner will produce a series of half-hour programs for cable television. We don't know for sure, but it's just possible that he'll recruit **Dr. John**, **Dr. Hook**, **Doc Holliday** and **Four Out of Five Doctors** to help him out.

THE DOT-EAT-DOT WORLD: **Buckner and Garcia's** song "Pac-Man Fever" moved up to number 60 bullet on the Singles Chart this week, so it's hardly surprising that the star of the recent Consumer Electronics Show in Las Vegas was none other than the little gobbler himself. An oversized version of the Pac-Man critter, who beeped his way across the exhibition, easily stole the show from such other exotic personalities as MCA Videocassette's **Spiderman**, Sanyo's hot air balloonists, Olympics great **Bob Mathias**, such porn stars as **Seka**, **Lisa DeLeeuw** and **Tiffany Clark**, and a rather forward robot who made passes at every lady in sight.

CAN'T STOP THE MUSIC: Local impresario **Michael O'Reilly**, who had the rug pulled from underneath when Al's Bar turned the p.a. off forever recently, has found a new home at the Ukrainian Culture Center. The facility — an 800-seater — will soon play host to various stars of the local scene, commencing with a January 29 concert by the **Plugz**, the **Flesheaters** and the **Gun Club** and continuing with such scheduled acts as **Johanna Went**, the **Blasters**, **Suburban Lawns** and the **Reggae All-Stars**. The opening of the club ironically coincides with the L.A. debut of the musical "A Day in Hollywood/A Night in the Ukraine," which should make good fodder for some jaded publicist. One thing is for sure: Ukrainian culture will never be the same.

MORE LOCAL NOTES: **Danny Johnson and the Bandits**, one of L.A.'s better bands, has returned from a tour of the south and is back on the local circuit. Johnson, who's also featured as lead guitarist on **Carmine Appice's** new LP, will

(Continued on page 82)

Cover Story

The Police Is Not Your Ordinary Trio

■ When Elvis Presley cut a few sides for Sun Records in the mid-1950s, music that effectively ushered in the era of big time rock 'n' roll that is still going strong more than 25 years later, his accompaniment was stunningly simple: two guitars, one of them Presley's own, and bass. In the '60s, groups like Cream, the Jimi Hendrix Experience and Grand Funk Railroad, having replaced one of those guitars with a drum kit, continued to show that a lot of music — or a lot of noise, depending on one's point of view and the condition of one's ears — could be made by just three pieces. The list goes on, through Beck, Bogert and Appice and innumerable punk bands to current stars like Rush and Triumph. The "power trio," as such bands used to be called, remains a fixture on the rock music scene.

The Police is not your ordinary trio. Sure, they rely on that basic guitar-bass-drums format. But they have also brought such elements as subtlety and restraint to an arena heretofore distinguished mainly by interminable guitar solos and eardrum-shredding blasts of volume. Guitarist Andy Summers rarely solos at all, in fact; along with drummer Stewart Copeland and bass player/principal singer Sting, he creates a sound that is notable more for its overall texture than for its individual elements. It is a rare rock musician who can sublimate his own abilities as a soloist, however impressive they may be, in order to create a whole that is greater than the sum of its parts. The three members of the Police have done just that.

Having recorded their first A&M album, "Outlandos d'Amour," for a mere \$6,000 — about what most roc-



kers spend on tape and guitar strings alone — the group has consistently turned out albums with exotic titles ("Regatta de Blanc" and "Zenyatta Mondatta" were the second and third, respectively) and track after track of music that both provokes the mind and moves the feet, a parlay that few others have been able to pull off. On their fourth album, the top 10 entry "Ghost in the Machine," they have continued to perfect their heady brew of rock, reggae and other styles while also moving towards a heavier, more dense sound, by way of multiple keyboards and horns. As for the lyrics, well, a song title like "Spirits in the Material World" is indication enough that these boys have other things on their minds besides sex and drugs and rock 'n' roll.

"Ghost in the Machine," produced by the Police and Hugh Padgham, is the group's first platinum album, with "Every Little Thing She Does Is Magic" and "Spirits" having been issued as singles. The Police is touring the U.S. from January through March.

E/A Promotes Galliani

■ LOS ANGELES—Lou Galliani has been named national singles promotion director for Elektra/Asylum Records, it was announced by Jerry Sharell, senior vice president/promotion.

Galliani had been E/A's national promotion director/field operations and information. He began his record industry career in 1965, doing local promotion in San Francisco for Mercury Records. After a short stint with Capitol Records there, he was called to serve in the Army. After being discharged in 1969, he returned to Capitol handling West Coast promotion for its associated labels.

Between 1971 and 1974, Galliani worked for RCA Records, first as regional and then as national promotion manager. He then joined Elektra/Asylum as west coast promotion manager, and in 1977 he joined ABC Records as national promotion director. After two years co-helming Galliani Bros. Promotion in San Francisco, he returned to Elektra/Asylum as national secondary and adult contemporary



Lou Galliani

promotion manager. He was promoted to national promotion director/field operations and information last year.



'Apocalypse Now'

Video Visions

By ELIOT SEKULER

■ **BETA IN JEOPARDY?:** There was much speculation at last week's Winter Consumer Electronics Show in Las Vegas concerning the jeopardized position that Beta format software may have been placed in by the introduction of various rental schemes. Since the rental programs drastically increase risk of losses to retailers, many dealers are opting for minimized orders and are taking some Beta titles only as a convenience to their customers. Quoted in a CES newsletter, Video-One-Video's **Weston Nishimura** said rental plans would "sound the death knell for Beta." Video Station's **George Atkinson** saw the situation in a less catastrophic light, but agreed that the rental programs could hurt Beta sales. "On marginal titles, dealers tend to cherry pick their orders carefully, and with VHS running two or three times over Beta, dealers are going to lean even more heavily on VHS. It's certainly a further setback for the Beta format," he said.

Beta could very well bounce back, though; rumors continue to abound that Sony will soon make its own introduction into the software production field.

SOFT-CORE: Cal Vista Video has bowed a new line of "soft-X" features geared towards consumers who "aren't always interested in viewing the explicit version" of the firm's adult features, according to Cal Vista president **Sidney Niekirk**. "Some people have indicated that they find implied sex more romantic and erotic," Niekirk said. The firm has debuted some 19 features in its "soft-X" format, all produced by sister production firm Cal Vista International, which now shoots pictures in two versions: one for adult theaters and hard-core video consumers and another for a soft-core audience. The firm's new titles, "Skin on Skin," "Garage Girls" and "Vista Valley PTA," were all produced in two separate versions. Look for Cal Vista to announce a tie-in with Penthouse Magazine.

RABBIT EARS: Playboy will present its first cable programming on Rainbow Programming Services Escapade Channel on next Friday (22) with the airing of two shows, "The Playboy Years" and the adult film "Vanessa." Programming provided by Playboy will eventually dominate the cable outlet, until the name Escapade Channel changes to The Playboy Channel, a switch planned for mid-1983. Also included in initial programming for the channel is Pacific Arts Video Records' landmark "Elephant Parts," portions of which will be utilized for continuity programming.

ATHLETICS: Sanyo Electric Inc. has been named an official sponsor of the 1984 Olympic Games in Los Angeles, and will be donating a variety of video equipment to the Los Angeles Olympic Organizing Committee for use in the staging of that upcoming event. The company will also donate a quantity of equipment to the U.S. Olympic Team.

QUARTER-INCH: Technicolor has introduced its CVC-150 videocassette, which will allow for a two-and-a-half-hour record/playback capacity on its model 212 quarter-inch VCR. The new cassette gives the system an added dimension in that software manufacturers will now be able to offer pre-recorded titles to consumers on a single cassette. Previous attempts at marketing pre-recorded software for the system failed, largely due to the number of cassettes
(Continued on page 18)

Video Picks

MOMMIE DEAREST (1981): Produced by Frank Yablans. Directed by Frank Perry. Starring Faye Dunaway, Diana Scarwid and Steve Forrest. (Paramount Home Video, color, 129 mins., \$84.95.) Based on the best-seller by Christina Crawford, this film, focusing on the home life of film star Joan Crawford, is destined to become a cult classic. You'll never want to use wire hangers again.

PETER ALLEN AND THE ROCKETTES (1982): Produced by Steve Derris and William McKanna. Directed by Rudi Goldman. Starring Peter Allen. (Magnetic Video, color, 87 mins., \$39.95.) Peter Allen's dazzling wit, and musical and dancing expertise, mixed with the glamor of the Rockettes, makes for an incredible show. The original performance was a sellout at Radio City Music Hall in New York.

IN COLD BLOOD (1968): A Columbia Pictures Presentation. Directed by Richard Brooks. Starring Robert Blake, Scott Wilson and John Forsythe. (Columbia Home Entertainment, b&w, \$79.95.) Blake gives the performance of his career as a former war hero and ex-con who explodes into senseless violence. Based on Truman Capote's account of a true story, this film benefits from Brooks' excellent direction.

TOMMY (1975): Produced by Robert Stigwood and Ken Russell. Directed by Ken Russell. Starring Roger Daltrey, Ann-Margret, Oliver Reed and Elton John. (Columbia Home Entertainment, color, \$84.95.) The film version of the Who's famous rock opera, "Tommy" sports all the razzle-dazzle one would expect from a Ken Russell production. The popularity of the original recording and a cast populated by rock stars should make the home video edition a cult collectors' item.



Promo Picks

"YOUR WISH IS MY COMMAND"/"SOMETHING ABOUT THAT WOMAN"/"I WANT TO HOLD YOUR HAND" — LAKESIDE (Solar). Produced by Century Video. Directed by Dennis DeVallance. Basic performance videos enhanced by cut-aways, solid editing and interesting camera angles. These clips should work well in standard TV programming.



"REAL ENOUGH" — DOUG AND THE SLUGS (RCA). Produced and directed by Doug Bennett. The headlines in the local paper read "Bass Player Quits," and the band has to play at a big wedding. The familiar story is well-told by this Canadian group, with lead vocalist Doug Bennett getting production and direction credits.



Video World



Video Visions

(Continued from page 17)

necessary for the presentation of a feature film. Technicolor may soon not be alone in its marketing of a quarter-inch VCR system. Reportedly, JVC and other Japanese manufacturers are waiting in the wings with small format VCRs that could, in the words of one major retailer, "make Beta and VHS seem like eight-track audio tape systems."

ANOTHER OPENING, ANOTHER SHOW: Orlando, Florida will play host to Videoworld Showcase '82, a hardware and software exposition that will take place at the Holiday Inn International in that city from September 19-22.

DISCS: The VHD camp, in force at Winter CES (as they had been at the preceding summer show), has announced that VHD titles will be available when the system makes its debut, now planned for this summer. By year's end, they promise, the library will grow to some 250 titles, and they further promise that close to a third of those will come from non-feature film areas. A good number of the titles in the latter areas will fall into music categories, including concert productions, Broadway shows and such childrens' fare as "Emmett Otter's Jug Band Christmas."

RIGHT TO TAPE: Some 40 firms and trade associations affected by the recent Ninth Circuit Court of Appeals anti-videotaping decision have banded together to form the Right To Tape Committee. Maintaining that copyright holders are not damaged by off-the-air videotaping since time-shifting simply allows viewers to see TV programming at their convenience, a lobbying group has been formed and is presently supporting legislation recently introduced in both houses of Congress that would reverse the recent judicial decision. Industry members in favor of such legislation are urged to write to their Congressional representatives.

VSDA (Continued from page 6)

will be a forum in which dealers will have a voice to be heard by an audience of manufacturers, who will be strongly represented. I'd venture to say that most of the people who are really outraged by rental programs have never had a chance to really sit down with manufacturers and talk through it," Cohen said.

2) The engagement of a national bonding service or program to help dealers cope with existing deposit requirements set by manufacturer rental programs.

On the Cover: 'Apocalypse Now'

■ Martin Sheen reacts to the confusing terror of the Vietnam war in a scene from Francis Ford Coppola's epic film "Apocalypse Now." The Paramount Home Video release of the United Artist film is a fast-moving entry on the *Record World* Videocassette Chart, having sprung from number 35 to number three in this week's retail survey.

With compelling performances from Sheen, Marlon Brando and Robert Duvall, and a stunning soundtrack featuring the music of the Doors and Wagner, Coppola's controversial examination of the American involvement in Vietnam is sure to retain its impact for a long time to come. Paramount Home Video also has release rights to two other features from Coppola's Zoetrope Studios — "The Godfather Epic" and "The Conversation" — which join "Apocalypse Now" on the chart for a three-way Coppola coup.

3) The establishment of a toll-free incoming 800 number enabling members to report piracy or illegal duplication of videocassettes in their market. "It's important to maintain a legal and competitive marketplace," asserted Cohen.

4) The publication of a monthly newsletter outlining current VSDA activities and providing news on such matters as copyright law revision and new product releases.

5) The retainer of a Washington-based attorney to represent the rights and interests of video dealers. NARM counsel Chuck Rutenberg of Arent, Fox, Plotkin and Kahn has been engaged for that purpose.

Members of the board of directors will be announced shortly, although it's widely known that founders of the organization include Video Station's Cheryl Benton, Video-One-Video's Weston Nishimura, Video Shack's Arthur Morowitz and Columbia Video's Gene Kahn.

Board membership will be open only to retailers, although in some instances (as with Benton and Nishimura) members may have interests in both retailing and distribution.

Although application forms will be made available, Cohen said that no major recruitment drive will be initiated at present. "We sense very clearly that the initial direction should be entrusted in programs and things that are positive, as opposed to spending a lot of time in creating a big membership and asking for checks. We want to first get some positive programs off the ground." Membership, he said, would probably cost approximately \$200 annually.

Dealers on the Warpath Against Video Rental Programs

By ELIOT SEKULER

■ LAS VEGAS—Close to 200 angry video retailers gathered at an ad hoc meeting held at the Winter Consumer Electronics Show here to vent their rage at the proliferation of videocassette rental plans — which, many believe, threatens the future of their business.

Although Warner Home Video, which recently revised its rental plan in the wake of widespread dealer criticism, came in for the lion's share of abuse, the consensus of those present voiced strong opposition to all rental programs, including those instituted by Walt Disney Home Video, Twentieth Century-Fox Video and MGM/CBS Home Video. The dealers agreed to form a national association, with a possible boycott of rental programs an immediate priority.

An informal poll of dealers present at the meeting revealed widespread opposition to the new Warner Home Video proposal. Said one dealer, proprietor of a Video Station store in Texas: "I've put a sign up in my window reading 'Superman II' is dead." He suggested that all present follow suit. "The only reason to support a rental program is if you're bucking for bankruptcy," added another.

The emotion-charged meeting, informally chaired by Sonny Cohen of the Deerfield, Illinois store Video Etc. and Mike Weiss, another Chicago-area dealer, briefly took on a lynchmob atmosphere when one retailer angrily suggested that the assembly march to the Warner Home Video display booth and tear down the structure. Another dealer suggested that retailers return to their stores and "take down Warner Home Video display material. Put up MCA, Paramount or Columbia instead."

Dealer opposition to the rental plans stems in large part from the paperwork they see as inherent to those programs. "To participate in the program, I'd have to add a bookkeeper," said one dealer. Many of them see the programs as inevitably unprofitable. "My first billing with the Disney program was for \$1400," one dealer related. "The product turned about \$200. They're chasing me for the money now, and they've got a long way to go to get it."

"The studios have no idea about the reality of the marketplace," said another. "They're used to dealing with theatres, and they don't understand that we don't sell popcorn."

Other dealer concerns focused on the rental of videocassettes in mass merchandise outlets such as K-Mart

and in supermarkets, and on the effects of cable airing of newer feature films. Rumors also abounded regarding attempts by the studios to lobby for a repeal by Congress of the first-sale doctrine which makes it impossible for the manufacturers to control the rental of product once sold by a distributor to a dealer. "We need an organization of our own to lobby for our interests," said Cohen.

Several regional organizations have recently been formed, including a New York-based dealer association, chaired by Rocco LaCaprea of AA Video Exchange of Brooklyn, and the Southern California Video Retailer Association, helmed by John Pough of Orange County. Other regional associations reportedly exist in the Birmingham, Alabama, Atlanta and Washington, D.C. areas.

Many dealers expressed skepticism regarding the formation of the Video Software Dealers Association, the national group whose board was due to meet the following Monday (11). Primary among their objections to the national association is the presence of distributor Noel Gimble on the board, the closed nature of the group's early meetings and the involvement of the National Association of Recording Merchandisers.

Dallas-based retailer Resa Solomon, a member of the VSDA founding board, defended the fledgling organization. NARM, she said, offers the video dealers easier access to the studios and has offered to help with organizational costs (see separate story). Gimble, she asserted, is the only pure distributor associated with the board of directors and "if NARM wants to control it, we'll back out."

Paramount Raises Home Video Surcharge

■ LAS VEGAS—Paramount Home Video's surcharge on videocassette prices, first introduced in 1980 with a \$10 raise on new titles, is viewed by the firm and many dealers as a satisfactory alternative to the institution of a rental plan.

Addressing a press conference at the Winter CES, company executives acknowledged that the surcharge has now been raised to \$25 — to compensate for the increase in the VCR population and consequent increase in the number of potential rentals — but, according to Paramount Home Video vice president and general manager

(Continued on page 92)

Video Spotlight

A top ten listing of pre-recorded videocassette movement

UPSTAIRS/BURLINGTON
MOMMIE DEAREST — Paramount/
 Paramount Home Video
PATERNITY — Paramount/Paramount
 Home Video
SAVE THE TIGER — Paramount/
 Paramount Home Video
BUGSY MALONE — Paramount/
 Paramount Home Video
THE MAGNIFICENT SEVEN — 20th
 Century-Fox/Mag. Video
TO CATCH A THIEF — 20th
 Century-Fox/Mag. Video
THE RUSSIANS ARE COMING — 20th
 Century-Fox/Mag. Video
AIRPLANE — Paramount/Paramount
 Home Video
APOCALYPSE NOW — UA/Paramount
 Home Video
THE BLUE LAGOON — Col/Columbia
 Home Entertainment

**VIDEO STATION OF NEW
 HAMPSHIRE/SALEM**
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes
THE FOUR SEASONS — Universal/MCA
 Videocassettes
APOCALYPSE NOW — UA/Paramount
 Home Video
ROLLERBALL — 20th Century-Fox/Mag.
 Video
ELEPHANT PARTS — Pacific Arts Video
STIR CRAZY — Col/Columbia Home
 Entertainment
ATLANTIC CITY — Paramount/
 Paramount Home Video
**THE LEGEND OF THE LONE
 RANGER** — 20th Century-Fox/Mag.
 Video
THE CONVERSATION — Paramount/
 Paramount Home Video
INSIDE MOVES — ITC Entertainment/
 Mag. Video

VIDEO SHACK/NEW YORK
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes
PIPPIN — Family Home Entertainment
APOCALYPSE NOW — Paramount/
 Paramount Home Video
A WALT DISNEY CHRISTMAS — Disney/
 Disney Home Video
THE STORY OF O — Independent United
 Distributors
THE ADVENTURES OF ROBIN HOOD —
 20th Century-Fox/Mag. Video
DOGS OF WAR — UA/Mag. Video
THIEF — 20th Century-Fox/Mag. Video
THE WIZ — Universal/MCA
 Videocassettes
STIR CRAZY — Col/Columbia Home
 Entertainment

CRAZY EDDIE/NEW YORK
CLASH OF THE TITANS — MGM/CBS
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes
THE GOOD, THE BAD, & THE UGLY —
 UA/Mag. Video
STIR CRAZY — Col/Columbia Home
 Entertainment
THE FOUR SEASONS — Universal/MCA
 Videocassettes
APOCALYPSE NOW — UA/Paramount
 Home Video
THE MALTESE FALCON — UA/Mag.
 Video
THIEF — 20th Century-Fox/Mag. Video
THAT'S ENTERTAINMENT PT. II —
 MGM/CBS
A WOMAN IN LOVE — 20th
 Century-Fox/Mag. Video

**VIDEO PLACE/
 WASHINGTON, D.C.**
APOCALYPSE NOW — UA/Paramount
 Home Video
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes
THE BLACK STALLION — 20th
 Century-Fox/Mag. Video
BLUE LAGOON — Col/Columbia Home
 Entertainment
FAME — MGM/CBS

ALL THAT JAZZ — 20th Century-Fox/
 Mag. Video
WATERSHIP DOWN — WB/Warner
 Home Video
AIRPLANE — Paramount/Paramount
 Home Video
STIR CRAZY — Col/Columbia Home
 Entertainment
CASABLANCA — 20th Century-Fox/
 Mag. Video
**EROL'S COLOR TV/
 ARLINGTON**
THE MUPPET MOVIE — ITC
 Entertainment/Mag. Video
SATURN III — 20th Century-Fox/Mag.
 Video
A WALT DISNEY CHRISTMAS — Disney/
 Disney Home Video
ALIEN — 20th Century-Fox/Mag. Video
RAISE THE TITANIC — 20th
 Century-Fox/Mag. Video
**BUTCH CASSIDY & THE SUNDANCE
 KID** — 20th Century-Fox/Mag. Video
M*A*S*H — 20th Century-Fox/Mag.
 Video
SUPERMAN — DC Comics/Warner
 Home Video
SILVER STREAK — UA/Mag. Video
**THEY SHOOT HORSES, DON'T
 THEY?** — 20th Century-Fox/Mag.
 Video

RECORD BREAKER/DETROIT
USED CARS — Col/Columbia Home
 Entertainment
KRAMER VS. KRAMER — Col/Columbia
 Home Entertainment
SUPERMAN II — WB/Warner Home
 Video
QUEEN'S GREATEST FLIX — Thorn-EMI
EXCALIBUR — WB/Warner Home Video
**THE LEGEND OF THE LONE
 RANGER** — 20th Century-Fox/Mag.
 Video
STIR CRAZY — Col/Columbia Home
 Entertainment
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes
BLACK STALLION — 20th Century-Fox/
 Mag. Video
THE FOUR SEASONS — Universal/MCA
 Videocassettes

THOMAS VIDEO/DETROIT
ROLLERBALL — 20th Century-Fox/Mag.
 Video
WHITE LIGHTNING — UA/Mag. Video
APOCALYPSE NOW — UA/Paramount
 Home Video
THE CONVERSATION — Paramount/
 Paramount Home Video
CLASH OF THE TITANS — MGM/CBS
THE DEVIL & MAX DEVUN — Disney/
 Disney Home Video
IVANHOE — MGM/CBS
THE SHAGGY DOG — Disney/Disney
 Home Video
CONDORMAN — Disney/Disney Home
 Video
THE MAGNIFICENT SEVEN — 20th
 Century-Fox/Mag. Video

**THAT'S ENTERTAINMENT/
 CHICAGO**
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes
BREAKER MORANT — Col/Columbia
 Home Entertainment
KRAMER VS. KRAMER — Col/Columbia
 Home Entertainment
THIEF — 20th Century-Fox/Mag. Video
**THE POSTMAN ALWAYS RINGS
 TWICE** — MGM/CBS
FRIDAY THE 13TH PT. II — Paramount/
 Paramount Home Video
DOGS OF WAR — UA/Mag. Video
RAGING BULL — UA/Mag. Video
THE MALTESE FALCON — UA/Mag.
 Video
LOGAN'S RUN — MGM/CBS

DOG EAR/CHICAGO
APOCALYPSE NOW — UA/Paramount
 Home Video
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes

ENDLESS LOVE — Universal/MCA
 Videocassettes
DRESSED TO KILL — American Int'l./
 Warner Home Video
KRAMER VS. KRAMER — Col/Columbia
 Home Entertainment
FRIDAY THE 13TH PT. II — Paramount/
 Paramount Home Video
BLUE LAGOON — Col/Columbia Home
 Entertainment
CADDYSHACK — Orion/Warner Home
 Video
THE BLACK STALLION — 20th
 Century-Fox/Mag. Video
THIEF — 20th Century-Fox/Mag. Video
STREETSIDE/ST. LOUIS
CLASH OF THE TITANS — MGM/CBS
ROLLERBALL — 20th Century-Fox/Mag.
 Video



SALESMAN
**AN AMERICAN WEREWOLF
 IN LONDON**
 Universal/MCA Videocassettes
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes
APOCALYPSE NOW — United Artists/
 Paramount Home Video
THE FOUR SEASONS — Universal/MCA
 Videocassettes
STIR CRAZY — Columbia/Columbia
 Home Entertainment
CLASH OF THE TITANS — MGM/CBS
BREAKER MORANT — Columbia/
 Columbia Home Entertainment

THE MAGNIFICENT SEVEN — 20th
 Century-Fox/Mag. Video
APOCALYPSE NOW — UA/Paramount
 Home Video
THE CONVERSATION — Paramount/
 Paramount Home Video
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes
THE FOUR SEASONS — Universal/MCA
 Videocassettes
THE BEST OF BLONDIE — Chrysalis
 Visual Programming
ELECTRIC BLUE VOLUME 4 — Kenyon
 Video
BREAKER MORANT — Col/Columbia
 Home Entertainment

BARNEY MILLER/LEXINGTON
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes
KRAMER VS. KRAMER — Col/Columbia
 Home Entertainment
BLUE LAGOON — Col/Columbia Home
 Entertainment
THE FOUR SEASONS — Universal/MCA
 Videocassettes
THE JAZZ SINGER — Paramount/
 Paramount Home Video
ENDLESS LOVE — Universal/MCA
 Videocassettes
FRIDAY THE 13TH PT. II — Paramount/
 Paramount Home Video
ATLANTIC CITY — Paramount/
 Paramount Home Video
CASABLANCA — 20th Century-Fox/
 Mag. Video
THE GOOD, THE BAD, & THE UGLY —
 UA/Mag. Video

**AMERICAN TAPE & VIDEO/
 ATLANTA**
APOCALYPSE NOW — UA/Paramount
 Home Video
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes

DOGS OF WAR — UA/Mag. Video
THE FOUR SEASONS — Universal/MCA
 Videocassettes
STIR CRAZY — Col/Columbia Home
 Entertainment
THE FAN — Paramount/Paramount
 Home Video
ENDLESS LOVE — Universal/MCA
 Videocassettes
**THE LEGEND OF THE LONE
 RANGER** — 20th Century-Fox/Mag.
 Video
THE STORY OF O — Independent United
 Distributors
THE DEVIL & MAX DEVUN — Disney/
 Disney Home Video

SHEIK/METARIE
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes
A BRIDGE TOO FAR — UA/Mag. Video
STIR CRAZY — Col/Columbia Home
 Entertainment
CLASH OF THE TITANS — MGM/CBS
THE GOOD, THE BAD, & THE UGLY —
 UA/Mag. Video
**IT'S A MAD, MAD, MAD, MAD
 WORLD** — UA/Mag. Video
KRAMER VS. KRAMER — Col/Columbia
 Home Entertainment
BREAKER MORANT — Col/Columbia
 Home Entertainment
THE MALTESE FALCON — UA/Mag.
 Video
THE GOODBYE GIRL — MGM/CBS

VALAS TV/DENVER
CADDYSHACK — Orion/Warner Home
 Video
THE FOUR SEASONS — Universal/MCA
 Videocassettes
THE BLUE LAGOON — Col/Columbia
 Home Entertainment
CLASH OF THE TITANS — MGM/CBS
SERIAL — Paramount/Paramount Home
 Video
OH GOD — WB/Warner Home Video
EARTHQUAKE — Universal/MCA
 Videocassettes
GLORIA — Col/Columbia Home
 Entertainment
BUSTIN' LOOSE — Universal/MCA
 Videocassettes
THE CHAMP — MGM/CBS

VIDEO OF TEXAS/DALLAS
ALL THAT JAZZ — 20th Century-Fox/
 Mag. Video
THE JAZZ SINGER — Paramount/
 Paramount Home Video
KRAMER VS. KRAMER — Col/Columbia
 Home Entertainment
EXCALIBUR — WB/Warner Home Video
SUPERMAN — DC Comics/Warner
 Home Video
SUPERMAN II — WB/Warner Home
 Video
THE ELEPHANT MAN — Paramount/
 Paramount Home Video
MEATBALLS — Paramount/Paramount
 Home Video
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes
APOCALYPSE NOW — UA/Paramount
 Home Video

VIDEO CASSETTES/LUBBOCK
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes
STIR CRAZY — Col/Columbia Home
 Entertainment
THE BLUE LAGOON — Col/Columbia
 Home Entertainment
THE FOUR SEASONS — Universal/MCA
 Videocassettes
KRAMER VS. KRAMER — Col/Columbia
 Home Entertainment
**THE POSTMAN ALWAYS RINGS
 TWICE** — MGM/CBS
ENDLESS LOVE — Universal/MCA
 Videocassettes
BREAKER MORANT — Col/Columbia
 Home Entertainment
FRIDAY THE 13TH PT. II — Paramount/
 Paramount Home Video
BUSTIN' LOOSE — Universal/MCA
 Videocassettes

**KALEIDOSCOPE/OKLAHOMA
 CITY**
THE FOUR SEASONS — Universal/MCA
 Videocassettes
ELECTRIC BLUE VOLUME 4 — Kenyon
 Video
**THE LEGEND OF THE LONE
 RANGER** — 20th Century-Fox/Mag.
 Video
KRAMER VS. KRAMER — Col/Columbia
 Home Entertainment
STIR CRAZY — Col/Columbia Home
 Entertainment
THE GOOD, THE BAD, & THE UGLY —
 UA/Mag. Video
AEROBICISE — Paramount/Paramount
 Home Video
THE JAZZ SINGER — Paramount/
 Paramount Home Video
EMMANUELLE — Col/Columbia Home
 Entertainment
FRIDAY THE 13TH PT. II — Paramount/
 Paramount Home Video

**ENTERTAINMENT SYSTEMS
 OF AMERICA/PHOENIX**
APOCALYPSE NOW — UA/Paramount
 Home Video
THE FOUR SEASONS — Universal/MCA
 Videocassettes
BREAKER MORANT — Col/Columbia
 Home Entertainment
KRAMER VS. KRAMER — Col/Columbia
 Home Entertainment
STIR CRAZY — Col/Columbia Home
 Entertainment
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes
THE JAZZ SINGER — Paramount/
 Paramount Home Video
DOGS OF WAR — UA/Mag. Video
**THE POSTMAN ALWAYS RINGS
 TWICE** — MGM/CBS
THE BLUE LAGOON — Col/Columbia
 Home Entertainment

**NICKELODEON/LOS
 ANGELES**
THE MALTESE FALCON — UA/Mag.
 Video
THE ADVENTURES OF ROBIN HOOD —
 20th Century-Fox/Mag. Video
NOW VOYAGER — 20th Century-Fox/
 Mag. Video
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes
THAT'S ENTERTAINMENT PART II —
 MGM/CBS
CLASH OF THE TITANS — MGM/CBS
APOCALYPSE NOW — UA/Paramount
 Home Video
THE GOOD, THE BAD, & THE UGLY —
 UA/Mag. Video
AEROBICISE — Paramount/Paramount
 Home Video
BREAKER MORANT — Col/Columbia
 Home Entertainment

VIDEO SPACE/SEATTLE
THE FOUR SEASONS — Universal/MCA
 Videocassettes
APOCALYPSE NOW — UA/Paramount
 Home Video
**AN AMERICAN WEREWOLF IN
 LONDON** — Universal/MCA
 Videocassettes
AEROBICISE — Paramount/Paramount
 Home Video
THE BLACK STALLION — 20th
 Century-Fox/Mag. Video
CLASH OF THE TITANS — MGM/CBS
THE GODFATHER EPIC — Paramount/
 Paramount Home Video
**SEVEN BRIDES FOR SEVEN
 BROTHERS** — MGM/CBS
SAME TIME, NEXT YEAR — Universal/
 MCA Videocassettes
SUPERMAN — WB/Warner Home Video

Also reporting are: Radio 437,
 Philadelphia; Video Mart, Phoenix;
 Everybody's, Seattle; Now Playing, De-
 troit; Stereo Discounters, Baltimore; Video
 Station, Westport; Boston Video, Boston.



Record World Videocassettes

Jan. Dec.
23 26

1 3 AN AMERICAN WEREWOLF IN LONDON
 Starring David Naughton, Jenny Agutter and Griffin Dunne
 Universal
 MCA Videocassettes 77004
 Prod. by George Folsey, Jr.
 Dir. by John Landis



RATING
R

	RATING		RATING
2 4 THE FOUR SEASONS Universal/MCA Videocassettes 77003/Prod. by Martin Bregman/Dir. by Alan Alda	PG	21 14 BUSTIN' LOOSE Universal/MCA Videocassettes 77002/Prod. by Richard Pryor & Michael S. Glick/Dir. by Oz Scott	R
3 35 APOCALYPSE NOW United Artists/Paramount Home Video 2306/Prod. by Francis Ford Coppola/Dir. by Francis Ford Coppola	R	22 27 MEATBALLS Paramount/Paramount Home Video 1324/Prod. by Don Goldberg/Dir. by Ivan Reitman	PG
4 2 STIR CRAZY Columbia/Columbia Home Entertainment 10248/Prod. by Hanna Weinstein/Dir. by Sidney Poitier	R	23 9 THIEF 20th Century-Fox/Magnetic Video 4550/Prod. by Jerry Bruckheimer & Ronne Cann/Dir. by Michael Mann	R
5 1 KRAMER VS. KRAMER Columbia/Columbia Home Entertainment 10543/Prod. by Stanley R. Jaffe/Dir. by Robert Benton	PG	24 — ROLLERBALL 20th Century-Fox/Magnetic Video 4559/Prod. by Patrick Palmer/Dir. by Norman Jewison	R
6 5 BLUE LAGOON Columbia/Columbia Home Entertainment 10025/Prod. by Randal Kleiser/Dir. by Randal Kleiser	R	25 28 SUPERMAN II Warner Bros./Warner Home Video 61120/Prod. by Pierre Spengler/Dir. by Richard Lester	PG
7 17 AIRPLANE Paramount/Paramount Home Video 1305/Prod. by John Davidson/Dir. by Jim Abraham, David Zucker, Jerry Zucker	PG	26 — GODFATHER EPIC Paramount/Paramount Home Video 8480/Prod. by Albert S. Ruddy & Francis Ford Coppola/Dir. by Francis Ford Coppola	R
8 8 FRIDAY THE 13TH PART II Paramount/Paramount Home Video 1457/Prod. by Steve Miner/Dir. by Steve Miner	R	27 — THE BLACK STALLION 20th Century-Fox/Magnetic Video 4501/Prod. by Francis Ford Coppola/Dir. by Carrol Ballard	G
9 12 BREAKER MORANT Columbia/Columbia Home Entertainment 8300E/Prod. by Matthew Carroll/Dir. by Bruce Beresford	PG	28 36 SUPERMAN D.C. Comics/Warner Home Video WB 1013/Prod. by Alex & Ilya Salkind/Dir. by Richard Donner	G
10 — CLASH OF THE TITANS MGM/CBS 700074/Prod. by Charles H. Schneer & Ray Harryhausen/Dir. by Desmond Davis	PG	29 23 DRESSED TO KILL American Intl./Warner Home Video 26008/Prod. by George Litto/Dir. by Brian DePalma/*Uncensored International Version	*
11 11 DOGS OF WAR United Artists/Magnetic Video 4539/Prod. by Larry DeWaay/Dir. by John Irving	R	30 31 THE GOODBYE GIRL MGM/CBS 700069/Prod. by Ray Stark/Dir. by Herbert Ross	PG
12 6 THE JAZZ SINGER Paramount/Paramount Home Video 2305/Prod. by Jerry Leider/Dir. by Richard Fleischer	PG	31 15 NIGHTHAWKS Universal/MCA Videocassettes 71000/Prod. by Martin Poll/Dir. by Bruce Malmuth	R
13 10 ENDLESS LOVE Universal/MCA Videocassettes 77001/Prod. by Dyson Lovell/Dir. by Franco Zeffirelli	R	32 — THE CONVERSATION Paramount/Paramount Home Video 2307/Prod. by Francis Ford Coppola/Dir. by Francis Ford Coppola	PG
14 33 CASABLANCA 20th Century-Fox/Magnetic Video 4514/Prod. by Hal B. Wallis/Dir. by Michael Curtiz/*Not rated	*	33 16 ATLANTIC CITY Paramount/Paramount Home Video 1460/Prod. by Denis Heroux/Dir. by Louis Malle	R
15 7 THE POSTMAN ALWAYS RINGS TWICE MGM/CBS 700077/Prod. by Charles Mulverhill & Bob Rafelson/Dir. by Bob Rafelson	R	34 39 ORDINARY PEOPLE Paramount/Paramount Home Video 8964/Prod. by Ronald L. Schwary/Dir. by Robert Redford	R
16 13 RAGING BULL United Artists/Magnetic Video 4523/Prod. by Irwin Winkler & Robert Chartoff/Dir. by Martin Scorsese	R	35 — EXCALIBUR Warner Bros./Warner Home Video 72018/Prod. by John Boorman/Dir. by John Boorman	R
17 29 THE GOOD, THE BAD AND THE UGLY United Artists/Magnetic Video 4545/Prod. by Alberto Giralbi/Dir. by Sergio Leone/*Not rated	*	36 20 9 TO 5 20th Century-Fox/Magnetic Video 1099/Prod. by Bruce Gilbert/Dir. by Colin Higgins	PG
18 34 THE ELEPHANT MAN Paramount/Paramount Home Video 1347/Prod. by Jonathan Sanger/Dir. by David Lynch	PG	37 32 WALT DISNEY'S CHRISTMAS Disney/Disney Home Video 40/Prod. not listed/Dir. not listed	G
19 22 THE LEGEND OF THE LONE RANGER 20th Century-Fox/Magnetic Video 9034/Prod. by Martin Starger & Walter Coblend/Dir. by William Parker	PG	38 — DEATH ON THE NILE Thorn-EMI 601/Prod. by John Brabourne and Richard Goodwin/Dir. by John Guillermin	PG
20 21 THE MALTESE FALCON United Artists/Magnetic Video 4530/Prod. not listed/Dir. by John Huston/*Not rated	*	39 — THE DEVIL AND MAX DEVLIN Disney/Disney Home Video 67/Prod. by Ron Miller/Dir. by Steven Hilliard Stern	G
		40 — THAT'S ENTERTAINMENT PART II MGM/CBS 700075/Prod. by Saul Chaplin & David Melnick	G

Radio World

Radio Replay

By PHIL DIMAURO

■ **APPLE TURNOVERS:** Doubleday Broadcasting, the new owner of New York's WTFM, has mailed metropolitan area stations an official letter announcing its intention to change the station's call letters to WAPP, suggesting some form of "Big Apple" ID for the signal. Most of the industry talk points to AOR as the format, and there are rumors of a new PD from within the tri-state metropolitan area . . . WPIX-FM, which turned up with less than a 1.0 share in the fall ARB, is also rumored to be planning a format change, possibly to top 40, with features aimed at drawing some of the city's immense urban contemporary listenership.

Dave Gariano of Phoenix-based Sebastian, Casey and Associates gave Radio Replay a very reasonable explanation for his company's denial of responsibility for the station's performance. The relationship has "not been advantageous to either of us," he said. Sebastian's quibble with WPIX is the station management's reluctance to provide the degree of promotional resources and other management support it takes to launch a new station in the nation's number one market. "It's a very frustrating situation for us to be in," said Gariano. "If they want to buy the whole program, we're willing to help them however we can."

AUTUMN ARBS: Speaking of rumblings in New York, a big jolt was registered on the Arbitron scale last week when advance average quarter-hour shares for the market showed a big leap for WRKS, the new urban contemporary contender on the FM band in town. The station moved to 5.6 for the fall period, up from summer's 3.3. That put WRKS hot on the tail of WBLS, which pulled a 5.9 (from summer's 6.1), and edged it closer to WKTU, which remained the city's number one all music station at 6.1 for fall (from summer's 7.5). With its combination of talk and music, WOR turned up number one by remaining at a 6.2 share for total persons 12 and older. WYNY's unique A/C position continued to pay off as the station advanced from a 4.1 to a 4.4 share; on the AM band, WNBC made an impressive showing, pulling a 4.5 share (from summer's 3.9), while WABC, which now combines top 40 music and some talk programming, slipped from 3.7 to 3.1. AOR station WPLJ continued to show overall strength with a 4.5 share (from summer's 4.1), while WNEW-FM remained stable at 2.5 (from 2.4). And in New York country radio, WHN slid from 2.8 for summer to 2.1 in fall, while WKHK remained steady on the FM band at 1.5 . . . And out in Los Angeles, the victorious Dodgers (did they have to remind us?) helped talk-formatted KABC increase its lead to 8.0 for fall (from summer's 6.6). KMET's slip from 5.7 to 4.5 allowed rival AOR KLOS to pull ahead while advancing to a 4.7 share (from 4.5). KROQ scored points for its tight, new music-oriented album rock style by moving to 2.4 from summer's 1.8. On the top 40 front, KRTH stayed ahead with a 3.1 share, (from 3.5); while KRLS crept upward, 2.6 to 2.8. In Los Angeles country, KLAC stayed on top with a 2.7 share (from 2.9), while KHJ moved up from a 1.3 share to 1.8. In black music, KGFJ moved up to 2.4 from 2.1, while KDAY advanced slightly from a 1.1 share to 1.4.

A NEW APPROACH TO RADIO SALES: Programmers, music directors and air personalities in Philadelphia recently had a chance to relive the great days of



"Lunch with Soupy" when the madman himself pulled into town for an afternoon repast. As anyone in the thirty-ish set will remember, **Soupy Sales** always encouraged the kiddies to eat balanced meals, but WMMR air personality **Anita** (no teeth) still seems to be suffering from infantile anorexia.

MOVES: **Marty Greenberg** has left his position as president of the ABC-owned FM stations to become vice president of radio for Belo Broadcasting, owner of KZEW, Dallas . . . **Steve Harris** is leaving WGCI, Chicago, to take the PD position at KRLY, Houston. He replaces **Michael Jones**. Contacted last week, Harris said that while he's used to cold weather, he's not exactly broken up about leaving frigid Chicago for the relative warmth of Texas. MD **Pam Welles** will take over as assistant PD . . . **Ed Sandler** returns to KSON, San Diego as PD after four years as MD at KCBQ in that city . . . **Rich Robertson** is the new GM at KJR, Seattle, coming over from that city's KSEA, where he was local sales manager . . . **Peter Vincelette** has been named GM of WYOR, Miami, coming from the vice president/general manager position at WJYE, Buffalo . . . **B.J. Anderson** has been promoted to the newly-created position of vice president of marketing for Drake-Chenault . . . **Laurence E. Harris** has been appointed chief of the FCC's broadcast bureau, bringing with him consulting counsel experience in the telecommunications industry. There are rumors that the broadcast bureau's area of influence will be expanded to

include new technologies such as the direct broadcast satellite, which is now under the influence of the common carrier bureau.

FOR-MATTERS: WOKY, Milwaukee, a top 40 standard-bearer for years, has announced a change to **Al Ham's** "Music of Your Life" format, effective Saturday (16). General manager **Jerry McKenna** told Radio Replay that the station had moved in an A/C direction about a year ago, until it was decided that the Ham format would be the best way to "reach an audience that nobody in the market is touching right now." McKenna estimates that at least 60 percent of people over 18 in Milwaukee are in the 35-plus age group, the Ham format's primary target. The station, which is one of the Charter Broadcasting outlets recently purchased by Surrey Broadcasting, has a new PD: **Steve Sands** from KEZL, San Diego . . . In Kansas City, KCKN will stop broadcasting country on the AM band in favor of "all the hits" in the form of a 21 to 24-record current list. The new ID will be KR-1340. Its FM sister, KCKN, will continue with country under new call letters, KFKF . . . Buffalo, New York has a new AOR station in WUWU, recently converted from religious station WBIV.

WAS THAT OP-RA OR OP-RY? Listeners of WHN, New York are used to hearing an occasional break in style when a recording artist takes the mike as a guest disc jockey. Still, they must have been taken aback last week when the special guest was operatic tenor **Placido Domingo**, who visited the station to

(Continued on page 85)

New York, N.Y.

(Continued from page 8)

increased New York presence. Although many consider the label to be British, and in fact Chrysalis is headquartered in Los Angeles, its artist roster has become heavily weighted with east coast acts like **Blondie**, **Ian Hunter**, **Pat Benatar**, the recent release of the debut album by **Jimmy Destri** ("Heart on a Wall"), and early-'82 product from **Billy Idol** and ex-**Baby John Waite**. We're especially looking forward to the Waite album, which is due in early April and includes engineering by the incomparable **Bob Clearmountain** and writing/vocal/guitar credits from one of the best, **Ivan Kral**.

SPEEDY RECOVERY DEPT.: **Lynval Golding**, formerly of the **Specials** and now with Chrysalis U.K. recording artists **Fun Boy Three**, was the recent victim of a brutal attack on the streets of Coventry, England. An as-yet-unidentified assailant slashed Golding with a broken bottle, narrowly missing his jugular vein; 28 stitches were required to close the wound, and doctors say there is a chance Golding may lose sight in one eye. He was recently removed from the intensive care unit.

JACKSON FEVER: We remember when the **Jackson 5** first hit the pop scene; most of our crowd considered them cute, all right for younger brother and sister but totally uncool. Even though we hated to admit it in public, they had some great songs: "I Want You Back" is still one of our all-time favorites. Now the Jacksons have grown up, and it's totally cool to like them — over 600,000 showed up for their recent sold-out 39-city tour. Among the records shattered by the tour was four sold-out nights at the Los Angeles Forum. And even after the tour had ended, Jackson Fever continues; brother **Michael** recently returned from England, where he was writing and recording with **Paul McCartney** for the ex-Beatle's forthcoming album. McCartney will return the favor with writing and recording contributions on Michael's next solo LP, to be produced by **Quincy Jones** starting in February.

COMINGS AND GOINGS AT ARISTA: Our sources at Arista Records tell us that the label has done some "shifting around and realigning" that amounts to five staffers leaving and the hiring of 11 new employees, with approximately 10 more to be added in the near future. Among those no longer with the label are regional sales director/midwest **Harold Sulman**; **Arthur Patsiner**, product management; **Patty Wright**, publicity; and two clerical workers. Those departments adding personnel are A&R, data processing, advertising and sales.

PRESERVE AND DISPLAY--

- trade charts • album covers
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"CATERING TO THE ENTERTAINMENT INDUSTRY"



Record World

A/C Chart


JANUARY 23, 1982

Jan. 23
Jan. 16

WKS. ON
CHART

1	1	COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND Columbia 18 02621 (2nd Week)		9
2	4	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046		11
3	3	YESTERDAY'S SONGS NEIL DIAMOND/Columbia 18 02604		10
4	5	LEATHER AND LACE STEVIE NICKS with DON HENLEY/ Modern 7341 (Atl)		10
5	6	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846		11
6	7	COOL NIGHT PAUL DAVIS/Arista 0645		8
7	9	I WOULDN'T HAVE MISSED IT RONNIE MILSAP/RCA 12342		8
8	11	SHE'S GOT A WAY BILLY JOEL/Columbia 18 02628		6
9	10	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT/Elektra 47239		7
10	8	WAITING FOR A GIRL LIKE YOU FOREIGNER/Atlantic 3868		14
11	14	LEADER OF THE BAND DAN FOGELBERG/Full Moon/ Epic 14 02647		5
12	13	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304		11
13	16	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361		7
14	15	COME GO WITH ME BEACH BOYS/Caribou 02633 (CBS)		7
15	2	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA 12349		12
16	20	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/ EMI-America 8101		5
17	25	SOMEWHERE DOWN THE ROAD BARRY MANILOW/Arista 0658		3
18	21	COULD IT BE LOVE JENNIFER WARNES/Arista 0611		5
19	19	MORE THAN JUST THE TWO OF US SNEAKER/Handshake 59 02557		8
20	12	CASTLES IN THE AIR DON McLEAN/Millennium 11819 (RCA)		11
21	24	SWEET DREAMS AIR SUPPLY/Arista 0655		3
22	22	IF I WERE YOU LULU/Alfa 7011		8
23	26	THOSE GOOD OLD DREAMS CARPENTERS/A&M 2386		4
24	17	TROUBLE LINDSEY BUCKINGHAM/Asylum 47223		10
25	38	THROUGH THE YEARS KENNY ROGERS/Liberty 1444		2
26	23	OH NO COMMODORES/Motown 1527		15
27	18	THE OLD SONGS BARRY MANILOW/Arista 0633		14
28	32	TAKE IT EASY ON ME LITTLE RIVER BAND/Capitol 5057		3
29	34	LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288		4
30	36	KEY LARGO BERTIE HIGGINS/Kat Family 9 02524 (CBS)		3
31	31	HARDEN MY HEART QUARTERFLASH/Geffen 49824 (WB)		7
32	45	WHEN ALL IS SAID AND DONE ABBA/Atlantic 3889		2
33	29	STEAL THE NIGHT STEVIE WOODS/Cotillion 46016 (Atl)		16
34	35	WKRP IN CINCINNATI STEVE CARLISLE/MCA 51205		5
35	27	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY/Arista 0626		17
36	37	PERHAPS LOVE PLACIDO DOMINGO & JOHN DENVER/ Columbia 18 02679		2
37	41	BREAKIN' AWAY AL JARREAU/Warner Bros. 49842		2
38	28	THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON/Elektra 47186		19
39	33	YOUNG TURKS ROD STEWART/Warner Bros. 49843		5
40	30	I WANT YOU, I NEED YOU CHRIS CHRISTIAN/Boardwalk 7 11 126		14
41	39	PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182		14
42	40	HARD TO SAY DAN FOGELBERG/Full Moon/Epic 14 02488		20
43	43	LOVED BY THE ONE RUPERT HOLMES/Elektra 47225		9

CHARTMAKER OF THE WEEK

44	—	WAITING ON A FRIEND ROLLING STONES Rolling Stones 21004 (Atl)		1
45	42	LET'S GROOVE EARTH, WIND & FIRE/ARC/Columbia 18 02536		4
46	44	JUST ONCE QUINCY JONES featuring JAMES INGRAM/ A&M 2357		20
47	46	PRIVATE EYES DARYL HALL & JOHN OATES/RCA 12296		18
48	47	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS/Warner Bros. 49787		22
49	48	WE'RE IN THIS LOVE TOGETHER AL JARREAU/Warner Bros. 49746		26
50	49	BLAZE OF GLORY KENNY ROGERS/Liberty 1441		7

Singles Chart Shares for 1981

(Continued from page 3)

Four other companies — Arista, Motown, Chrysalis and Boardwalk — dominated the independently distributed labels during the year with approximately 15 percent of the Singles Charts. The six majors and four largest independents thus controlled approximately 98 percent of the Singles Charts, virtually the same figure as the year before.

These totals reflect an analysis of each week's top 100 Singles Chart for 1981. Companies were given one point for each record on the chart. A record listed for 12 weeks on the chart, for example, would thus earn 12 points. The results do not take into account relative positions on the charts — a number one record earned no more points than a number 100 song — and therefore do not exactly reflect a company's sales or airplay

strength. Instead, the analysis breaks down chart shares, as many companies already measure their own performances.

For the individual labels category, any company with a separate staff or structure was considered separately, even if it was a wholly owned subsidiary of a large company. Any company not wholly owned by a major was considered separately even if it shared staff. Where several in-house labels shared staff, they were added together.

Capitol and EMI/Liberty were therefore tallied separately, while Elektra/Asylum and Motown/Tamla/Gordy were counted together. In addition, the Casablanca, Mercury and Polydor labels were counted together and referred to as PolyGram Records.

Several labels besides RCA showed tremendous gains over the previous

(Continued on page 85)

Singles Chart Share Totals

1981 Leaders in Total Singles Chart Shares: Individual Labels

1. Columbia (431)
2. Capitol (356)
3. EMI/Liberty (343)
4. RCA (326)
5. Warner Bros. (313)
6. Elektra/Asylum (281)
7. Arista (277)
8. Epic (258)
9. A&M (236)
10. Motown (227)
11. MCA (210)
12. Atlantic (196)
13. PolyGram (Casablanca/Mercury/Polydor) (154)
14. Chrysalis (128)
15. Geffen (114)
16. Boardwalk (97)
17. Millennium (87)
18. RSO (71)
19. Cotillion (60)
20. Solar (56)

1981 Leaders in Total Singles Chart Shares: Group or Distribution

1. WEA (1241)
2. CBS (883)
3. RCA (801)
4. Capitol/EMI/Liberty (599)
5. PolyGram (327)
6. Arista (286)
7. Motown (227)
8. MCA (210)
9. Chrysalis (128)
10. Boardwalk (97)

Record World Singles



JANUARY 23, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Jan. 23	Jan. 16		WKS. ON CHART
1	4	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES RCA 12361	9
2	1	PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182	15
3	6	CENTERFOLD J. GEILS BAND/EMI-America 8012	10
4	2	WAITING FOR A GIRL LIKE YOU FOREIGNER/Atlantic 3868	14
5	5	YOUNG TURKS ROD STEWART/Warner Bros. 49843	13
6	3	LET'S GROOVE EARTH, WIND & FIRE/ARC/Columbia 18 02536	15
7	7	HARDEN MY HEART QUARTERFLASH/Geffen 49824	13
8	8	TROUBLE LINDSEY BUCKINGHAM/Asylum 47223	12
9	9	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304	10
10	11	LEATHER AND LACE STEVIE NICKS with DON HENLEY/Modern 7341 (Atl)	16
11	13	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846	12
12	15	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	12
13	17	SHAKE IT UP CARS/Elektra 47250	8
14	14	COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND/Columbia 18 02621	9
15	12	DON'T STOP BELIEVIN' JOURNEY/Columbia 18 02567	11
16	10	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA 12349	13
17	21	COOL NIGHT PAUL DAVIS/Arista 0645	10
18	16	YESTERDAY'S SONGS NEIL DIAMOND/Columbia 18 02604	10
19	22	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT/Elektra 47239	9
20	24	I WOULDN'T HAVE MISSED IT RONNIE MILSAP/RCA 12342	11
21	18	OH NO COMMODORES/Motown 1527	16
22	25	WAITING ON A FRIEND ROLLING STONES/Rolling Stones 21004 (Atl)	6
23	26	TAKE IT EASY ON ME LITTLE RIVER BAND/Capitol 5057	6
24	28	SWEET DREAMS AIR SUPPLY/Arista 0655	5
25	29	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/EMI-America 8101	7
26	27	UNDER PRESSURE QUEEN & DAVID BOWIE/Elektra 47235	10
27	19	PRIVATE EYES DARYL HALL & JOHN OATES/RCA 12296	20
28	30	SHE'S GOT A WAY BILLY JOEL/Columbia 18 02628	7
29	32	LEADER OF THE BAND DAN FOGELBERG/Full Moon/Epic 14 02647	6
30	33	COME GO WITH ME BEACH BOYS/Caribou 5 02633	7
31	39	THROUGH THE YEARS KENNY ROGERS/Liberty 1444	3
32	23	MY GIRL (GONE, GONE, GONE) CHILLIWACK/Millennium 11813 (RCA)	15
33	36	LOVE IS ALRIGHT TONITE RICK SPRINGFIELD/RCA 13008	6
34	20	OUR LIPS ARE SEALED GO-GO'S/I.R.S. 9901 (A&M)	20
35	38	WORKING FOR THE WEEKEND LOVERBOY/Columbia 18 02589	9
36	45	OPEN ARMS* JOURNEY/Columbia 18 02687	2
37	52	MIRROR, MIRROR* DIANA ROSS/RCA 13021	2
38	31	START ME UP ROLLING STONES/Rolling Stones 21003	21
39	49	SOMEWHERE DOWN THE ROAD BARRY MANILOW/Arista 0658	4
40	50	ALL OUR TOMORROWS EDDIE SCHWARTZ/Atco 7342	5
41	47	KEY LARGO BERTIE HIGGINS/Kat Family 9 02524 (CBS)	7
42	34	TAKE MY HEART KOOL & THE GANG /De-Lite 815	14
43	42	CASTLES IN THE AIR DON McLEAN/Millennium 11819	9
44	41	MORE THAN JUST THE TWO OF US SNEAKER/Handshake 59 02557	9
45	55	ABACAB GENESIS/Atlantic 3891	4
46	51	SEA OF LOVE DEL SHANNON/Network 47950 (E/A)	5



47	44	LET ME LOVE YOU ONCE GREG LAKE/Chrysalis 2571	8
48	35	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY/Arista 0626	17
49	37	HEART LIKE A WHEEL STEVE MILLER BAND/Capitol 5068	11
50	66	THAT GIRL STEVIE WONDER/Tamla 1602 (Motown)	2
51	70	SPIRITS IN THE MATERIAL WORLD POLICE/A&M 2390	2
52	54	MY KINDA LOVER BILLY SQUIER/Capitol 5037	7
53	61	LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288	5
54	56	BREAKIN' AWAY AL JARREAU/Warner Bros. 49849	6
55	65	CALL ME SKYY /Salsoul 7 2152 (RCA)	5
56	62	FEEL LIKE A NUMBER BOB SEGER & THE SILVER BULLET BAND/Capitol 5077	4
57	63	LOVE IS LIKE A ROCK DONNIE IRIS/MCA 51223	4
58	53	IF I WERE YOU LULU/Alfa 7011	7
59	43	EVERY LITTLE THING SHE DOES IS MAGIC POLICE/A&M 3471	16
60	72	PAC-MAN FEVER BUCKNER & GARCIA/Columbia 18 02673	3
61	71	LET THE FEELING FLOW PEABO BRYSON/Capitol 5065	6
62	68	KEEPING OUR LOVE ALIVE HENRY PAUL BAND/Atlantic 3883	4
63	73	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS)	3
64	40	I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD/RCA 12166	21
65	88	DADDY'S HOME CLIFF RICHARD/EMI-America 8103	2
66	69	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest 49854 (WB)	4
67	78	WHEN ALL IS SAID AND DONE ABBA/Atlantic 3889	2
68	74	COULD IT BE LOVE JENNIFER WARNES/Arista 0611	3
69	64	FALLING IN LOVE BALANCE/Portrait 24 02608 (CBS)	5
70	77	CRAZY JOHN HALL BAND/EMI-America 8096	2
71	67	LITTLE DARLIN' SHEILA/Carrere 02564 (CBS)	4
72	46	THE OLD SONGS BARRY MANILOW/Arista 0633	14

CHARTMAKER OF THE WEEK

73	—	I BELIEVE CHILLIWACK Millennium 13102 (RCA)	1
74	48	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS/Warner Bros. 49787	22
75	—	TELL ME TOMORROW (PART 1) SMOKEY ROBINSON/Tamla 1601 (Motown)	1
76	—	WANNA BE WITH YOU EARTH, WIND & FIRE/ARC/Columbia 18 02688	1
77	81	THOSE GOOD OLD DREAMS CARPENTERS/A&M 2386	3
78	—	TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART/Warner Bros. 49886	1
79	87	LET'S GET IT UP AC/DC/Atlantic 3894	2
80	—	ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM/A&M 2387	1
81	89	TONIGHT, TONIGHT BILL CHAMPLAIN/Elektra 47240	2
82	57	THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON/Elektra 47186	19
83	85	A WORLD WITHOUT HEROES KISS/Casablanca 2343	4
84	79	WALKING INTO SUNSHINE CENTRAL LINE/Mercury 76126 (PolyGram)	6
85	60	TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER & THE SILVER BULLET BAND/Capitol 5042	18
86	94	MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS/Polydor 2189 (PolyGram)	2
87	90	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK/Beverly Glen 2000	3
88	82	HIT AND RUN BAR-KAYS/Mercury 76123 (PolyGram)	6
89	—	GENIUS OF LOVE TOM TOM CLUB/Sire 49882 (WB)	1
90	—	BOBBIE SUE OAK RIDGE BOYS/MCA 51231	1
91	59	JUST ONCE QUINCY JONES featuring JAMES INGRAM/A&M 2357	21
92	58	STEAL THE NIGHT STEVIE WOODS/Cotillion 46016 (Atl)	14
93	91	BETTER THINGS KINKS/Arista 0649	5
94	—	PERHAPS LOVE PLACIDO DOMINGO & JOHN DENVER/Columbia 18 02679	1
95	83	WKRP IN CINCINNATI STEVE CARLISLE/MCA 51205	4
96	—	COOL (PART 1) TIME/Warner Bros. 49864	1
97	93	BLUE JEANS CHOCOLATE MILK/RCA 12335	5
98	76	THE NIGHT OWLS LITTLE RIVER BAND/Capitol 5033	21
99	80	CONTROVERSY PRINCE/Warner Bros. 49808	13
100	92	CLOSER TO THE HEART RUSH/Mercury 76124 (PolyGram)	5

*Denotes Powerhouse Picks.

PRODUCERS AND PUBLISHERS ON PAGE 26.

World Radio History

Record World Album Airplay

JANUARY 23, 1982

FLASHMAKER

STANDING HAMPTON
SAMMY HAGAR
Geffen



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

WNEW-FM/NEW YORK

ADDS:
CARMEN APPICE — Pasha
CHUBBY CHECKER (single) — MCA
AL Di MEOLA — Columbia
SAMMY HAGAR — Geffen
MINK DEVILLE (12") — Atlantic
WRABIT — MCA
HEAVY ACTION:
ROD STEWART — WB
ROLLING STONES — Rolling Stones
CARS — Elektra
J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
POLICE — A&M
HALL & OATES — RCA
KINKS — Arista
QUEEN — Elektra
FOREIGNER — Atlantic

WBCN-FM/BOSTON

ADDS:
NONE
HEAVY ACTION:
CARS — Elektra
J. GEILS BAND — EMI-America
POLICE — A&M
GO-GO'S — I.R.S.
HALL & OATES — RCA
ROLLING STONES — Rolling Stones
JOURNEY — Columbia
GENESIS — Atlantic
DEVO — WB
AC/DC — Atlantic

WCOZ-FM/BOSTON

ADDS:
SAMMY HAGAR — Geffen
HEAVY ACTION:
J. GEILS BAND — EMI-America
CARS — Elektra
ROLLING STONES — Rolling Stones
JOAN JETT — Boardwalk
POLICE — A&M
OZZY OSBOURNE — Jet
LOVERBOY — Columbia
GENESIS — Atlantic
RUSH — Mercury
BOB WELCH — RCA

WBLM-FM/MAINE

ADDS:
SAMMY HAGAR — Geffen
PRISM (12") — Capitol
HEAVY ACTION:
CARS — Elektra
SURVIVOR — Scotti Bros.
MICHAEL SCHENKER — Chrysalis
TOUCH — Atlantic
ROLLING STONES — Rolling Stones
QUARTERFLASH — Geffen
LOVERBOY — Columbia
J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
PETER CETERA — Full Moon/WB

WCCC-FM/HARTFORD

ADDS:
SAMMY HAGAR — Geffen
BOB & DOUG MCKENZIE — Mercury

SHOOTING STAR — Virgin/Epic

HEAVY ACTION:
J. GEILS BAND — EMI-America
AC/DC — Atlantic
POLICE — A&M
CARS — Elektra
OZZY OSBOURNE — Jet
JOAN JETT — Boardwalk
ROLLING STONES — Rolling Stones
BLACK SABBATH — WB
GENESIS — Atlantic
RUSH — Mercury

WPLR-FM/NEW HAVEN

ADDS:
JACK BRUCE/ROBIN TROWER — Chrysalis
SAMMY HAGAR — Geffen
JANIS JOPLIN — Columbia
JOURNEY (12") — Columbia
BOB & DOUG MCKENZIE — Mercury
HEAVY ACTION:
J. GEILS BAND — EMI-America
POLICE — A&M
AC/DC — Atlantic
OZZY OSBOURNE — Jet
CARS — Elektra
LOVERBOY — Columbia
JOAN JETT — Boardwalk
DONNIE IRIS — MCA
KINKS — Arista
ROD STEWART — WB

WLIR-FM/LONG ISLAND

ADDS:
CARMEN APPICE — Pasha
PETER CETERA — Full Moon/WB
DEPECHE MODE — Sire
AL Di MEOLA — Columbia
SAMMY HAGAR — Geffen
OMD — Virgin/Epic
PRISM (12") — Capitol
SOFT CELL — Sire
HEAVY ACTION:
CARS — Elektra
JOAN JETT — Boardwalk
AC/DC — Atlantic
GENESIS — Atlantic
J. GEILS BAND — EMI-America
POLICE — A&M
NEIL YOUNG — Reprise
SOFT CELL (single) — Sire
LOVERBOY — Columbia
QUEEN — Elektra

WBAB-FM/LONG ISLAND

ADDS:
BILL CHAMPLIN — Elektra
AL Di MEOLA (12") — Columbia
SAMMY HAGAR — Geffen
DOC HOLLIDAY — A&M
PRISM (12") — Capitol
KASIM SULTON — EMI-America
WISHBONE ASH — MCA
WRABIT — MCA
HEAVY ACTION:
WBAB HOMETOWN ALBUM — Broken
J. GEILS BAND — EMI-America
AC/DC — Atlantic

QUARTERFLASH — Geffen
JOAN JETT — Boardwalk
ROLLING STONES — Rolling Stones
CARS — Elektra
FOREIGNER — Atlantic
BOB & DOUG MCKENZIE — Mercury
POLICE — A&M

WMMR-FM/PHILADELPHIA

ADDS:
AL Di MEOLA — Columbia
SOFT CELL — Sire
STARFIGHTERS — Arista/Jive
WRABIT — MCA
HEAVY ACTION:
J. GEILS BAND — EMI-America
ROLLING STONES — Rolling Stones
JOAN JETT — Boardwalk
CARS — Elektra
FOREIGNER — Atlantic
GENESIS — Atlantic
POLICE — A&M
STEVIE NICKS — Modern
AC/DC — Atlantic
QUARTERFLASH — Geffen

WYSP-FM/PHILADELPHIA

ADDS:
PAUL COLLINS' BEAT — Columbia
JIMMY DESTRI — Chrysalis
SAMMY HAGAR — Geffen
DONNIE IRIS — MCA
PRISM (12") — Capitol
WRABIT — MCA
HEAVY ACTION:
RAINBOW — Polydor
GENESIS — Atlantic
JOHN HALL — EMI-America
J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
TRIUMPH — RCA
BILLY SQUIER — Capitol
RED RIDER — Capitol
SHOOTING STAR — Virgin/Epic
PAT BENATAR — Chrysalis

WHFS-FM/WASHINGTON

ADDS:
ALDO NOVA — Portrait
DEPECHE MODE — Sire
AL Di MEOLA — Columbia
DR. JOHN (12") — Columbia
GANG OF FOUR — WB
JANIS JOPLIN — Columbia
OMD — Virgin/Epic
SOFT CELL — Sire
WAITRESSES — Polydor
WRABIT — MCA
HEAVY ACTION:
POLICE — A&M
GO-GO'S — I.R.S.
GENESIS — Atlantic
EMMYLOU HARRIS — WB
JOAN JETT — Boardwalk
J. GEILS BAND — EMI-America
CHARIOTS OF FIRE (soundtrack) — Polydor
LAURIE ANDERSON (12") — WB
CARS — Elektra
KING CRIMSON — WB/EG

WQBK-FM/ALBANY

ADDS:
LARRY CARLTON — WB
PAUL COLLINS' BEAT (12") — Columbia
AL Di MEOLA — Columbia
FLESHTONES — I.R.S.
MICHAEL FRANKS — WB
FULL MOON — WB
JANIS JOPLIN — Columbia
RORY BLOCK — Rounder
SOFT CELL — Sire
STEVIE WONDER (single) — Tamla
HEAVY ACTION:
U2 — Island
CARS — Elektra
GENESIS — Atlantic
GO-GO'S — I.R.S.
JOAN JETT — Boardwalk
POLICE — A&M
PRETENDERS — Sire
NEIL YOUNG — Reprise
J. GEILS BAND — EMI-America
KINKS — Arista

WAQX-FM/SYRACUSE

ADDS:
JANIS JOPLIN — Columbia
RICK SPRINGFIELD (single) — RCA
HEAVY ACTION:
POLICE — A&M
ROLLING STONES — Rolling Stones
J. GEILS BAND — EMI-America
BRYAN ADAMS — A&M
GENESIS — Atlantic
KINKS — Arista
BOB & DOUG MCKENZIE — Mercury
CARS — Elektra
BILLY SQUIER — Capitol
HENRY PAUL BAND — Atlantic

WOUR-FM/UTICA

ADDS:
PAUL COLLINS' BEAT (12") — Columbia
SAMMY HAGAR — Geffen
PRISM (12") — Capitol
HEAVY ACTION:
J. GEILS BAND — EMI-America
GENESIS — Atlantic
AC/DC — Atlantic
ROLLING STONES — Rolling Stones
CARS — Elektra
JOAN JETT — Boardwalk
POLICE — A&M
TRIUMPH — RCA
BRYAN ADAMS — A&M
LOVERBOY — Columbia

WDVE-FM/PITTSBURGH

ADDS:
JOAN JETT — Boardwalk
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
POLICE — A&M
CARS — Elektra
AC/DC — Atlantic
DONNIE IRIS — MCA
J. GEILS BAND — EMI-America
OZZY OSBOURNE — Jet

HENRY PAUL BAND — Atlantic
IRON CITY HOUSEROCKERS — MCA

WLPX-FM/MILWAUKEE

ADDS:
SAMMY HAGAR — Geffen
DONNIE IRIS — MCA
PRISM (12") — Capitol
HEAVY ACTION:
ROLLING STONES — Rolling Stones
STEVIE NICKS — Modern
SURVIVOR — Scotti Bros.
GENESIS — Atlantic
TRIUMPH — RCA
CARS — Elektra
OZZY OSBOURNE — Jet
LOVERBOY — Columbia
QUARTERFLASH — Geffen
SHOOTING STAR — Virgin/Epic

WQFM-FM/MILWAUKEE

ADDS:
GO-GO'S — I.R.S.
JOAN JETT — Boardwalk
HEAVY ACTION:
FOREIGNER — Atlantic
ROLLING STONES — Rolling Stones
QUARTERFLASH — Geffen
AC/DC — Atlantic
STEVIE NICKS — Modern
GENESIS — Atlantic
J. GEILS BAND — EMI-America
SURVIVOR — Scotti Bros.
PETER CETERA — Full Moon/WB
SHOOTING STAR — Virgin/Epic

WMMS-FM/CLEVELAND

ADDS:
ALDO NOVA — Portrait
JANIS JOPLIN — Columbia
SUSAN LYNCH — Johnston
SOFT CELL — Sire
HEAVY ACTION:
J. GEILS BAND — EMI-America
AC/DC — Atlantic
POLICE — A&M
CARS — Elektra
QUARTERFLASH — Geffen
ROLLING STONES — Rolling Stones
GO-GO'S — I.R.S.
OZZY OSBOURNE — Jet
MOONLIGHT DRIVE — Agora
BRYAN ADAMS — A&M

WABX-FM/DETROIT

ADDS:
JOAN JETT — Boardwalk
PRISM (12") — Capitol
RICK SPRINGFIELD (single) — RCA
HEAVY ACTION:
FOREIGNER — Atlantic
J. GEILS BAND — EMI-America
QUARTERFLASH — Geffen
STEVIE NICKS — Modern
CARS — Elektra
SAMMY HAGAR — Geffen
LOVERBOY — Columbia
QUEEN & DAVID BOWIE (single) — Elektra
GENESIS — Atlantic
POLICE — A&M

MOST ADDED

STANDING HAMPTON — Sammy Hagar — Geffen (19)
 DON'T LET HIM KNOW (12") — Prism — Capitol (12)
 NON-STOP EROTIC CABARET — Soft Cell — Sire (6)
 WRABIT — MCA (6)
 ELECTRIC RENDEZVOUS — Al Di Meola — Columbia (5)
 FAREWELL SONG — Janis Joplin — Columbia (5)
 I LOVE ROCK 'N' ROLL — Joan Jett — Boardwalk (5)

TOP AIRPLAY

FREEZE-FRAME
J. GEILS BAND
 EMI-America



MOST AIRPLAY

FREEZE-FRAME — J. Geils Band — EMI-America (30)
 SHAKE IT UP — Cars — Elektra (29)
 TATTOO YOU — Rolling Stones — Rolling Stones (27)
 GHOST IN THE MACHINE — Police — A&M (25)
 ABACAB — Genesis — Atlantic (25)
 FOR THOSE ABOUT TO ROCK WE SALUTE YOU — AC/DC — Atlantic (21)
 GET LUCKY — Loverboy — Columbia (17)
 QUARTERFLASH — Geffen (15)
 I LOVE ROCK 'N' ROLL — Joan Jett — Boardwalk (14)
 DIARY OF A MADMAN — Ozzy Osbourne — Jet (13)

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

Y95-FM / ROCKFORD

ADDS:
 BRYAN ADAMS — A&M
 HENRY PAUL BAND — Atlantic
 SHOOTING STAR — Virgin/Epic
 BOB WELCH — RCA
HEAVY ACTION:
 RICK SPRINGFIELD — RCA
 ROLLING STONES — Rolling Stones
 CARS — Elektra
 AC/DC — Atlantic
 DONNIE IRIS — MCA
 J. GEILS BAND — EMI-America
 QUEEN & DAVID BOWIE (single) — Elektra
 BOB & DOUG MCKENZIE — Mercury
 OZZY OSBOURNE — Jet
 POLICE — A&M

WLUP-FM / CHICAGO

ADDS:
 GO-GO'S — I.R.S.
 SAMMY HAGAR — Geffen
 JOAN JETT — Boardwalk
 PRISM (12") — Capitol
HEAVY ACTION:
 GENESIS — Atlantic
 STEVIE NICKS — Modern
 QUARTERFLASH — Geffen
 AC/DC — Atlantic
 CARS — Elektra
 BRYAN ADAMS — A&M
 SHOOTING STAR — Virgin/Epic
 ROLLING STONES — Rolling Stones
 PETER CETERA — Full Moon/WB
 GO-GO'S — I.R.S.

WXRT-FM / CHICAGO

ADDS:
 A FLOCK OF SEAGULLS — Arista/Jive
 ASHBY OSTERMANN
 ALLIANCE — Divide
 JACK BRUCE / ROBIN TROWER — Chrysalis
 BUCKNER & GARCIA (single) — Columbia
 JIMMY BUFFETT — MCA
 DEPECHE MODE — Sire
 DOOBIE BROTHERS (single) — WB
 SAMMY HAGAR — Geffen
 LAMONT CRANSTON BAND — Waterhouse
 SOFT CELL — Sire
HEAVY ACTION:
 POLICE — A&M
 J. GEILS BAND — EMI-America
 ROLLING STONES — Rolling Stones
 GENESIS — Atlantic
 BOBBY & THE MIDNITES — Arista
 ROD STEWART — WB
 DEVO — WB
 HALL & OATES — RCA
 CARS — Elektra
 STEVE MILLER BAND — Capitol

KSHE-FM / ST. LOUIS

ADDS:
 TIM GOODMAN — Columbia
 HI FI — SP&S
HEAVY ACTION:
 J. GEILS BAND — EMI-America
 POLICE — A&M
 CARS — Elektra
 AC/DC — Atlantic

GENESIS — Atlantic
 HENRY PAUL BAND — Atlantic
 SAMMY HAGAR — Geffen
 LOVERBOY — Columbia
 ROLLING STONES — Rolling Stones
 KSHE SEEDS VOL. II — Sweetmeat

WRXL-FM / RICHMOND

ADDS:
 BRYAN ADAMS — A&M
 NILS LOFGREN — Backstreet/MCA
 DONNIE IRIS — MCA
 EDDIE SCHWARTZ — Atco
 ROBBIN THOMPSON — Ovation
HEAVY ACTION:
 CARS — Elektra
 J. GEILS BAND — EMI-America
 TRIUMPH — RCA
 POLICE — A&M
 QUEEN — Elektra
 FOREIGNER — Atlantic
 HENRY PAUL BAND — Atlantic
 RICK SPRINGFIELD — RCA
 GENESIS — Atlantic
 LOVERBOY — Columbia

WKLS-FM / ATLANTA

ADDS:
 ALDO NOVA — Portrait
 EDDIE SCHWARTZ — Atco
HEAVY ACTION:
 JOURNEY — Columbia
 AC/DC — Atlantic
 ROLLING STONES — Rolling Stones
 GO-GO'S — I.R.S.
 POLICE — A&M
 CARS — Elektra
 OZZY OSBOURNE — Jet
 J. GEILS BAND — EMI-America
 JOAN JETT — Boardwalk
 LOVERBOY — Columbia

WYMX-FM / AUGUSTA

ADDS:
 BOBBY & THE MIDNITES — Arista
 DAN FOGELBERG (single) — Full Moon/Epic
 JOURNEY (12") — Columbia
 LAMONT CRANSTON BAND — Waterhouse
 MAXUS — WB
 WRABIT — MCA
HEAVY ACTION:
 J. GEILS BAND — EMI-America
 AC/DC — Atlantic
 GENESIS — Atlantic
 ROLLING STONES — Rolling Stones
 LOVERBOY — Columbia
 BILLY SQUIER — Capitol
 CARS — Elektra
 GRAND FUNK RAILROAD — Full Moon/WB
 QUARTERFLASH — Geffen
 ROD STEWART — WB

WSHE-FM / FT. LAUDERDALE

ADDS:
 BRYAN ADAMS — A&M
 JIMMY BUFFETT — MCA
HEAVY ACTION:
 JOURNEY — Columbia
 KINKS — Arista
 QUARTERFLASH — Geffen
 J. GEILS BAND — EMI-America
 CARS — Elektra

LINDSEY BUCKINGHAM — Asylum
 ROLLING STONES — Rolling Stones
 POLICE — A&M
 GENESIS — Atlantic
 OZZY OSBOURNE — Jet

KLOL-FM / HOUSTON

ADDS:
 PETER CETERA — Full Moon/WB
 PAUL COLLINS' BEAT (12") — Columbia
 SAMMY HAGAR — Geffen
 PRISM (12") — Capitol
HEAVY ACTION:
 AC/DC — Atlantic
 LOVERBOY — Columbia
 OZZY OSBOURNE — Jet
 QUARTERFLASH — Geffen
 JOURNEY — Columbia
 JOAN JETT — Boardwalk
 FOREIGNER — Atlantic
 SURVIVOR — Scotti Bros.
 TRIUMPH — RCA
 STEVIE NICKS — Modern

KTXQ-FM / DALLAS

ADDS:
 SAMMY HAGAR — Geffen
 POLICE (single) — A&M
 PRISM (12") — Capitol
 KEITH SYKES — Backstreet/MCA
HEAVY ACTION:
 BOB & DOUG MCKENZIE — Mercury
 TRIUMPH — RCA
 RICK SPRINGFIELD — RCA
 QUARTERFLASH — Geffen
 AC/DC — Atlantic
 BLACK SABBATH — WB
 ROLLING STONES — Rolling Stones
 GENESIS — Atlantic
 OZZY OSBOURNE — Jet
 LOVERBOY — Columbia

KLBJ-FM / AUSTIN

ADDS:
 BRYAN ADAMS — A&M
 JACK BRUCE / ROBIN TROWER — Chrysalis
 SAMMY HAGAR — Geffen
HEAVY ACTION:
 CARS — Elektra
 GENESIS — Atlantic
 DELBERT McCLINTON — Capitol
 LOVERBOY — Columbia
 POLICE — A&M
 ROLLING STONES — Rolling Stones
 HENRY PAUL BAND — Atlantic
 J. GEILS BAND — EMI-America
 ROD STEWART — WB
 AC/DC — Atlantic

KBPI-FM / DENVER

ADDS:
 SAMMY HAGAR — Geffen
 BOB & DOUG MCKENZIE — Mercury
 PRISM (12") — Capitol
 STARFIGHTERS — Arista/Jive
 BOB WELCH — RCA
HEAVY ACTION:
 CARS — Elektra
 DAN FOGELBERG — Full Moon/Epic
 J. GEILS BAND — EMI-America
 JOURNEY — Columbia

QUARTERFLASH — Geffen
 ROLLING STONES — Rolling Stones
 RICK SPRINGFIELD — RCA
 ROD STEWART — WB
 AC/DC — Atlantic
 STEVIE NICKS — Modern

KROQ-FM / LOS ANGELES

ADDS:
 D DAY — Test Pressing
 DEAD KENNEDYS — Faulty
 DEBORAH JO PIPER — Muffin
 SURF PUNKS — Test Pressing
HEAVY ACTION:
 PRETENDERS — Sire
 GENESIS — Atlantic
 OMD — Virgin/Epic
 GO-GO'S — I.R.S.
 MINK DeVILLE — Atlantic
 DEVO — WB
 ROLLING STONES — Rolling Stones
 POLICE — A&M
 CARS — Elektra
 ADAM AND THE ANTS — Epic

KOME-FM / SAN JOSE

ADDS:
 JIMMY BUFFETT — MCA
 SAMMY HAGAR — Geffen
HEAVY ACTION (in alphabetical order):
 AC/DC — Atlantic
 PAT BENATAR — Chrysalis
 CARS — Elektra
 FOREIGNER — Atlantic
 J. GEILS BAND — EMI-America
 JOURNEY — Columbia
 LOVERBOY — Columbia
 POLICE — A&M
 BILLY SQUIER — Capitol
 ROLLING STONES — Rolling Stones

KSJO-FM / SAN JOSE

ADDS:
 SAMMY HAGAR — Geffen
 JOAN JETT — Boardwalk
 PRISM (12") — Capitol
HEAVY ACTION:
 POLICE — A&M
 GENESIS — Atlantic
 FOREIGNER — Atlantic
 JOURNEY — Columbia
 LOVERBOY — Columbia
 QUARTERFLASH — Geffen
 OZZY OSBOURNE — Jet
 SHOOTING STAR — Virgin/Epic
 ROLLING STONES — Rolling Stones
 J. GEILS BAND — EMI-America

KZOK-FM / SEATTLE

ADDS:
 SAMMY HAGAR — Geffen
 WISHBONE ASH — MCA
HEAVY ACTION:
 LOVERBOY — Columbia
 OZZY OSBOURNE — Jet
 POLICE — A&M
 J. GEILS BAND — EMI-America
 SHOOTING STAR — Virgin/Epic
 AC/DC — Atlantic
 ROLLING STONES — Rolling Stones
 QUARTERFLASH — Geffen
 TRIUMPH — RCA
 GENESIS — Atlantic

35 stations reporting this week.

Record World

Singles

 Alphabetical Listing

Producer, Publisher, Licensee

ABACAB Genesis (Hit & Run / Pun, ASCAP) 45	MORE THAN JUST THE TWO OF US Baxter (Shell Songs / Sneaker / Home Grown, BMI) 44
ALL OUR TOMORROWS Schwartz-Tyson (ATV / Schwartzcake, BMI) 40	MY GIRL (GONE, GONE, GONE) Henderson-Macleod (ATV Canada / Same Song / Solid Gold, P.R.O.) 32
ARTHUR'S THEME (BEST THAT YOU CAN DO) Omartian (Irving / Woolnough / Unichappell / Begonia Melodies, BMI / Hidden Valley / Pop 'n' Roll / WB, ASCAP) 74	MY KINDA LOVER Mack-Billy (Songs of the Knight, BMI) 52
A WORLD WITHOUT HEROES Ezrin (Kiss, ASCAP / Undercut / Metal Machine, BMI) 83	OH NO Carmichael-Graup (Jobete / Cammodares Entertainment, ASCAP) 21
BETTER THINGS Davies (Davray, P.R.S.) 93	ONE HUNDRED WAYS Jones (State of the Arts / Eliza M. Ritsanion, ASCAP) 80
BLUE JEANS Jones (Cessess / Electric Apple / Le-Ha, BMI) 97	OPEN ARMS Stane-Elson (Weed High Nightmare, BMI) 36
BOBBIE SUE Chauncey (House of Gold, BMI) 90	OUR LIPS ARE SEALED Gattehrer-Freeman (Gatawn / Plangent Visions, ASCAP) 34
BREAKIN' AWAY Graydan (Al Jarreau / Desperate / Golden Rake, BMI) 54	PAC-MAN FEVER Buckner-Garcia (BGO, ASCAP) 60
CALL ME Muller-Raberts (One to One, ASCAP) 55	PERHAPS LOVE Okun (Cherry Lane, ASCAP) 94
CASTLES IN THE AIR Butler (Mayday / Benny Bird, BMI) 43	PHYSICAL Farrar (Stephen A. Kipner / April / Terry Shaddick, ASCAP, BMI) 2
CENTERFOLD Justman (Center City, ASCAP) 3	PRIVATE EYES Hall-Oates (Fust Buzza / Hat-Cha / Six Continents, BMI) 27
CLOSER TO THE HEART Graup-Brown (Care, ASCAP / CAPAC) 100	SEA OF LOVE Petty (Fort Knox / Tek, BMI) 46
COME GO WITH ME Jardine (Gil / See Bee, BMI) 30	SHAKE IT UP Baker (Ric Ocacek / Lida, BMI) 13
COMIN' IN AND OUT OF YOUR LIFE Webber (Songs Of Bandier Kappelman / Landers-Whiteside / Emanuel, ASCAP) 14	SHE'S GOT A WAY Romane (April / Impulsive, ASCAP) 28
CONTROVERSY Prince (Enirip, BMI) 99	SOMEONE COULD LOSE A HEART TONIGHT Mallay (Briarpatch / Debdaov, BMI) 19
COOL DAY-Starr (Tianna) 96	SOMEWHERE DOWN THE ROAD Manilaw (ATV / Mann & Weil / Snow, BMI) 39
COOL NIGHT Seay-Davis (Web IV, BMI) 17	SPIRITS IN THE MATERIAL WORLD Graup-Padgham (Virgin, Chappell, ASCAP) 51
COULD IT BE LOVE Narman (Gee Sharp, BMI) 68	START ME UP Glimmer Twins (Calgems-EMI, ASCAP) 38
CRAZY Orshoff-Hall (Siren / Clean Cut, ASCAP, BMI) 70	STEAL THE NIGHT White (Sunrise / Slapshot / Vinyl / Interworld, BMI) 92
DADDY'S HOME Richard (Big Seven, BMI) 65	SWEET DREAMS Maslin (Careers / Bestall, BMI / Riva, P.R.S.) 24
DON'T STOP BELIEVIN' Stane-Elson (Weed High Nightmare, BMI) 15	TAKE IT EASY ON ME Prad. nat listed (Calgems-EMI, ASCAP) 23
EVERY HOME SHOULD HAVE ONE Jones (Blackwood, BMI) 66	TAKE MY HEART Deodata-Graup (Delightful / Second Decade, BMI) 42
EVERY LITTLE THING SHE DOES IS MAGIC Graup-Padgham (Virgin / Chappell, ASCAP) 59	THAT GIRL Wander (Jobete / Black Bull, ASCAP) 50
FALLING IN LOVE Graup-Bangiovi (Daksel, BMI) 69	THE NIGHT OWLS Martin (Calgems-EMI, ASCAP) 98
FEEL LIKE A NUMBER Seger-Punch (Gear, ASCAP) 56	THE OLD SONGS Manilaw (WB / Upward Spiral, ASCAP) 72
GENIUS OF LOVE Graup (Metered/Ackee, ASCAP) 89	THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling / Addison / Street, ASCAP) 12
HARDEN MY HEART Baylan (Narrow Dude / Bonnie Bee Good / Geffen-Kaye, ASCAP) 7	THEME FROM HILL STREET BLUES Past (MTM, ASCAP) 82
HEART LIKE A WHEEL Miller (Sailor, ASCAP) 49	THOSE GOOD OLD DREAMS Carpenter (Alma / Sweet Harmony / Hammer & Nails, ASCAP) 77
HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) Maslin (Al Gallica / Turtle, BMI) 48	THROUGH THE YEARS Richie (Pesa / Swaneer/Brava, BMI) 31
HIT AND RUN Jones (Barkays / Warner-Tamerlane, BMI) 88	TELL ME TOMORROW (Part 1) Tabin (Chorday, BMI) 75
HOOKED ON CLASSICS Jarrack-Reedman (Chappell / MCPS copy controlled) 9	TONIGHT I'M YOURS (DON'T HURT ME) Stewart (Riva / WB, ASCAP) 78
I BELIEVE Henderson-Macleod (ATV, Same Song / Solid Gold, P.R.O.) 73	TONIGHT, TONIGHT Faster (Irving / Faster Frees / Xray, BMI) 81
I CAN'T GO FOR THAT (NO CAN DO) Hall-Oates (Fust Buzza / Hat-Cha / Six Continents, BMI) 1	TROUBLE Buckingham-Dashut (New Sounds, BMI) 8
IF I WERE YOU Landon (Blackwood / Fullness, BMI) 58	TRYIN' TO LIVE MY LIFE WITHOUT YOU Seger-Punch (Happy Haaker, BMI) 85
IF YOU THINK YOU'RE LONELY NOW Wamack (Ashtray, BMI) 87	TURN YOUR LOVE AROUND Graydan (Garden Rake, BMI / Rentakul Veets / JSH, ASCAP) 11
I'VE DONE EVERYTHING FOR YOU Olsen (Warner-Tamerlane, BMI) 64	UNDER PRESSURE Graup-Bowie (Queen / Beechwood / Bewlay / Fleur, BMI) 26
I WOULDN'T HAVE MISSED IT Millsap-Callins (Pi-Gem, BMI / Chess, ASCAP) 20	WAITING FOR A GIRL LIKE YOU Lange-Jones (Somerset Songs / Evansangs, Ltd, ASCAP) 4
JUST ONCE Jones (ATV / Mann & Weil, BMI) 91	WAITING ON A FRIEND Glimmer Twins (Calgems-EMI, ASCAP) 22
KEEPING OUR LOVE ALIVE Beamish (Sienna, BMI / WB / Easy Action, ASCAP) 62	WALKING INTO SUNSHINE Carter (Central Line, PRS) 84
KEY LARGO Sumbo-MacLellan (Jen Lee / Chappell, ASCAP / Lawrey, BMI) 41	WANNA BE WITH YOU White (Saggifire / Yaugoulei, ASCAP) 76
LEADER OF THE BAND Fogelberg-Lewis (Hickary Grave / April, ASCAP) 29	WHEN ALL IS SAID AND DONE Anderson-Ulvaes (Cauntless Songs, BMI) 67
LEATHER AND LACE Lavine (Welch Witch, BMI) 10	WHY DO FOOLS FALL IN LOVE Ross (Patricia, BMI) 16
LET ME LOVE YOU ONCE Lake (Pesca, BMI / Alma, ASCAP) 47	WORKING FOR THE WEEKEND Fairbairn-Dean (Blackwood / Dean of Music, BMI) 35
LET'S GET IT UP Lange (Jay Albert / Marks, BMI) 79	WKRP IN CINCINNATI Buckner-Garcia (MTM / Fast Fade, ASCAP) 95
LET'S GROOVE White (Saggifire / Yaugoulei, ASCAP) 6	YESTERDAY'S SONGS Diamond (Stanebridge, ASCAP) 18
LET THE FEELING FLOW Bryson-Pate (WB / Peabo, ASCAP) 61	YOU'RE MY LATEST, MY GREATEST INSPIRATION Gamble-Huff (Mighty Three, BMI) 63
LITTLE DARLIN' Olsen (Land of Dreams, ASCAP) 71	YOU COULD HAVE BEEN WITH ME Neil (ATV, BMI) 25
LOVE IN THE FIRST DEGREE Graup-McBride-Shedd (Maypop, BMI) 53	YOUNG TURKS Stewart (Riva / Nite-Stalk, ASCAP) 5
LOVE IS ALRIGHT TONITE Springfield-Drescher (Rabie Parter, BMI) 33	
LOVE IS A ROCK Avsec (Bema / Sweet City, ASCAP) 57	
MAIN THEME FROM CHARIOTS OF FIRE Vangelis (Spheric B.V. / WB, ASCAP) 86	
MIRROR, MIRROR Ross (Songs of Bandier-Kappelman / Jay Landers / Gravity Raincoat / Rasstown, ASCAP) 37	

Record World

Singles

 101-150

JANUARY 23, 1982

Jan. 23	Jan. 16	101	103
			SEASONS OF GOLD GIDEA PARK featuring ADRIAN BAKER / Profile 5003 (Various Publishers, not listed)
		102	107 ANYONE CAN SEE IRENE CARA / Network 47950 (E/A) (Carub, ASCAP / Fedora, BMI)
		103	106 I WILL FIGHT GLADYS KNIGHT & THE PIPS / Columbia 18 02549 (Nick-O-Val, ASCAP)
		104	109 SOUTHERN PACIFIC NEIL YOUNG & CRAZY HORSE / Reprise 49870 (WB) (Silver Fiddle / ASCAP)
		105	110 LOVE FEVER GAYLE ADAMS / Prelude 8040 (Trumar / Diamond In The Rough, BMI)
		106	114 DESTROYER KINKS / Arista 0619 (Davray, P.R.S.)
		107	105 KICKIN' BACK L.T.D. / A&M 2382 (Almo / McRovscod, ASCAP)
		108	— MY GUY SISTER SLEDGE / Cotillion 47000 (Atl) (Jobete, ASCAP)
		109	104 NUMBERS KRAFTWERK / Warner Bros. 49795 (No Nonsense, ASCAP)
		110	111 TAINTED LOVE SOFT CELL / Sire 49855 (WB) (Equinox, BMI)
		111	113 867-5309 / JENNY TOMMY TUTONE / Columbia 18 02646 (Tutone / Keller, BMI)
		112	123 WAIT FOR ME SLAVE / Cotillion 46028 (Atl) (Cotillion, BMI)
		113	— YOU CAN MADLEEN KANE / Chalet 1225 (GMPC, no licensee)
		114	116 SPIES IN THE NIGHT MANHATTAN TRANSFER / Atlantic 3877 (Gorden Rake / Foster Frees / Living, BMI / Heen / Yellow Dog, ASCAP)
		115	117 IT'S MY PARTY DAVE STEWART & BARBARA GASKIN / Platinum 4 (World Songs, ASCAP)
		116	— MAMA USED TO SAY JUNIOR / Mercury 76132 (PolyGram) (Pressure / Aves / EMI, PRS)
		117	120 TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD / Boardwalk 7 11 132 (M&M, BMI)
		118	118 SPLISH SPLASH DR. JOHN / Columbia 18 02675 (Unart, BMI)
		119	— OPPOSITES DO ATTRACT ALL SPORTS BAND / Rodio 3892 (Atl) (All Sports / Diode, ASCAP)
		120	121 START IT OVER MCGUFFEY LANE / Atco 7345 (McGuffey Lane / Hot Band, BMI)
		121	122 HOW CAN LOVE SO RIGHT (BE SO WRONG) RAY, GOODMAN & BROWN / Polydor 2191 (Dark Cloud / H.A.B. / We Got Music, BMI / ASCAP)
		122	135 JUST CAN'T WIN 'EM ALL STEVIE WOODS / Cotillion 46030 (Atl) (Slapshot / Edition Sunrise / Interworld / Mighty Mathieson / Vinyl, BMI)
		123	124 (I FOUND) THAT MAN OF MINE JONES GIRLS / Phila. Intl. 5 02618 (CBS) (Mighty Three, BMI)
		124	128 DO IT TO ME VERNON BURCH / Spector 0019 (Sond B / Bayard, BMI)
		125	125 ONLY ONE YOU T.G. SHEPPARD / Warner / Curb 49858 (Crosskeys, ASCAP / Tree, BMI)
		126	108 FUNKY SENSATION GWEN McCRAE / Atlantic 3853 (Kenix, ASCAP)
		127	129 BAD LADY CON FUNK SHUN / Mercury 76128 (PolyGram) (Val-ie-Joe / Dis 'n' Dat / Exxta Foxx, BMI)
		128	119 LOVED BY THE ONE RUPERT HOLMES / Elektra 47225 (WB / The Holmes Line, ASCAP)
		129	145 YOU'RE THE ONE FOR ME "D" TRAIN / Prelude 8043 (Trumar / Huemar, BMI)
		130	137 APACHE SUGARHILL GANG / Sugarhill 567 (Sugarhill, BMI)
		131	131 SOMETHING ABOUT YOU ANGELA BOFILL / Arista 0636 (ATV / Irving / Patmos / Charleville, BMI)
		132	— GOIN' BACK TO CHINA DIESEL / Regency 7343 (Atl) (Peer Southern, BMI)
		133	126 LOVE IN THE FAST LANE DYNASTY / Solar 47946 (E/A) (Spectrum VII / Silver Sounds, ASCAP)
		134	134 I BELIEVE IN LOVE ROCKIE ROBBINS / A&M 2380 (Almo, ASCAP / BMI)
		135	136 TWINKLE EARL KLUGH / Liberty 1432 (United Artists / Earl Klugh, ASCAP)
		136	138 FUNGI MAMA / BEPOPAFUNKADISCOLYPSO TOM BROWNE / Arista / GRP 2518 (Blue Horizon / Thomas Browne / Roaring Fork, BMI)
		137	146 JAM THE BOX BILL SUMMERS AND SUMMERS HEAT / MCA 51221 (Pure Delite / Bilsum, BMI)
		138	139 CAN'T HOLD BACK (YOUR LOVING) KANO / Mirage 3878 (Atl) (Pub. not listed)
		139	115 RUNAWAY RITA LEIF GARRETT / Scotti Bros. 02879 (CBS) (Flowering Stone, ASCAP)
		140	147 TUBE SNAKE BOOGIE ZZ TOP / Warner Bros. 49865 (Hamstern, BMI)
		141	130 LOOKER SUE SAAD / Warner Bros. 49851 (Warner-Tamerlane, BMI / WB, ASCAP)
		142	141 LONELY NIGHTS BRYAN ADAMS / A&M 2359 (Irving, BMI)
		143	132 SANDY BEACHES DELBERT McCLINTON / MSS / Capitol 5069 (Narcolepsy / Steve Morris / Duchess / MCA, BMI)
		144	133 STUCK IN THE MIDDLE GRAND FUNK RAILROAD / Warner Bros. 49866 (Cram Renaff, BMI)
		145	140 BEWARE BARRY WHITE / Unlimited Gold 5 02580 (CBS) (Stone Diamond, BMI)
		146	142 I WANT YOU BOOKER T. / A&M 2374 (Irving / House of Jones, BMI)
		147	143 SHARING THE LOVE RUFUS with CHAKA KHAN / MCA 51203 (Bean Brooke, ASCAP)
		148	144 SOME GUYS HAVE ALL THE LUCK NICKI WILLIS / Bearsville 49868 (WB) (KEC / April, ASCAP)
		149	148 THE WOMAN IN ME CRYSTAL GAYLE / Columbia 18 02523 (O.A.S., ASCAP)
		150	127 WE ARE THE CHAMPIONS BIG BLUE WRECKING CREW / Elektra 47253 (Queen / Beechwood, BMI)



Arista's Declaration To Independents: Thanks For A Stupendous Year

Record World Awards:



AIR SUPPLY:
 1. Top Male Group/Adult Contemporary
 2. Top Male Group/Pop Singles
 2. Top Record (Group)/Pop Singles
 2. Top Record (Group)/Adult Contemporary
 3. Top Record (Group)/Adult Contemporary

RAY PARKER JR. & RAYDIO:

- 1. Top Single With A Featured Vocalist/Pop Singles
- 1. Top Single With A Featured Vocalist/Black Oriented Music
- 1. Top Crossover Group/Adult Contemporary
- 2. Top Featured Male Vocalist/Black Oriented Albums
- 2. Top Record With A Featured Vocalist/Adult Contemporary



DAVE GRUSIN:
 2. Top New Group/Jazz
 2. Top Artist (Keyboards)/Jazz
 2. Top Leader
 Of An Orchestra/Jazz
 3. Top Solo Artist/Jazz



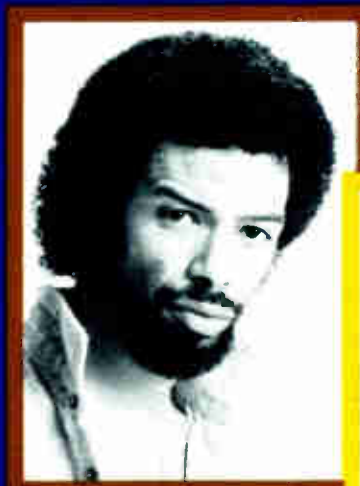
JEFF LORBER FUSION:
 1. Top Record (Group)/Jazz
 2. Top Group/Jazz



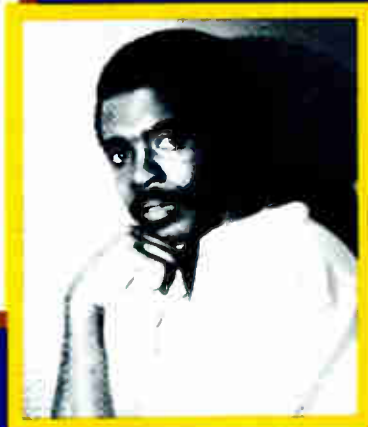
BERNARD WRIGHT:
 1. Top New Solo Artist/Jazz
 1. Top New Male Vocalist/Jazz
 2. Top Male Vocalist/Jazz



TOM BROWNE:
 2. Top Instrumentalist/
 Black Oriented Albums
 3. Top Single
 With A Featured Vocalist/
 Black Oriented Music



GIL SCOTT-HERON:
 3. Top Male Vocalist/Jazz



HARVEY MASON:
 3. Top Artist (Drums)/Jazz



DAVE VALENTIN:
 2. Top Artist (Flute) Jazz

The '80's belong to Arista.



Independent distribution has long been a crucial part of the recording industry, and as the industry adjusts to current economic conditions, its importance is increasing.

There are many reasons for the current resurgence and revitalization of independent distribution, but the main reasons are probably the customized personal attention the indies offer and their ability to stay close to the pulse of the street.

In the following pages, *Record World* presents the who, what and where of the independent distributors, looks at some of the labels they handle, and explores why and how they have been a crucial factor in the growth of the record and tape business over the years.



Independent Distribution

Pickwick and the Indie Resurgence

■ "Too many people think indie distribution is a thing of the past, but I disagree," says Jack Bernstein, senior vice president and general manager at Pickwick Distribution Company, one of the oldest and largest firms in the business. "With labels like Motown, Arista, Boardwalk, Alfa and Chrysalis, among many others, all doing well with independent distribution, there is a resurgence.

"Smaller labels need a better, more tailor-made service, rather than feeling they are a small part of a big organization," Bernstein adds. "We have been schooled to deal with a lot of labels and to give each one of them the same care and attention. We don't have any level of restriction, which has always been a key to the success of independent distribution. In other words, indie distributors can offer a label a

place in the marketplace, on a competitive basis, and in a way that is as visible as that given by the majors.

"But we do at the same time cater to the specific needs of each label, which is something the majors cannot do. We don't dictate policies, and the labels don't have to conform, which means that each label has as much chance as any other to grow and be successful."

The Minneapolis-based distributor got its start as Heilicher Brothers before being purchased by Pickwick, which in turn was purchased by American Can in 1977. It currently employs about 400 people and distributes about 40 labels in an area covering Florida, Georgia, Tennessee, Texas, Oklahoma, Colorado, California, Washington, Minnesota and Hawaii.

"We look for labels that have a potential to grow," says Bern-

stein. "Our criteria are a combination of factors—who the people operating the label are, their track record if any, their financial stability, their reputation, and the talent they bring along with them.

"The major change in independent distribution has been the consolidation of larger areas of distribution for one given distributor. This was prompted by the fact that smaller markets did not have the sales volume to justify going into the expenses of operating a warehouse in that market, for instance.

"The majors went to the opposite extreme by controlling vast areas from only one or two different spots. I am not advocating that, either. But, by having larger areas falling under the jurisdiction of one distributor, a lot of work has been consolidated, which makes it easier to run the business, yet have the

same regional effectiveness needed to be competitive on the marketplace.

"We are entrepreneurs," Bernstein continues, "and independent distribution is our business. We can tailor our business to the needs of the marketplace. We have that kind of flexibility. Each one of our branches operates totally individually, and has the autonomy required to be efficient to the extreme. We don't have any middle management. Even our computers operate on a 'local' basis, as opposed to being centrally located. In other words, independent distribution offers total autonomy within a given region. This is what makes independent distribution so unique."

Like so many others in the record business, Pickwick is moving cautiously but hopefully

(Continued on page 38)

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Independent Distribution

For Schwartz Brothers, Outlook Is Good

■ According to Jim Schwartz, president of Washington-based Schwartz Brothers Distributors, independent distribution has been on the rebound since late 1979 and seems to be getting stronger daily because of its upgraded image and the return to the fold of several labels.

Schwartz, one of the country's most respected spokespeople for the indie way of life, asserts that the growth pattern has remained consistent and that a strong relationship has evolved between each of the country's indie distributors in sharing common problems.

"Before the resurgence several years ago, a lot of the weaker indies had left the field and the survivors became stronger and much more professional," he says. "This extended to the independent labels, also, because everyone wanted to change the

attitudes towards what they felt we had been in the past."

The flexibility and personal touch offered by indies is their main appeal, Schwartz asserts.

"With a corporate company, everything is very structured, whereas an indie can accept the advertising and marketing dollars geographically," he states. "At the big corporations, a lot of the ads are controlled at headquarters, but not at the indies, where everything is done individually — and that's why there is so much interest by some companies about coming back into the indie fold."

Schwartz feels that the industry needs to be re-educated in its conception of the indies. He thinks it's unfair for most people to only think about the "lies, myths and competitive conversation of the past."

Because he owns his own bus-

iness, he has more interest in it, he says. A personal relationship between distributor and retailer is crucial.

"In most cases, a retailer or radio person cannot have personal relationships at the major labels," he says. "We can work together on their successes and failures, and get things in working order."

He is vehement in his assertion that the majors are trying to squeeze the indies out of business, by introducing the pressing and distribution concept.

"When my family started in this business back in 1946, the record business was a real pyramid, with RCA, Columbia, Decca and Capitol controlling most of the business," he says. "Then a thousand little labels popped up, and that seems to be exactly what's happening today."



Jim Schwartz

With billing up almost 25 percent (from \$35 million in 1980 to \$45 million in 1981), Schwartz Brothers continues to grow as a power, and Jim Schwartz looks at the video retail business as a means of staying on this course.

"Our wholesaling was up 56 percent through October, with video accounting for 32 percent of this growth. Still, with the
(Continued on page 38)

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SCHWARTZ BROTHERS, INC.

Independent Distribution

Arista and Indies: A Successful Alliance

■ Arista Records has been a major supporter of independent distribution since its debut in 1975. In fact, this alliance has been one of the more successful in recent years, bringing many gold and platinum albums.

Arista is among a select group of indies that have accomplished major status without branch operations — depending on the street sense and immediate response that indie distributors offer.

Among the almost 60 artists on the Arista roster are such major record-sellers as Air Supply, the Allman Brothers Band, the Average White Band, Angela Bofill, Tom Browne, Eric Carmen, Norman Connors, Paul Davis, the Dregs, Aretha Franklin, GQ, the Grateful Dead, the Kinks, the Jeff Lorber Fusion, Melissa Manchester, Barry Manilow, the Outlaws, Graham Parker, Ray Parker Jr. and Raydio, the Alan Parsons Project, Gil Scott-Heron, Patti Smith, Al Stewart, Lily Tomlin, Gino Vannelli, Jennifer Warnes and Dionne Warwick, among others.

President Clive Davis feels that with independent distribution, "we have the best of all possible worlds.

"As I've noted in the past, I have found that the rank-and-file sales people of the distributors are, at the very least, as strong as those people from the branches, with the added advantage of the entrepreneurial creativity and expertise of the owners. They have a real roll-up-the-sleeves attitude toward breaking new artists and getting product exposure in their own areas.

"Arista's impressive, diversified success over the years, in all fields of music from rock to R&B to pop to jazz, is testimony to the ability of the independents to work all kinds of product effectively. The independents have been an enormous benefit to us in penetrating the marketplace."

In a *Record World* Dialogue last year, Davis was questioned about Arista executive vice president and general manager Elliot Goldman's speech at the last

NARM convention on the expanding role of indies, the relatively disappointing showing of several branch systems (MCA, RCA, PolyGram), and Goldman's assertion that indies should chase the branches for some of the business.

Davis said he agreed with Goldman and added, "There's got to be a certain volume of records sold in order to justify having a branch operation, and those three companies are involved in a volume struggle. From the outside it appears that at least two of them are looking to audiovisual business to make up the volume. And that might make sense. I'm not here to tell those companies how to run their business, but let's assume that they don't make it with video software. If they are saved that way, great. I hope they are and I certainly don't wish them any harm. On the other hand, if they're not, just looking at it from a pure record point of view, it appears that those companies might have to look to alternative distribution than a branch, and should consider using independents. The independents should not leave the solicitation of new labels or existing businesses as a *fait accompli* to branch distribution. With the help of companies such as Arista, Chrysalis, and Motown, independents can really be an enormous benefit to other companies."

Another astute observation by Davis in the same Dialogue concerned the sales potential of an indie compared with that of a branch.

"There is a long-standing contention that branches can sell more than independents. That's absurd! For example, Pickwick is a major distributor of ours. They sell as much as 20 percent of the records sold in the United States. Are they going to buy more Warners or CBS product than ours, a company they distribute? Of course not. The old contention is a ridiculous shibboleth perpetuated by those who really don't know what they're talking about."

Davis began Arista after its parent company, Columbia Pic-



Clive Davis



Barry Manilow

tures, decided to abandon the Bell Records label. The existing roster of that label was pared down by Davis, who kept only those artists he considered to

have sales potential — and he was correct in his picks, with Barry Manilow and Melissa Manchester developing into major stars.

Tara Records Burns Up Atlanta

■ Gwen Kesler, president and owner of Tara Records and Tapes in Atlanta, says she and a few friends formed Tara in "May of 1975 from scratch — we didn't have a single client." Gwen was far from being a novice in the music business, however. She and her friends had worked for Southland Records Distributing Co. until that firm was sold (Gwen had worked there for 25 years).

Gwen, who later bought her associates' interest in Tara, says the firm today employs about 35 people and distributes about 80 labels, including Vanguard, Word, Sugar Hill, Prism, and many others. Kesler says her company got off to a great start in 1975, with early clients including Disneyland Records and Nashboro Records.

"Being in independent distribution can be very exciting, especially when you have a part in breaking a record," Kesler says. "It's also great to work with so many experienced people — together, our employees have several hundred years of experience in the music business." James Waters is Tara's singles buyer, and Joe Terbonne is the LP buyer. Marvin Eskew handles shipping.

Tara has expanded into two

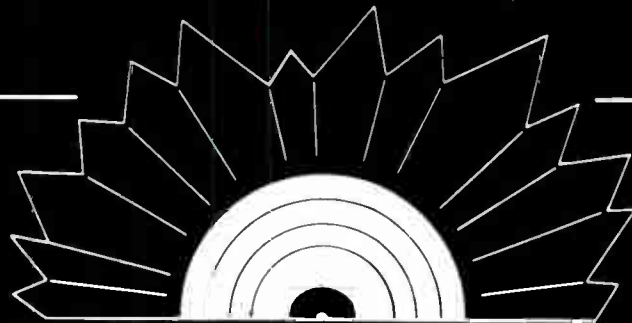
warehouses. Kesler estimates that in the company's last corporate year Tara grossed about \$7 million.

Universal Covers Philly Market

■ Universal Record Distributors, founded in 1955 out of a garage, is now the largest independent distributor in the Philadelphia area, employing about 100 people and handling close to 80 labels.

"If we can sell what we handle, then we will represent the label," says Universal's Len Rakliff. "When we started, we handled offshoots of the major labels which had grown disenchanted with the way they were handled. We see this kind of thing starting all over again — Boardwalk, for example. There is a future, a renaissance."

Universal also owns the largest one-stop in Philadelphia, Universal Tape City, which handles all labels. "We're the only one in the Philadelphia market, and we feel there'll always be room for one," says Rakliff. "We're looking for small labels with a growth potential, and we contribute to their growth."



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Independent Distribution

Motown: Two Decades with the Indies

■ "I think independent distributors have got to be there — forever. Those people are aggressive, and there's always going to be a new label that's going to spring up, a label like Motown in the early '60s or like Sugarhill and Venture now. If Motown in the early days had been the size that those labels are now, we would have been eaten up in a branch situation. They (a branch) would have sold the hits; they wouldn't have merchandised our catalogue. Our distributors didn't do that — they stuck with us, and they stand by us now. They go through hard times when we get cold, and they still retain a respect for Motown. As long as we keep that respect, and they keep moving our product and keep paying their bills, we'll be in good shape."

Quite clearly, Miller London, Motown Records' vice president/sales, is satisfied that Motown's more-than-20-year involvement with independent distribution has been a fruitful one. According to London, the independents "are equipped to handle not only catalogue but front-line product as well, of course. Over the years, they've been able to give us that extra edge in the marketplace, in a lot of instances through that one-on-one contact between a distributor and both retail and radio. After 20 years, we believe in these people. They've made us what we are today."

Motown and its distributors have done especially well in the past year with the label's mid-line series of classic albums, re-released in their original form — the series is now 85 strong, with another 18 about to be released — and according to London, that success is no accident. "They do concentrate on catalogue," he says, "because as independent distributors, they have to not always be concerned about whether they're going to get a new Stevie Wonder album this month, or this year. So they have to try and generate business on other items, such as catalogue."

"A lot of people say that black product doesn't sell catalogue,"



Miller London

London adds, "but we've proven everybody who said that to be wrong — especially with our mid-line series." Motown's distributors, he notes, "have been very influential in setting up programs with key retailers

Faulty Rocks On

■ Faulty Products had its beginnings in England in 1977 during the height of the punk rock era. As the head of the Faulty operation in England, Miles Copeland had an interest in the British Illegal and Step Forward labels which were being distributed in the U.K. by the Faulty network. Thanks largely to the success at that time of two new Illegal acts — the Police and Squeeze — Copeland was able to set up I.R.S. Records in the U.S. as an A&M-distributed label.

In 1980, Faulty Products was formed in the U.S. as an alternative to the I.R.S.-A&M deal: the new label initially carried only imports from Europe and records by other small American labels. Bob Laul was brought in to simultaneously head up east coast sales for I.R.S. and east coast operations for Faulty. John Guarnieri became Laul's west coast counterpart. Since then, through such distributors as Progress, Universal and Tara, Faulty has released, among others, two albums by the Dead Kennedys (one of which has reportedly sold over 60,000 copies) and the Human Switchboard and is about to release LPs by the Circle Jerks and the B People.



Rick James

and one-stops in the country to promote that series," programs that included extensive merchandising efforts. "Even though (the line) went out at a cheaper price, they were able to merchandise it better, and the stores who were selling it were able to get it in in larger quantities. In fact, it opened up a new market for a lot of retailers, both little black retailers as well as your major pop chains."

Success with catalogue items

Fantasy Records: Indie Since 1949

■ Ralph Kaffel, president of Fantasy Records, is pleased with the company's relationship with its 15 independent distributors. "Since 1949 Fantasy has not used any other form of distribution," Kaffel says. "We feel independent distribution gives us maximum flexibility. Fantasy also has long-standing personal ties to the principals of many distributors, which is a factor in our choice."

Kaffel, co-owner with the late Jack Lewerke of California Record Distributors from 1949 to 1971, noted that indies "are always striving to upgrade their methods of production in a market and are currently getting re-involved in promotion. The ability to move quickly in individual markets, the fact that all receivables are not controlled by one company, and the option to make changes in a market without disturbing the entire distribution system, are some of its good points."

can mean good news for front-line product as well, London points out. He recognizes that for the most part, "breaking (new) product comes from getting it played and exposed, airplay-wise. But in terms of breaking, say, a Rick James or a Teena Marie, our distributors have kept that visibility, that knowledge of each artist, perpetuated from one album to the next through the sale of their catalogue and the continual merchandising of the product. That way, when Rick James does come with a new album, people are still familiar with him."

Independent distributors, explains London, are especially helpful to new and emerging labels, in that they supply supplementary promotional support to those labels that are too small to maintain large promotion staffs of their own. In recent years, he adds, promotion work by the indies "kind of went lax," as record operations hired away more and more of the indies' own promotion personnel. Since then, however, with A&M and some other prominent labels moving to branch distribution, the independents have again built up their in-house promotion staffs, "so they could pull in the new labels again."

As for Motown, "We pretty much do 100 percent of our own promotion," London says, "but we do utilize the distributors' promotion people to supplement our own, because they're good. They're not only pushing your front-line stuff, they're helping you build acts." The same might be said for the merchandising assistance supplied by the distributors; in areas where Motown's own people cannot physically do all of the work themselves, the indies' own staffs are invaluable. In fact, London adds, if he has seen one significant change in the independent distribution set-up in recent years — aside from the oft-noted fact that some of the smaller operations have been unable to stay in business — that change lies in the indies' building their merchandising staffs and re-building their promotion staffs.

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Independent Distribution

Chicago's MS Distributing: One of the Oldest and Best Known

■ One of the oldest and best known independent distributors in the country, Chicago-based MS Distributing has been in the business since 1946. The firm employs about 45 people, handles about 50 labels, and covers Illinois, Indiana, Wisconsin, Missouri and Kansas.

To John Salstone of MS, "Independent distribution is getting to be more the way it used to be some 10 years or so ago. Independent distribution offers the small label greater flexibility than the majors, which are bogged down by paperwork and organizational setups that take away from creativity. We can respond faster to break an artist, respond more quickly when we sense a hit in the making, and move immediately when the occasion warrants it. "Our customers know that

we're here, whereas the branch manager for a major label might not be there tomorrow, and we're more sensitive to their immediate needs than the major because we're on the scene, rather than away in some corporate office in New York or Los Angeles. Also, we're motivated financially, rather than politically, which gives us a definite edge.

"There seems to be a dichotomy in today's marketplace — whereas the industry as a whole is not doing too well, independent distribution seems to be getting better than it ever was. Independent distributors offer a good alternative to the majors. Our flexibility allows us to handle an indefinite number of labels and records at the same time, and to give each one of them the same kind of personal attention and care.



MS co-owners Tony Dalesandro and John Salstone

"We are looking forward to breaking more artists and more labels, knowing that we can do it. We hope that big name artists will decide to start their own labels, rather than tying their destinies with the majors, and give independent distributors an opportunity to show what we can do for them."

American Indie Labels Get Stiff Competition

■ Approximately 15 months ago, Stiff Records created the Stiff America label, with Bruce Kirkland coming over from Stiff in the U.K. to head the U.S. operation. In order to get their records into the stores that specialize in import-oriented product, Stiff created a two-tiered distribution system. The first tier was the creation of BAD, a joint effort with the Bonaparte company, a British importer, that has enabled Stiff to get Stiff America product into the specialty record shops more quickly. Once that is accomplished, the second tier, involving a more traditional independent distribution network, is employed. (Through these channels, Stiff now handles product by two other labels, Hannibal and MSI).

Among the artists on the Stiff America roster are Any Trouble, Girlschool, Pigbag and Madness. Stiff America's most successful group, so far, has been the Plasmatics. According to Kirkland, the three Plasmatics LPs on Stiff have each sold in the 40-50,000 range.

MJS Sees Indies Getting Stronger

■ "Indie distribution is getting stronger," cheers Fred Held of Miami-based MJS Distributors. "In recent years, we have seen an upsurge in independent distribution, prompted by rack jobbers and the fact that we work with our accounts on a local level. Our strength lies in being familiar with the needs of the local markets in which we operate."

MJS went into business a dozen years ago as a small one-stop with one truck, specializing in the export field. The company moved into independent distribution about two years ago, and currently employs approximately 90 people at its branch in Miami, and maintains export specialty offices in Atlanta and New York.

According to Held, selecting the right labels is the first step in building a successful independent distributorship. "The keys to selecting labels are timing, product and the label's reputation," he explained. "We have to be realistic about sales, and we maintain a tight working relationship with the labels we represent."

Held sees home video software as an important step in MJS' future, because of the demand in nations where the company's export accounts are located, especially in Latin America. He estimates that the initial investment will be considerable, requiring a "quarter of a million dollar inventory," but he is confident that MJS can turn a profit in the video field.

SWS Happening

■ SWS of New York was established approximately five years ago with a pop label named SWS Records. Since then, the company, headed by Sverre Sundman, has formed Graf Records, a dance music label, and Love Records, a jazz label that acquired the exclusive U.S. rights to all product on the Finnish Love label.

Upcoming product on the three labels include records by Kip Kaplan (who also serves as the company's A&R director), Harlow and Mike Oldfield.

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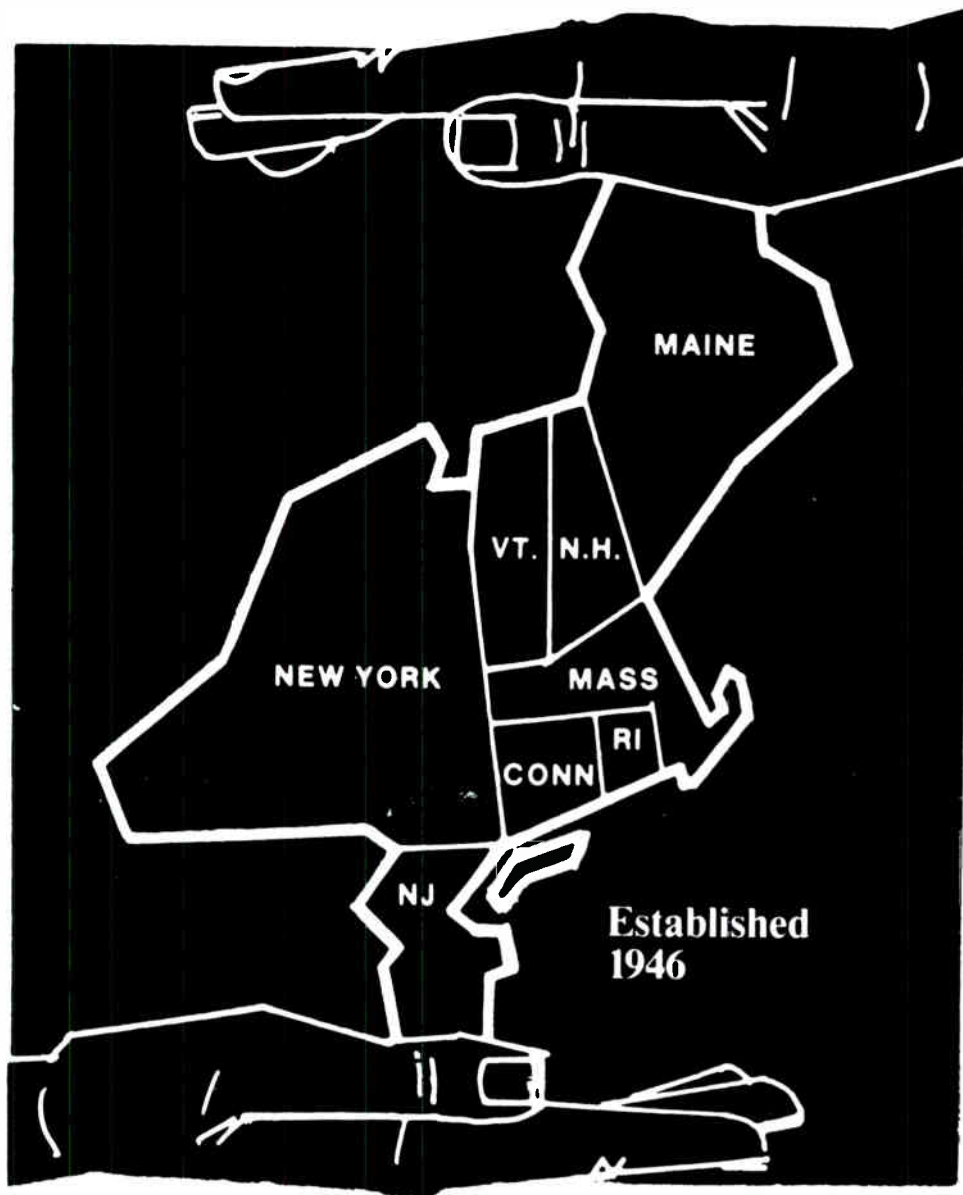
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Independent Distribution

Chrysalis: 'Fun' Working with Indies

■ Having experienced the best year in its history, Chrysalis Records has a special appreciation for its relationship with its network of independent distributors. "Our success in the past year speaks for itself," says label president Sal Licata. "They're obviously the best people for us to be working with."

Licata, who has worked with independent distributors throughout most of his long career in the industry, describes the close rapport his firm enjoys with the indies: "We're so close that we can deal with them as family. We don't have that many distributors, so we can cover almost the entire country — all the major markets—by calling relatively few people. It's almost like having a branch distribution system. We understand each other's problems and we enjoy working with each other. It's fun working with them."

Although Chrysalis generally attends to its own artist development and artist relations needs, Licata points to instances in which the independent distributors' support has been invaluable in their representation of the company. "When, at times, we need them to be there for us in various ways, they've always been there. They represent us in many ways, and that's why the word 'family' is such a key point."

Independent distribution has been particularly valuable to Chrysalis in the area of catalogue sales. "The independents are hungry," Licata says. "They don't have that many lines of product, although those that they do have are very strong. We know that they're going to go out there and break everything they can; they don't cherry-pick our catalogue, but instead, they try to make every dollar they can make."

Chrysalis Records' success with independent distribution figured prominently into the decision of Chrysalis, Inc. to market its new video products — under the aegis of the newly-formed Chrysalis Video Programming — through another network of independent video

distributors. "As a company, Chrysalis wants to continue to control its own destiny," Licata says. "And because Chrysalis Records has been so successful with independent distribution, the Visual Programming division's product will be distributed through independents as well."

"Again, we've just had our best year ever, and I can easily see that progress continuing. Of course, it works both ways, but we're very thankful to our distributors for the success we've enjoyed this past year."



Sal Licata



Pat Benatar

Destiny: Destined To Go Independent

■ While Destiny Records is still less than six months old, its president Arnie Orleans feels he made the proper decision when

he decided to steer clear of the majors and go the independent distribution route.

As one of the indie way-of-life's most outspoken supporters, he states very bluntly that the needs of a small company like his own — which currently consists of only 12 staffers and five artists — are far better serviced by indies.

"I have experience with branch distribution and indie distribution from my many years in the business," he says, "and when we started Destiny we felt that indie was the only route to go because it reflects the street."

"The first and foremost tool

needed by a new label is quick and useful information, and indies are able to give it to me much easier than a major label."

Orleans says a label must know what's going to happen in a specific market before it happens, and indie distribution provides that extra personal approach.

Destiny has 18 new albums projected for 1982, including new releases by Skool Boyz, Take Five, Charles Lloyd, Eloise Whitaker and Canned Heat.

"Street level is what this business is all about, and at the majors, people making decisions are too remote from the street," Orleans states.

Mango & Antilles Deliver Reggae

■ The Mango and Antilles labels are divisions of Island Records distributed independently through a network of 16 distributors. The labels share offices and some departmental staff with Island's New York headquarters. The Mango/Antilles catalogue is much admired for its reggae material, such as the critically-acclaimed work by Black Uhuru, and Mango's R&B hit singles have included Bits and Pieces' "Don't Stop the Music," the Gibson Brothers' "Cuba" and the Invisible Man's Band's "All Night Thing."

Herb Corsack, Island vice president and general manager for Antilles/Mango, credits independent distributors with "being able to reach out and concentrate on records, putting them into the proper outlets." The distributors "did more justice" to the Mango and Antilles catalogues, Corsack says, because "they have more time to develop a record. They don't have the overhead or pressures of a major label trying to sell more of a record than the market can absorb. They are innovators in their own way."

The Indies Work for Disneyland

■ The nature of Disneyland Records' specialized line of product makes the maintenance of a strong network of independent distributors essential, according to label president Gary Kriesel, who points to the ability of the independents to maintain a focus on catalogue product as a key element in the marketing of Disneyland's wares.

"We care about children's records," says Kriesel, "and we're more interested in the long run than in short-term sales." According to Kriesel, independent distributors are able to maintain an emphasis on catalogue sales for far longer than branch distribution operations. "We believe that a large branch distribution operation

would take only the biggest titles — the current movie soundtracks, for example — and push only them," he says; independents, on the other hand, handle less product in most cases, and so are able to maintain "a better concentration."

Disneyland Records retains its own sales force, and is therefore not reliant on distributors for promotional services other than in-store merchandising. "Our independent distributors are responsible for getting our product into the stores and assisting in in-store merchandising," Kriesel says, adding that "they've found that our records sell very well. And we're very happy with the way they sell our records."

INDEPENDENT



**THE BEST
WAY TO PLAY
THE GAME**

THE BOARDWALK ENTERTAINMENT COMPANY
WISHES THE BEST OF THE NEW YEAR
TO ITS INDEPENDENT DISTRIBUTORS

Independent Distribution

Big State Does Big Business

■ A family-run business, Big State started as an independent distributor 37 years ago. One of the oldest and largest independent operations in the southwest, the company has a stocking branch in Dallas and two sales branches in Houston and Denver. Its staff includes about 84 employees.

Selection Process

In selecting new labels for representation, Big State examines the financial stability behind the label and the people involved, whether the company is strong enough to remain in business over an acceptable period of time, and whether it can provide sales aids, merchandising, etc.

"Ten years ago, independent distribution went through a crisis when the WEA group opened its own network, taking money-making labels away," says Big State's Billy Emerson. "Another crisis occurred in 1979 when ABC moved to MCA, A&M and 20th to RCA, and London to PolyGram. But independent distributors have recovered.

"What many people probably fail to realize is that independent distribution started every major label in the business today. WEA, CBS, A&M grew and prospered originally with independent distribution until sales volumes enabled them to move on their own and open their own branches. Without independent distribution, three-quarters of the labels today would not be around. We've done it before, we can do it again — it's a never-ending renewing process.

"Large companies cannot give the personal attention we give the labels we represent. We are private entrepreneurs, and we know how to run our business. In terms of promotion, merchandising, advertising, we can't compete with CBS or WEA, but we can work on the street level, and that's where our effectiveness shows. We have an ongoing relationship with our accounts, we treat them fairly, and we have throughout the year built up a reputation that cannot be bought with money."

Cleveland's Active Action

■ CLEVELAND—Action Distributors was formed eight years ago as a subsidiary of Transcontinent Record Sales. In 1973, Action covered northern Ohio, western Pennsylvania, and western New York. In addition to these territories, Action now covers southern Michigan, Indiana, northern Kentucky, West Virginia, and southern Ohio.

Representing about 40 labels, Action counts gospel, disco, jazz, and dance music as its highest volume at this time. Operating from a 15,600-square-foot warehouse, the company employs 18 people.

Dennis Baker heads the operation as vice president and general manager. A 20-year veteran of the music industry, he has been with Action since its inception. Prior to 1973, Baker was with Transcontinent.

Clay Pasternack, who has also been with Action since 1973, assists Baker as operations manager and buyer. He thinks Action is a top distributor because

the firm is very service-oriented: "We provide excellent information on product, process orders very quickly, and cooperate with accounts."

New Business

Action's involvement with the National Association of Independent Record Distributors has been a major factor in generating new business this year. Since the May 1981 NAIRD convention in Philadelphia, Action has picked up a number of small labels, according to Pasternack.

Baker thinks that independents are becoming more important to the record community because they are efficient and can call on more accounts than labels can. "We have a warehouse and inventory, and a sales and promotion crew. We don't have the kind of overhead that labels have," Baker says. "The majors are doing their best to chase the medium to small-size dealer away from dealing direct, and forcing them to one-stops."

AMI Keeps Working Hard

■ "The majors have a lot of advertising dollars, so much more money than we have that they try to overwhelm retailers and radio stations with their money power," says Bob Schwartz of AMI distributors. "Because we are independent distributors, we have to work twice as hard to achieve results similar to the majors'."

Covering its home state of Michigan and portions of Ohio, AMI has been in business for the past 11 years. Owned by Schwartz, Carl Mooredian and Babe Manoogian, the 15-employee operation represents major indie labels such as Motown, Boardwalk, the Fantasy group, Malaco and others.

Despite competition from the

majors, Schwartz is quick to point out the inherent advantages of independent distribution. "We don't have to go through corporate structure to have things done. We're friends with the retailers. We know them personally. Our accounts can call me on Sunday if they have to."

Schwartz feels that reports of independent distributors not paying their bills on time are no more than rumors based on a few isolated instances, and argues that independents have to meet their creditors' terms "to stay alive. There's no way you could keep a Motown, for instance, if you weren't paying your bills. Small labels shouldn't be afraid of indie distribution."

Malverne Concentrates On Breaking and Selling

■ Since the formation of Malverne Distributors in 1946, the company has handled most of the major labels at one time or another, according to Malverne president Jerry Winston. Currently handling between 35 and 40 labels, including Alfa, Chrysalis, Fantasy, Project 3 and Prelude, the company operates a main office and warehouse in Long Island City, New York and a Boston branch serving the New England region, headed by sales manager Stan Goodman. Director of marketing is Joe Grippo, and staff totals 32.

"I feel that new labels will always come along as long as people feel that they have discovered new trends or new artists. There will always be a need for indies," asserts Winston. "The New York market is very diversified, and we get lots of different kinds of records coming through." The small entrepreneur, he adds, will always appreciate the custom attention and service geared to his preferences.

"We concentrate everything we have on breaking and selling records," Winston adds. "There are new labels constantly. They come through, play their product and we get the ball rolling."

Malverne has a promotion staff of eight salesmen, "all of them

well-versed in selling new as well as catalogue product." The company boasts quick delivery when a record breaks, but more importantly, Winston stresses, "a lot of enthusiasm and experience. We've learned what to do and what not to do. We have a good, tight organization."

Teamwork Pays Off for Atlanta's Robox Records

■ The Atlanta-based Robox label, whose artist roster includes Grinderswitch, Zigurat, Dobie Gray and Dennis Yost, passed its first anniversary as a national label with independent distributors just this month and is proud of the teamwork reflected in that fact. As Dick Fitzsimmons, vice president of distribution and marketing, puts it: "For a small label like ours, the only way to go is with independent distributors. You can call them and they understand your problems. They're used to making big labels out of little labels."

Before going national, Robox was a regional label specializing in country and R&B, a concentration which is still reflected in its sister label, Tanglewood.

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Independent Distribution

Boardwalk Proves Indies Can Work

■ Boardwalk Records is proof positive that independent distribution is capable of doing as good a job as (or better than) branch distribution. When the label debuted two years ago, it was the first of many indie labels to join the CBS Records pressing and distribution (P&D) system.

After more than a year, Boardwalk noticed that its operation wasn't geared for the CBS way of life and quickly returned to indies — scoring massive success almost immediately with Richard "Dimples" Fields.

As Boardwalk chairman Neil Bogart told *Record World* at the time of the split, "It's hard for me to fit into anybody else's system. I did it somewhat at PolyGram (when Bogart ran Casablanca), although like (RSO Records president) Al Cury, I was always a little bit of a renegade; a little bit on the outside, a little bit on the inside. With the independents, I know where they are, what they're doing, how they feel, how they react to me. I just didn't understand the CBS machinery; the independents, I understand. With the independents, I'm home."

Irv Biegel, president of Boardwalk, offered what he stressed were his "personal opinions" on why the CBS-Boardwalk distribution relationship proved untenable.

"This only applies to this company and may very well not apply to others," Biegel told *RW* at the time, "but CBS is structured, and rightfully so — to handle their own kinds of product, and their operation is geared towards their promotion and merchandising system and their marketing ideas. In many cases, those ideas were different from ours. Because we're a smaller company, we react a little more quickly to every bit of information. I don't think that CBS does that; they have a game plan that's obviously been very successful for them and that framework was very difficult for us to adapt to. We felt that we'd lost control of some of our product in its merchandising, promotion and sales aspects and that was the reason for the



Neil Bogart

change."

Biegel emphasized the advantages that indie distribution affords Boardwalk in increased promotion staff and access to sales information.

"I can know tomorrow who ordered which records and in what quantities," he said, "and I couldn't get that kind of infor-



Irv Biegel

mation from CBS. Also, we weren't getting local promotion from CBS, nor did we think — in the beginning — that we would need it. That was our mistake; CBS followed the deal to the letter, and rightly so."

Biegel attributed much of the success currently enjoyed by Joan Jett to the independents'

ability to react quickly to any situation. The album, "I Love Rock 'n' Roll," now in its fourth week on the charts, is bulleted at 87 this week, a 39-point jump from its position last week at 126. Feeling confident that "we probably have a potential number one album on our hands," Biegel stated that "this is the most significant thing that has happened to us since we went back to independent distribution."

Bogart's indie experience began with his immense success at Buddah and continued with his touch of gold at Casablanca.

At the time of the CBS split, Bogart was highly complimentary about the staff of that corporation, but perhaps best summed it up when he said, "I'm just really thrilled to be back with the people that really understand me."

Piks Corp. Covers a Lot of Ground

■ The Cleveland-based Piks Corp. started in 1970 as extension of the operations of two different companies (Midwest Ltd. and Piks), working jointly, established in 1964 by Harvey Korman and Ron Schafer. As independent stocking branches were being phased out, the main operation, located in Cleveland, began to control the various markets initially covered by the branches. Piks now covers the western part of New York state, western Pennsylvania, all of Michigan, Ohio and northern Kentucky.

"In terms of inventory, these geographic changes have had a major impact on distribution," says Schafer. "Instead of a manufacturer having to rely on five different distributors over a major geographical area, the distributor who now controls this area can operate with reduced inventory — particularly in the case of catalogue items — yet be as efficient. This consolidation makes for a much healthier situation."

Piks represents about 200 labels. "We have an open-door

policy," Schafer explains. "We feel that if somebody produces an album, he should have an opportunity to see his album distributed. The criterion we apply, if any, is the quality of the people behind the projects. If they are people of merit, with a project of merit, we will distribute them. But we feel it is important to give the little guy as much of an opportunity as the big ones."

"Because of the fact that we're individual entrepreneurs, we don't eat unless we sell records. Ours is a different type of motivation than the majors'. The fact is, we are more closely involved in what is happening in our market than the heads of the majors whose contacts with the marketplace are through other individuals."

"We are not into video yet, but we're looking into it. At this time, we don't know which direction to take, but we are studying the question. The fact is we're still selling entertainment, whether it's audio or video, and the same criteria apply to merchandising whatever the prod-

uct.

"The future? The independent distribution network is getting much closer together today. The channels of communications have been open. We're constructively working together, and getting a lot of input from others who are involved in the same line of work we are. This is a real boost to our industry."

For R&L, Indie Distributions Are 'The Backbone'

■ "Our motto is, 'Built on, by, and for independent distributors,' and that's what we believe in," says Michael Roshkind, president of the recently-formed R&L distribution company. With partner and executive vice president Michael Lushka (like Roshkind, a veteran of Motown), Roshkind decided to found a distributing

(Continued on page 38)

DECLARATION OF INDEPENDENTS

There have been many harsh realities learned in this last two years of difficult economic conditions for the music industry. In light of these difficulties, a great many people have asked why we would want to commit to the creation of a major new entity. Coupled to this, we are invariably asked why DESTINY would choose independent distribution when alternatives were available.

The answers to both of these questions are somewhat complex, but the answers are also very similar. We firmly believe that DESTINY represents what free enterprise is all about . . . and the independents do as well. Likewise, the origin of the name DESTINY speaks to those specific things. We at DESTINY simply want to control our future, to be the authors of our success or failure, not to have our "Destiny" in the hands of others. Although we are great believers in the branch organizations, we also believe that, in spite of their size and the massive amounts of capital they invest in our industry, it is the independent where the creative expression flourishes best, and where we as principals (as well as artists and producers), can better direct our fate.

I have had experience with a substantial number of good companies in my last twenty-five years in the business, and yet it is the independents where we choose to be. The independent's ability to respond on a street level, to break new acts, to communicate directly with us rather than layers of bureaucracy are the key elements that make independent distribution as viable as it is.

When we look at several of the major companies distributed by the independents, we know that no one can sell more records than they with respect to their acts. DESTINY has, as a result of its independent affiliations, more people on the street than any one major, greater retail penetration, and those independents collectively generate greater sales than any branch organization. When you examine the facts, it is easy to understand why we are making this "Declaration of Independents."



President

Independent Distribution

Alpha Sees Indies Growing

■ When Alpha Distributing president John Cassetta says he sees independent distribution in a growth pattern, it's on the basis of the 35-year history of Alpha. Today's majors, he notes, were once independents themselves — Atlantic and Warner Bros., for instance. After their switch to branch distribution, other labels, A&M and

Motown among them, grew into similar positions, and now, a successive group of independents is arising — Arista, Boardwalk and Destiny are a few — which is girding for big business. These labels, Cassetta states, demand the flexibility offered by the independent distributor and are forging a new interdependent relationship between manufacturer and distributor.

"We go beyond the fact that the distributor sells product," Cassetta states. "We help with media, sales, marketing and promotion in a concentrated effort." Alpha presently employs a staff of 75. Five are in advertising and promotion and 12 are outside sales personnel. Murray Viscoso is executive vice presi-

(Continued on page 38)

Stan's Touches All the Bases

■ The name Stan's Record Service means just that — a service touching on just about every phase of the record business imaginable. The operation, headed by president Stan Lewis and occupying half a city block in Shreveport, Louisiana, employs about 125 people, including workers at Stan's six local retail outlets.

Stan's Record Service actually encompasses a distribution company and one-stop operation, as well as the retail shops, record labels (Jewel, Paula, Ronn), and even music publishing (Su-Ma, BMI, and Lenny, ASCAP). Stan's brother Ronnie is general manager for the distributing company and also a buyer. Jo Wyatt heads the labels and assists with other aspects of Stan's Record Service.

Lewis bought several jukeboxes in the late 1940s, and his need for records to stock the machines led to his expansion into a retail record shop soon thereafter. He sponsored a nighttime blues radio show on the giant KWKH, and a lucrative mail order business resulted from that.

"Race" record labels such as Chess, Kent, and others found a friend in Lewis in the early 1950s, and by the middle of that decade, Lewis's company had to stack records on the sidewalk to allow customers to walk through his store. Lewis opened Jewel Records in 1973 as an outlet for blues records. Today his one-stop operation is one of the most important handlers of black gospel and blues music in the country, and his labels continue to specialize in those forms as well.

NARM Surveys the Indies

■ As the first step in a plan to promote the role played by independent distribution in the recording industry, the National Association of Recording Merchandisers (NARM) has initiated an in-depth survey, the results of which will be announced soon.

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 Joe Simone, former NARM president and president of Cleveland's Progress Record Distributors.

The questionnaire, which dealt with various facets of independent distribution, was sent to more than 50 member companies — requesting information on such matters as sales

volume, net worth, value of inventory, projected volume, data on personnel, warehouse and branch operations and vertical operations owned by or affiliated with indie distribution.

'Excellent Yardstick'

According to John Marmaduke, current president of NARM, "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. 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."

Tone: A Force 'Forever'

■ Miami's Tone Distributors has had a lively and well-known history in distributing and production since its establishment by Henry Stone in 1953.

Tone has been a major force in Miami's music business "forever," according to president and chief operating officer Lynda Stone. Muriel Stone is secretary-treasurer. The company had handled "just about all the labels that ever were" through the sixties. "When independent distribution started to change around 1972 with the branch operations coming up, Henry figured he had to take a different stance. He had always been a manufacturer at heart," and Stone took the plunge, recording local talents in the T.K.

studio and releasing them on various local and national labels, and licensing some through major labels, including Atlantic and Columbia. The names, of course, have become familiar: Betty Wright, George and Gwen McCrae, Anita Ward, Timmy Thomas, Benny Latimore, Little Beaver, and K.C. and the Sunshine Band, whose leader, Harry Casey, worked in the Tone warehouse. These acts turned Miami into a center of recording and creativity in the mid-'70s.

Currently, Tone handles 50 labels, many of them in the disco/R&B category, along with audiophile and jazz lines. "The Sugar Hill label has been wonderful for us," Stone says, "and

so has Enjoy: I remember as a little kid seeing Bobby Robinson come through with a trunk full of records. Prelude has been very hot for us this year; like New York, those good dance records are strong for us." Labels such as these are strong indicators for the future of independent distribution, Stone believes. "They've weathered the storm — they're really shooters and they'll be around for awhile."

Key to their adaptability is their instinct and tenacity. CBS has the money to bring home a Boston, she observes, but the creativity that is the backbone of business is more characteristic

(Continued on page 38)

W.M. Covers a Broad Terrain

■ W.M. Distributing of Denver claims to cover the largest geographical area of any record distributor, with a domain stretching from the Rocky Mountain states into Kansas, Nebraska, South Dakota, and down to northern Texas and New Mexico. And according to W.M.'s Bob Schneider, they're the only distributor in Denver to cover all areas of music.

W.M., which started out as

Transamerica and is now part of Western Merchandisers, a firm that also includes 92 retail stores, employs about 30 people (not including accounting and computer support personnel) and handles over 50 labels, including virtually every major indie except for Motown and Arista.

"It hurt us when A&M, 20th Century-Fox and other large labels went under the umbrella

of the majors, but that trend has stopped because of the money crunch that has existed since 1978," says Schneider. "As there is more viability in the marketplace, and the rates are going down, more small labels are going back to independent distribution.

"It's hard to assess accurately what the future will be. It's an

(Continued on page 32)



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BLUE CANDEL	GLORI	MARLIN	STRATA EAST
BLUES SPECTRUM	GOLDEN EAR	MILESTONE	SUGARHILL
BOLD	GOOD SOUNDS	MISTLETOE	SUN
BRIGHTER DAY	GORDY	MONITOR	SUNSHINE SOUND
BRUNSWICK	GOSPEL ROOTS	MOTOWN	SUTRA
CANNAN	GOSPEL TRUTH	MYRRH	TK
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CAT	GRYPHON	NATURAL RESOURCES	THUNDERBIRD
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COCHISE	JAMEX	PETER PAN ARTIST	WIDE WORLD
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Independent Distribution

Gospel Means Good Business

■ Gospel music has meant a mutually beneficial arrangement for record labels and independent distributors for many years. Most major gospel labels that deal with independent distributors use them in addition to their own distribution channels.

Both Word Records and the Benson Company say that independent distributors have been very successful in selling their black product. "They (independent distributors) are able to sell to the small black record shops and one-stops and get the product really down to the grass roots," says Roland Lundy, vice president, sales, Word Records and Music. Barry Baird, director of in-house sales and international sales coordinator for the Benson Company, says Benson doesn't have direct channels into the black retail stores, so they use secular distributors for this market.

Erv Bagley, marketing director for Savoy Records, feels that independents prove successful for them because they deal in specialized music that is "basically a line of catalogue where there's small amounts of a lot of numbers. The independent distributor is better able to perform the functions that we need as opposed to a branch which needs big hits and high volume in order to survive."

Word and Benson both use independent distributors primarily to get through to the secular marketplace. Word has sold through 15 key independent distributors for 10 years, but the last five years have seen them using independent promotion and sales people to reach small secular record shops. Word services Christian bookstores exclusively, and also some secular accounts, but relies mostly on independents in this area.

Baird says Benson sees independents as an extension of their own sales arm: "It adds to what we're trying to do in making our product available at a consumer level." Benson also distributes directly to Christian bookstores, but, unlike Word, also uses independent distributors that deal exclusively in

gospel product to get to the bookstore. Baird says that Benson's sales team is primarily concerned with Christian stores that do enough volume to afford dealing direct with Benson. "The independents provide services to the smaller stores and shops that we aren't able to offer," he says.

The independent gospel distributors employed by Benson are Landmark (Dallas), Wendy (Kansas City), Distribution by Dave (Canoga Park, California), Omega (Bravard, North Carolina), and Spring Arbor (Ann Arbor, Michigan).

Action Music

One of the largest distributors of gospel music, Action Music in Cleveland, claims gospel as about 20 percent of its business. Though gospel has always meant steady sales for Action, it has picked up in the past year. Action plans to start a full-service religious distributorship of independent labels, and factory labels as well. This would mean that if "somebody wants to buy a piece distributed by a self-distributed label, such as PolyGram, MCA, or CBS, we will have it available," according to Dennis Baker, Action vice president and general manager.

"This would be restricted to religious product. We are trying to make ourselves a total 'one-stop' or a total shopping house for any type of religious product, including printed product."

Schwartz Bros.

Another major independent distributor for gospel music is Schwartz Brothers of Lanham, Maryland. Steve Schwartz, general merchandise manager for Schwartz, credits their success with gospel product to their "in-house gospel expert," Richard Simone.

Flying Fish Is Flying High

■ Founded in 1974, the Chicago-based Flying Fish label specializes in acoustic music, mainly (although not exclusively) of the folk and blues variety. Working with a network of 25 independent distributors, Flying Fish released 30 albums in 1981, by such ar-

The Rapid Rise Of Mirus Music

■ The Cleveland-based Mirus Music manufactures and distributes records under various labels. Less than two years after it was formed in June 1979 by owners Ron Iaforano, Harvey Korman and Ron Schafer, Mirus reached gold and platinum status with the Carol Hensel "Dance & Exercise Program" album on Vintage Records.

Now considered by many to be the leaders in the dance/exercise music field, Mirus will follow up Hensel's "Volume 2" LP with three more in the series, as well as an aerobic exercise album by Jamye Scandiff on Our Gang Records. "We've done over a million units on the exercise records," says Iaforano, vice president/general manager of Mirus, "which has helped us go from nothing to a four-million-dollar company in no time."

But the exercise genre isn't all Mirus is involved in, as Iaforano readily admits. "We're not interested in being a quick hitter. We're intent on building long-lasting relationships with producers and artists." Those intentions have already become realities in the black music area, where, Iaforano says: "Every R&B product we've released has charted." Among those releases are Bobby Massey's "Truth" and Dunn & Bruce Street on Devaki Records.

Other recent releases include Sid Herring, Phillip Paul and Patrol, Charles Sherrell, and Betsy Hide on Muscle Records; Tommy Chris, Link, and the forthcoming Amusement Park on Our Gang Records; and Peter Herbholzheiner, a German jazz trombonist, making a debut on the label bow of Mirus Records. Mirus' London-based labels are Crash and Satrill.

tists as John Hartford, Vassar Clements, Bryan Bowers and Big Twist and the Mellow Fellows.

Although Flying Fish owner, founder and president Bruce Kaplan sees no major changes for 1982, he is planning more releases in the pop-rock area and a

All South Keeps On Growing

■ Warren Hildebrand heads All South Distributing Corp. of New Orleans, a diversified operation founded by his father, Henry J. Hildebrand Jr., in 1958. "My father worked for a large distributing company called Interstate Electric, and one of the product lines they handled was Columbia Records," Warren says. "He was in charge of the department that dealt with Columbia, and that led him to eventually branch off and form his own firm."

Rock Music

Early clients included Mercury Records, and later Warner Bros. "Through the years we grew mostly with the same product that everyone else did — rock music," Warren says. Warren assumed control of the firm after his father died in 1978. Today All South includes two retail outlets here (Mushroom Records and Tapes and the Record Connection), a rack jobbing service mainly for a local department store chain, and a one-stop serving Mississippi and Louisiana (Record Sales of New Orleans).

Warren estimates his company employs about 40 people, including retail workers. All South, a family-owned company, also includes among its officers Warren's mother Evelyn, his brother Henry J. Hildebrand III, and his grandmother Marguerite. The company owns a 20,000-square-foot warehouse here.

Warren feels the future is bright for existing independent distributors, "especially ones who have diversified. With new labels such as Alfa, Boardwalk, and Destiny, things are looking better than the last few years. And we still do a lot of R&B business."

continued emphasis in the field of women's music.

Slated for release early this year "One Track Mind" by Big Twist and the Mellow Fellows, and as-yet-untitled albums by the John Renbourn Group, Robin Flower, Trapezoid, and New Grass Revival.

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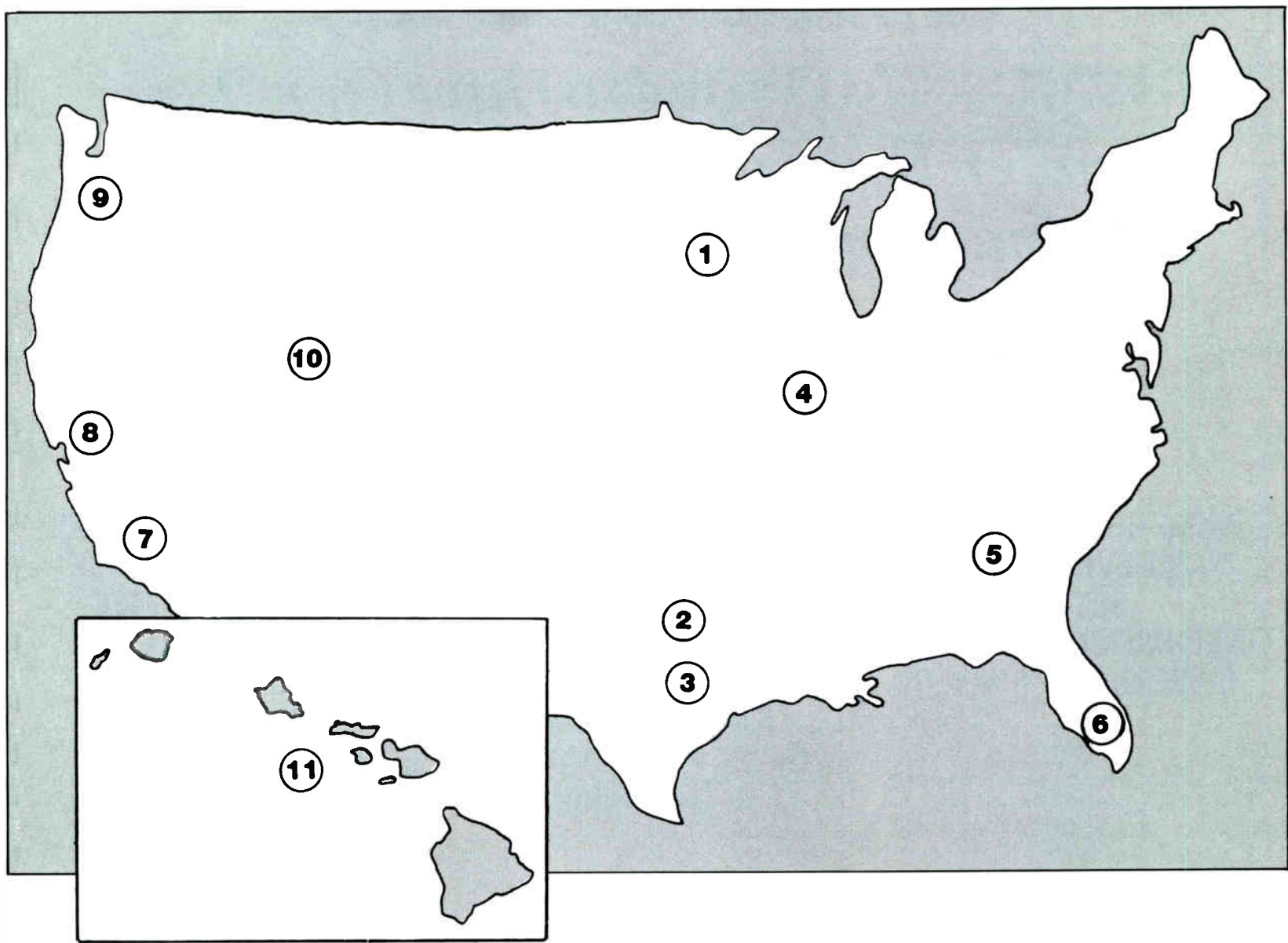


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Independent Distribution

Alfa: No Second Thoughts About Indies

■ When Alfa Records first set up its American operation, according to label president Bob Fead, "there were a lot of questions as to just how we were going to put our music into the marketplace." In Fead's words, the fledgling label "interviewed most of the record companies and most of the distributing companies on our own," by way of a questionnaire that included what he called "a lot of off-the-wall questions, along the lines of 'If we do (go with you), how will it work?'"

What Fead and Alfa found, he says, was that "based on a pure head count, other than the CBS and WEA field staffs, the independent distribution network has more salesmen than the other branch operations." So Alfa went with the independents, and a year after the company's first product was released, Fead reports that he's

had "absolutely no second thoughts" about that decision.

Like many other small independent labels, Alfa relies on its distributors for promotion support, and "the role that they have played in our successes, regardless of how big or small they have been, has been considerable," says Fead, who notes that the work of distributors in New York, Philadelphia, Washington, D.C., Texas and elsewhere has been especially valuable. "I don't think any independent label looks at them as their arms and legs," he adds, "but in terms of having bodies out there who can pick up an artist at the airport, or who can re-service a record for you — as well as the usual promotion and distribution work — they have been absolutely terrific."

Alfa looks for its independents to be "jacks of all trades, or all-around kinds of ballplayers; I



From left: producer Steve Tyrell, Alfa Records president Bob Fead, newly-signed Alfa artist Bobbi Walker, keyboardist Joe Sample, and Kuni Murai, president of Alfa's parent company, Alfa Records/Japan.

look for 'em to throw and hit at the same time," Fead continues. That versatility includes merchandising assistance, and "the display material we've made has been real instrumental in creating some high visibility for us."

All in all, Bob Fead likes the outlook for indie distribution. Yes, some distributors have fal-

len by the wayside, but those that remain "are pretty tough. They certainly have the ability to meet their financial obligations, and they are diversified in their operations, whether they're in sub-distribution, retail or whatever. They're operating on very stable ground."

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Independent Distribution

Zamoiski's Proud Past and Good Future

■ The Joseph M. Zamoiski Company of Baltimore has a history even longer than that of the record industry — the company itself had its start in 1890. It began distributing Columbia Records in 1931, and has been one of the leading lights in independent distribution since 1958. Its 350 employees handle over 50 labels.

"We have a good future, by all means," enthuses Zamoiski's Irv Gomprecht. "Independent distribution is coming back very strongly, because the smaller labels affiliated with the majors are lost in the huge hierarchy the majors are involved in. The job involved is not done properly because the process of decision-making is bogged down by hierarchy. The smaller labels want independent distribution, because they deal with people who are not afraid to take chances with them and to expose their product immediately.

"We are interested in labels that we feel have a new, modern type of sound the public might be interested in. Disco 12-inches, for example, are a saleable commodity."

An area that Zamoiski is seriously considering getting involved in is video. "The problem we are facing, however," Gomprecht says, "is the type of retail operations we are dealing with at this point. Some are here today and gone tomorrow. The big guys have not yet developed a satisfying rental policy, and we feel only rental can work in video.

"We are working diligently on a system that would take the paperwork out of the retailers' hands, and offer a rental program without the problems. We are developing a fully automated, computerized system that will be totally revolutionary. . . What we're trying to do is take retail into a more realistic

setup, and we plan to be involved in video for years to come once we have implemented our system.

"Audio or video, there will always be a spot for new artists on new labels, away from the majors, and they will need independent distributors like us. The future is there."

Richman Brothers: From the Basement Up

■ New Jersey's Richman Brothers began as a one-stop "out of the basement of my house," says its president, Jerry Richman. That was 20 years ago, and about six years ago the firm moved into independent distribution. Today Richman Brothers employs 45 people and handles about 300 labels.

In Richman's view, the independent distributor today faces one key problem: "The major manufacturers' crackdown on credit has made it virtually impossible for distributors to handle product. Retailers' only way to make money is by handling catalogue product, but they can't afford to carry catalogue product when they have to pay within 60 days."

In spite of this reservation, Richman remains optimistic about the future of independent distribution, as evidenced by the active role he has played in the National Association of Independent Record Distributors.

Applause Aims At the Over-40s

■ "The over-40 record buyer has been disenfranchised by the record business," Applause Records president Artie Mogull said in a recent interview. Applause has set out to rectify that situation, with a roster that includes Steve Lawrence, Eydie Gorme, Tony Bennett, Peggy Lee and others with middle-of-the-road appeal.

An interesting facet of the way the independently-distributed label is being run is the fact that the artists are assuming their own recording costs, with the label assuming all other expenses.

Gramavision Looking for 'Great Musicians'

■ The three-year-old, New York-based Gramavision label specializes in three areas of music: jazz, film soundtracks and "new music." Working with an independent distribution system that numbers 18 companies nationwide, Gramavision president and owner Jonathan F.P. Rose feels his label has one of the best small label networks for getting the music to the people.

Rose stresses the signing of artists with longevity and the releasing of product with audiophile sound quality and careful, state-of-the-art packaging. "We look for great musicians who are also great composers," said Rose. "One of the main goals of the company is to develop artists with longevity."

Scheduled for release early this year are saxophonist Tony Dagradi's "Lunar Eclipse" and "Jump Up," a reggae/jazz album by Oliver Lake and his band Jump Up, which Rose says is the label's first foray into the dance music area.

KvH Covers the Midwest Scene

■ KvH, a new Chicago label, was begun by president Bob Keller early in 1981 as an effort to cultivate the burgeoning talent, and constant audience support for such artists, that make up the midwestern music scene. Keller, who worked with record labels and did concert promotion in Europe, signed KvH's first artist, Skip Haynes, who came up with the label's initial release, a concept album entitled "The Guide."

KvH is also currently in the process of acquiring new talent for its roster which, in Keller's words, "will not confine itself to any one type of artist." According to A&R consultant Ron Bloom, "Everybody complains about the industry taking a dive, but it's clear to see that the key to success lies in standing behind artists in their development, and we're building up a network of people in all areas to help our label do just that."

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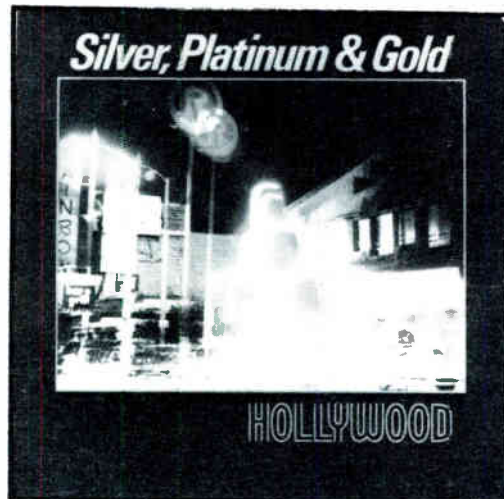


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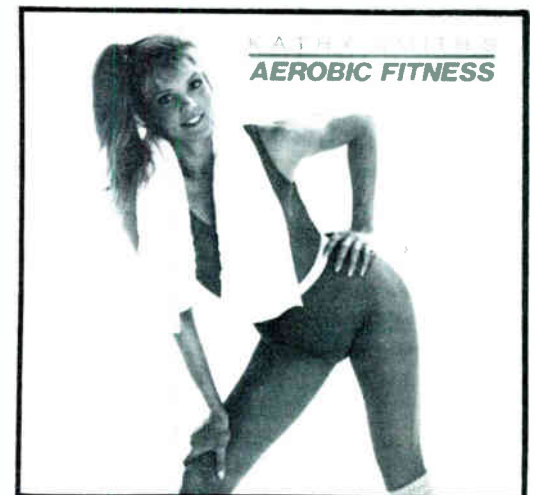
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Independent Distribution

Pacific Enjoys Success in the West

■ Formed some eight years ago, Oakland-based distributor Pacific Records and Tapes has rapidly become what co-owner Mike Paikos calls "the largest distributor in northern California and the (Pacific) northwest." With offices in Oakland and Seattle, Pacific enjoyed over \$10 million in business in 1981 alone.

Background

Pacific Records and Tapes, according to Paikos, was "the natural next step" for Paikos and co-owner Bob Sarenpa (the third owner is Sandy Skeie) after the two had successfully established All Record Service, "the second largest one-stop west of the Mississippi" and a concern that is still under Paikos' and Sarenpa's ownership. Pacific itself "started out with very few labels," says Paikos, including

TK, Laff and Mainstream. "Our first major was 20th Century, then Casablanca; after that we started getting one after another," with Arista and Boardwalk now about the only major independent manufacturers not handled by Pacific.

Growth

While Pacific has certainly experienced some impressive growth in its eight years — including a move into its own quarters after sharing a building with All Record Service, as well as a significant staff increase — Paikos is reluctant to predict how much additional growth may be in order. "We're just going as far as we can with it," he says. "It's kind of hard to project what you're going to do next year; it's all based on the type of product we get, and we never know what that's going to

be. Luckily, each year we've increased our volume considerably."

That volume increase, he adds, is due in no small part to very successful relationships with the Motown and Chrysalis labels. Pat Benatar's "Crimes of Passion" (Chrysalis), Paikos notes, is "the biggest album our company has ever had. The record started selling out of the northwest, and our staff up there (Pacific has a promotion representative in both Oakland and Seattle) was very instrumental in breaking it."

Overall, Paikos likes the outlook for independent distribution. "Things have gone well for us over the past few years," he says. "I think what's happened in most markets is that there used to be more distributors; some of them have gone out of business, and the ones that are

left are the strong ones. So while there aren't as many labels to choose from, there's also fewer distributors. The pie is smaller, but you're dividing it among fewer people.

The Future

"A company like ours is in the right place at the right time," he continues. "We've cut back in some areas; we used to have more employees than our current 30. But I'm optimistic about the future of independent distribution. More and more people (labels) who have gone with major labels are becoming disenchanted, and I think the pendulum is going to swing back to independents. These people may have had some bad experiences with independent distribution in the past, but a lot of those independents are gone now."

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Independent Distribution

Sunshine Keeps Its Ears to the Street

■ "We offer attention," says Sunshine Distributors general manager Pat Monaco. The five-year-old company has survived and flourished in the New York



Pat Monaco

market, agrees sales manager Pete Castagne, "with the small labels that would be overlooked by major labels (or their distributors). Our major concern is offering sales and promotional attention that small labels haven't built into their systems, if they are three-or-four-person operations."

Sunshine was established in 1976 by owner/president Howard Rumack and Castagne, as a two-person office handling two moderately successful twelve-inch singles. Since then, it has moved its space twice to larger quarters and now handles anywhere from 60 to 80 different labels in the New York/northeast region.

In the changeable New York radio, club and retail network, the combined expertise of the Sunshine staff and willingness to extend their relationships with labels become crucial to maximizing success for independent producers and businessmen who may not intend to develop a label with followup product or have enough experience to supply the market if a record breaks. "We've worked extremely closely with labels," says Monaco. Promotion is a key part of the strategy, handled by Bruce Marcus, and so is the knowledge in manufacturing shared by Rumack and Castagne. "We know what (the label) is looking for: they need that guidance if they don't know

the ropes — pressing plants, prices, even in the studio." The role of expediter can even turn into an A&R function when Sunshine brings viable product to a label, and in effect can start a label off on a consistent series of releases: "Once a label puts out product that gets attention," Monaco explains, "people go to them with demos and tapes."

In large part, the key to success in New York is experience with the "street" network that can sell from 50,000 to 100,000 copies of 12-inch singles, in sudden spurts of demand, with or without airplay. At the present time, though, radio play is strong, as Monaco points out that some 17 percent of the records charting at local stations are being handled by Sunshine. What he calls "streetwise" work involves disco clubs, record pools, and stores as well as radio. "Ideally, we get advance copies and we do promo mailings to 150 key stores to make sure they have the product. We even send copies to accounts we don't sell to because it's important to get the music into the market. We hit the key stores and one stops immediately and measure street reaction." Pick-



Pete Castagne

ing up early feedback, Monaco stresses, is just as important as the promotional function. "You can take a lot of time that shouldn't be wasted" on a record not destined to hit without such a system, and speed means everything on the mercurial New York street. "It's simple,

and fast: records come in and go out the same day. They don't sit around. We put all our information together and work accordingly."



Bruce Marcus

"Everyone here has a background in the business and is versatile," notes Castagne. He is the veteran of seven years in national promotion and sales at Scepter Records, and, most recently prior to his return to Sunshine, five years in northeast regional promotion and sales at Motown. Monaco previously worked at Scepter and CTI a total of six years immediately previous to his joining Sunshine five years ago and Marcus has worked in independent promotion for nearly every major label over the past three years. "We go looking for product," continues Marcus, and the understanding of the overall market from week to week, to the point of knowing the progress of the rest of the current product on the street is indicative of Sunshine's strong foothold in New York. "As hard as times have been," Monaco remarks, "we were doing well. When major labels pull the emphasis from 12-inch discs, indies do well. Record sales were down in the past quarter, but overall, enough of the 12-inches were happening to make it up in overall volume."

"Distribution is distribution," Castagne sums up, "but our approach is different. We have to be quick and aggressive." Monaco agrees; "We're looking to fill in a void. We get results. You can't ask for better than that."

A JEM of an Operation

■ A multi-faceted operation unique among U.S. record distributors, JEM Records evolved from the ideas of three men whose friendship and business relationship dates back to their college days: Jeff Tenenbaum, Ed Grossi and Marty Scott. Incorporated in 1971, JEM has developed from a small record importer and distributor, headquartered in a trailer, to a corporation of approximately 90 employees, operating from its main office and warehouse in South Plainfield, New Jersey, and a west coast office and warehouse (JEM Records West) in Reseda, California (outside Los Angeles), opened in 1974 with partner Mark Ferjulian.

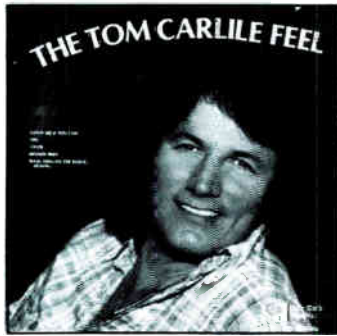
Over the past decade, Jem has been instrumental in making the import record a mainstream item in independent retail stores, retail chains and rackjobbing operations. Imports from Europe are now purchased through JEM's British company, Pacific Records, based in London.

In addition to scores of import labels, JEM now distributes an impressive array of American labels through its direct-to-retail system. JEM maintains an extensive staff of full-time telephone salesmen, covering the nation by telephone, and also offers marketing, promotional and publicity services to its labels. Domestic labels now distributed by the company include JEM's own Visa and PVC labels, Editions EG, Virgin International, Red Star, Rat City, Great American, Ralph, Rhino, Rough Trade, Slash, 99, Poshboy and Ode. JEM also operates Passport Records, which is handled by a national network of independent distributors.

W.M.

(Continued from page 20)

unknown science. It's closely associated with the economy and the health of the record industry — and how well the business fares against home tapping."



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B/W Walk Around The Block Deanna

The title cut from the Tom Carlile "Feel" LP, which gave you the Hit Single "Catch Me If You Can". "Feel" is probably the most unique record to come out of Nashville in a long time. We at Door Knob Records feel it's a hit.



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MOBILE RECORDS—Pittsburgh, Pa.

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Independent Distribution

Rounder: The 'Roots' Route to Success

■ Eleven years ago, Rounder Records was formed by three friends who had little experience in the music business. Ken Irwin, Marian Leighton and Bill Nowlin were blues fans who decided to join forces to establish Rounder Records in Somerville, Massachusetts, because they felt there was a lack of recordings of the music they enjoyed listening to — "roots" music. The early Rounder recordings were mostly traditional folk and bluegrass. Today the "roots" theme is still the priority of the label, which now boasts a roster of some 40 artists who produce their own interpretations of indigenous American music.

As Rounder Records and its principals learned more about the record business, it became clear that they would have problems finding distributors for their product. When a suitable distributor failed to materialize,

they decided to distribute the product themselves. Today, ten years later, Rounder distributes in excess of 300 domestic and imported records and has expanded to include a New York branch office.

Thorogood Goes Gold

George Thorogood is Rounder's most commercially successful artist; his "Move It On Over" album was certified gold last year. Thorogood was discovered by Rounder while playing local clubs in the Boston area in 1977 and has been with the label ever since, despite more lucrative offers from major record companies. "Thorogood was signed to Rounder because he was doing his own unique version of the blues in a style that was traditional but also contemporary," says Mary Weber, Rounder's promotion director. Other Rounder artists include

John Hammond, Norman Blake, Tony Rice, Johnny Copeland, Gatemouth Brown and Riders in the Sky.

Thorogood's loyalty to Rounder illustrates the advantages that Rounder, as an independent company, can offer artists. "Our philosophy has a lot to do with why an artist would choose to work with us rather than a major label or distributor," says Weber. "We are not just interested in an artist's commercial potential, and as a result, we can experiment more than a major can. We also give our artists a lot of freedom and involve them in every step of the album's development. Perhaps we also listen to our artists more."

Distribution

Rounder Distribution is operated separately from Rounder Records but works with similar

business principles. "The most important factor in deciding to distribute an album is the quality of the music," according to Duncan Browne, general manager of distribution. "We try to get a collective decision from the staff so that no personal biases determine whether or not we decide to distribute a record."

Rounder has also taken an active role in Boston-area artists by producing and distributing local bands' singles. "We do 90 percent of the 45s in this market. We have sold as many as 5,000 singles and as few as 50," Browne says. "We don't make a ton of money on them, but it's great for the bands and it helps us fill a demand in the local record stores. We also have a good time doing it."

While Rounder's catalogue of distributed labels is one of the largest in the country, the com-

(Continued on page 38)

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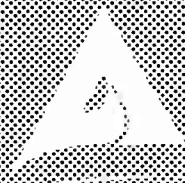
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Independent Distribution

The Rapid Growth of Nu Music

■ Starting with one 12-inch single and operating out of a New York City apartment, Scott and Amy Anderson's Nu Music has grown to fill a Bridgeport, Connecticut warehouse that handles over 60 labels and takes on new ones at a rate of about one each week — and all in the last year and a half.

In addition, Nu Music has just begun its own Aim Records label, which features New York band Marilyn and the Movie Stars and San Francisco's Barry Beam, with more signings to come in the new year, and has opened its own retail store.

The company specializes in dance-oriented music, which Scott describes as covering the bases "from real high uptempo Eurodisco to all major independent new wave records," a field he's most familiar with from days compiling the Cashbox R&B charts and his own dance-oriented rock publication for

DJs and retailers, "Dance Music Magazine." Amy had done concert promotion at UC Berkeley and AOR promotion for Jet Records, and was working as music director for New Line Cinema when Scott began formulating the idea for Nu Music. Some friends were looking to get a new disc into the shops and he offered to lend a hand, but it was the acquisition of licensing rights to Vivien Vee's disco hit, "Give Me a Break," that really started the ball rolling. "Next thing we knew," Scott recalls, "we had a top 10 disco record and everybody was calling us."

Nu Music works with a variety of labels, including Bomp, Importe 12, JVC, Park Place, and Launch, and has expanded its national distribution efforts to include exports throughout the world. As Amy points out, beyond distribution Nu Music also offers its clients the benefit of its staff's extensive knowl-

edge of other aspects of the music business. "A lot of independent labels don't understand the total sphere of getting a record out — we also promote when we bring a record into a store."

Both Andersons feel that while Nu Music will continue to expand and grow as a company, its future lies in a strong commitment to the independent music scene and not in what Amy calls "the big sale record company syndrome. We can sell 10,000 copies max and still make a healthy profit because we don't have the kind of overhead problems that the majors have."

Scott, too, voices his faith in the small labels that make up the Nu Music roster. "As far as I'm concerned, independent record companies and independent distributors are putting out the best music today. We want to help the independent record scene. That's the way we wanna stay and that's the way we're gonna stay."

Laff Records Offers Comedy

■ A Los Angeles-based label with a roster of comic talent including Redd Foxx, Marsha Winfield, Pearl Williams, and a wealth of Richard Pryor material, Laff Records has been in existence for over 15 years. While not limiting itself to any one type of comedy, Laff offers a wide selection of albums by black comics and was the first comedy record label to hit the charts with black-oriented humor.

"Our relationship with our independent distributors is very good," says president Louis Proden, citing the assistance of Big State, Pickwick, Universal, Schwartz Brothers, All Sound, MS Distributors and others in bringing Laff records into the stores. Proden also heads the Ala Label, which specializes in gospel music, Blue Spectrum, a blues label, and Archives, which releases jazz LPs. His son, David Proden, contributes strongly to the company in his work as producer for many of the labels' artists.

Music City Going Strong

■ Hutch Carlock formed Music City Record Distributors in 1953 with a partner whose interest in the company he purchased around 1959. The Nashville-based company's initial clients included Dot, Atlantic, Atco, Imperial, Nashboro, and "just about any independent who needed distribution out of here," Carlock recalls.

Today the company, which employs about 90 people, has branched out into retail operations, with six record stores in four Tennessee cities, and functions primarily as a one-stop to accounts throughout the south. The company still serves as a distributor for such independents as the Shelby Singleton Corp., Gusto, and others, but Carlock says he has diversified as a safety factor.

Music City Record Distributors owns a 15,000-square-foot warehouse which it built about 12 years ago. Carlock's son Bruce is vice president of the company, and his son Hayes is chief buyer. Lee James is office manager and secretary of the company, and Larry Humphrey is credit manager and treasurer.

Platinum Puts Its Faith in the Indies

■ Platinum Records of Los Angeles went with independent distribution after receiving "the same nebulous, meaningless answers everybody else does from the majors," says president Frank Touch. His year-old company has put its faith in indie distributors like Pickwick, Progress, All Southern, and Alpha. His roster has three acts: country-rocker Heather, R&B-oriented E.J. Rice, and Dave Stewart & Barbara Gaskin, whose "It's My Party" was a number one single in England.

Touch feels indies "do a hell of a job sales-wise." To capitalize on their expertise, Platinum is utilizing an extensive merchandising campaign to break "It's My Party" in America.

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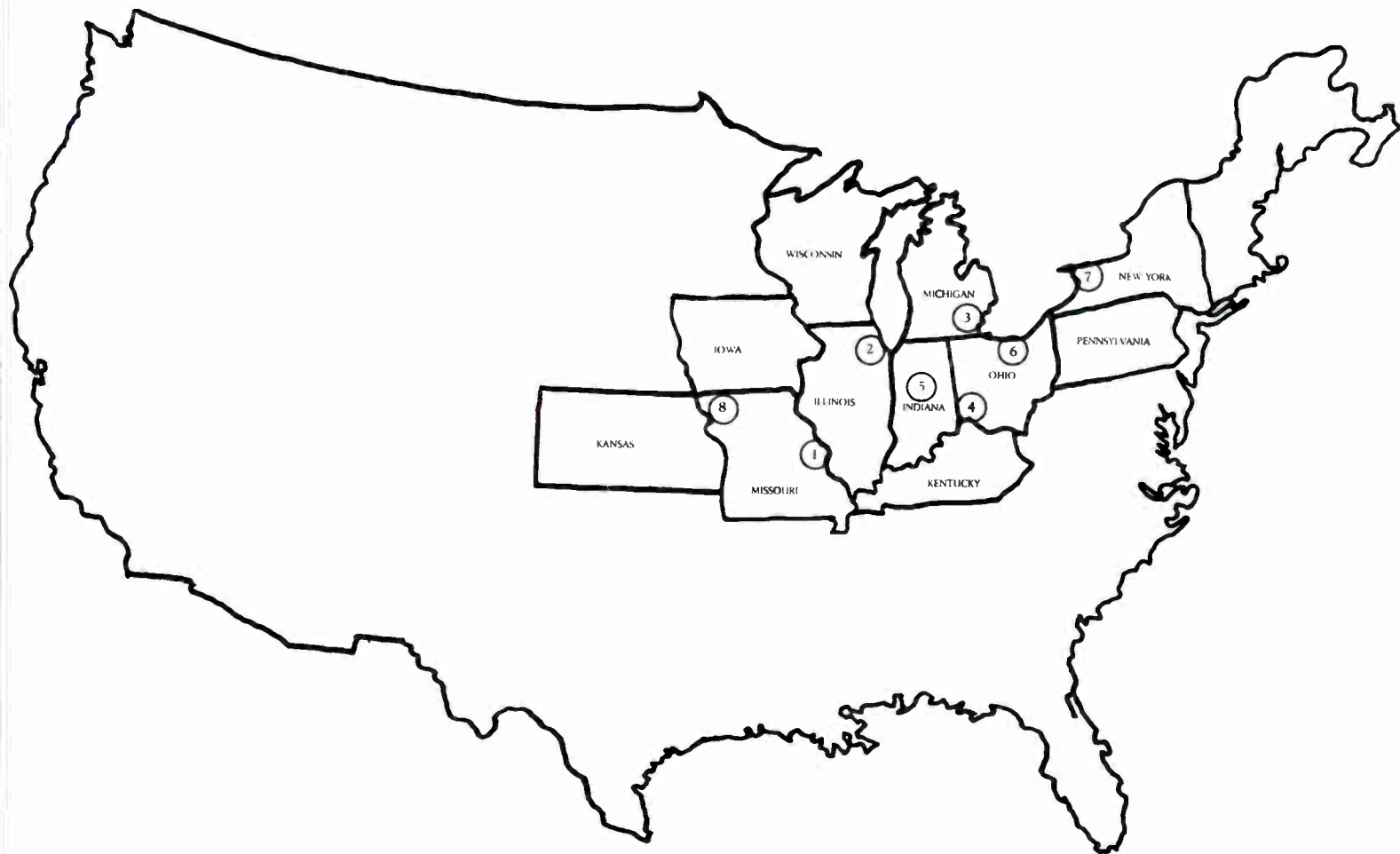


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Independent Distribution

Progress Continues To Make Progress

■ Joe Simone started Progress Record Distributing in Cleveland eleven years ago. Since then, the company has added an additional facility in Chicago. From these two shipping points, Progress distributes records on about 30 labels. All told, Progress employs approximately 70 people.

In recent years, when such labels as A&M and 20th Century-Fox turned to branch distribution, a void developed for many independent distributors. To fill that void, Progress broadened its geographic base, adding customers in De-

troit, St. Louis and Kansas City among others. All told, the company increased its territory from seven states to the eleven it currently services. Simone, an ex-president of the National Association of Recording Merchandisers, says: "There are some great opportunities for independent labels and for independent distributors as a continuing vehicle for those companies that really can't afford or don't have the volume to do it themselves. We are similar in size — even with fewer labels — to the way we were two years ago.

"One of the lifelines of the record business," Simone con-

tinued, "has always been the independent producer, the independent distributor. As long as there is a need — and I feel it's getting stronger because the majors have consolidated and are consolidating more — we're as viable a vehicle as a branch. We both do the same things."

Simone is currently chairman of the NARM independent distributors advisory committee. An in-depth questionnaire has been sent to independent distributors as the first step in a

Schwartz Bros.

(Continued from page 6)

continued growth of labels like Arista, Boardwalk, Prelude, Alfa, Motown, and Chrysalis, the future of indies looks very good."

Although Schwartz Brothers is located in Lanham, Maryland, on the outskirts of the nation's capital, its activities are not confined to the D.C. area; it also covers Philadelphia, Baltimore and the Carolinas.

Schwartz has a huge staff working out of its headquarters, but Jim Schwartz is quick to point out that he also has five people working radio promotion for the markets the company covers. In addition, Schwartz Brothers executives are constantly on the road covering accounts and giving firsthand attention to their customers.

"While growth of indie labels has been stifled in the past few years, I look forward to seeing more and more of them in the years to come," Schwartz says proudly. "We moved into the Philly market in 1971 and the Carolinas in 1981, and we look to expand further in the future."

Schwartz has seen all of the changes during his more than 35 years in the business and knows that the indie distributor is an integral part of the record business, one that will survive even under the most difficult of circumstances.

"There is still a lot of interest about coming back into the indie fold, and I expect more companies to do this in the near future," he says.

plan to promote the role played by independent distribution in the recording industry.

Pickwick

(Continued from page 4)

into the home video area — for the time being, only in the Miami branch. "We have mixed emotions about it," Bernstein admits. "Patterns of selling video are not the same as selling records.

"Our expertise and technique with records has been honed throughout the years. We know what we're doing, and we're good at it. We know how to market a record. But in the case of video, we're taking a guess about the sales appeal of a given title, and if it doesn't sell, we're stuck with it."

R&L

(Continued from page 18)

service and a record label, M&M, that relies on independent distributors.

Roshkind believes indies "are the backbone of our industry, people dedicated to its growth and continued existence. I consider them more than people distributing my records, but partners in making this thing work. We don't make decisions on records until we talk to our distributors and get feedback on what's selling in the market.

"The creative departments at many majors are a joke. They talk to each other in the company, but don't have input from the folks who actually have to go out and sell the records. These guys know what is saleable and what isn't. I have a lot of respect for them, and they have shown faith in us."

Rounder

(Continued from page 34)

pany has had to cut back the number of labels it handles in the last year. "There is a recession going on and the first thing retailers do when there is a pinch is to cut back on independent product," says Browne. "But we have weathered our share of economic storms in the past ten years, and we will weather this one."

Alpha

(Continued from page 20)

dent for purchasing and Nick Campanella is executive VP for marketing. "We're working closely in areas (such as) the \$5.98 midprice lines. It's important that everyone sits down together and formulates a game plan to get the material out with advertising and retailers. . . it gets a dialogue beginning."

Alpha represents Motown, Arista, Boardwalk, Vanguard, Destiny and Antilles/Mango, among 20 other labels: the very diversity of such a label roster underscores Cassetta's key point regarding independent distribution. "Both indies and majors are here to stay," he says, adding, "We have demonstrated the flexibility to meet the needs and goals of the manufacturer with the stability of a very sound company. Any independent can be competitive in that way."

Tone

(Continued from page 20)

of the independent. "The gut feeling that you can't measure on the bottom line is a big part of it. Little guys don't let up. If American Can is the distributor, you have a different nomenclature — I can't imagine the board chairman understanding (the approach of) a Henry Stone. The bigness is such that it stifles creativity. But the faith in a record — you can't get rid of that."

Philo's Eclectic Musical Mixture

■ Housed in a converted barn located in the pastoral confines of North Ferrisburg, Vermont, the nine-year-old Philo Records enjoyed a 15 percent growth rate in 1981, according to marketing vice president Bill Schubart.

Philo's catalogue of over 150 titles by 50 artists is comprised of an eclectic variety of music: folk, jazz, classical, ethnic and new music. "We sort of de facto ended up as a folk label," says Schubart, "but actually the criterion we look for is quality music." Among Philo's 30 releases in 1981 was "Kilimanjaro," the debut LP by the Vermont-based pop/jazz group of the same name, which was the label's biggest commercial success of the year. Kilimanjaro's second album, "Melt Down," is scheduled for April release as part of Philo's new 9000 Series, which will focus on jazz and new and composed improvisational music.

Philo and its subsidiary label Fretless are distributed by a network of 20 domestic and 10 foreign indies. Schubart and co-principal Michael Couture run the label from the Vermont headquarters which also houses Earth Audio, a 16-track all-Dolby professional recording studio where many of the Philo albums are cut.

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Independent Distribution

Small Country Labels Are Very Active

■ Small, independently distributed labels have always been a significant, vital part of the country music scene. Here's a look at some of the small labels that are helping to keep the music alive.

Album Globe

The Hendersonville, Tennessee-based independent label IRDA has restructured and developed Super Productions and Album Globe Distribution.

Super Productions handles singles promotion, while Album Globe is responsible for marketing and distributing singles and albums. The label is headed by Mike Shepherd, president; Keith Stewart, national promotion director; and Patsy West product coordinator.

Since its inception in the mid-1970s, IRDA has aided in breaking artists who later gained national exposure with major labels, including Ronnie McDowell, Cristy Lane, John Wesley Ryles, and Stella Parton. Artists currently distributed and promoted through the label include Wyvon Alexander, Gail Zeiler, Ronnie Kartman, Noel, the LeGarde Twins, Ron Gilliam, and Kim Wells.

Dimension

Ken Stilts, president of Dimension Records, made the decision to go with independent distributors, feeling that the trend of conglomerate marketing and major distribution deals left the independents with a void that a good label could fill.

The initial impact made by Dimension was with Eddy Raven. During the first 15 months, Dimension released five singles and one album on Eddy, with each single growing in sales and national chart success. Realizing that a small label must concentrate on each release, and that a small artist roster was an advantage, Dimension signed Kenny Price and Peggy Forman the first year, and Tommy Jennings shortly thereafter.

In December 1980, Ray Price signed with Dimension, giving the company the clout necessary to explode into prominence. With Ray's first single release,

"Getting Over You Again," the industry felt the Dimension determination. "It Don't Hurt Me Half As Bad" blasted Ray to the top, and his first album on Dimension, "Town and Country," is doing well.

Dimension's recent signing of country legend Sonny James and the success of his debut single "Innocent Lies" are big 1981 highlights for the label.

Dimension has a small but dynamic staff headed by Ken Stilts, president; Bill Mack, director of marketing; Ray Pennington, executive VP; George Cooper, III, VP, special projects; and Gene Vowell, professional manager of the publishing companies.

Door Knob

Before he formed Gene Kennedy Enterprises in 1975 and Door Knob Records in 1976, Gene Kennedy acquired a wide-ranging knowledge of the music business through 16 years of experience as national promotion director of Hickory Records/Acuff-Rose publishers, a similar post at MCA Records, and as executive vice president of Four Star Records.

Today, Gene Kennedy Enterprises is a parent firm that includes the label, nine publishing companies, and other Kennedy production efforts. Door Knob's roster includes Tom Carlile, Gary Goodnight, Jerry Wallace, Karen Jeglum, Gene Kennedy, Shirley Parker, and Bonnie Shannon.

Door Knob does its own promotion, as well as hiring independents, as needed. The label does its own shipping and collecting, dealing only with independent distributors.

"I think 1982 will probably be the biggest year in Door Knob's history," Kennedy said. "We've been building Tom Carlile for about a year, and I think he's about ready to bust open. And we've been building Gary Goodnight for a year-and-a-half. He's had seven chart records, each one bigger than the last."

F&L

F&L Records is owned by Fischer & Lucus, Inc., a multi-

faceted company which celebrated its first anniversary in August 1981.

Bobby Fischer, veteran songwriter and promotion man, and Joe D. Lucus, label and promotion veteran, teamed in a national record promotion and distribution venture that thus far has brought 19 singles to national country charts, including "A Little Ground in Texas" (a tune Fischer wrote), the Capitals; "Cheatin's a Two Way Street," Sammi Smith; and "Somebody's Darlin', Somebody's Wife," Dotsy.

Fischer & Lucus handles national promotion and distribution for Tanglewood Records and distribution for Sound Factory Records, and reports it has laid the groundwork for two new independent labels, for which it will produce acts.

Fischer also owns Lifesinger Productions, which recently produced an LP on new artist Chris Blake.

First Generation

Founded by label president Pete Drake, First Generation Records is dedicated to recording the legends of country music. Its first release, the classic "Ernest Tubb: The Legend and the Legacy," sold in excess of 250,000 units, prompting Drake to commence the Opry Stars series.

First Generation also has an agreement for mail order and direct response sales with Columbia House.

Jeremiah

Jeremiah Records has recently had its most productive year since its inception in March of 1979, with the Hoyt Axton LP "Rusty Old Halo," and the succeeding hit singles, "Della and the Dealer," and "Wild Bull Rider."

Jeremiah released a "Hoyt Axton Live" LP, which charted well. His most recent single is "We Gotta Win This One." The latest single release on Jeremiah, "Just a Simple Phone Call," is by Kelli Warren.

Koala

Koala Records is based in

Hendersonville, Tennessee, headed by president Wesley E. Sanborn, with a 24-track studio managed and engineered by Bernie Vaughn.

The Koala artist roster includes Del Reeves, Liz Lyndell, Jack Grayson, and the Nashville Rhythm Section. The label's most successful singles in the past year have included "Slow Hand," by Del Reeves; and "A Loser's Night Out" and "My Beginning Was You," by Jack Grayson.

NSD

During the past year, major distribution agreements were signed between Nashville-based NSD Records and several independent record labels around the country, including Hit Man Records of Las Vegas, Dee Jay Records of Oklahoma City, Rhinestone Records of Spokane, Washington, and two California based labels, Raven Records and Cascade Mountain Records.

The company has also had a year of active chart representation with artists such as the Shoppe, Billy Parker, Tim Rex and Oklahoma, King Edward Smith IV, Billy Ed Wheeler, Ernie Rowell, and J.W. Thompson.

Joe Gibson, president of the company, expects to double the company's growth rate over the next two years, despite an expected sharp increase in competition in 1982, particularly from major labels.

Sugar Hill

Sugar Hill Records is only a few years old, but it has quickly become a top independent label devoted to "country music with roots."

Sugar Hill first presented albums by Ricky Skaggs ("Sweet Temptation," with Emmylou Harris, Ricky's former boss), John Starling ("Long Time Gone," with Lowell George and Emmylou Harris) and Buck White & the Down Home Folks.

This year will bring new releases by Ricky Skaggs, John Starling, the Seldom Scene, and other artists, plus albums by ar-

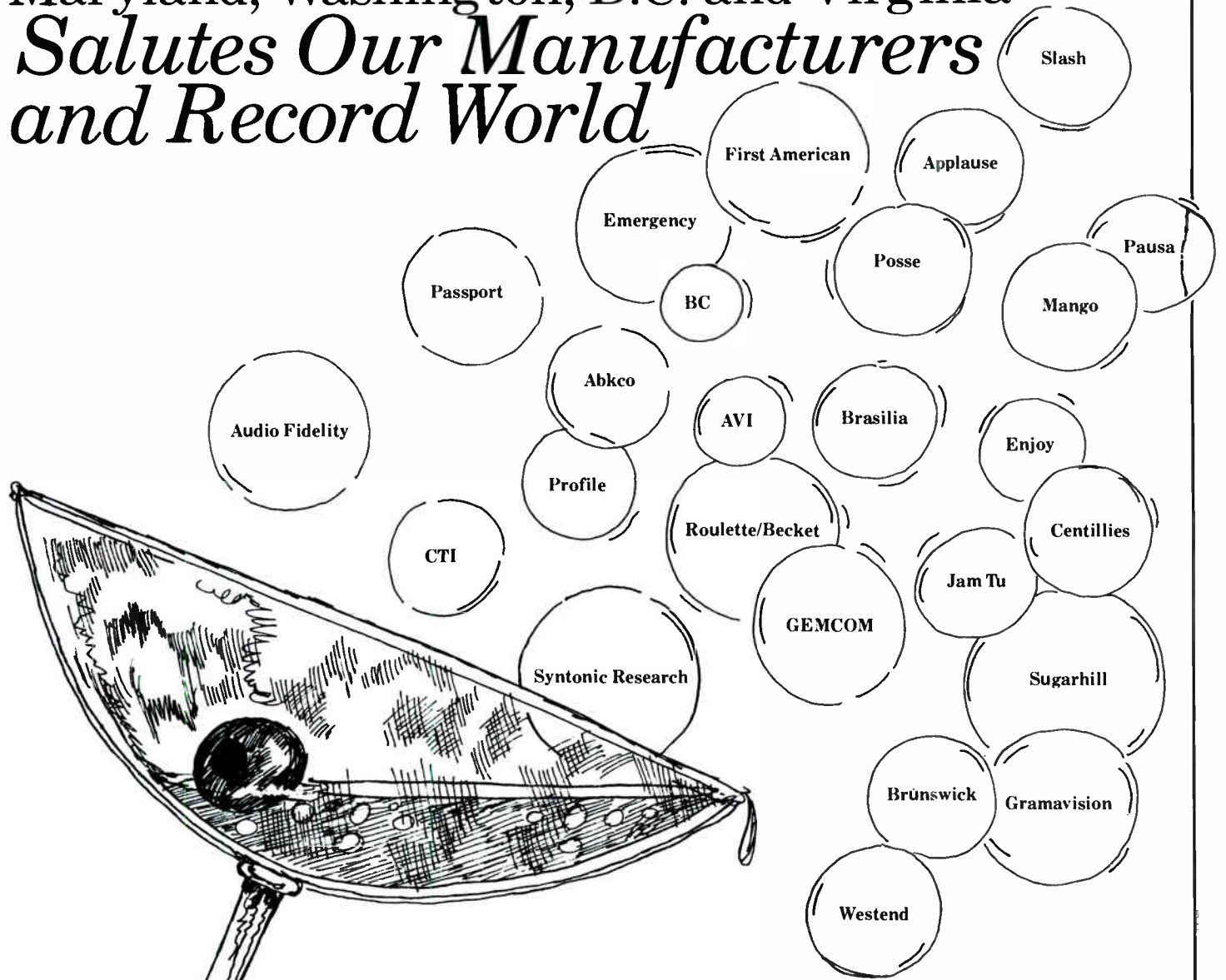
(Continued on page 42)

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Independent Distribution

Indie Labels Into Black Music, Blues and Jazz

■ Independently distributed black oriented labels have shown tremendous growth and market penetration over the past twelve months, demonstrating an impressive sensitivity to the desires of record buyers for street raps, space funk, and contemporary soul/R&B.

Beverly Glen Music, owned by veteran industry executive Otis Smith, made an impressive smash with Bobby Womack's album "The Poet." The first single from the album, "Secrets," made *Record World's* Black Oriented Singles Chart. The follow-up, "If You Think You're Lonely Now," cracked the top ten.

Sugar Hill Records has continued to bring rap to the masses with recordings by the Sugar Hill Gang, Grandmaster Flash & the Furious Five, and the Mean Machine. The company also made a sales impact with the funk of the West Street Mob and a new single from Candi Staton.

Venture Records had one of the year's biggest sales surprises with Clarence Carter. The blues-tinged R&B of his album "Burnin'" made him *RW's* most promising black male singer of 1981. Other Venture artists include Sandra Feva and Creme De Coco.

Posse president Bill Spitalsky's recently told *Record World*, "We all had it in mind to produce an independently-distributed label. We felt there was viability in the independent distributors and did not want to be at the mercy of a large conglomerate's release schedule. If we wanted to get a record out in a week's time, we wouldn't have to go through sales and promotion; we'd just do it."

The first record out on Posse, Joe Simon's "Glad You Came My Way," was a major success, and Spitalsky is surer than ever that independent was the right route for Posse. "You're more in control of your own destiny. If you have something happening, there's no time-lag — independents can run immediately." Spitalsky's long-time partners at Spring are the other principals of Posse: Julie Rifkind, vice president and Roy

Rifkind, secretary/treasurer. The label roster is Joe Simon, Clare Bathe, Mynk, Glory and Ritz.

West End Records presented proof positive of the clout with which independent distribution could work in the overwhelming success last summer of Taana Gardner's "Heartbeat," a national hit that sold in excess of 800,000 12-inch singles. With the intense demand and sales action that followed the release of "Heartbeat," independent distributors put the record on the street with great dispatch, to say the least.

This, to West End co-owner (with Ed Kushins) Mel Cheren, points up the strength of independents. "Today, distributors who had never heard of 12-inches now only want to talk about them, rather than seven-inch singles."

Prelude Records' four-year history has been dotted with major black-oriented and dance club hits produced in America and Europe. The label, based in New York, distributes through 18 independent distributors and 10 sales and promotional branches. Currently, the label's singles by Gayle Adams and "D" Train are showing up on the pop chart and bulleting *BOS*.

"We have a 20-year working relationship with some of our distributors," says Prelude sales vice president Joe Kolsky, referring to the 100 years worth of record industry experience

amassed by Prelude president Marvin Schlachter, vice president Stan Hoffman and promotion director Joey Bonner. "We stand by our product and we know how to work it. We don't expect our distributors to be our warehouse; depending on the marketplace and the airplay, we know the potential of a hit record in each area."

Profile Records, established in 1981 by president Cory Robbins and vice president Steven Plotnicki, is enjoying its biggest sales success so far with "Genius Rap" by Dr. Jeckyll and Mr. Hyde. "Seasons of Gold" by Gidea Park featuring Adrian Baker is also a hit for the small New York-based label, which specializes in 12-inch singles.

Other significant labels working in the field of black oriented music include Prism, the home of Geraldine ("Can't Fake the Feeling") Hunt; Becket, which had success with Denroy Morhan's "I'll Do Anything for You"; Boston-based Solid Platinum Records; Solid Smoke, which specializes in reissues of classic R&B albums; and veteran singer Jerry Butler's Fountain Records.

The Small Independent Record Manufacturers Association represents over 20 black-oriented labels in the northeast, including Star-Vision, Vap and Harlem International.

Small blues labels continued to work hard for the exposure of that classic American music in 1981. The best known and most

active is Bruce Iglauer's Alligator Records of Chicago. Son Seals, Koko Taylor, Fenton Robinson, and Albert Collins are a few of the important blues talents on this feisty label. Other blues labels of note are Delmark, Arhoolie, Advent, Blind Pig, Nighthawk, Joliet, and Muscadine.

And, of course, independent distribution has always been the lifeblood of the smaller jazz-oriented labels. CTI Records made an impressive return to independent distribution in 1981, scoring significant sales with "Fuse One," while such small but aggressive stalwarts as Concord Jazz, Inner City, Windham Hill, Muse, Contemporary, PAUSA, Theresa, Xanadu, Clean Cuts, Steeplechase, Audiofidelity, Beehive, Storyville, West 54, Adelphi and others kept the faith in the face of occasionally trying economic conditions.

In addition, a number of new jazz labels tested the waters in 1981, among them JAM, Jazz Man, Palo Alto Jazz and Sutra.

Country Labels

(Continued from page 40)

tists new to the label, including Mike Cross, Peter Rowan, and more.

Sun & Plantation

Shelby Singleton's independent Sun and Plantation Record labels continue to bring the promising talents of several new artists to the attention of the music industry and the public.

The fame of masked superstar Orion grew during the past year. The singer's recording career in 1981 produced three charted singles and two albums.

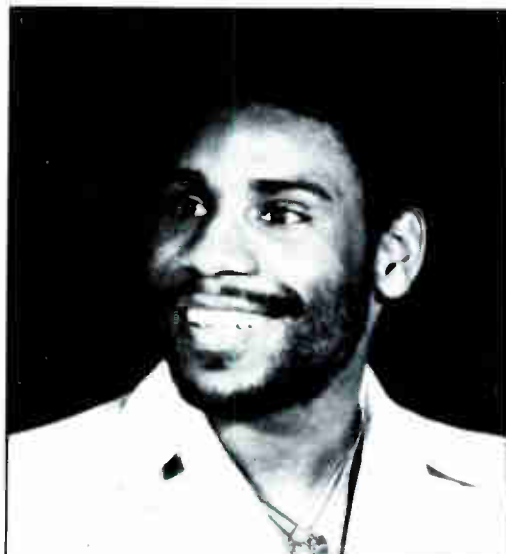
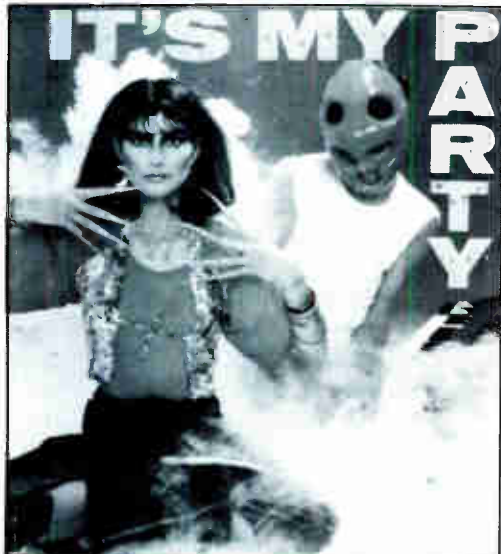
Sun artist Rodney Lay achieved his first country charted single earlier in the year with the two-sided hit "Seven Days Come Sunday" b/w the Foster and Rice tune, "Close." Baxter, Baxter, and Baxter, saw their first record release hit the national country charts earlier this year. Rita Remington had two releases in 1981. And Patti Page returned to the country charts with her first single on Plantation Records, "No Aces."



Bobby Womack



Taana Gardner



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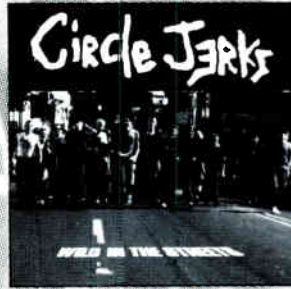
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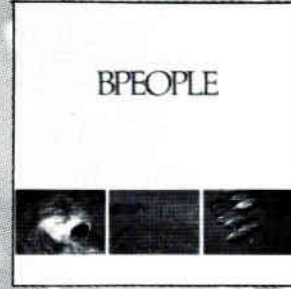
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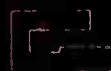


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World Radio History

Albums 101-200



JANUARY 23, 1982

Jan. 23	Jan. 16		WKS. ON CHART	
101	84	LOVE MAGIC LTD/A&M SP 4881	7	H
102	105	THERE'S NO GETTING OVER ME RONNIE MILSAP/RCA AHL1 4060	20	H
103	109	SOLID GROUND RONNIE LAWS/Liberty LO 51087	15	H
104	113	TAKE IT OFF CHIC/Atlantic SD 19323	5	H
105	112	FREETIME SPYRO GYRA/MCA 5238	20	H
106	117	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	32	H
107	114	HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin/Epic NFE 37407	21	O
108	63	CHRISTMAS ALBUM BARBRA STREISAND/Columbia CS 9557	6	O
109	94	TIME EXPOSURE LITTLE RIVER BAND/Capitol ST 12163	17	H
110	120	NEW TRADITIONALISTS DEVO/Warner Bros. BSK 3593	14	H
111	87	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90004	23	X
112	86	A CHIPMUNK CHRISTMAS CHIPMUNKS/RCA AQL1 4041	7	H
113	91	GREG LAKE/Chrysalis CHR 1357	11	H
114	124	SONGS FROM THE BROADWAY PRODUCTION OF "THE CATHERINE WHEEL" DAVID BYRNE/Sire SRK 3645 (WB)	4	H
115	119	AEROBIC DANCING featuring DORIAN DAMMER/Parade 100 (Peter Pan)	15	H
116	174	CAROL HENSEL'S EXERCISE & DANCE PROGRAM VOL. II Vintage/Mirus VN 1773	2	H
117	127	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	19	O
118	121	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest/WB QWS 3591	15	H
119	90	LIVING EYES BEE GEES/RSO RX 1 3098 (PolyGram)	8	H
120	129	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	57	I
121	128	AEROBIC DANCING/Gateway GSLP 7610	32	H
122	137	TRUCE JACK BRUCE/ROBIN TROWER/Chrysalis CHR 1352	2	H
123	67	MERRY CHRISTMAS BING CROSBY/MCA 15024	7	X
124	145	8TH WONDER SUGARHILL GANG/Sugarhill SH 249	2	H
125	136	STAY RAY, GOODMAN & BROWN/Polydor PD 1 6341 (PolyGram)	2	H
126	149	CENTRAL LINE/Mercury SRM 1 4033 (PolyGram)	3	H
127	101	GWEN McCRAE/Atlantic SD 19308	8	H
128	118	BLUE JEANS CHOCOLATE MILK/RCA AFL1 3876	6	H
129	139	JAZZERCISE JUDY SHEPPARD MISSETT/MCA 5272	6	H
130	132	ANYTIME HENRY PAUL BAND/Atlantic SD 19325	5	H
131	130	DISCIPLINE KING CRIMSON/Warner Bros. BSK 3629	11	H
132	140	STANDING TALL CRUSADERS/MCA 5254	14	H
133	135	WANNA BE A STAR CHILLIWACK/Millennium BXL1 7759 (RCA)	19	H
134	97	THE CARPENTERS' CHRISTMAS ALBUM/A&M SP 4726	4	H
135	144	LIVE! BARBARA MANDRELL/MCA 5243	16	H
136	142	BELO HORIZONTE JOHN McLAUGHLIN/Warner Bros. BSK 3619	6	H
137	147	JAM THE BOX BILL SUMMERS & SUMMER'S HEAT/MCA 5266	3	H
138	138	GIGOLO FATBACK/Spring SP 1 6734 (PolyGram)	4	H
139	141	SIGN OF THE TIMES BOB JAMES/Columbia/Tappan Zee FC 37495	18	O
140	150	NON STOP EROTIC CABARET SOFT CELL/Sire SRK 3647 (WB)	2	H
141	152	STEP BY STEP EDDIE RABBITT/Elektra 5E 532	21	H
142	111	INSIDE YOU ISLEY BROTHERS/T-Neck FZ 37533 (CBS)	11	O
143	103	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/RCA AFL1 3451	6	H
144	110	STOP AND SMELL THE ROSES RINGO STARR/Boardwalk NB 1 33246	9	H
145	131	TONIGHT! FOUR TOPS/Casablanca NBLP 7258 (PolyGram)	19	H
146	146	MORE OF THE GOOD LIFE T.S. MONK/Mirage WTG 19324 (Atl)	3	H
147	148	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	44	H
148	115	HIGH 'N' DRY DEF LEPPARD/Mercury SRM 1 4021 (PolyGram)	22	H
149	156	LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY/Capitol SKBK 12156	28	I
150	112	FREETIME SPYRO GYRA/MCA 5238	20	H
151	166	ALL OF THE ABOVE JOHN HALL BAND/EMI-America SW 16058	9	H
152	162	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS)	39	O
153	153	MAGIC WINDOWS HERBIE HANCOCK/Columbia FC 37387	15	O
154	151	CAN'T SHAKE THIS FEELIN' SPINNERS/Atlantic SD 19318	6	H
155	155	LOVE BYRD DONALD BYRD AND 125TH STREET, NYC/Elektra 5E 531	17	H
156	160	PIECES OF A DREAM/Elektra 6E 350	15	H
157	164	DROP DOWN AND GET ME DEL SHANNON/Network 5E 568 (E/A)	6	H
158	161	BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS)	13	O
159	157	THE SPIRIT'S IN IT PATTI LABELLE/Phila. Intl. FZ 37380 (CBS)	17	O
160	159	GREATEST HITS DOORS/Elektra 5E 5151	58	H
161	165	THE BEST OF THE MANHATTAN TRANSFER/Atlantic SD 19319	4	H
162	171	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	22	G
163	163	OCTOBER U2/Island ILPS 9680 (WB)	10	H
164	158	CAMERA CAMERA RENAISSANCE/I.R.S. SP 70019 (A&M)	8	H
165	123	OH HOLY NIGHT LUCIANO PAVAROTTI/London OS 36473	4	X
166	154	CAMOUFLAGE RUFUS with CHAKA KHAN/MCA 5270	11	H
167	187	LOVERBOY/Columbia JC 36762	51	O
168	182	PIRATES RICKIE LEE JONES/Warner Bros. BSK 3432	23	H
169	197	RAGTIME (ORIGINAL SOUNDTRACK)/Elektra 5E 565	2	H
170	102	GIVE ME YOUR LOVE FOR CHRISTMAS JOHNNY MATHIS/Columbia CS 9923	6	O
171	168	CLASSIC YES YES/Atlantic SD 19320	3	H
172	169	KEEP ON MOVING STRAIGHT AHEAD LAKESIDE/Solar BXL1 3974 (RCA)	7	H
173	173	HOT ROCKS 1964-1971 ROLLING STONES/London 2PS 60617	13	X
174	167	NEW YORK CAKE KANO/Mirage WTG 19327 (Atl)	6	H
175	—	YOU WANT IT, YOU GOT IT BRYAN ADAMS/A&M SP 4864	1	H
176	—	PETER CETERA/Full Moon/Warner Bros. FMN 3624	1	H
177	—	HOT ASH WISHBONE ASH/MCA 5283	1	H
178	178	JUST LIKE DREAMIN' TWENNYNINE with LENNY WHITE/Elektra 5E 551	6	H
179	184	REDS (ORIGINAL SOUNDTRACK)/Columbia BJS 37690	2	O
180	172	THE BEST OF THE BLUES BROTHERS/Atlantic SD 19331	3	H
181	180	THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON/A&M SP 4880	7	H
182	179	WALK UNDER LADDERS JOAN ARMATRADING/A&M SP 4876	13	H
183	181	EL LOCO ZZ TOP/Warner Bros. BSK 3593	23	H
184	133	PRETTY PAPER WILLIE NELSON/Columbia JC 36189	4	O
185	183	FANCY DANCER ONE WAY/MCA 5247	15	H
186	196	SATURDAY SATURDAY NIGHT ZOOM/Polydor PD 1 6343 (PolyGram)	2	H
187	176	IN HARMONY 2 VARIOUS ARTISTS/Columbia BFC 37641	8	O
188	192	GO FOR IT SHALAMAR/Solar BXL1 3984 (RCA)	13	H
189	190	THE PRESSURE IS ON HANK WII LIAMS, JR./Elektra 5E 535	20	H
190	188	SWING/Planet P 24 (E/A)	3	H
191	—	TOMMY TUTONE 2 TOMMY TUTONE/Columbia ARC 37401	1	O
192	125	CHRISTMAS WITH THE CHIPMUNKS/Pickwick 5PC 1034	4	X
193	198	AQUA DREAM McGUFFEY LANE/Atco SD 38 144	2	H
194	195	COOL NIGHT PAUL DAVIS/Arista AL 9578	3	H
195	194	AS FAR AS SIAM RED RIDER/Capitol SO 12145	16	H
196	186	SNEAKER/Handshake FW 37631	6	H
197	—	PENNIES FROM HEAVEN (ORIGINAL SOUNDTRACK)/Warner Bros. 2HW 3639	1	X
198	193	ALMOST BLUE ELVIS COSTELLO & THE ATTRACTIONS/Columbia FC 37562	9	O
199	199	SHARKY'S MACHINE (ORIGINAL SOUNDTRACK)/Warner Bros. BSK 3653	2	H
200	—	THE BLASTERS/Slash SR 109	1	H

Retail Rap

By LAURIE LENNARD

■ **LIGHT MY FIRE:** Scripto Inc., of disposable lighter fame, has introduced a series of rock 'n' roll lighters that will feature the logos of such popular groups as **REO Speedwagon**, **Journey** and **The Who**. The Atlanta-based firm will market the \$1.99 lighters in record and convenience stores. So far Hastings, Peaches, Spec's, Tower, Turtles and Record Factory are carrying the lighters. According to **Ross Knapp** of Scripto, a special sales agency, Paradise Creations, has been hired to handle the rock lighter line. "If things go well we might also produce rock pens and pencils," Knapp said. "Scripto recently purchased Wilkinson Blades, too, so who knows?"



PICTURED HERE: Taken in Greensboro, North Carolina, during the opening show of **Rod Stewart's** current tour, was this photo of Rod in his brand new Record Bar jacket. Standing nearby is national promotions coordinator **Glenn Gatlins**, who joined Rod and friends backstage before the show to sip saki and schmooze. In other Record Bar news, an interview with Record Bar president **Barrie Bergman** appeared in the first issue of *The Record*. The interview, conducted by managing editor **David McGee**, has been picked up by King Features Syndicate for distribution to their newspaper subscribers.

CONGRATULATIONS: Welcome to the world to **Sarah Yael Rose**, the new daughter of **Jim** and **Jane Rose** of Rose Records in Chicago. Sarah was born on December 20.

PROMOTIONS: Record City Mall recently joined forces with WDIZ, an AOR station in Orlando, Florida, to promote the new **Bob and Doug McKenzie** album on New Year's Eve. WDIZ program director **Bob Chruch** created the promotion with **Jim Scarpa**, promotions director for Record City. Listeners registered by phone for a drawing and 25 albums were given away, as well as a grand prize of three cases of Moosehead Beer. Several hundred listeners called the radio station and, according to Scarpa, the promotion was "a big success, eh?" Two weeks ago, the McKenzie Brothers' album, "Great White North," almost garnered the top sales spot in *Record World's* Retail Report, finishing second only to ABBA. Not bad, eh? . . . **Lance Jones** has been promoted to director of advertising for the National Record Mart . . . 10,000 copies of **Neil Young's** single from the "Re-ac-tor" album, shaped in the form of a triangle, have been shipped to retailers. The bright orange package is retailing for \$5.98 and features "Southern Pacific" on the A side and "Motor City" on the flip . . . CBS Records and 7-Up are planning a million-dollar promotional campaign said to be one of the largest cross-merchandising tie-ins by a record company in recent history. The promotion, which will run from March to April, will feature 13 million game cards which will be distributed at outlets where 7-Up is sold



IN-STORE: To celebrate the opening of a new Mother's Records store in Lynnhaven Mall, Virginia Beach, Jet Record's **Ozzy Osbourne** paid a visit. No damages were reported.

NARM NEWS: The Exhibit Center at the 1982 NARM Convention, which will convene in March at the Century Plaza Hotel in Los Angeles, will feature a heavy emphasis on accessory items. Among the items on exhibit will be everything from video games, sheet music and posters to T-shirts, buttons, buckles and belts. Such items as display fixtures, paper goods and security service will also be spotlighted.

Cold Weather, Snowstorms Hurt Retailers

(Continued from page 3)
crease.

"We have had flurries here," said Jim Burge of Poplar Tunes in Memphis, "but the city is not used to this much snow. Our last big snowfall was in 1963. Needless to say, there is no business."

National Record Mart, which has stores throughout the midwest and east, had to close several stores in Buffalo and Pennsylvania. "No one is going outside, because it is real unpleasant to drive," said George Ballycky of the chain. "However, I think that the radio is scaring everyone with their travelers' advisories. I think they overreact a lot."

Although Douglas Stereo in Washington had no heat in one of their stores for an entire day, they continued with business as usual. "We had some customers, but not many," said Bill Blankenship of Douglas. "It seems that every year we have one week where the weather just destroys business, so maybe we will get that week over with."

Joe Bressi of the Camelot chain stated that their stores in Ohio, upper Pennsylvania and New York were hit the hardest, although ten Camelot stores in the southeast also had to be closed for a day. "The snow will hurt us in the south because no one there is used to it and it paralyzes them," he said.

The Everybody's chain, located throughout the northwest, also reported unusual conditions and more than their share of ice and snow. "It is really unusual for us to have snow that sticks and causes problems. We have been opening late because of the icy road conditions, and business is definitely slow," said Tom Beaver of Everybody's.

Record Bar's Norman Hunter said that, although the weather has been nippy, the wind has not been bad and the weather hasn't had a significant effect on sales in their southeastern stores. However business in their midwestern stores has slowed down.

For Rose records in Chicago, "business has really suffered in the last few days," according to Jim Rose, who

noted sadly that last Sunday (10) was the coldest day in Chicago history. In Milwaukee, schools were closed four days in the last two weeks because of the temperature and storms. But although kids were out of school they weren't frequenting record stores. Radio Doctors reported having to close one day last week because of the cold. "It got down to 80 degrees below zero with the wind chill factor and no one was venturing out," said Jeff Redding of the Milwaukee store.

Music Sales in Boston reported that the cold has cut business in half, with only a few hours in the afternoon generating any traffic. And Lieberman in Minnesota reported that business was "pretty much at a standstill."

Despite the fact that national news services have been reporting that Buffalo is all but a disaster area, Mike Hamann, manager of the downtown Cavages there, stated that they are nowhere near the throes of a great blizzard and that the snowfall is "quite ordinary." Visibility was bad last Monday (11), and most of Buffalo was closed. However, everything was back to normal by Tuesday. Life is very much into the regular groove of a Buffalo winter," Hamann said.

Contrary to what the record retailers said, some video retailers contacted by *Record World* claimed that the nastier the weather gets, the better business is. George Atkinson, president of the 375-store Video Station chain, explained: "When it snows people come in and load up on films because they want to entertain themselves at home. What better way to distract yourself from the misery of the weather than to have a film festival?" Ron Reimann, owner of Video Cassettes in Lubbock, Texas, concurred: "We got our first snowstorm this week, and business has really picked up. People are renting films and staying home."

The argument is logical; however, customers have to be able to get to the store. Dennis Lardent, manager of Prime Video in Boston, said, "It has been incredibly cold these last few days and people are making as few trips as possible because the road conditions are hazardous."

Project 3 Signs Teresa Brewer



Herb Linsky, president of Project 3 Records, has announced the signing of singer **Teresa Brewer**. A single, "Come Follow the Band," is scheduled for release this month, as is an album, also called "Come Follow the Band." Project 3 is distributed by Arista Records. A special sales tie-in for the single to be sold as a souvenir item has been concluded with theatres in New York, San Francisco and Los Angeles currently presenting the musical "Barnum," from which the song comes. Pictured at the signing are, from left: Linsky; Brewer; Bob Thiele, producer and Brewer's husband; and Eric Colodne, general manager of the Cy Coleman Entertainment Company.

Retail Report

JANUARY 23, 1982

SALESMAKER

THE VISITORS
ABBA
Atlantic

TOP SALES

THE VISITORS — Abba — Atlantic
GREAT WHITE NORTH — Bob & Doug
McKenzie — Mercury
I LOVE ROCK 'N' ROLL — Joan Jett and the
Blackhearts — Boardwalk
LOVE IS WHERE YOU FIND IT — Whispers —
Solar (E/A)
SOMEWHERE OVER CHINA — Jimmy
Buffett — MCA



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

HANDLEMAN/NATIONAL

ABBA — Atlantic
CARS — Elektra
SHEENA EASTON — EMI-America
JOAN JETT — Boardwalk
KOOL & THE GANG — DeLite
LOVERBOY — Columbia
QUARTERFLASH — Geffen
DIANA ROSS — Motown
ROYAL PHILHARMONIC ORCHESTRA — RCA
RINGO STARR — Boardwalk

RECORD BAR/NATIONAL

ABBA — Atlantic
JIMMY BUFFETT — MCA
CENTRAL LINE — Mercury
BOB & DOUG MCKENZIE — Mercury
SHARKY'S MACHINE (Soundtrack) — WB
TROWER/BRUCE — Chrysalis
RAY, GOODMAN & BROWN — Polydor
WHISPERS — Solar (E/A)
WISHBONE ASH — MCA
BOBBY WOMACK — Beverly Glen

SOUND UNLIMITED/NATIONAL

BAR-KAYS — Mercury
BEE GEES — RSO
CENTRAL LINE — Mercury
CON FUNK SHUN — Mercury
FAME (Soundtrack) — RSO
KISS — Casablanca
KOOL & THE GANG — DeLite
BOB & DOUG MCKENZIE — Mercury
MOODY BLUES — Threshold
RUSH — Mercury

STRAWBERRIES/NEW ENGLAND

ABBA — Atlantic
ADAM & THE ANTS — Epic
BILL CHAMPLIN — Elektra
HOT SALES — Boston Int'l
KISS — Casablanca
LOVERBOY — Columbia
CLIFF RICHARD — EMI-America
SOFT CELL — Sire
SUGARHILL GANG — Sugarhill
BRANDI WELLS — WMOT

RECORD WORLD/TSS/NORTHEAST

ABBA — Atlantic
PEABO BRYSON — Capital
DOMINGO & DENVER — CBS Masterworks
JOURNEY — Columbia
KISS — Casablanca
BARRY MANILOW — Arista
HENRY PAUL BAND — Atlantic
POLICE — A&M
ROYAL PHILHARMONIC ORCHESTRA — RCA
BARRY WHITE — Unlimited Gold

DISC-O-MAT/NEW YORK

ABBA — Atlantic
CENTRAL LINE — Mercury
DOMINGO & DENVER — CBS Masterworks
LAMONT DOZIER — M&M
SHEENA EASTON — EMI-America
GIL SCOTT-HERON — Arista
SKYY — Salsoul
TROWER/BRUCE — Chrysalis
MARY WELLS — Epic
WHISPERS — Solar (E/A)

CRAZY EDDIE/NEW YORK

DAVID BYRNE — Sire
KISS — Casablanca
EARL KLUGH — Liberty
BOB & DOUG MCKENZIE — Mercury
TEDDY PENDERGRASS — Phila. Int'l
PENNIES FROM HEAVEN (Soundtrack) — WB
PINK FLOYD — Columbia
SKYY — Salsoul
BILLY SQUIER — Capital
WHISPERS — Solar (E/A)

KING KAROL/NEW YORK

ABBA — Atlantic
GEORGE BENSON — WB
DAVID BOWIE — RCA
CENTRAL LINE — Mercury
EARTH, WIND & FIRE — ARC/Columbia
J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
BOB & DOUG MCKENZIE — Mercury
SKYY — Salsoul
BOBBY WOMACK — Beverly Glen

WEBB/PHILADELPHIA

BLACK ICE — Capital
LINDA CLIFFORD — Capital
RODNEY FRANKLIN — Columbia
Z.Z. HILL — Malaco
LAKESIDE — Solar (E/A)
JON LUCIEN — Precision
RAY, GOODMAN & BROWN — Polydor
PURE GOLD — Capitol
LENNY WHITE — Elektra

RADIO 437/PHILADELPHIA

PEABO BRYSON — Capital
DAVID BYRNE — Sire
JIMMY DESTRI — Chrysalis
JACKSONS — Epic
QUARTERFLASH — Geffen
SOFT CELL — Sire
SUGARHILL GANG — Sugarhill
TOM TOM CLUB — Sire
TROWER/BRUCE — Chrysalis
WHISPERS — Solar (E/A)

RECORD REVOLUTION/PA./DEL.

ABBA — Atlantic
FATBACK — Spring
GANG OF FOUR — WB
JOAN JETT — Boardwalk
JON LUCIEN — Precision
BOB & DOUG MCKENZIE — Mercury
SUGARHILL GANG — Sugarhill
TROWER/BRUCE — Chrysalis
WHISPERS — Solar (E/A)
WISHBONE ASH — MCA

RECORD & TAPE COLLECTORS/BALTIMORE

PEABO BRYSON — Capital
CARS — Elektra
DAN FOGELBERG — Full Moon/Epic
JOAN JETT — Boardwalk
LOVERBOY — Columbia
BOB & DOUG MCKENZIE — Mercury
RAGTIME (Soundtrack) — Elektra
TOM TOM CLUB — Sire
WHISPERS — Solar (E/A)
BOBBY WOMACK — Beverly Glen

RECORD THEATRE/BALTIMORE

JIMMY BUFFETT — MCA
COWBOY JAZZ — Rounder
SHEENA EASTON — EMI-America
FUSE ONE — CTI
JOAN JETT — Boardwalk
BOB & DOUG MCKENZIE — Mercury
DENROY MORGAN — Becket
TOM TOM CLUB — Sire
LUTHER VANDROSS — Epic
ZOOM — Polydor

KEMP MILL/WASHINGTON, D.C.

BAR-KAYS — Mercury
JIMMY BUFFETT — MCA
DYNASTY — Solar (E/A)
JOAN JETT — Boardwalk
CURTIS MAYFIELD — Boardwalk
RAY, GOODMAN & BROWN — Polydor
SHOCK — Fantasy
TOM TOM CLUB — Sire
WHISPERS — Solar (E/A)
BOBBY WOMACK — Beverly Glen

WAXIE MAXIE/WASHINGTON, D.C.

JIMMY BUFFETT — MCA
GIL SCOTT-HERON — Arista
JOAN JETT — Boardwalk
BOB & DOUG MCKENZIE — Mercury
RAY, GOODMAN & BROWN — Polydor
SAXON — Carrere
TROWER/BRUCE — Chrysalis
BOB WELCH — RCA
WHISPERS — Solar (E/A)
BOBBY WOMACK — Beverly Glen

DOUGLAS STEREO/WASHINGTON, D.C.

CHIC — Atlantic
JOAN JETT — Boardwalk
T.S. MONK — Mirage
RAY, GOODMAN & BROWN — Polydor
TOM TOM CLUB — Sire
BRANDI WELLS — WMOT
WHISPERS — Solar (E/A)
BOBBY WOMACK — Beverly Glen
ZOOM — Polydor

PENGUIN FEATHER/NO. VIRGINIA

ABBA — Atlantic
BRYAN ADAMS — A&M
SKIP CASTRO — Midnight
CHARIOTS OF FIRE (Soundtrack) — Polydor
CHICKENLEGS — Sandpaper
JOAN JETT — Boardwalk
BOB & DOUG MCKENZIE — Mercury
TOM TOM CLUB — Sire
U2 — Island
GROVER WASHINGTON, JR. — Elektra

NATIONAL RECORD MART/MIDWEST

ABBA — Atlantic
BRYAN ADAMS — A&M
CHARIOTS OF FIRE (Soundtrack) — Polydor
DONNIE IRIS — MCA
JOAN JETT — Boardwalk
McGUFFEY LANE — Atco
BOB & DOUG MCKENZIE — Mercury
WHISPERS — Solar (E/A)

SOUND WAREHOUSE/MICHIGAN

BLASTERS — Slash
BLUES BROTHERS — Atlantic
GEORGE CARLIN — Atlantic
PETER CETERA — Full Moon/WB
DOMINGO & DENVER — CBS Masterworks
SHEENA EASTON — EMI-America
JOAN JETT — Boardwalk
BOB & DOUG MCKENZIE — Mercury
CARLY SIMON — WB
TROWER/BRUCE — Chrysalis

RECORD REVOLUTION/CLEVELAND

BRYAN ADAMS — A&M
DAVID BOWIE — RCA
DEAD KENNEDYS — Faulty/Alternative
Tentacles
JIMMY DESTRI — Chrysalis
DAVE EDMUNDS — Swan Song
SAMMY HAGAR — Geffen
BOB & DOUG MCKENZIE — Mercury
LAKESIDE — Solar (E/A)
SOFT CELL — Sire
TROWER/BRUCE — Chrysalis

ROSE/CHICAGO

ABBA — Atlantic
CENTRAL LINE — Mercury
JOSE FELICIANO — Motown
BOB & DOUG MCKENZIE — Mercury
T.S. MONK — Mirage
QUARTERFLASH — Geffen
RAGTIME (Soundtrack) — Elektra

RAY, GOODMAN & BROWN/Palydor

BOBBY WOMACK — Beverly Glen
YES — Atlantic

RECORD CITY/CHICAGO

ABBA — Atlantic
BRYAN ADAMS — A&M
LAURIE ANDERSON (12") — WB
JIMMY BUFFETT — MCA
DONNIE IRIS — MCA
LOVERBOY — Columbia
SOFT CELL — Sire
TOUCH — Atco
TOMMY TUTONE — Columbia
TROWER/BRUCE — Chrysalis

KARMA/INDIANAPOLIS

ABBA — Atlantic
PETER CETERA — Full Moon/WB
PAUL DAVIS — Arista
CAROL HENSEL — Vintage
JOAN JETT — Boardwalk
LAKESIDE — Solar (E/A)
McGUFFEY LANE — Atco
RAY, GOODMAN & BROWN — Polydor
TROWER/BRUCE — Chrysalis
WHISPERS — Solar (E/A)

LIEBERMAN/MINNESOTA

JIMMY BUFFETT — MCA
CARS — Elektra
DEVO — WB
DAN FOGELBERG — Full Moon/Epic
GO-GO'S — I.R.S.
J. GEILS BAND — EMI-America
OZZY OSBOURNE — Jet
TROWER/BRUCE — Chrysalis
GROVER WASHINGTON, JR. — Elektra
WISHBONE ASH — MCA

STREETSIDE/ST. LOUIS

CARMEN APPICE — Pasha
JIMMY BUFFETT — MCA
CENTRAL LINE — Mercury
DEAD KENNEDYS — Faulty/Alternative
Tentacles
ECHOES OF AN ERA — Elektra
SAMMY HAGAR — Geffen
JANIS JOPLIN — Columbia
EDDIE SCHWARTZ — Atco
WRABIT — MCA

ALBUM DEN/RICHMOND

BAR-KAYS — Mercury
TOM BROWNE — Arista/GRP
CENTRAL LINE — Mercury
CHIC — Atlantic
JONES GIRLS — Phila. Int'l
LAKESIDE — Solar (E/A)
MAZE — Capitol
DIANA ROSS — RCA
SUGARHILL GANG — Sugarhill
BOBBY WOMACK — Beverly Glen

RECORD CITY/ORLANDO

ABBA — Atlantic
ANGELA BOPILL — Arista
JIMMY BUFFETT — MCA
CHARIOTS OF FIRE (Soundtrack) — Polydor
DOMINGO & DENVER — CBS Masterworks
JOAN JETT — Boardwalk
BOB & DOUG MCKENZIE — Mercury
BILL SUMMERS — MCA
TOM TOM CLUB — Sire
TZIJK — Capitol

EAST/WEST/CENTRAL FLORIDA

CENTRAL LINE — Mercury
PETER CETERA — Full Moon/WB
CHARIOTS OF FIRE (Soundtrack) — Polydor
NORMAN CONNORS — Arista
JOHN GREEVES — Europa
SAMMY HAGAR — Geffen

HENRY PAUL BAND — Atlantic

RAY, GOODMAN & BROWN — Polydor
CARLY SIMON — WB
SNEAKER — Handshake

SPEC'S/FLORIDA

ABBA — Atlantic
PEABO BRYSON — Capital
JIMMY BUFFETT — MCA
JOAN JETT — Boardwalk
MADLEEN KANE — Chafet
EARL KLUGH — Liberty
MOLLY HATCHET — Epic
JUICE NEWTON — Capitol
SUGARHILL GANG — Sugarhill
BOBBY WOMACK — Beverly Glen

TAPE CITY/NEW ORLEANS

ABBA — Atlantic
AC/DC — Atlantic
JIMMY BUFFETT — MCA
CHOCOLATE MILK — RCA
KISS — Casablanca
LAKESIDE — Solar (E/A)
LOVERBOY — Columbia
SKYY — Salsoul
GROVER WASHINGTON, JR. — Elektra
BOBBY WOMACK — Beverly Glen

POPLAR TUNES/MEMPHIS

ABBA — Atlantic
JOHNNY BRISTOL — Handshake
KISS — Casablanca
LAKESIDE — Solar (E/A)
OZZY OSBOURNE — Jet
T.J. SHEPPARD — WB
KEITH SYKES — Backstreet
WHISPERS — Solar (E/A)

TOWER/PHOENIX

ABBA — Atlantic
BAR-KAYS — Mercury
DONNIE IRIS — MCA
EARL KLUGH — Liberty
GREG LAKE — Chrysalis
DON McLEAN — Millennium
OLIVIA NEWTON-JOHN — MCA
OZZY OSBOURNE — Jet
RED5 (Soundtrack) — Columbia
ROD STEWART — WB

MUSIC PLUS/LOS ANGELES

CHIC — Atlantic
SAMMY HAGAR — Geffen
L.T.D. — A&M
RONNIE MILSAP — RCA
DENROY MORGAN — Becket
RAGTIME (Soundtrack) — Elektra
KENNY ROGERS — Liberty
ROMEO VOID — 415
SPARKS — RCA
SURVIVOR — Scotti Bros.

LICORICE PIZZA/LOS ANGELES

BAR-KAYS — Mercury
SAMMY HAGAR — Geffen
BOB & DOUG MCKENZIE — Mercury
RODNEY ON THE ROQ — Pash Bay
ROMEO VOID — 415
TOMMY TUTONE — Columbia
TROWER/BRUCE — Chrysalis

EVERYBODY'S/NORTHWEST

JOAN ARMATRADING — A&M
JIMMY BUFFETT — MCA
CHARIOTS OF FIRE (Soundtrack) — Polydor
J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
KISS — Casablanca
GREG LAKE — Chrysalis
STARFIGHTERS — Jive/Arista
TROWER/BRUCE — Chrysalis



Record World Albums

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

JANUARY 23, 1982

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

Jan. 23	Jan. 16		WKS. ON CHART
1	1	4 FOREIGNER Atlantic SD 16999 (12th Week)	25 H
2	2	ESCAPE JOURNEY/Columbia TC 37408	23 O
3	3	FOR THOSE ABOUT TO ROCK WE SALUTE YOU AC/DC/ Atlantic SD 11111	5 H
4	4	TATTOO YOU ROLLING STONES/Rolling Stones COC 16052 (Atl)	18 H
5	6	PHYSICAL OLIVIA NEWTON-JOHN/MCA 5229	11 H
6	8	MEMORIES BARBRA STREISAND/Columbia TC 37678	5 O
7	11	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA AFL1 4194	9 H
8	9	GHOST IN THE MACHINE POLICE/A&M SP 3730	12 H
9	14	FREEZE-FRAME J. GEILS BAND/EMI-America SOO 17062	9 H
10	5	RAISE! EARTH, WIND & FIRE/ARC/Columbia TC 37548	9 O
11	12	BELLA DONNA STEVIE NICKS/Modern MR 38 139 (Atl)	22 H
12	15	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028	17 H
13	13	SHAKE IT UP CARS/Elektra 5E 567	7 H
14	10	ON THE WAY TO THE SKY NEIL DIAMOND/Columbia TC 37628	7 O
15	17	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153	10 H
16	16	GREATEST HITS QUEEN/Elektra 5E 564	9 H
17	18	TONIGHT I'M YOURS ROD STEWART/Warner Bros. BSK 3602	8 H
18	29	GET LUCKY LOVERBOY/Columbia FC 37638	9 O
19	20	NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND/ Capitol STBK 12182	16 K
20	22	ABACAB GENESIS/Atlantic SD 19313	13 H
21	21	DIARY OF A MADMAN OZZY OSBOURNE/Jet FZ 37492 (CBS)	8 O
22	26	THE INNOCENT AGE DAN FOGELBERG/Full Moon/Epic KE2 37393	17 O
23	19	EXIT...STAGE LEFT RUSH/Mercury SRM 2 7001 (PolyGram)	9 K
24	27	THE GEORGE BENSON COLLECTION/Warner Bros. 2HW 3577	8 X
25	7	CHRISTMAS KENNY ROGERS/Liberty LOO 51115	7 H
26	23	PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346	25 H
27	28	BEAUTY & THE BEAT GO-GO'S/I.R.S. SP 70021 (A&M)	24 H
28	31	QUARTERFLASH/Geffen GHS 2003 (WB)	11 H
29	32	DON'T SAY NO BILLY SQUIER/Capitol ST 12146	36 H
30	33	FEELS SO RIGHT ALABAMA/RCA AHL1 3920	43 H
31	24	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	13 H
32	30	COME MORNING GROVER WASHINGTON, JR./Elektra 5E 562	5 H
33	34	PERHAPS LOVE PLACIDO DOMINGO with JOHN DENVER/ CBS Masterworks FM 37243	9 O
34	36	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	17 O
35	39	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	63 H
36	38	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	31 H
37	35	LIVE JACKSONS/Epic KE2 37545	7 O
38	41	THE BEST OF BLONDIE/Chrysalis CHR 1337	11 H
39	40	IF I SHOULD LOVE AGAIN BARRY MANILOW/Arista AL 9573	13 H
40	48	JUICE JUICE NEWTON/Capitol ST 12136	41 H
41	37	A COLLECTION OF GREAT DANCE SONGS PINK FLOYD/ Columbia TC 37680	5 O
42	43	SONGS IN THE ATTIC BILLY JOEL/Columbia TC 37461	15 O
43	45	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	42 H
44	46	HI INFIDELITY REO SPEEDWAGON/Epic FE 36884	55 O
45	44	NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	9 H
46	56	SKYYLINE SKYY/Salsoul SA 3548 (RCA)	10 H
47	47	FANCY FREE OAK RIDGE BOYS/MCA 5029	32 H
48	54	I AM LOVE PEABO BRYSON/Capitol ST 12179	7 H
49	49	IN THE POCKET COMMODORES/Matown M8 955M1	27 H
50	42	LAW AND ORDER LINDSEY BUCKINGHAM/Asylum 5E 561	10 H
51	53	CONTROVERSY PRINCE/Warner Bros. BSK 3601	10 H
52	25	CHRISTMAS WISHES ANNE MURRAY/Capitol SN 16232	7 H



53	50	MOB RULES BLACK SABBATH/Warner Bros. BSK 3605	7 H
54	59	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	16 H
55	60	MUSIC FROM THE ELDER KISS/Casablanca NBLP 7261 (PolyGram)	6 H
56	57	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	33 H
57	55	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)/Columbia KC2 37542	17 O
58	58	ALL THE GREAT HITS DIANA ROSS/Matown M13 960C2	12 L
59	73	THE POET BOBBY WOMACK/Beverly Glen BG 10000	9 H
60	65	STREET SONGS RICK JAMES/Gardy G8 1002M1 (Matown)	38 H
61	64	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	15 O
62	68	GIVE THE PEOPLE WHAT THEY WANT KINKS/Arista AL 9567	18 H
63	52	TAKE NO PRISONERS MOLLY HATCHET/Epic FE 37480	6 O
64	70	ALLIED FORCES TRIUMPH/RCA AFL1 3902	17 H
65	72	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	27 H
66	62	RE-AC-TOR NEIL YOUNG & CRAZY HORSE/Reprise HS 2304 (WB)	8 H
67	51	CIRCLE OF LOVE STEVE MILLER BAND/Capitol ST 12121	9 H
68	66	7 CON FUNK SHUN/Mercury SRM 1 4030 (PolyGram)	5 H
69	69	BEST OF THE DOOBIES VOLUME II DOOBIE BROTHERS/ Warner Bros. BSK 3612	6 H
70	77	CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK) VANGELIS/ Polydor PD 1 6335 (PolyGram)	12 H
71	79	CIMARRON EMMYLOU HARRIS/Warner Bros. BSK 3603	5 H
72	92	TOM TOM CLUB/Sire SRK 3628 (WB)	13 H
73	76	CHRISTOPHER CROSS/Warner Bros. BSK 3383	94 H
74	75	TIME/Warner Bros. BSK 3598	21 H
75	61	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	21 H
76	78	PRINCE CHARMING ADAM & THE ANTS/Epic ARE 37615	5 O
77	96	THE VISITORS ABBA/Atlantic SD 19332	2 H
78	74	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	71 H
79	80	SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576	8 H
80	71	SHE SHOT ME DOWN FRANK SINATRA/Reprise FS 2305 (WB)	6 H
81	85	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	32 H
82	88	YOURS TRULY TOM BROWNE/Arista GRP 5507	5 H
83	93	GREAT WHITE NORTH BOB & DOUG MCKENZIE/Mercury SRM 1 4034 (PolyGram)	2 H

CHARTMAKER OF THE WEEK

84	122	LOVE IS WHERE YOU FIND IT WHISPERS Salar S 27 (E/A)	2 H
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85	116	AEROBIC DANCE HITS MARCY MUIR/Parade PA 101	3 H
86	107	DIRTY DEEDS DONE DIRT CHEAP AC/DC/Atlantic SD 16033	39 H
87	126	I LOVE ROCK 'N' ROLL JOAN JETT AND THE BLACKHEARTS/ Boardwalk NB 1 33243	4 H
88	104	GET AS MUCH LOVE AS YOU CAN JONES GIRLS/Phila. Intl. FZ 37627 (CBS)	6 O
89	81	THE DUDE QUINCY JONES/A&M SP 3721	41 H
90	98	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/ EMI-America SW 17061	6 H
91	95	PARADISE THEATER STYX/A&M SP 3719	50 H
92	82	SHOWTIME SLAVE/Cotillion SD 5227 (Atl)	14 H
93	99	CHANGESTWOBOWIE DAVID BOWIE/RCA AFL1 4202	5 H
94	108	YOUR WISH IS MY COMMAND LAKESIDE/Salar S 26 (E/A)	4 H
95	89	BACK IN BLACK AC/DC/Atlantic SD 16018	72 H
96	100	TORCH CARLY SIMON/Warner Bros. BSK 3592	13 H
97	106	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	15 H
98	143	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM/ Mirus/Vintage VNI 7713	47 H
99	—	SOMEWHERE OVER CHINA JIMMY BUFFETT/MCA 5285	1 H
100	83	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	10 H

We cover all the music.

Record World®

Black Oriented Music

Black Music Report

By NELSON GEORGE

■ The success of **Daryl Hall & John Oates'** "I Can't Go For That (No Can Do)" raises anew the issue of music by white acts being played on black radio. The cries have gone up again that this is unfair, especially since white radio is reluctant to play much of the best black pop music these days. Still, one must admire the song as a piece of quality music; an interesting rhythm, well arranged vocals, and a catchy melody combine to make this an excellent record. You can't blame black radio programmers for playing it, nor RCA's black promotion department for breaking it at black stations. It is one of the paradoxes of life in the 1980s that black expertise is often used to sell black-sounding music by whites to black consumers.

But if some question the racial loyalty of those who supported "I Can't Go For That," what does one say about the stations that have made **Bobby Womack's** "If You Think You're Lonely Now," on black-owned indie Beverly Glen Records, a top ten BOS single? Because a radio station played it, helping black businessman **Otis Smith**, does that make the program director a hero? No. Just as playing Hall & Oates doesn't make them villains. Any major market station today that programs with race as a determining factor will be hurt.

SHORT STUFF: The busy **Norby Walters** has signed Bobby Womack, **Phyllis Hyman**, **Johnny "Guitar" Watson**, **Jimmy Cliff**, and **Peter Tosh** for worldwide agency representation. . . **Quincy Jones** has a contract with Doubleday to write his autobiography. The book is not expected to be completed until sometime in 1983. . . Emergency Records is releasing three black oriented records this month: **Style's** "Movin' On," **Bruni Pagan's** "Follow Me," and **Michelle Wallace's** "It's Right" . . . **Cliff Holland**, vice president of public affairs for Washington, D.C.'s WOOK, is retiring. Holland was one of the first black radio announcers in a major America radio market. Over his 35-year career, Holland served as WOOK's music director and program director. He also had a stint on local television. . . **Luther Vandross** is producing **Cheryl Lynn's** next album, reportedly for a huge advance. There are rumors of a rift between Vandross and his attorney **David Franklin**. . . The soundtrack to **Burt Reynolds'** thriller "Sharky's Machine" features **Randy Crawford** in a new version of "Street Life," **Eddie Harris**, **Sarah Vaughan**, and **Joe Williams** on individual cuts, as well as a duet between Vaughan and Williams called "Before You" . . . The Institute of New Cinema Artists is exploring the possibility of offering evening courses on the record industry at its Manhattan offices. Suggestions for industry-related topics and formats should be sent to **Victor Brown**, project director of INCA's music industry training program. . . For those interested in joining the **Patti Labelle** fan club contact **Edward Leak**, P.O. Box 161, Wynnewood, Pa. 19096. . . Sutra records has signed the **Oneness of Juju**, a popular Washington, D.C. area band, and has a 12-inch, "Every Way But Loose," available. This band had an underground club success with a self-produced and promoted album in 1981. More and more black acts are taking this route. . . **E. Smoki Harris** is an inmate at Great Meadows Correctional Facility in upstate New York who draws portraits of performers. He did one in 1977 of **Aretha Franklin** that one of my predecessors, **Dee Dee Dabney**, sent to Franklin. He is interested in drawing portraits of **Patrice Rushen**, **Yarborough & Peoples**, **Evelyn King**, **Stephanie Mills**, and **Lou Rawls**. He'd like someone involved with their management or at their record labels to send him photos of these artists. Write him at Great Meadows Correctional Facility, Box 51, A8/2, Comstock, New York.

Black Oriented Picks of the Week

ECHOES OF AN ERA

VARIOUS ARTISTS — Elektra E1-60021



Top jazz performers **Lenny White**, **Freddie Hubbard**, **Stanley Clarke**, **Chick Corea**, and

Joe Henderson join with singing star **Chaka Khan** to offer new interpretations of standards like "Take the A Train" and "I Love You Porgy."

ELECTRICITY

YATES BROTHERS & SISTERS — MCA 5265



This attractive family group reaches for Jacksons and Sylvers fans with this debut album. The title cut,

"Who You Been Doing," and "Crazy About You" have the bouncy quality associated with teen appeal acts.

ROMANTICO

JON LUCIEN — Precision PRC-LP-2102



After too long an absence from the recording scene, **Lucien** returns with an LP in his cool, relaxed style.

"Tender Love of Mine," "Sempere Maria," and "Tell Me You Love Me" are the best of the eight cuts.

KNIGHT TIME

FREDERICK KNIGHT — Juana JU 4000AE



Veteran producer-singer **Knigh** turns in a lively eight-song set of mid-tempo R&B-pop. There is a good reggae

version of the Manhattans' "Shining Star" and an outstanding tune called "Bundle of Love."

READING THE BLUES: I had hoped that **Sandra Lieb's** "Mother of the Blues: A Study of **Ma Rainey**" (University of Massachusetts Press, 226 pages) was going to be a biography mixing musical analysis and history in the manner of **Chris Albertson's** 1972 biography of Rainey's contemporary **Bessie Smith**. Instead, only the first 48 pages is biography. The bulk of Lieb's work is a scholarly dissertation on the images of women in Rainey's 96 compositions. The relevance of Rainey's work to today's women, however, is not the point of this research. For Lieb to study the music and themes of this legendary blues singer is an end in itself. While of interest to serious blues fans, I doubt this book will hold the interest of general readers. . . Though I'm late in getting to **Joseph C. Smith's** novel about the record industry, "The Day the Music Died" (it was published last fall), I feel obligated to recommend it to all blacks in the music industry. **Smith**, who during his recording career went under the handle **Sonny Knight**, writes a vicious and entertaining account of black music being ripped off over and over by forces in the music industry. If the tone is a touch too **Harold Robbins** in spots, this book carries an emotional and moral weight that makes it strong. This book is a novel, but the names and situations are very familiar. "The Day the Music Died" is a Grove Press hardcover.

Martin Luther King March, Rally In Support of National Holiday

By NELSON GEORGE

■ NEW YORK—Industry support for this year's march and rally in Washington in support of making Martin Luther King's birthday a national holiday has not been as strong as it was for last year's march. Some in the industry feel that the march, organized by **Stevie Wonder**, could have been better publicized in advance.

In the weeks before the march, held last Friday (15), King's birthday, **Wonder** appeared on two national television programs, "Good Morning America" and "The Phil Donahue Show," and spoke at the National Press Club in Washington. But some people in the record and broadcasting industries interviewed by *Record World*, while praising **Wonder's** involvement, said they felt that the people involved in the event were late in letting people know about it.

"I like what **Stevie** is doing," said one promotion person at a major label. "But it could have been much better publicized. I'm hearing something about it now (a few days before the march). But this is at the last minute. Information should have been

going out to blacks in the industry way before this, so that time could have been put aside by everyone interested. That's what happened last year."

Charles Mootry, vice president of broadcasting for **Johnson Publications**, said "insufficient lead time" had curtailed his company's efforts in support of the march. Last year **Johnson's** WJPC in Chicago sent 20 buses to the march. "But that took three months of planning. This year I didn't get any definite word about the march until it was too late to organize anything. That was unfortunate, because the interest was clearly there in our listenership. We have been getting calls about the march for many months."

Black Music Association president **LeBaron Taylor**, **BMA** executive director **George Ware**, and other organization officials were planning to march. The **BMA's** embryonic Washington chapter, led by promoter **Max Kidd**, helped promote the march in that city. The Philadelphia chapter worked with Philadelphia International Records to send buses to Wash-

(Continued on page 81)

Record World

Black Oriented Singles

JANUARY 23, 1982

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

Jan. 23	Jan. 16		WKS. ON CHART
1	3	CALL ME SKYY Salsoul 7 2152 (RCA)	11
2	2	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846	11
3	1	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361	8
4	7	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK/Beverly Glen 2000	8
5	4	LET'S GROOVE EARTH, WIND & FIRE/ARC/Columbia 18 02536	15
6	6	HIT AND RUN BAR-KAYS/Mercury 76123 (PolyGram)	11
7	5	TAKE MY HEART KOOL & THE GANG/De-Lite 815	15
8	8	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS)	9
9	10	LET THE FEELING FLOW PEABO BRYSON/Capitol 5065	11
10	13	COOL (PART I) TIME /Warner Bros. 49864	7
11	9	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA 12349	12
12	12	WALKING INTO SUNSHINE CENTRAL LINE/Mercury 572	13
13	11	BLUE JEANS CHOCOLATE MILK /RCA 12335	13
14	14	CONTROVERSY PRINCE/Warner Bros. 49808	15
15	15	OH NO COMMODORES /Motown 1527	16
16	18	I WILL FIGHT GLADYS KNIGHT & THE PIPS/Columbia 18 02549	11
17	19	LOVE FEVER GAYLE ADAMS/Prelude 8040	8
18	16	KICKIN' BACK L.T.D./A&M 2382	10
19	22	BE MINE (TONIGHT) GROVER WASHINGTON, JR. featuring GRADY TATE/Elektra 47246	7
20	32	WAIT FOR ME SLAVE/Cotillion 46028 (Atl)	4
21	23	TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD/Boardwalk 7 11 132	5
22	60	THAT GIRL STEVIE WONDER/Tamla 1602 (Motown)	2
23	62	MIRROR, MIRROR DIANA ROSS/RCA 13021	2
24	27	DO IT TO ME VERNON BURCH/Spector 00019 (Capitol)	6
25	25	(I FOUND) THAT MAN OF MINE JONES GIRLS/Phila. Intl. 5 02618 (CBS)	8
26	26	NUMBERS KRAFTWERK/Warner Bros. 49795	12
27	30	BAD LADY CON FUNK SHUN/Mercury 76128 (PolyGram)	5
28	29	SOMETHING ABOUT YOU ANGELA BOFILL/Arista 0636	7
29	41	MAKE UP YOUR MIND AURRA/Salsoul 7 7017 (RCA)	5
30	34	HOW CAN LOVE SO RIGHT (BE SO WRONG) RAY, GOODMAN & BROWN/Polydor 2191 (PolyGram)	6
31	43	YOU'RE THE ONE FOR ME "D" TRAIN /Prelude 8043	4
32	33	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M 2380	8
33	35	QUICK SUCK SYREETA/Tamla 54333 (Motown)	7

CHARTMAKER OF THE WEEK

34	—	TELL ME TOMORROW (PART I) SMOKEY ROBINSON Tamla 1601 (Motown)	1
35	45	DON'T YOU KNOW THAT? LUTHER VANDROSS/Epic 14 02658	3
36	37	APACHE SUGARHILL GANG /Sugarhill 774	6
37	40	JAM THE BOX BILL SUMMERS AND SUMMERS HEAT/MCA 51221	5
38	38	FUNGI MAMA /BEPOPAFUNKADISCOLYPSO TOM BROWNE/Arista/GRP 2518	6
39	39	CAN'T HOLD BACK (YOUR LOVING) KANO/Mirage 3878 (Atl)	6
40	—	WANNA BE WITH YOU EARTH, WIND & FIRE/ARC/Columbia 18 02688	1
41	50	DO IT ROGER ROGER/Warner Bros. 49883	3
42	46	TOO MUCH TOO SOON T.S. MONK/Mirage 3875 (Atl)	5
43	31	BREAKIN' AWAY AL JARREAU/Warner Bros. 49842	7
44	—	IN THE RAW WHISPERS/Solar 47961 (E/A)	1
45	49	WE'LL MAKE IT MIKE & BRENDA SUTTON/Sam 81 5023	3
46	56	I WANT TO HOLD YOUR HAND LAKESIDE/Solar 47954 (E/A)	3
47	53	SWEET TENDER LOVE DENROY MORGAN/Becket 45 8	4
48	48	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest 49854 (WB)	6
49	52	"B" MOVIE GIL SCOTT-HERON/Arista 0647	4
50	57	LET'S STAND TOGETHER MELBA MOORE/EMI-America 8104	3
51	59	STAGE FRIGHT CHIC/Atlantic 3887	3
52	20	NEVER TOO MUCH LUTHER VANDROSS/Epic 14 02409	23
53	55	LOVE MESSAGE LOWRELL SIMON/Zoo York 1324 (CBS)	4
54	54	LOVE CONNECTION SPINNERS/Atlantic 40550	4
55	17	FUNKY SENSATION GWEN McCRAE/Atlantic 3853	14
56	70	PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182	2
57	69	A LITTLE MORE LOVE T-CONNECTION/Capitol 5076	2
58	—	MAMA USED TO SAY JUNIOR/Mercury 76132 (PolyGram)	1
59	—	ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM/A&M 2387	1
60	—	GENIUS OF LOVE TOM TOM CLUB/Sire 29882 (WB)	1
61	—	MY GUY SISTER SLEDGE/Cotillion 47000 (Atl)	1
62	68	ROCK YOUR WORLD WEEKS & CO./Chaz Ro 2519 (Brasilia)	3
63	28	LOVE IN THE FAST LANE DYNASTY/Solar 47946 (E/A)	10
64	66	THERE'S A WAY RONNIE LAWS/Liberty 1442	3
65	71	STRUT YOUR STUFF LIVE/TSOB 2006	3
66	67	YOU ARE THE ONE AM-FM/Dakar 4568 (Brunswick)	3
67	—	WATCH OUT BRANDI WELLS/WMOT 9 02654	1
68	—	STEPPIN' OUT KOOL & THE GANG/De-Lite 816 (PolyGram)	1
69	—	WE NEED LOVE TO LIVE MAZE featuring FRANKIE BEVERLY/Capitol 5072	1
70	—	RAINBOW MADAGASCAR/Arista 0654	1
71	21	JUST ONCE QUINCY JONES featuring JAMES INGRAM/A&M 2357	20
72	44	BEWARE BARRY WHITE/Unlimited Gold 5 02580 (CBS)	9
73	36	TWINKLE EARL KLUGH/Liberty 1431	10
74	42	I WANT YOU BOOKER T./A&M 2374	10
75	51	YOUR LOVE SKOOL BOYZ/Destiny 2001	7

Martin Luther King Day March (Continued from page 80)

tional Records to send buses to Washington (PIR planned to send seven buses; last year it sent 15). The new New York chapter, in association with the Institute of New Cinema Artists' Record Industry Training program, sent two buses down.

At press time, among the performers expected to attend the march and rally were Gil Scott-Heron, Third World, Gladys Knight, Phyllis Hyman, Sister Sledge and Dexter Wansel.

Two Million Signatures

On the day of the march, Wonder was scheduled to fly to Atlanta, where a special meeting of black leaders, including sponsors of the King bill (H.R. 800), Congressmen Walter E. Fauntroy of Washington, D.C. and John Conyers of Michigan, received the two million signatures collected as a

result of last year's march and rally. The gathering was held at the Dr. Martin Luther King Center for Non-Violent Social Change.

In a recent statement, Wonder said he hoped the meeting would produce "a national mobilization strategy and legislative plan" that can be devised to provide follow through on the bill. On Thursday (14), Wonder was in Pennsylvania, where Governor Richard Thornburgh made King's birthday a state holiday. Seventeen states and the District of Columbia currently observe either January 15 or another date in honor of the slain civil rights leader.

Album Giveaways

Philadelphia International, Motown, Solar, Qwest and other black-owned labels were closed Friday in honor of King's birthday.

Motown, Wonder's label, was "supportive in every way" of the march, according to Marlene Reyes, assistant to label vice president Skip Miller. The label distributed public service announcements by many of its acts and made some radio buys in the Washington-Baltimore area publicizing the event. Motown also held special giveaways of Wonder's "Hotter Than July" album, which contains his tribute to King, "Happy Birthday."

A national radio broadcast of the march and related activities was organized by radio station KJLH in Los Angeles, which Wonder owns, and by Inner City Broadcasting's New York stations WBLS-FM and WLIB-AM. The march was beamed via satellite to 25 stations and was available to the 220 stations on the National Public Radio

network. A number of black-owned radio stations sent buses to the march.

Kedede Ali, public affairs director of KJLH, said that aside from broadcasting the march, the station was also supporting a special voting rights rally with the Southern Christian Leadership Conference in Los Angeles.

"King was vital to getting that law passed, so we think that putting pressure on the President to renew it is an important way to honor him," said Ali. Post cards addressed to President Reagan in favor of the law were passed out. Public service announcements about activities honoring King in the Los Angeles area were broadcast by KJLH.

Last year's rally attracted about 150,000 people.



Black Oriented Albums

JANUARY 23, 1982

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

Jan. 23 Jan. 16

WKS. ON CHART



1	1	RAISE! EARTH, WIND & FIRE ARC/Columbia TC 37548 (9th Week)	9
2	3	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153	10
3	2	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	13
4	4	SKYYLINE SKYY /Salsoul SA 8548 (RCA)	8
5	5	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	17
6	6	NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	9
7	8	THE POET BOBBY WOMACK/Beverly Glen BG 10000	10
8	7	CONTROVERSY PRINCE/Warner Bros. BSK 3601	10
9	10	THE GEORGE BENSON COLLECTION GEORGE BENSON/ Warner Bros. 2 HW 3577	8
10	11	I AM LOVE PEABO BRYSON/Capitol ST 12179	7
11	14	COME MORNING GROVER WASHINGTON, JR./Elektra 5E 562	5
12	12	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	15
13	15	TIME /Warner Bros. BSK 3598	21
14	9	LIVE JACKSONS /Epic KE2 37545	7
15	17	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028	5
16	13	THE MANY FACETS OF ROGER ROGER /Warner Bros. BSK 3594	17
17	18	GET AS MUCH LOVE AS YOU CAN JONES GIRLS/Phila. Intl. FZ 37627 (CBS)	6
18	22	YOUR WISH IS MY COMMAND LAKESIDE/Solar S 26 (E/A)	4
19	19	7 CON FUNK SHUN /Mercury SRM 1 4030 (PolyGram)	5
20	35	LOVE IS WHERE YOU FIND IT WHISPERS/Solar S 27 (E/A)	2
21	29	TOM TOM CLUB /Sire SRK 3628 (WB)	9
22	20	SHOWTIME SLAVE /Cotillion SD 5227 (Atl)	14
23	23	YOURS TRULY TOM BROWNE/Arista/GRP 5507	5
24	16	LOVE MAGIC L.T.D./A&M SP 4881	7
25	26	JAM THE BOX BILL SUMMERS & SUMMERS HEAT/ MCA 5266	7
26	21	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	21
27	25	IN THE POCKET COMMODORES/Motown M8 955M1	27
28	24	SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576	8

29	33	TAKE IT OFF CHIC/Atlantic SD 19323	5
30	30	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	19
31	34	8TH WONDER SUGARHILL GANG/Sugarhill SH 249	3
32	32	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	16
33	27	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	38
34	43	CENTRAL LINE /Mercury SRM 1 4033 (PolyGram)	2
35	28	BLUE JEANS CHOCOLATE MILK/RCA AFL1 3896	7
36	31	INSIDE YOU ISLEY BROTHERS/T-Neck FZ 37533 (CBS)	12
37	37	LOVE IS THE PLACE CURTIS MAYFIELD/Boardwalk NB 1 33239	14
38	42	STAY RAY, GOODMAN & BROWN /Polydor PD 1 6341 (PolyGram)	3
39	38	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	12
40	39	CAMOUFLAGE RUFUS with CHAKA KHAN/MCA 5270	10
41	36	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	11
42	45	GO FOR IT SHALAMAR/Solar BXL1 3984 (RCA)	13
43	41	THE DUDE QUINCY JONES/A&M SP 3721	39
44	47	SEND IT OZONE/Motown M8 962M1	8
45	54	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156	28
46	48	BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS)	15
47	49	CAN'T SHAKE THIS FEELIN' SPINNERS/Atlantic SD 19318	4
48	40	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	22

CHARTMAKER OF THE WEEK

49	—	WATCH OUT BRANDI WELLS WMOT FW 37668	1
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50	50	GWEN McCRAE /Atlantic SD 19308	12
51	60	JUST LIKE DREAMIN' TWENNYNINE featuring LENNY WHITE/Elektra 5E 551	3
52	52	GIGOLO FATBACK/Spring SP 1 6734 (PolyGram)	3
53	44	TONIGHT FOUR TOPS/Casablanca NBLP 7528 (PolyGram)	19
54	53	THE SPIRIT'S IN IT PATTI LABELLE/Phila. Intl. FZ 37380 (CBS)	17
55	46	FANCY DANCER ONE WAY/MCA 5247	16
56	51	I LIKE YOUR STYLE JERMAINE JACKSON/Motown M8 952M1	16
57	—	DOWN HOME ZZ HILL/Malaco MAL 7406	1
58	—	THE SECOND ADVENTURE DYNASTY/Solar S 20 (E/A)	14
59	—	SATURDAY SATURDAY NIGHT ZOOM/Polydor PD 1 6343 (PolyGram)	1
60	—	I'LL DO ANYTHING FOR YOU DENROY MORGAN/Becket BKS 015	1

The Coast

(Continued from page 16)

soon be in the studio working on Phil Seymour's upcoming Boardwalk album . . . The Blasters, whose critically-acclaimed Slash Records LP recently became one of the first local albums to be added by KMET, a relatively conservative L.A. AOR outlet, were recently profiled on "Entertainment Tonight" . . . Eddie Zip and Sweet Magnolia, the R&B-flavored group who caught the public's eye during a seemingly interminable stand at DiVita's pizza joint and cabaret (best New York-style pizza in town), are now moving to a regular Thursday night slot at the Cathay De Grande, beginning January 21.

DOING TIME: The J. Geils Band made "Jailhouse Rock" a reality this past Christmas when they performed two shows at the Billerica (Mass.) House of Correction on December 25. Group manager Jeb Hart said that this particular facility was chosen because the average age of the inmates, believe it or not, is a mere 19. After playing two 45-minute sets, band members visited several tiers of cells; everything went well, and when it was all over, singer Peter Wolf admitted that "it was a real sobering experience for us." That has to be an understatement.

PERSONALS: Evan Hosie has anklod her position as an Epic publicist, as a result of the recent layoffs within the CBS Records Group. As the saying goes,

Evan will announce her future plans shortly; in the meantime, she can be reached at (213) 936-1566. . . Tenor saxophonist Vido Musso, 67, died January 9 in Los Angeles. Musso, who lived in Palm Springs, was a friend of Frank Sinatra, the two of them having roomed together back in the '40s when both were members of the Harry James Orchestra.

MORE PERSONALS: Congratulations to John Mayall and west coast singer Maggie Parker, who were married on January 7 in Harrogate, England. Mayall was back in town last week rehearsing his new Bluesbreakers line-up at Sunset Strip club, The Central, which recently opened its doors during daytime hours for just such purposes. . . Other recent nuptials have included those of English lead singer Dave Wakeling, married in the U.K. last month. Starship reports that the couple is so excited about the event that they've decided "to have the baby in February, instead of waiting the usual nine months." . . . Congrats, too, to Anthony and Charleen DiCarlo on the birth of their son Anthony Joseph in L.A. on January 6. Father's with Golden Boy Productions; mom, as they say, is a non-pro. . . Condolences to the family of Dave Grey, late of local band Voodoo Church, who died last week following a car crash.

Black Radio Becoming More Diverse

(Continued from page 3)

black audience with a substantial white listenership. "Reverse cross-over" of black-sounding records by rock and pop-identified artists, remains a source of great emotional and political debate (*RW*, April 11, 1981), and the four key "pop" entrants currently on the BOS chart must be taken to represent a high-water mark so far. Where, in recent years, an occasional rock artist crossed over onto the BOS chart (Rod Stewart's "Da Ya Think I'm Sexy" in 1979 and Queen's "Another One Bites the Dust" in 1980, both number ones, and mid-charters "Rapture" by Blondie and "Lady" by Kenny Rogers last year), 1982 has already seen Daryl Hall & John Oates hit the top BOS spot with "I Can't Go for That" (it's number three this week), while Olivia Newton-John's "Physical" bullets to 56, Kraftwerk's "Numbers" holds on at 26 and Tom Tom Club's "Genius of Love" bullets on at 60, with an almost exclusively black and club-oriented base. And because of the propensity of black hit singles to sell albums on one cut's appeal, Hall & Oates' "Private Eyes" album is also a bulleted 15 on the Black Oriented Album chart, "Tom Tom Club" jumps eight spots to 21 bullet, and Kraftwerk's "Computer World" is the fifth oldest album on the entire chart, number 48 after 22 weeks of locally intense radio and club play and sales activity. Although black hit crossovers to the pop chart have become surpris-

ingly few in the same period, black radio, especially in areas where it competes directly with pop stations, seems content that black music is reaching the mass audience.

Barry Richards, program director of WAIL-FM in New Orleans, believes that the urban contemporary format will supersede both black and top 40. "Top 40 doesn't reflect mass appeal anymore; it's really blue-collar AOR," Richards said. His formula for "mass-appeal radio" is "anything that fits the groove, with R&B overtones that the right people are calling for." Records in that category have even included Rod Stewart's "Young Turks" and the novelty "Pac-Man Fever." Richards says his eclectic mix, which debuted in October 1980, has launched WAIL into the number two position overall in the Arbitron ratings. Richards obtains some of his pop records from stores in order to program them. He played "Physical" and an edit of Steve Miller's "Macho City" without any particular label promotion: "Why should black listeners have to turn the dial to hear what they want to hear?" The leading pop station, B-97, he notes, plays a high percentage of black product, owing to New Orleans' strong R&B history.

WVOL/Nashville PD/MD Fred Harvey also finds that his pop station competitors are "playing the right crossover records. . . I don't necessarily promote crossovers. If there's a tune the white audience is getting into here, that's more media value to me. If, through prejudice or lack of information, a pop programmer misses a tune, they have to hear it here." As for the pop records Harvey considers for the station, "we watch them a lot closer than the black records sometimes. I want to know if I'm playing a tune that generates pop sales." Harvey went on "I Can't Go for That" as if it were a new black release. "It had not surfaced here yet, but we had luck with Hall & Oates before." His own informal "attitude research" put him onto "Physical," which he calls "a natural," and Kraftwerk's "Numbers," which he added on the basis of club action; heavy phones followed, confirming his hunch. "You hear them and you know they'll happen." WVOL is ranked number two in the market, with a strong 18-plus following.

Scott Andrews, WVEE/Atlanta PD, depends greatly on the station's research to tailor his sound for the numerous ethnic and social communities in the 44 counties the station reaches. With a demographic that ranges from 80 percent black in high-density black areas to 60 percent white in outlying counties, his programming is a "mixture of everything" dictated by the audience. "Black programmers have to be a little more aggressive in adding music. After eight or nine weeks, black listeners call a record old. That's why we didn't freeze our list over the holiday. We didn't want to try to play catch-up and make

the station sound completely new." Andrews expects to finish third overall in the upcoming ratings, and states, "There is nothing to single us out on our playlist as a black station (although) we are black-based." He adds that "oftentimes, we get lost in the music. True broadcasters maintain both music and community involvement. Radio stations are supposedly the voice for the community — there's more than just music."

It is exactly this point on which the smaller-market black station differs. Where urban contemporary radio, even outside of its bi-coastal strongholds, is rising to challenge pop stations with a wider music mix, other black stations in smaller markets or on the AM dial are holding the line for a community-identified audience. As WJMO/Cleveland PD Eric Stone observes, "Urban contemporary needs a certain percentage of white audience to survive. We don't need a mixture; we're not going to miss anything," as the station is targeted at a 25-plus female black audience. WJMO is second-ranked of three black stations in the area, behind urban-contemporary WDMT. Stone added Hall & Oates relatively late, and a bit cautiously: "We don't break (records like that) but our call-out research indicated that all we were doing was keeping our audience from something they were buying." The teen-oriented "Numbers" did not make the playlist, although Tom Tom Club "has strong

merits," according to Stone.

WCIN/Cincinnati had shared a simulcast with its FM urban contemporary sister station during drivetimes and so had been airing the recent pop crossovers. But PD Everett Cork did not feel compelled to add the records to WCIN's playlist after the stations resumed separate broadcast last week. Although Cork, a club disc jockey two nights a week, readily admits the new accessibility of east-coast dance records in the traditionally more conservative midwest, "the fact that urban contemporary stations tend to sound very New York-ish is a sticking point for AM radio." Regional identification for the black-oriented radio station is "a part of survival. Everybody wants to identify with something at home." Personality on the air counts more in such cases, and a record like Gil Scott-Heron's "B Movie" turned out to evoke an overwhelming response for its issue orientation.

Record labels offer him possible pop crossovers with a "listen-to-this-ish approach," and Cork says he has "gotten to the point where I will listen to (urban-oriented music) right away. If it works in the community, even in a high-marginal way, I'll see what I can do." But he expresses little concern that listeners will tune to other stations to hear borderline material. "We don't have to compete at all. I'd just like to maintain a choice. You have to appeal to people's dreams but be serious about their realities."

New Finds

(Continued from page 14)

top.

Miss Toczyska, whose part of Azucena is the most interesting in the whole opera, was first seen on national television as Laura in the San Francisco Opera's *La Gioconda* in 1979. Recently, she appeared as Amneris in the same company's *Aida*, which was televised to Europe. And Masurok has been a popular artist, at least in New York, since his spectacular appearances with the Bolshoi Opera, in 1976. With Davis at the helm, *Il Trovatore* should rise to quite a high level indeed.

Those buyers who enjoyed Karl Boehm's recent Ninth Symphony on DG Digital can now find another testament to the late maestro, and a very appropriate one at that — the Mozart Requiem. The Philips recording, made in 1956 with the Vienna Symphony, had four great Mozarteans — Teresa Stich-Randall (long a member of the Met), Ira Malaniuk, Waldemar Knnett and Kurt Boehme (one of the most impressive German basses of that era).

And finally there is a great album for those who love Elly Ameling. The Dutch soprano has recorded all the Haydn songs, most of which are in English. Jorg Demus accompanies her, and her interpretations will no doubt show both her musical grasp of the medium and her unquestioned security in English. It should give new life to Haydn's song output.

Disco File Top 40

JANUARY 23, 1982

1. **YOU'RE THE ONE FOR ME**
D' TRAIN/Prelude (12") PRLD 621
2. **CALL ME**
SKYY/Salsoul (12") SG 356 (RCA)
3. **I CAN'T GO FOR THAT (NO CAN DO)**
DARYL HALL & JOHN OATES/RCA (12") JD 12358
4. **GENIUS OF LOVE/WORDY RAPPINGHOOD**
TOM TOM CLUB/Sire (12"/12") SRK 3628/DSRE 49817 (WB)
5. **MAMA USED TO SAY**
JUNIOR/Mercury (12") MDS 4014 (PalyGram)
6. **GLAD TO KNOW YOU**
CHAS JANKEL/A&M (12") SP 12044
7. **TAINTED LOVE/WHERE DID OUR LOVE GO**
SOFT CELL/Sire (12") DSRE 49856 (WB)
8. **LOVE FEVER**
GAYLE ADAMS/Prelude (12") PRLD 618
9. **SURE SHOT**
TRACY WEBER/Quality/RFC (12") QRFC 005
10. **MEGATRON MAN (LP)**
PATRICK COWLEY/Megatone M 1002
11. **WORK THAT BODY/MIRROR, MIRROR**
DIANA ROSS/RCA (LP cut/12") AFL1 4153/JD 13022
12. **YOU CAN/FIRE IN MY HEART**
MADLEEN KANE/Chalet (12") CH 0702
13. **TELL ME THAT I'M DREAMING**
WAS (NOT WAS)/Island/Ze (12") ILPS 9666
14. **GIGOLO**
MARY WELLS/Epic (12") 49 02663
15. **SIXTY-NINE**
BROOKLYN EXPRESS/One Way (12") OW 003
16. **WATCH OUT**
BRANDI WELLS/WMOT (12") FW 37668
17. **THIS BEAT IS MINE**
VICKY 'D'/Sam (12") S 12343
18. **LET'S STAND TOGETHER/TAKE MY LOVE**
MELBA MOORE/EMI-America (12") ST 16060
19. **ROCK YOUR WORLD**
WEEKS & CO./Chaz-Ra (12") CHDS 2519
20. **CAN YOU MOVE**
MODERN ROMANCE/Atlantic (12") DM 4819
21. **LET'S GROOVE**
EARTH, WIND AND FIRE/ARC/Columbia (12") TC 37548
22. **PHYSICAL**
OLIVIA NEWTON-JOHN/MCA (LP cut) 5229
23. **OUT THE BOX/CAN'T SHAKE YOUR LOVE**
SYREETA/Tamla (12"/LP cut) T8 376 M1 (Motown)
24. **COME LET ME LOVE YOU**
JEANETTE 'LADY' DAY/Prelude (12") PRLD 619
25. **GET ON UP AND DO IT AGAIN (LP)**
SUZY Q/Atlantic/RFC SD 19328
26. **JAPANESE BOY**
ANEKA/Handshake (12") 4W9 02623
27. **U TURN ME ON**
TOMORROW'S EDITION/Atlantic/RFC (12") DM 4825
28. **FUNGI MAMA (BEBOPAFUNKADISCOLYPSO)**
TOM BROWNE/Arista/GRP (12") 5507
29. **TURN YOUR LOVE AROUND**
GEORGE BENSON/Warner Bros. (LP cut) 2HW 3577
30. **YOU'RE REALLY GOT A HOLD ON ME/ARE YOU LOVIN' SOMEBODY**
DEBRA DEJEAN/Handshake (12") 4W9 02541
31. **HELP IS ON THE WAY**
WHATNAUTS/Harlem International (12") HIR 110
32. **LET'S WORK/CONTROVERSY**
PRINCE/Warner Bros. (LP cut/12") BSK 3601
33. **CAN'T HOLD BACK (YOUR LOVING)**
KANO/Mirage (12") DM 4823 (Atl)
34. **COOL**
TIME/Warner Bros. (12") BSK 3598
35. **IN THE RAW**
WHISPERS/Solar (12") AS 11543 (E/A)
36. **WE'LL MAKE IT**
MIKE & BRENDA SUTTON/Sam (12") S 12342
37. **TIME**
STONE/West End (12") WES 22139
38. **HOLD ME DOWN/DESIGNER MUSIC**
LIPPS, INC./Casablanca (12") NBLP 7262 (PalyGram)
39. **HAPPY DAYS**
NORTHEM FEATURING MICHELLE WALLACE/Emergency (12") EMDS 6520
40. **WALKING INTO SUNSHINE**
CENTRAL LINE/Mercury (12") MDS 4013 (PalyGram)

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

Grammy Nominations

(Continued from page 3)

The late John Lennon was nominated three times, including the Record of the Year nod for "(Just Like) Starting Over." The Lennon/Yoko Ono Album "Double Fantasy" was among the Album of the Year nominees, while Lennon's vocal tracks on that record earned him a spot among the pop male vocal contestants. "Walking on Thin Ice," a Yoko Ono single released after Lennon's death, was named in the Rock Female Vocal category.

Some 14 nominations went to projects handled by producer/artist Quincy Jones, by far the most nominations involving any one individual. Jones was among the Producer of the Year nominees, while his LP "The Dude" was named in the Album of the Year, Duo or Group R&B Vocal and Best-Engineered (non-classical) Recording categories ("The Dude" was engineered by Bruce Swedien). Elsewhere, nominations went to James Ingram (New Artist, Pop Male Vocal for "Just Once" and R&B Male Vocal for "One Hundred Ways") and Patti Austin (Female R&B Vocal for "Raz-zamatazz") for their contributions to Jones' A&M album. In addition, two other songs from "The Dude" earned two nominations each: "Velas" appeared in the Pop Instrumental and Instrumental Arrangement categories and "Ai No Corrida" (co-written by Chas Jankel, who also recorded his own version) was among the nominees for Best Rhythm and Blues Song and Best Instrumental Arrangement Accompanying Vocal(s).

Another Jones-produced album, Lena Horne's "The Lady and Her Music, Live on Broadway," received nominations in the Pop Female Vocal and Cast Show Album slots.

Aside from "Double Fantasy" (produced by Lennon, Ono and Jack Douglas), "The Dude" and "Mistaken Identity" (produced by Val Garay, a Producer of the Year nominee), Album of the Year nominations went to Steely Dan's "Gaucho" (produced by Gary Katz) and Al Jarreau's "Breakin' Away" (produced by Jay Graydon). Many industry observers expressed some surprise at the omission from that category of such albums as REO Speedwagon's "Hi Infidelity," Journey's "Escape," Foreigner's "4" and the Rolling Stones' "Tattoo You," an omission that was attributed in part to NARAS voters' long-standing reluctance to nominate music with hard rock elements in any of the three major categories (Record, Song and Album of the Year). However, rock groups Adam and the Ants and the Go-Go's were among the Best New Artist nominees, along with Ingram, Luther Vandross and Sheena Easton.

While the Foreigner, REO Speedwagon and Rolling Stones albums were not named in the general category of Album of the Year, all three were nominated for Best Rock Performance by a Duo or Group with Vocal. Journey's "Escape" received a nomination for best-engineered recording

(the engineers were Mike Stone and Kevin Elson).

In the country field, Dolly Parton added Country Female Vocal Performance and Best Country Song nominations, both for "9 to 5," to her Song of the Year nomination for that tune. Other multiple country nominations went to the songs "Elvira," "I Was Country When Country Wasn't Cool," "Somebody's Knockin'" and "You're the Reason God Made Oklahoma"; nominations went to songwriters Dallas Frazier, Kye Fleming/Dennis Morgan, Ed Penney/Jerry Gillespie and Larry Collins/Sandy Pinkard, respectively, for Best Country Song, and to the Oak Ridge Boys, Barbara Mandrell, Terri Gibbs and David Frizzell/Shelly West, respectively, for their vocal performances of the songs.

Other nominations in individual categories were as follows:

The nominees for Best Pop Vocal Performance, Female, in addition to Kim Carnes and Lena Horne, were Juice Newton for "Angel of the Morning," Sheena Easton for "For Your Eyes Only," and Olivia Newton-John for "Physical."

In the Best Pop Vocal Performance, Male, Al Jarreau's "Breaking Away" and James Ingram's "Just Once" joined Christopher Cross, John Lennon and Bill Withers.

Nominated in the Best Pop Vocal Performance by a Duo or Group were the Manhattan Transfer's "Boy from New York City," Diana Ross and Lionel Richie's "Endless Love," Steely Dan's "Gaucho," Daryl Hall and John Oates' "Private Eyes," and the Pointer Sisters' "Slow Hand" single.

In the rock field, Donna Summer's "Cold Love," Stevie Nicks' "Edge of Seventeen" (a track from her "Bella Donna" album), Pat Benatar's "Fire and Ice," and Lulu's "Who's Foolin' Who" (from the album "Lulu") were

all nominated, along with Yoko Ono's single, in the Best Rock Vocal Performance, Female.

Best Rock Vocal Performance, Male included Gary U.S. Bonds' "Dedication," the Rick Springfield single "Jessie's Girl," Bruce Springsteen's "The River," Rick James' "Super Freak" single, and Rod Stewart's "Young Turks."

In addition to Foreigner, REO Speedwagon, and the Rolling Stones, two singles were nominated in the Best Rock Performance by a Duo or Group, the Police's "Don't Stand So Close to Me," and "Stop Draggin' My Heart Around," by Stevie Nicks with Tom Petty and the Heartbreakers.

Joining Patti Austin in the Best R&B Vocal Performance, Female category were Aretha Franklin's "Hold On I'm Coming," a track from her "Love All the Hurt Away" album, Teena Marie's "It Must Be Magic," Stephanie Mills' "Stephanie," and Chaka Khan's "What Cha' Gonna Do for Me."

In the Best R&B Vocal Performance, Male category, the Teddy Pendergrass single, "I Can't Live Without Your Love," Luther Vandross' "Never Too Much," the Carl Carlton single, "She's a Bad Mama Jama," and Rick James' "Street Songs" also received nominations.

The Pointer Sisters' "Black & White," the Stanley Clarke/George Duke collaboration "The Clarke/Duke Project," and the Earth, Wind & Fire single "Let's Groove" were also nominated in the Best R&B Performance by a Duo or Group.

"She's a Bad Mama Jama" and "When She Was My Girl" were nominated in the Best R&B Song category, along with "Ai No Corrida," "Just the Two of Us," and "Lady (You Bring Me Up)."

In the country field, Juice Newton's "Queen of Hearts" and Rosanne

Cash's "Seven Year Ache" were also nominated in the Best Country Vocal Performance, Female.

Nominations in the Best Country Vocal Performance, Male included John Anderson's "I'm Just an Old Chunk of Coal (But I'm Gonna Be a Diamond Someday)," Willie Nelson's "Somewhere Over the Rainbow," Eddie Rabbitt's "Step by Step," George Jones' "Still Doin' Time," and Ronnie Milsap's "(There's) No Gettin' Over Me."

In the Best Country Performance by a Duo or Group category Alabama's "Feels So Right," the Emmylou Harris and Don Williams single "If I Needed You," and the Dottie West and Kenny Rogers collaboration, "What Are We Doin' in Love," were nominated in addition to the Oak Ridge Boys and David Frizzell and Shelly West.

Nominees for Producer of the Year were Val Garay, Robert John "Mutt" Lange and Mick Jones, and Arif Mardin, in addition to Quincy Jones and Lionel Richie.

In the classical field, several entries received multiple nominations, notably the Sir Georg Solti recording of "Mahler's Symphony No. 2," selected as one of the Best Classical Albums of the Year and Best Classical Orchestral Recording, with James Mallinson, producer, singled out as one of the five nominees for the Classical Producer of the Year category; the James Levine recording of "Mahler's Symphony No. 10," nominated in the Best Classical Orchestral Recording, and Best Engineered Recording, Classical, with producer Jay David Saks also getting a nod in the Classical Producer of the Year category.

Two different versions of "Carl Orff: Carmina Burana," one conducted by Eduardo Mata, the other by Robert Shaw, found themselves in competition in the Best Choral Performance and Best Engineered Recording categories.

"Live From Lincoln Center," a concert featuring Joan Sutherland, Marilyn Horne and Luciano Pavarotti, was also nominated in two categories (Best Classical Album and Best Classical Vocal Performance), as were "Isaac Stern 60th Anniversary Celebration" (Best Engineered Recording, Classical and Best Classical Performance by an Instrumental Soloist), and "The Unknown Kurt Weill," which was picked in the Best Classical Album and Best Classical Vocal Soloist Performance categories.

This year's nominations mark the debut of the Video of the Year category. Nominees for the first-time award include Blondie's "Eat to the Beat," "The First National Kidisc" (various artists), "One-Night Stand: A Keyboard Event" (various artists), "Michael Nesmith in Elephant Parts" and "Paul Simon."

The 1982 Grammy telecast will be hosted by John Denver, with Pierre Cossette acting as executive producer for the twelfth successive year. NARAS' national president is Bill Ivey.

PolyGram, De-Lite Re-Pact



PolyGram Records has signed a new pact with De-Lite Records, it was jointly announced by Guenter Hensler, president and chief operating officer, PolyGram Records, Inc., and Gabe Vigorito, president of De-Lite Records. The agreement follows four years of success with Kool & the Gang, whose last albums have reached platinum status. Other De-Lite artists include Coffee, Leon Bryant, and Crown Heights Affair. Pictured from left are, standing: Bernie Block, senior vice president, marketing and foreign affairs, De-Lite; Bill Levy, vice president, creative services, PolyGram; Jack Kieman, senior vice president, sales and marketing, PolyGram; Harry Lask, senior vice president, marketing, PolyGram; Bob Edson, vice president of promotion, PolyGram; Stu Fine, senior director of A&R, PolyGram; Martin Feig, vice president finance, De-Lite; and Stan Price, vice president promotion, De-Lite. Seated: Tommy Young, vice president, R&B promotion, PolyGram; Hensler; Vigorito; Bill Haywood, vice president, black music marketing, PolyGram; and Bill Cataldo, national promotion director, PolyGram.

England

By VAL FALLOON

■ LONDON—**Human League's** "Don't You Want Me?" turned out to be the surprise number one Christmas single, leaving everything faintly festive at the bottom of the charts, with the notable exceptions of the standard Yule discs: **John Lennon's** "Happy Christmas War Is Over," **Slade's** "Merry Christmas Everybody" and similar seasonal titles by **Wizzard** (remember Wizzard?), **Johnny Mathis** and others. To nobody's surprise, **ABBA's** "The Visitors" topped the album chart . . . But at the end of the year, it was Antmusic that filled the Christmas stockings: **Adam** and his piratic band had the top LP of 1981 — "Kings of the Wild Frontier," while the best-selling 45 was **Soft Cell's** "Tainted Love." "Queen's Greatest Hits," a more recent release, shot up to number two (incidentally, the compatible videocassette is the HMV store's best-seller). Adam and the Ants contributed to CBS Records' most successful year, proving the company's policy that British is best. Since CBS U.K. started heavily promoting acts like the **Nolans**, Adam and **Shakin' Stevens**, sales internationally by these acts have skyrocketed, and the home-grown hits have brought in (for CBS and Epic) eight platinum, 14 gold and seven silver albums, plus 13 gold and 11 silver singles. A delighted chairman **Maurice Oberstein** (currently big game hunting in Tanzania) is promising to bag even more top acts in January and to shoot them into prominence in 1982 . . . But BPI chairman **Chris Wright** says there is no end in sight for the recession, though the image of the record business has been greatly improved. Import controls have helped boost local companies' sales figures last year, and tougher policing of the industry chart and the Code of Conduct has reduced chart hyping — though it has by no means disappeared. Wright asked for more help from the music press, and suggested taking greater care over the MOR market. One sour note, he said, was the worry that video may damage the record industry. Others may disagree with Wright: the video boom here has boosted the idea of in-home entertainment generally, and though the sales of discs may be affected by video, the success of music on the new medium can only enhance the image of rock acts . . . Looking back on 1981, three curiosities emerge: it was the year of the medley, and a year when non-U.S. international acts constantly appeared in the chart (**Julio Iglesias**, **ABBA**, **Placido Domingo**, **Boney M**, **Ottowan**, the **Tweets**, **Joe Dolce**, **Morricone** and the "Stars On" medleys from Holland). The other oddity was the re-appearance of so many revamped oldies, primarily, it seems, due to the aggressiveness of music publishers in promoting back catalogue titles rather than spending more money acquiring new talent. Or it could just be that the oldies are still the goodies. **Steve Stevenson** at Chappell points out that this revival mood will revitalize standard catalogue generally. Titles like "Begin the Beguine," "Why Do Fools Fall in Love," "Tonight," "It's My Party," "Let's Hang On," "It Must Be Love," "I Go to Sleep," and "What Becomes of the Broken Hearted," not to mention that ageless hit "Falling in Love Again," are just some of the old songs that have found new fans . . . And one success story: for battling songwriter **Trevor Lyttleton**. After years of his trying to force the PRS to reveal the names on its secret voting lists, a council meeting last week agreed that the identities of top earning members, who have 20 votes each, can be revealed to other PRS members. This would be on request only and the information would, of course, be confidential . . . **John Howed** is now sole deputy MD of RCA Records U.K. following the departure of **Ed Lavish** to Brazil. Meanwhile, the company has signed Carrere Records for the U.K. and Eire . . . Bronze's tongue-in-cheek contribution to the gift season was "A Quiet Night In" — featuring **Motorhead**, **Uriah Heep**, **Girlschool** and other heavy metal acts . . . But was the Christmas sales boost late in coming? Figures should be revealed shortly, but so far it seems that the U.K.'s appalling weather leading up to the holiday kept shoppers at home until the last possible day, apart from causing distribution problems for labels, but one dealer said business "went bananas" in the last few days, and the final quarter of 1981 looks like it was a good one after all.

VIDEO WORLD: Intervision has signed its biggest deal to date with the Video At Home Club, and will supply 20 UA and Alpha titles for the club's 1,200 stores and its mail-order rental club . . . 3M is trebling its output of blank videocassettes, with monthly output by the end of the year expected to reach seven figures.

ABKCO Reports Revenue for 1981

■ NEW YORK— ABKCO Industries, Inc. has announced revenues of \$7,261,329 for the year ended September 30, 1981 and a net loss of \$1,032,972 or 90 cents per share. Revenue for the previous year was \$9,262,273, and net income \$19,673, or two cents per share.

Operations for the quarter ended September 30, 1981 resulted in net

income of \$177,799, or 15 cents per share, compared to a net loss of \$41,285 or three cents per share in the last quarter of 1980.

Closing of Chips

The decline in revenues was attributed to the closing of ABKCO's independent distributor, Chips, and the substantial loss incurred by the theatrical production, "It Had To Be You."

RCA Hosts International Friends



RCA-Nashville recently held a reception in honor of visitors from RCA's international departments in New York and Italy, and RCA Italian recording artist Lucio Dalla. Pictured from left are Jorge Pino, director, international marketing, RCA New York; John Olsen, manager of administration and RCA-Nashville liaison with New York's international department; Joe Galante, division VP/marketing, RCA-Nashville; Dalla; Judy Cornelius, manager of international compilations and ordering services, RCA New York; Jerry Bradley, division VP/Nashville operations; and Susan Duncan-Smith, international manager, RCA-Italy. The Italian entourage, which also included artist Ron Cellamare, taped an hour-long special in Nashville for Italian TV.

Radio Replay (Continued from page 26)

plug his "Perhaps Love" duet with **John Denver**. WHN, which stretches country pretty far in the A/C direction, has been playing the record. Oh yes, Domingo paid tribute to another great singer, **George Jones**, by announcing the New York premiere of Jones' new single, "Same Ole Me."

FROM WASHINGTON: *Record World's* capital correspondent **Joanne Sanders** reports that the FCC has taken the first step toward allowing FM public broadcasting stations to use their multiplex channels (subsidiary communications authorizations or SCAs) for commercial purposes. The SCA is a subcarrier that rides piggyback on the regular signal. FM stations can program one or more of these subcarriers and their signals can be received by radios with special multiplex attachments. SCAs are now frequently used by commercial stations to transmit background music for stores and offices and to send information such as stock exchange results. If the FCC approves, some of these subcarriers would be used to transmit FM quadrasonic sound. The FCC has moved to allow public broadcasting stations to use their SCAs as commercial stations do so that the public stations can respond to the recent governmental policies and actions requiring them to provide more of their own funding.

SHORT WAVES: The ABC Radio Networks and Scientific Atlanta have signed a contract providing for the marketing and manufacture of earth stations for sale to ABC network affiliates. The new hardware will enable the six ABC Radio Networks (Contemporary, Direction, Entertainment, FM, Information and Rock) to begin digital transmission of audio signals via satellite during the fourth quarter of 1982, with system completion targeted for the end of 1983 or beginning of 1984 . . . Mutual Radio came as close as practically possible to ending its dependence on AT&T's land lines on January 4. Aside from a back-up line between Washington, D.C. and New York, and various terrestrial lines connecting certain small market, secondary and special program affiliates with satellite earth stations, Mutual's satellite system has officially ended its former dependence on some 50,000 miles of land lines. Now, if they can do something about those telephone bills!

High Court Won't Hear WHBI License Appeal

■ WASHINGTON—The Supreme Court has decided not to hear the Cosmopolitan Broadcasting Corporation's appeal of the FCC's denial of the renewal of their license for WHBI-FM in Newark, N.J.

The FCC denied the renewal of WHBI's license in 1976 because Cosmopolitan "had virtually abdicated all programming control and committed other violations." Cosmopolitan appealed the denial to the

U.S. Court of Appeals for the District of Columbia Circuit. The appellate court essentially upheld the FCC's findings but instructed the Commission to determine whether WHBI's programming was sufficiently meritorious" to warrant license renewal despite the station's violations.

The Commission concluded that the programming did not justify license renewal and the appeals court affirmed its decision.

Singles Chart Shares (Continued from page 22)

year. Capitol and EMI/Liberty, in fifth and sixth place respectively in 1980, moved up to second and third place. Both labels broke a significant number of new acts last year including Sheena Easton, Juice Newton and Billy Squier. A&M Records jumped from 12th to ninth place.

Four labels (including two new ones) are listed in the top 20 labels for 1981 that were not on that list in 1980. Geffen Records made its debut at number 15 (thanks largely to the

musical contributions of John Lennon, Yoko Ono and Elton John), and Boardwalk was just behind at number 16. Elsewhere, Millennium entered in 17th place and Cotillion in 19th.

WORTH WAITING FOR!

Available NOW, only through the mail, "Born Again", Chuck Rainey's first solo album in 12 years. Send \$10.00 check or money order to: Good Friends Productions, 1939 Pearl Street, Boulder, Co. 80302. Foreign orders please send \$12.00 USD

Record World Gospel

Word, Benson, Priority Meet

By PAM LEE

■ NASHVILLE—Christian music sales and marketing conferences took on an international flavor recently as Word Records and Music and the Benson Company held their annual sales meetings in Waco, Texas and the Bahamas, respectively. Newly formed Priority Records also held its first sales conference here.

Seven foreign distributors attended the Word meeting, representing Canada, England, Australia, Norway, South Africa, New Zealand, and Holland. Benson's meeting, held on Paradise Island, included addresses by Michael Blines, Benson's international director of marketing, and David Payne, managing director of Marshall Pickering Holdings Ltd., of London. Payne unveiled product to be released this year on the Pilgrim/America label.

Word's conference, held Dec. 14-18, drew the company's sales staff of 25, as well as east and west coast A&R representatives, regional promotion directors, and other marketing and promotion representatives. The meeting also featured performances by B.J. Thomas, Al Green, the Bill Gaither Trio, Russ Taff, Bobby Jones and New Life, and Dana Scallion.

Stan Moser, newly promoted executive vice president of Word Records and Music, delivered the keynote address.

Word representatives honored for their work during the past year in-

cluded Dennis Bray, who received the CBA's salesman of the year award; Gil Sypher, recipient of the first annual President's Award; John Moore, who received a special achievement award in sales; Paul Davis, who got the Pacer Award; and Denny Bray, Paul Davis, and Steve Sutton, who won region of the year honors for their work in James High's southwest region.

Benson's meeting was attended by the firm's sales and marketing staff, as well as the various companies associated with Benson. Benson president Robert R. MacKenzie and Blines informed company representatives that they will now be referred to as Benson record marketing representatives, no longer representing Benson printed music product. Benson feels this will allow more in-store merchandising of products distributed through the company.

Affiliated labels who made presentations of product for 1982 included Refuge, Lamb & Lion, HeartWarming, Paragon, Star Song, Impact, NewPax, Pilgrim/America, Hope Song, Milk & Honey, Home Sweet Home, Dew Dawn, and Greentree.

Gentry McCreary, Benson's new international black music marketing manager, who will also be general manager of Benson's in-house black gospel label, and D.J. Rogers, general manager and artist for Hope Song (Continued on page 92)

Gospel Time

By PAM LEE

■ Grammy Awards nominations in the Gospel and Inspirational Field along with those in other fields were announced last Tuesday (12).

To no one's surprise, familiar names were found among the nominees, as they are almost invariably every year, notably **Andrae Crouch**, enjoying commercial success with "Don't Give Up," his first album for Warner Bros., nominated in the Best Soul Gospel Performance, Contemporary category; **Al Green**, scoring a double-header in both the Contemporary and Traditional categories with "The Lord Will Make a Way," a track from his latest Hi-Myrrh/Word album; and **Edwin Hawkins**, whose live album, on Myrrh, was also nominated in the Contemporary category.

Other nominations in the Traditional category included the **Mighty Clouds of Joy's** "Cloudburst," **Shirley Caesar's** "Go," **James Cleveland's** "Where Is Your Faith," and **Daniel Hawkins'** self-titled album.

Among the nominees in the Best Gospel Performance, Contemporary or Inspirational, are **Amy Grant**, **Cynthia Clawson**, the **Imperials**, the **Archers**, and **DeGarmo and Key**, with "In Concert," "Finest Hour," "Priority," "Spreadin' Like Wildfire," and "This Ain't Hollywood," respectively.

Nominations in the Best Gospel Performance, Traditional include the **Lanny Wolfe Trio's** "Can't Stop the Music," **Rusty Goodman's** "Escape to the Light," the **Happy Goodman Family's** "Goin' Higher," the **Rambos'** "Rambo Reunion," and "The Masters V," featuring J.D. Sumner, James Blackwood, Hovie Lister, Rosie Rozell, and Jake Hess.

The impact of the reborn Christian movement among pop performers can be felt in the Best Inspirational Performance category, in which several singers not primarily associated with the inspirational field received nominations. Among those are **Donna Summer's** "I Believe in Jesus" (a track from her album "The (Continued on page 92)

Gospel Album Picks

THE SOUL OF MARVA HINES

Pearl - PL 16005

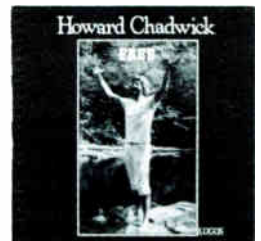
Marva Hines sings straight from the heart with a powerful, gutsy vocal full of conviction. From the soulful "Why Do You Cry" and "The Lord Is All I Need," to the jazz-flavored "Lord Don't Ever Leave Me," to the bluesy "I Can't Depend on Nobody But Him," this album is a special treat for gospel listeners.



FREE

HOWARD CHADWICK - Logos BL-001

The brand new Atlanta-based Logos label is off to a good start with a collection by a very innovative artist. Thought-provoking lyrics and a smooth, pleasant vocal are complemented by Gary S. Paxton and John Darnall's expert production. "Jesus Take Me Home," "Glory Halleluia," and "Ain't Afraid of Flyin'" stand out.



Contemporary & Inspirational Gospel Albums

JANUARY 23, 1982

Jan. 23	Jan. 9		21	21	
1	3	JONI'S SONG JONI EARECKSON/Word WSB 8856	21	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Benson)	
2	5	PRIORITY IMPERIALS/DoySpring DST 4017 (Word)	22	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)	
3	1	UNFAILING LOVE EVIE/Word WSB 8867	23	SHOT OF LOVE BOB DYLAN/Columbia TC 37496	
4	6	AMAZING GRACE B.J. THOMAS/Myrrh MSB 6675 (Word)	24	HOLM, SHEPPARD, & JOHNSON DALLAS HOLM, TIM SHEPPARD, and PHIL JOHNSON/Greentree R3583 (Benson)	
5	2	THE TRAVELER DON FRANCISCO/NewPax NP 33106 (Benson)	25	DON'T GIVE IN LEON PATILLO/Myrrh MSB 6662 (Word)	
6	13	REJOICE 2nd CHAPTER OF ACTS/Sparrow SPR 1050	26	- KIDS PRAISE ALBUM MARANATHA/MM0068 (Word)	
7	8	I SAW THE LORD DALLAS HOLM & PRAISE/Greentree R3723 (Benson)	27	HYMNS TRIUMPHANT BIRDWING/BWR 2023 (Sparrow)	
8	19	IN CONCERT AMY GRANT/Myrrh MSB 6668 (Word)	28	34 NEVER SAY DIE PETRA/StorSong SSR0032 (Benson)	
9	10	THE KEITH GREEN COLLECTION Sparrow SPR 1055	29	12 BETWEEN THE GLORY AND THE FLAME RANDY STONEHILL/Myrrh MSB 6679 (Word)	
10	14	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	30	- FINEST HOUR CYNTHIA CLAWSON/Triangle TR 148 (Benson)	
11	7	TOWN TO TOWN PHIL KAEGGY/Sparrow SPR 1053	31	39 SOLDIERS OF THE LIGHT ANDRUS/BLACKWOOD & CO. / Greentree R3738 (Benson)	
12	26	BEST OF B.J. THOMAS Myrrh MSB 6653 (Word)	32	30 ANTSHILLVANIA CANDLE/Birdwing BWR 2030 (Sparrow)	
13	4	THE BEST OF PRAISE MARANATHA SINGERS/Maranatha MM0083A (Word)	33	33 IN HIS TIME, PRAISE IV MARANATHA SINGERS/Maranatha MM0064 (Word)	
14	17	BULLFROGS & BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)	34	- IN CONCERT, VOLUME II AMY GRANT/Myrrh MSB 6677 (Word)	
15	15	COME ON, RING THOSE BELLS EVIE/Word WSA 8770	35	- HE IS JEHOVAH KENNETH COPELAND/KCP SLP 1010	
16	16	ANIMALS AND OTHER THINGS CANDLE/Birdwing BWR 2031 (Sparrow)	36	35 STEVE AND ANNIE CHAPMAN StorSong SSR 0029 (Benson)	
17	32	THE VERY BEST OF THE IMPERIALS DAYSRING/DST 4025 (Word)	37	11 MAKE ME READY FARRELL & FARRELL/NewPax NP33104 (Benson)	
18	36	HEARTS OF FIRE SWEET COMFORT BAND/Light LS 5794 (Word)	38	20 HEED THE CALL IMPERIALS/DoySpring DST 4011 (Word)	
19	24	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	39	40 ONE MORE SONG FOR YOU IMPERIALS/DoySpring DST 4015 (Word)	
20	23	NOBODY KNOWS ME LIKE YOU BENNY HESTER/Myrrh MSB 6655 (Word)	40	37 FOOTPRINTS IN THE SAND EDGE L GROVES/Silver Stor 1001	

Soul & Spiritual Gospel Albums

JANUARY 23, 1982

Jan. 23	Jan. 9		
1	2	GO SHIRLEY CAESAR/Myrrh MSB 6665 (Word)	21 24 JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS Savoy SGL 7059 (Arista)
2	1	HIGHER PLANE AL GREEN/Myrrh MSB 6674 (Word)	22 22 RIDE THIS TRAIN CANTON SPIRITUALS/J&B 0030
3	3	IS MY LIVING IN VAIN CLARK SISTERS/New Birth NEW 7056 G	23 19 YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME CHARLES FOLD & THE CHARLES FOLD SINGERS/Savoy SGL 7061 (Arista)
4	5	WHERE IS YOUR FAITH JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7066 (Arista)	24 21 WHEN YOU CAN BELIEVE WYCB COMMUNITY CHOIR/Savoy SGL 7063 (Arista)
5	13	SAINTS HOLD ON SENSATIONAL NIGHTINGALES/Malaco MAL 4373	25 32 TOUCH OF CLASS JACKSON SOUTHERNAIRES/Malaco MAL 4375
6	6	THE LORD WILL MAKE A WAY AL GREEN/Myrrh MSB 6661 (Word)	26 — WHEN ALL GOD'S CHILDREN GET TOGETHER KEITH PRINGLE/Savoy SL 14656 (Arista)
7	7	INTRODUCING THE WINANS Light LS 5792 (Word)	27 25 COME TOGETHER PILGRIM JUBILEES/Savoy SL 14626 (Arista)
8	8	CLOUDBURST MIGHTY CLOUDS OF JOY/Myrrh MSB 6663 (Word)	28 30 I'M BLESSED THE FOURTH OF MAY/Savoy SL 14629 (Arista)
9	10	TRUE VICTORY REV. KEITH PRINGLE/Savoy 7053 (Arista)	29 27 I'LL GO WITH JESUS ANGELIC GOSPEL SINGERS/Nashboro 7236
10	4	THE HAWKINS FAMILY WALTER HAWKINS/Light LS 5770 (Word)	30 31 MOTHER WHY? WILLIE BANKS & THE MESSENGERS/Black Label BL 3000 (HSE)
11	9	SWEET REVIVAL WILLIE NEAL JOHNSON AND THE GOSPEL KEYNOTES/Nashboro 7247	31 23 HIGHER POWER SWANEE QUINTET/Creed 3112 (Nashboro)
12	12	MAKE A CHANGE HOWARD HUNT & THE SUPREME ANGELS/Black Label BL 3004 (HSE)	32 28 I MADE A STEP INEZ ANDREWS/Savoy SL 14638 (Arista)
13	16	EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA Myrrh MSB 6691 (Word)	33 34 RISE AGAIN GOSPEL KEYNOTES/Nashboro 7227
14	15	BE ENCOURAGED FLORIDA MASS CHOIR/Savoy SGL 7064 (Arista)	34 39 MY EXPECTATIONS VOICES OF CORNERSTONE/Savoy SL 14632 (Arista)
15	14	JAMES CLEVELAND WITH THE METRO MASS CHOIR LIVE Savoy SGL 7067 (Arista)	35 — BORN AGAIN VIOLINAIRES/Jewel LPS 0162
16	29	THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)	36 26 MORE OF THE BEST ANDRAE CROUCH/Light LS 5795 (Word)
17	17	I LOVE JESUS MORE TODAY TRINITY ALL NATIONS COMBINED CHOIR/Savoy SL 14599 (Arista)	37 37 MIRACLE JACKSON SOUTHERNAIRES/Malaco 4370
18	20	LOOK TO JESUS PATRICK HENDERSON/NewPax NP 33096 (Benson)	38 40 THINGS HAVE TO GET BETTER GENOBIA JETER/Savoy SL 14597 (Arista)
19	18	DONT GIVE UP ANDRAE CROUCH/Warner Bros. BSK 3513	39 33 REJOICE SHIRLEY CAESAR/Myrrh MSB 6646 (Word)
20	11	GOD'S WAY (IS THE BEST WAY) JAMES CLEVELAND & THE VOICES OF WATTS/Savoy SL 14631 (Arista)	40 38 SAID I WASN'T GONNA TELL NOBODY DONALD VAILS & VOICES OF DELIVERANCE/Savoy SGL 7052 (Arista)

Word Opens New West Coast Office



Executives from Word Records and Music recently hosted a grand opening for Word's west coast offices. Pictured at the event are, from left, Stan Moser, senior vice president, Word; Aaron Brown, Prime Time Music; Jim Black, SESAC; John Sturdivant, ASCAP; Jarrell McCracken, president of Word; and Don Cason, Word's director of music publishing/performance division. Word's new address is 10220 Riverside Drive, North Hollywood 91602.

Savoy Signs Davis

■ ELIZABETH, NJ—Billy Davis, Jr., formerly with the Fifth Dimension and a pop duet partner with Marilyn McCoo, has been signed to Savoy

Records.

An album produced by Rev. James Cleveland, "Let Me Have a Dream," will be released shortly on Davis.

Here and now... a new album from the First Lady of black gospel. Alive, fresh, spontaneous, soulful in her stunning new album from Myrrh Records and Tapes. It features her smash hit single *Go* as well as such greats as "You Are All I Need" and "We Can Change the World." This sure-seller deserves a prominent position in your store.

To order, call toll free
800/433-3340 Nationwide
800/792-3270 Texas
800/663-3133 Canada

Make sure you also have the latest greatest from Edwin Hawkins, Al Green and The Mighty Clouds of Joy.

WORD DISTRIBUTION

myrrh

Record World Latin American

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ Hay momentos negros en la vida en que no valen de nada los esfuerzos, los sacrificios, el trabajo, la popularidad, la fama ni los logros más enormes. Hay instantes en que puede ponerse en duda la bondad de la humanidad en caracteres generales. Hay días en que hasta el aire lacera el sentimiento y ya nada importa más que el dolor de los que amamos y el pesar que nos turba por ellos. No me uno, me pliego ante el dolor de Julio Iglesias y de su familia ante los acontecimientos que están viviendo. Ruego y oro porque todo este cruel detalle pase

pronto y quede solo como un terrible recuerdo. Terrible e irreparable su daño, porque ya la vida de Julio jamás volverá a ser igual. La calma plena jamás volverá a anidar en su alma y no importa cuanto pase a favor o en contra, ya su canto no podrá seguir siendo igual. Quizás sea más triste. Quizás sea más simple. Quizás sea más profundo, pero no podrá ser igual. En un hombre como Julio, en el cual la sensibilidad creativa surge a borbotones se producirá un gran cambio. Sé que su arte al interpretar será más profundo, más sufrido, quizás más triste, indudablemente más sincero que todo lo que haya sido hasta ahora, porque Julio Iglesias está sufriendo en lo profundo de su alma un gran dolor y en el centro de su pecho, el peso de toda esta tragedia se agrava ante su propia impotencia y la de todos los que en el mundo entero, hubieramos dado cualquier cosa por evitarle este dolor.



Julio Iglesias



Ray Barretto

El pasado 14 de Diciembre, la Corporación de Comunicaciones Lotus, propietaria de las estaciones radiales KWKW Radio 13, la Mexicana en Los Angeles, California, KOXR, en Oxnard, California y KVAR-FM, San Antonio, Texas, inició las operaciones de otra emisora de habla hispana en el área de Washington, D.C., sirviendo a los Estados de Virginia y Maryland, en la frecuencia 1540 AM. La nueva emisora de la Cadena Lotus, con siglas WMDO "Radio Mundo" constituye otro eslabón más de emisoras hispanas al servicio de una comunidad que cada día aumenta más en número. El Director de programación de KWKW, Radio 13 la Mexicana, en el área de Los Angeles, **Hernan Quezada Escandón**, reportó en su viaje a la capital del país, que "WMDO, Radio Mundo, viene a llenar un vacío en la comunicación del hispano en el área de Washington, D.C." Al parecer, esta localidad había quedado aislada desde hace cuatro años, cuando otra emisora de radio de habla hispánica desapareció por razones aún desconocidas. Recientemente, SIN, instaló una repetidora de programas de televisión, Canal 56, satisfaciendo solo una parte de las necesidades de la comunicación local.



Camilo Sesto

WMDO, Radio Mundo, cuenta con la dirección de **Miguel Angel Morales**, como su representante en el departamento de programas y noticias; **Antonio Aguilar** como locutor matutino; **Mia Cara**, al mediodía, **Humberto Paucar**, locutor vespertino y la colaboración de **José Sanz**, **Josie Gracia Díaz**, **Enrique Clavijo**, **June Stark** y **Sandra Thomas**. Radio Mundo, WMDO, ubicó sus oficinas en el 2647 University Blvd. West, Wheaton, Maryland 20902, con el teléfono (301) 933-6920. ¡Bienvenidos al aire y a la acción! . . . Va con gran fuerza **Camilo Sesto** en ambas costas con "Amor no me ignores", contenido en su nuevo larga duración lanzado por Ariola en el mundo. Pronto tiene los derechos en Estados Unidos . . . Lamentamos profundamente la desaparición en México de **David Zaizar**, talentoso miembro del Dueto de los **Hermanos Zaizar** . . . **Ray Barretto** acaba de terminar la grabación de su nuevo larga duración, con **Ray de La Paz** en las partes vocales y con arreglos de **Oscar Hernández**. El álbum ha sido titulado "Rhythm of Life" . . . El Proyecto de Ley aprobado en México concediéndole regalías a través de los Derechos de Autor a los músicos involucrados en las grabaciones, solo conseguirá hacer más complicado todo un proceso que es extremadamente complicado desde su inicio. Impráctico, in-

(Continued on page 91)

Latin American Album Picks

"15 RANCHERAS Y NORTEÑAS (ARCOIRIS MUSICAL)"

INTÉRPRETES ORIGINALES - Musart MTV 101



Gran campaña promocional televisiva respalda este lanzamiento de temas exitosos en interpretación original de Chelo, Beatriz Adriana, Los Potros, Cornelio Reyna, Mercedes Castro, Lucha Villa, Antonio Aguilar y otros en temas de gran pegue como "El Taconazo" (Lalo González), por el Piporro, "Entre copa y copa" (F. Valdez Leal), por Pedro Infante, "Mi piquito de oro," "El cofrecito" y "Que sacrificio" (Gustavo A. Santiago) entre otras. Vendiendo muy fuerte nacionalmente.

■ A very extensive national TV promotion campaign is underway for this solid package of great tunes performed by the original performers. "Mi piquito de Oro" (C. Cardenas Mafre), "El cofrecito" (Juan Zaizar), "Ay Cocula" (Esperon-Cortazar), (performed by A. Vazquez), "A medias de la noche" (A. Acosta), others. Sales are going pretty high.

"TIEMPOS DIFÍCILES"

MASSIEL - Hispavox S90.456



Con arreglos y producción de Danilo Vaona, Massiel vuelve a la carga después de varios años de ausencia. Su interpretación del muy comercial tema "El amor" de Pérez Botija, pudiera convertirse en éxito espectacular. Otros temas son "El Noa Noa" (J. Gabriel), "Eres" (J.M. Napoleón), "Loca" (Calderón-Massiel) y "Tiempos difíciles" (Herrero-Escolar).

■ Arranged and produced by the talented Danilo Vaona, Massiel is back after several years of absence. She could easily make it to the top again with "El amor," included in this superb package of very romantic and dramatic ballads. A totally different voice and interpretation. "Te amo" (Cayre-Divaona-Massiel-Escolar), "Ven amame" (J.C. Calderón) and "Hello América" (Gastaldo-M. Perales).

"LOS GRANDES TRIOS"

LOS TRES DIAMANTES, LOS DANDYS Y LOS TRES ASES - TVC TVL 1501



Lanza Caytronics esta nueva etiqueta respaldada por gran campaña televisiva y con la interpretación de los tres grandes e inolvidables trios mencionados. "Usted," "Mienteme," "Las Hojas muertas," "Ella," "Las mañanitas," "Gema," "Cuando vivas conmigo," "Amanecí en tus brazos" "Mi ultimo fracaso" y otras joyas musicales. Se esperan ventas millonarias.

■ Performances by these top trios could easily top sales for this package, which is being heavily promoted on Latin TV. Standard and perennial tunes by the original trios. "Alma de cristal," "Divina ilusión," "Mienteme," "Que seas feliz," "La Gloria eres tú," others.



"VIVA QUIEN TOCA!"

LOS CARRANQUEROS DE RAQUIRA - FM LP 4009

Grupo vocal folclórico de Colombia en un muy comercial repertorio que aplica a grandes masas. Diferente sonido. "La pirinola" (J. Velosa), "Flores para María" (J. Moreno), "La florecita" (J. Velosa).

■ Folklore from Colombia by one of the top vocal groups and sensitive musicians. A very commercial package that could mean heavy sales in most of Latin America if promoted. "El Pastuso carranguero" (Carrangueros), "La chucula está fría" (J. Velosa), "El amor es una vaina" (J. Velosa).

CAYTRONICS RECORDS

"La Compania De la Musica Latina"

presenta

JOSÉ JOSÉ

*con el exito "Preso"
de su mas reciente LP. "Gracias"*



PRONTO PAL 0701 SERIES ASTRO



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Record World

Latin American (International) Hit Parade

EAST COAST — COSTA ESTE

JANUARY 23, 1982

Jan. 23	Jan. 16		
1	1	Quién Sera El Abusador/Victor Waill	Alhambra 172
2	5	Ligia Elena/Ruben Blades/Willie Colon	Fania 597
3	9	Viva La Salsa/Varios	Telediscos 1401
4	8	Celos/Napoleon	Raff 9083
5	2	El Menu/El Gran Combo	Combo 2021
6	6	Abusadora/Wilfrido Vargas	Karen 60
7	14	Mujer, Mujer/Danny Rivera	T.H. 2163
8	20	Quiero Que Elijas El Lugar/Basilio	Karen 59
9	13	Que Te Paso/Bobby Valentin	Bronco 120
10	16	Ultimatum/Felipe Rodriguez	Global 914
11	22	Amor No Me Ignore/Camilo Sesto	Pronto 0700
12	4	Ley Seca/Johnny Ventura	Combo 2023
13	11	Mi Piel/Conjunto Quisqueya	Liznel 1399
14	25	Ramona/Sonora Poncena	Inca 1077
15	3	Una Canita Al Aire/La Solución	T.H. 2154
16	15	Que Me Perdonen Las Dos/Frankie Hernandez	Nuestra 109
			CBS 10319
17	18	Disco De Oro/Varios	Karen 61
18	17	No Me Dejes Solo/Los Hijos del Rey	Caytronics 6010
19	19	Rosas Sin Espinas/Felito Felix	T.H. 2154
20	7	Viajera/Tommy Olivencia	Fania 598
21	30	Soy Vagabundo/Hector Lavoe	Arcano 3535
22	21	Quiero Dormir Cansado/Emmanuel	CBS 50317
23	23	Como Tu/Julio Iglesias	Barboro 207
24	10	Que Mala Pata/Justo Betancourt	Barbaro 205
25	12	Paginas De Mujer/Cheo Feliciano	Artomax 133
26	27	Hinca La Yegua/La Terrifica	Profono 3049
27	28	El Me Mintio/Amanda Miguel	Pronto 0701
28	—	Preso/José José	Combo 2020
29	24	Me Llamam Chu/Johnny Ventura	CBS 80314
30	37	Ayudala/Mari Trini	SAR 1026
31	35	Mala Suerte/Henry Fiol	T.H. 2167
32	—	Se Solicita Un Novio/Oscar D'Leon	RCA 7004
33	—	Frente A Frente/Jeanette	Velvet 6005
34	31	La Ultima Copa/Andy Montañez	Sonido Latino 5021
35	36	No Quiero Ser Tu Amante/La Corporación Latina	CBS 10320
			Music Stamp 006
36	—	Baila Conmigo/Miami Sound Machine	Karen 60
37	—	Medley Los Condes/Julio Angel	T.H. 2154
38	34	Siempre Peleando/Wilfrido Vargas	Funny 528
39	—	Se Muere Por Mi La Niña/Chirino	
40	33	Honra Y Cultura/Sammy Gonzalez	

WEST COAST — COSTA OESTE

JANUARY 23, 1982

Jan. 23	Jan. 16		
1	1	Celos/Napoleon	Raff 9083
2	3	Yo Quiero Saber De Ti/Vicente Fernandez	CBS 20555
3	2	El Me Mintio/Amanda Miguel	Profono 3049
4	4	Frio De Ausencia*/Galy Galiano	FM 80158
5	6	No Volveras A Verme /Angélica María	Profono 3053
6	10	Y Nunca Comprendi*/Vicky	Gas 323
7	19	No Sirvo Para Estar Sin Ti/Rocio Durcal	Pronto 1097
8	20	Amor No Me Ignore/Camilo Sesto	Pronto 0700
9	5	Ese Señor De Las Canas/Lorenzo de Monteclaro	CBS 20552
			Telediscos 1502
10	13	Viva El Norte Vol. II/Varios	Orfeon 16054
11	7	Ahora Que Estuviste Lejos/Karina	Profono 3047
12	9	Quedate Otro Ratito/Norma Sol	CBS 20529
13	8	El Bracero Fracasado/Las Jilguerillas	CBS 20545
14	11	A La Que Vive Contigo/Manoella Torres	Fama 608
15	14	Una Noche De Amor/Los Humildes	CBS 20557
16	17	Rancheras De Oro/Varios	Telediscos 1020
17	15	Quince Sensacionales Exitos/Lola Beltran	Pronto 1096
			Atlas 60212
18	18	Con Tu Amor/Juan Gabriel	Orfeon 16H-5289
19	16	Con El Alma En La Mano/Los Yonicis	T.H. 2157
20	12	La Ropa Sucia Se Lava En Casa/Jorge Vargas	Pronto 0701
			Profono 3044
21	21	Flor De Capomo/Carlos y José	Profono 3034
22	30	Preso/José José	RCA 9700
23	29	Corazón De Papel/Diego Verdaguer	Anahuac 1204
24	22	Noches Eternas/Rigo Tovar	Hacienda 6985
25	23	Porque Te Vas*/Emmanuel	Musart 10844
26	26	Ay Amor Tu Siempre Ganas*/Los Bondadosos	Musart 101
			Teldiscos 1401
27	27	Y Que Te Haga Feliz*/Lisa Lopez	T.H. 2165
28	34	La Tercera Carta/Mercedes Castro	Caytronics 1500
29	31	Quince Rancheras Y Norteñas/Varios	Caytronics 1500
30	—	Viva La Salsa/Varios	Ramex 109
31	—	Tu Prieto/Jimmy Edward	Profono 3046
32	—	Quince Exitos/Cornelio Reyna	CBS 50317
33	—	Cuando Quieras Regresar/Los Telefonistas	Profono 3052
34	33	No Que No/Rigo Tovar	Belter 330119
35	35	Como Tu/Julio Iglesias	Joey 2091
36	39	Deja/Yuri	Mercurio 59101
37	—	El Baile De Los Pajaritos/Maria Jesus	Profono 3050
38	24	Solterito Me Quedo Yo/Hermanos Barron	
39	36	Te Quiero Para Mi/Trigo Limpio	
40	—	Se Mi Quieres/Los Bukis	

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

Record World

Latin (U.S.A.) Hit Parade

SAO PAULO

(Ventas)

By Nopem

1. (Out Here) On My Own — Nikka Costa — CBS
2. A Rua Em Que Voce Morava — Gilberto Lemos — RGE
3. Melo do Piripiri — Gretchen — Copacabana
4. Festa do Interior — Gal Costa — PolyGram
5. Cancão de Fraternidade — Dom & Ravel — Copacabana
6. Pega Na Mentira — Erasmo Carlos — PolyGram
7. Vide Vida Marvada — Rolando Boldrin — RGE
8. A Despedida — Joao Viola — Continental
9. Todo Dia Era Dia de Indio — Baby Consuelo — Elektra
10. Leão Ferido — Biafra — CBS
11. Eu Tambem Quero Beijar — Pepeu Gomes — Elektra
12. Pull Fancy Dancer — One Way — Ariola
13. Double Dutch Bus — Frankie Smith — CBS
14. Planeta Agua — Guilherme Arantes — Elektra
15. Video Life — Bilgeri — Ariola

CHILE

(Popularidad)

By Radio Cooperativa (Luis Flores Cruz)

1. No Hago Otra Cosa Que Pensar En Tí — Joan Manuel Serrat — Quatro
2. Todo Lo Que Tengo Que Hacer Es Soñar — A. Gibb/V. Principal/Juice Newton — EMI
3. Te Amaré, Te Amo Y Te Querré — Mari Trini — Quatro
4. Tema de Arturo — Christopher Cross — Quatro
5. No Sabes Cuanto Te Quiero — Camilo Sesto — Quatro
6. Morir Enamorado — Jairo — EMI
7. Sharazan — Al Bano/Romina Power — Quatro
8. Eres el Sol — Don McLean — EMI
9. Cantando — Michel Sardou — Quatro
10. A Usted — Joan Manuel Serrat — Quatro
11. Medley Clasico — Royal Philharmonic — EMI
12. En Un Bolsillo De Mi Corazón — Albert Hammond — CBS
13. Apariencias — Marcio Greyck — CBS
14. Quiéreme Tal Como Soy — Sergio Fachelli — Quatro
15. Yo Quería Ser Mayor — Roque Narvaia — Movieplay

SPAIN

(Popularidad — LPs)

By Manuel Martínez Henares

1. Tattoo You — Rolling Stones — EMI
2. Ghost in the Machine — Police — Epic
3. Tonight I'm Yours — Rod Stewart — Hispavox
4. Precious Time — Pat Benatar — RCA
5. Living Eyes — Bee Gees — Polydor
6. 4 — Foreigner — Hispavox
7. Prince Charming — Adam and the Ants — CBS
8. Walking Into Mirrors — Johnny Warman — Fonogram
9. For Those About To Rock — AC/DC — Hispavox
10. Pretenders II — Pretenders — Hispavox
11. Greatest Hits — Queen — EMI
12. Icehouse — Icehouse — RCA
13. ABACAB — Genesis — Fonogram
14. Talco y Bronce — Manzanita — CBS
15. Confidential — Tequila — Zafiro

SPAIN

(Popularidad — 45s)

By Manuel Martínez Henares

1. Start Me Up — Rolling Stones — EMI
2. Every Little Thing She Does Is Magic — Police — Epic
3. European Man — Landscape — RCA
4. Fire and Ice — Pat Benatar — RCA
5. He's a Liar — Bee Gees — Polydor
6. We Can Get Together — Icehouse — RCA
7. The Thin Wall — Ultravox — RCA
8. Private Eyes — Daryl Hall/John Oates — RCA
9. Chequered Love — Kim Wilde — EMI
10. Spasticus Autisticus — Ian Dury — Polydor
11. Backfired — Debbie Harry — RCA
12. Chant No. 1 — Spandau Ballet — RCA
13. Salta — Tequila — Zafiro
14. New Life — Depeche Mode — RCA
15. Año 2000 — Miguel Rios — Polydor

Record World en España

By M. MARTINEZ HENARES

■ Siempre es agradable anunciar el lanzamiento de un nuevo "elepe", pero en este caso no es un nuevo LP más, sino lo último de uno de los mejores cantantes de lengua española: **Dyango**. "Entre una espada y la pared" es el título. Está compuesto por diez temas, entre los cuales están los que configuran el primer "sencillo" extraído del mismo: "Si la vieras con mis ojos" y "Llámame". Tras el éxito que supuso el "elepe" "La Radio", en todos los países de lengua hispana, este "Entre una espada y la pared", va a servir para disparar el nombre de Dyango en todos estos países... El trio **Mecano** ha publicado su esperado segundo disco "sencillo". Tras su éxito popular con "Hoy no me puedo levantar", su nuevo tema, "Perdido en mi habitación" renueva el interés y la expectación que estos jóvenes madrileños han despertado, en el ambiente del "pop" español. La creatividad de los hermanos **Nacho** y **Jose Maria Cano** se ha vuelto a poner de manifiesto, así como la garra interpretativa de **Ana Torroja**, elegida recientemente "segunda vocalista femenina del año" por la revista especializada "Popular 1", para artistas nacionales... **Raffaella Carrá** regresó a España después de su gira Hispano-Americana para intervenir en nuevos programas de Televisión Española. Realizó también una visita al popular programa "El Gran Musical" de la Cadena S.E.R. donde le fué entregado el Disco de Oro por las ventas de su primer "elepe" para la discográfica "Hispavox". La estrella italiana también presentó a sus numerosos fans el "Disco de Oro" recientemente concedido en México por las ventas de este mismo disco... **Rocio Durcal**, consagrada por méritos propios tras una larga carrera discográfica, ha vuelto a la canción ligera, a los temas de brillantes arreglos sin que ello signifique una despedida a rancheras y corridos, géneros que esporádicamente la Durcal volverá a cultivar en el futuro, siendo uno de sus próximos proyectos la grabación de un "elepe" a dúo con **Juan Gabriel**. Sin dudas a artista le apetecía volver a dar forma a un LP como el último que ha grabado, "La gata." El "elepe" contiene diez temas compuestas especialmente para Rocio por **R. Pérez Botija**, **Juan Carlos Calderón** y **Felipe Campuzano**. Tras una atenta escucha es evidente que Rocio ha grabado en LP que da buena muestra de las posibilidades de su voz en canciones de cariz musical y rítmico de lo más variado... Se ha inaugurado recientemente en Leon un "music-hall", "Vudú", que nada tiene que envidiar a ninguno otro y si, a lo mejor, que enseñar a muchos otros, incluidos los de las grandes capitales europeas. El local posee un magnífico escenario y dos plantas para presenciar las actuaciones. Por allí está pasando un plantel de figuras de la categoría de **Agata Lys**, **Goyito**, **Lia Uya**, **Rosa Valenty**, **Salome**, **Valen**, etc.

A pesar de la predilección de **Tito** y **Tita** por la música mexicana, y más concretamente por las rancheras, su

más reciente "sencillo" es el tema central del programa de TV.E. "Lápiz y Papel". Un programa que empezó siendo destinado a los mayores y que finalmente, con cambio de fecha y un poco de temática, se ha quedado para los pequeños. Con lo cual, nadie mejor para interpretar su tema central que estos dos hermanos que han sabido dar su personalidad a un tema que tiene unos autores no demasiado frecuentes en el panorama de la canción española: **Willy Rubio** y **Fernando Navarrete**. Especialmente por lo que se refiere al segundo, considerado uno de los mejores realizadores de nuestra televisión que hace su debut como compositor en esta oportunidad... Por fin se ha grabado ya el disco de la versión en español de la comedia musical "Annie", de **Thomas Meehan**, **Charles Strouse** y **Martin Charnin**, adaptada al castellano por **Juan Jose Alonso Millan**, que desde hace unos meses, se está representando con éxito en el Teatro "Príncipe" de Madrid. El disco ha sido producido por **Jorge de Anton** y **Fernando Lopez**, siendo la principal protagonista **Carmen Pascual** en el papel de "Annie".

Nydia Caro ha sido noticia recientemente por la concesión del Premio "Ondas" a su programa de TV, "Nydia Caro en Nueva York". Y noticia es ahora por la publicación de un nuevo producto discográfico de esta bella portorriqueña. Con el título de "Confidencias" se ha lanzado un "elepe" y "cassette", así como un "sencillo" cuyo título "estrella" es "Que me perdonen los dos"... Nuevo "elepe" de **Camaron**, que vuelve a su línea habitual después de "La leyenda del tiempo", donde daba una visión diferente de lo que es el flamenco. En esta ocasión se hace acompañar por **Paco de Lucía** y **Tomatito**, cuyos nombres, ya por sí solos, tienen una entidad de sobrada categoría. Un trabajo logrado y perfeccionado dentro de lo que los aficionados al buen "cante" llaman "cantar por derecho"; un abanico de "palos" en los que Camaron demuestra que es el primera serie que ha sido siempre. La voz rota del Camaron y esas manos geniales de Paco de Lucía nos ofrecen un trabajo que será recordado durante mucho tiempo... "Volver a comenzar" (Begin the beguine), la inmortal melodía de Cole Porter ha servido para la irrupción total y definitiva de **Julio Iglesias** en el mercado inglés. Es lo que le faltaba por conseguir a nuestro cantante más famoso del momento. Una nueva cima conquistada. Interpretando en castellano, Julio ha conseguido el número 1 de las listas británicas, un "chart" habitualmente reservado a artistas y nombres exclusivamente anglosajones. Un "elepe" cantado íntegramente en inglés, saldrá en los primeros meses de 1.982, por parte de Julio Iglesias... La banda española de "rock" **Baron Rojo** ha grabado su nuevo "elepe" en los Estudios Kingsway de Londres, que son propiedad del ex-cantante de los **Deep Purple**, **Ian Gillan**.

Nuestro Rincon (Continued from page 88)

operante, irrealizable e incomprensible. No porque no se lo merezcan los músicos sino porque llevarlo a la práctica se convierte automáticamente en un onanismo mental... Recibo carta firmada por **José Antonio Moreno**, promotor internacional de TH Records & Tapes Inc., que dice textualmente: "Muchos rumores han surgido en las últimas semanas respecto a que nuestro artista exclusivo **José Luis Rodríguez** ha firmado contrato con otra empresa disquera. Inclusive, personas mal intencionadas aseguran que el próximo LP de José Luis, saldrá bajo otro sello. Nada de esto es verdad. El Sr. **Néstor Maselli**, apoderado general del Sr. Rodríguez, desmiente personalmente este rumor. En días pasados tuve una reunión con Maselli en su oficina y textualmente me dijo: "Tony, tú sabes que en muchas ocasiones se publican rumores sin confirmar. Tenemos un contrato firmado con el presidente de TH, Sr. **Wilhelm Ricken** y lo vamos a cumplir hasta el final. Ahora, qué suceda al cumplirse el contrato de mi artista, es prematuro decirlo. Creo que nadie puede predecir el futuro. Tampoco te voy a negar que en particular, dos compañías multinacionales me han ofrecido contratar a José Luis, pero quien afirme que ya tiene mi firma o la de mi artista, miente. Tanto **José Luis Rodríguez** a quien represento, como yo, somos hombres de palabra y de honor y cumplimos nuestros compromisos hasta el final". Si la grabación que José Luis hará con **Manuel Alejandro** se ha atrasado, no es porque existan problemas entre el artista y la compañía o entre el artista y el maestro Alejandro. Se debe única y exclusivamente a que Manuel Alejandro no tenía temas apropiados para la personalidad explosiva y a la vez romántica de "El Puma". Sin embargo, ahora ya los tiene listos y a finales del presente mes de Enero, se espera que nuestro artista y el Sr. Maselli viajen a Madrid para montar la voz y realizar las mezclas, esperando lanzar esta producción fonográfica en el mes de Marzo a más tardar"... En relación con este detalle, he tenido esta semana una entrevista muy interesante con el querido amigo **Manolo Díaz**, de CBS Internacional, en la cual queda aclarada la postura de CBS en este caso; ya que ha sido esta empresa una de las multinacionales mencionadas insistentemente en los rumores alucidos por el amigo **José Antonio Moreno**, sobre la cual me referiré en mi próxima columna. Y ahora... ¡Hasta la próxima!

Julio Iglesias's father was kidnapped in Madrid two weeks ago. At press time, there was no news about his abductors or any ransom demand. I join Julio in his grief and hope that this tragedy will end happily soon.

Lotus Communications Corporation, owner of radio stations KWKW (Radio 13) in Los Angeles, KOXR in Oxnard, California, and KVAR FM in San Antonio, Texas, started operating a new station in Washington, D.C., on December 14. The station, WMDO Radio Mundo, will serve the Latin communities in the states of Virginia and Maryland. **Hernan Quezada Escandón**, program director of KWKW, says that WMDO has filled the need for a Latin station in the Washington, D.C. area, which has not had one for four years, since another Latin station disappeared. The staff of WMDO Radio Mundo is: **Miguel Angel Morales**, director of programming and news; **Antonio Aguilar**, morning announcer; **Mía Cara**, afternoon announcer; **Humberto Paucar**, announcer; and **José Sanz**, **Josie Graciela Díaz**, **Enrique Clavijo**, **June Stark** and **Sandra Thomas**. WMDO Radio Mundo is located at 2647 University Blvd., West Wheaton, Maryland 20902. Phone: (301) 933-6920... "Amor No Me Ignore", a tune contained in **Camilo Sesto's** latest LP, is going strong. The album is distributed by Pronto in the States and by Ariola worldwide... **David Zaizar** recently died in México. David was one of the members of **Dueto Hermanos Zaizar**... **Ray Barretto** has just finished his next album, with **Ray de la Paz** on vocals and arrangements by **Oscar Hernandez**. The album is entitled "Rhythm of Life"... A new law has been approved in Mexico whereby royalties will be granted to all musicians involved in all recordings. This sounds pretty impractical and difficult to achieve to me... I received a letter from **José Antonio Moreno**, international promoter for T.H. Records and Tapes, Inc., which stated: "There have been a lot of rumors regarding our artist **José Luis Rodríguez** and his possible signing with another record company. Also, there are rumors that his next LP will be released with another label. All of this is untrue. **Néstor Maselli**, José Luis's personal manager, has completely denied all these rumors. In a recent meeting with Maselli on his offices he stated: 'We have a contract signed with T.H. president **Wilhelm Ricken** and we will honor it completely. Now, when this contract is over, it is premature to foresee what will happen. I will not deny that there are two multinationals interested in José Luis but we have not signed with any.'

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"Preso"
(Rafael Perez Botija)
JOSE JOSE
(Ariola-Pronto)

(Regional)
"La Tercera Carta"
(Minerva Elizondo)
MERCEDES CASTRO
(Musart)

Indie Publishers To Discuss Latin Market

■ LOS ANGELES—The next meeting of the Association of Independent Music Publishers, to be held here on Wednesday (20), will include a discussion of the scope and dimension of the world Latin market, with special attention given to aspects of publisher access to that market, and to the problem of collecting royalties in South America.

Ron Sproehle, president of Fama World Circles, and Dan Kubich, head of the record division at Sine TV and radio, will be guest speakers. The meeting will be held at Gio's Restaurant, 7574 Sunset Blvd., at 11:45 a.m. For advance reservations, call Anita at (213) 463-1151. Fee is \$9 for AIMP members, and \$13 for non-members. Lunch is included.

Gospel Sales Conference

(Continued from page 86)

Records, introduced Benson marketing reps to the history of black gospel music, including a performance by Rogers.

Loren Balman conducted a special session on merchandising techniques, and Morris West was named record marketing representative of the year for his work in Georgia and northern Alabama. Bill Robison, who manages the upper midwest for Benson, was named regional record marketing manager of the year.

Others recognized for outstanding achievement were Mark Hollingsworth, Benson's promotion and marketing rep in the Chicago area, and Balman, who was named merchandiser of the year.

At its first sales conference since its formation, Priority discussed product releases for the first quarter of this year and marketing plans and special promotions to support the new product.

Department heads in attendance included Buddy Huey, vice president and general manager; Steve Bock, director, national sales; Jay Griffin, director, marketing; Bert Balsz, manager, telephone sales; Judy Wallace, manager, administration and planning; Debra Shanklin, manager, product; Bernie Sheahan, manager, radio promotion; Allen Brown, manager, publicity; and Dennis Worley, manager, Priority Music Publishing.

In-house phone sales reps in attendance included Cathy Ladd, Pat Reed, Carl Bradley, Jimmy Bloss, and Rob Windoffer. Field reps included Bob Gurich, northeast; Tommy Daniel, southeast; Rusty Matz, southwest; Len Marinello, west; and Jim Howland, northwest.

Points covered during the week-long (Dec. 7-11) conference included coordinating field and in-house sales efforts in various regions, opening new accounts, product presentations, marketing gameplans, various selling assignments, publishing, catalogue useage, price structures, and other items.

Fields Mgmt. Bows

■ LOS ANGELES—Judi Barlowe Fields has announced the opening of Judi Barlowe Fields Management. The newly-formed personal management company will represent comedian Harry Anderson, recording artist Bill Medley and actor Danny Wells.

Previously, Fields was a personal manager at Krage & Company since 1979.

Judi Barlowe Fields Management is located at 9777 Wilshire Boulevard, Suite 606, Beverly Hills, California 90212.

Harlow Contest Set

■ NEW YORK—The New York-based SWS Organization and its wholly owned subsidiary, Graf Records, will sponsor a contest to promote the new single, "Midnight Celebration," by Graf recording group Harlow. The contest is open to record pool DJ's who received a special 12-inch dance mix of the single.

The winner, drawn at random from all entries received, will be the guest of honor at the "Midnight Celebration" party on February 6 at the Fun House Discotheque here.

Gospel Time (Continued from page 86)

Wanderer"); **Barbara Mandrell's** "In My Heart" (a track from her live album); "I'm So Glad I'm Standing Here Today," by **Joe Cocker** and the **Crusaders** (a track from the latter's most recent MCA album); and **Bob Dylan's** "Shot of Love." Rounding out the nominations in that category are **B.J. Thomas'** "Amazing Grace" and **Don Williams'** single, "Miracles."

The Benson Company and the Zondervan Corporation have announced the formation of Marshall Pickering Holding, Ltd., a company designed to take over Marshall, Morgan & Scott Publications, Ltd., and Pickering & Inglis, a Scotch publisher/printer. Benson and Zondervan are principals in Marshall, Morgan & Scott. Annual sales volume for Marshall Pickering Holdings, Ltd. is expected to be near \$9 million.

Revelation Recordings, the Benson Company's licensee in South Africa, plans to release several of Benson's top selling LPs in that country. Special promotional emphasis will be focused on **Dallas Holm's** "I Saw the Lord," **Don Francisco's** "The Traveler," and **Patrick Henderson's** "Look to Jesus."

Stan Moser has been appointed executive VP for Word Records and Music. Moser has served as senior VP for the company since June 1979 . . . **Bobby Springfield** gave two shows at Nashville's Cannery last Wednesday . . . **Jim Julian** Concert Productions of Milton, Mass. is handling **Denny Correll's** spring tour of the east coast.

Lowery Forms Christian Label

■ ATLANTA—Bill Lowery, of the Lowery Music Group, has announced the formation of Logos Records, an independently distributed contemporary Christian label.

Operating from Lowery's offices here, Logos' first release is Howard Chadwick's LP "Free," produced by Gary S. Paxton and John Darnall.

Initial distribution is through Tara Records and Tapes of Atlanta. Plans for additional distribution, including service to Christian bookstores, are in progress.

EMIA/Liberty Ups White

■ LOS ANGELES—Dick Williams, vice president of promotion for EMI America/Liberty Records, has announced the appointment of Michael White as western regional promotion manager.

Paramount Raises Home Video Surcharge

(Continued from page 18)

Richard Childs, dealer resistance to the price hike has been minimal.

"Until a satisfactory rental plan comes along — and we haven't seen one yet — we'll stay where we are," Childs said.

Bob Klingensmith, vice president, pay TV and video distribution for parent Paramount Pictures Corp., allayed dealer concern that the surcharge would skyrocket as the number of VCR households continues to increase dramatically. "The price will be determined by the number of rental turns possible with each cassette," he said. "That number is not limitless. If it's a good title, dealers will just have to buy more of them." The company has not increased the price of catalogue product.

Paramount Home Video, awarded three new ITA golden videocassette awards at CES (for "Paternity," "Mommie Dearest" and "Friday the 13th Part II") currently has 120 titles available on videocassette formats. Sales levels have been relatively even, the company said, with the top ten titles accounting for only 33 percent of total volume.

Klingensmith also noted statistics obtained from Fotomat that point to a dramatic decrease in the rental value of most titles in the months following home video release. Rentals typically peak during the second month of a title's availability, then drop off to approximately 10 percent of the original rental volume within six months, according to Klingensmith.

Marketing Fund

Paramount will soon be announcing details of a marketing development fund that will be available to all Paramount distributors on a co-op 50-50 basis. The fund will help pay ad costs in print, radio and TV media as well as for such other promotions as dealer fairs and special catalogues. "We've watched the growth of the market carefully," said Childs, "and we're ready to make our move."

In the wake of the success of the firm's "Aerobicise" title, Paramount is currently planning further development of original home video productions and has engaged former NBC programming executive John Pike to find "new, innovative programming that justifies production." "Aerobicise," according to the firm, has sold approximately 5,000 units thus far.

Statlers' DeWitt III

■ STAUNTON, VA.—The Statler Brothers have announced that tenor Lew DeWitt, under treatment for a severe stomach disorder, has suffered a relapse, and will be replaced temporarily to allow the group to fulfill concert and TV commitments.

Auditions

Statlers Harold Reid, Phil Balsley, and Don Reid were in Nashville last week to audition a replacement for DeWitt. Some Statler appearances this month will be postponed, but the group hopes to resume its tour schedule by late January.

Oak Ridge Boys Party



MCA recording artists the Oak Ridge Boys introduced their newest LP, "Bobbie Sue," during a party held in their honor at MCA Whitney Studios in Los Angeles. The group's most recent single, "Elvira," and album, "Fancy Free," have both gone platinum. Pictured from left are: Mark Hodes, MCA Records national A/C promotion; Richard Sterban of the Oak Ridge Boys; Ron Chancey, the group's producer and MCA Records vice president of A&R, Nashville division; Sandi Lifson, MCA Records national singles promotion; Duane Allen and Bill Golden of the Oak Ridge Boys; and Lou Cook, president of MCA Records International.

Record World Country

Radio Seminar Agenda Unveiled

By AL CUNIFF

■ NASHVILLE—The Organization of Country Radio Broadcasters has unveiled the agenda for the 13th annual Country Radio Seminar, slated for Feb. 26-27 at the Opryland Hotel here.

The seminar, aimed at helping all country stations improve their competitive position in the marketplace, is chaired by Bob English, of WUBE-FM in Cincinnati. Speakers will include Dick Clark, WNBC-New York's Don Imus, and motivational speakers Bob and Zonnya Harrington. The seminar also includes the annual New Faces Show, which spotlights upcoming talent offered by record labels.

Thursday, Feb. 25 will feature registration and a cocktail reception, including many country artists, at the hotel.

Friday, Feb. 26 begins with "Daytimers Session," moderated by Bill Figenshu of Viacom-New York. Dick Clark's 9 a.m. keynote address will be followed by "Hot Topics," with a presentation by Jerry Del Colliano of "Inside Radio." "Competition" will be moderated by Charlie Cook, of KHJ-Los Angeles.

Afternoon concurrent sessions will include: "Career Development — Yours and Theirs," moderated by Bobby Craig, of KPLX-FM-Arlington,

Warners Launches Country Campaign

■ LOS ANGELES—Warner Bros. Records has announced a major marketing, advertising and promotion campaign on behalf of several of the label's new and established artists in the country field. Dubbed "Deep in the Heart of Country," the campaign will focus on recent and upcoming product from John Anderson, Emmylou Harris, T.G. Sheppard and Frizzell and West, as well as Con Hunley, Gail Davies and newcomer Garv

(Continued on page 95)

TX and Don Langford, of KLAC-Los Angeles; and "FCC & EEO," moderated by Dave Gerard, of WKSX-FM, Cleveland. "Radio-Records-Trades" will later be moderated by Paul O'Brien, of WUBE-FM, Cincinnati and Pete Porter, of WQYK-FM, St. Petersburg, FL.

Late afternoon sessions will include "Computers for All Applications," moderated by Mike Carta, of WIL-St. Louis, MO; and an informal free-form discussion.

Saturday, Feb. 27 will open with an "Agribusiness Session," moderated by Figenshu, followed by Imus' keynote address on "Personality in Radio." The day's sessions will also include "People Management and Motivation," a presentation by Fred

(Continued on page 95)

Elektra Celebrates Twitty Signing



Elektra/Asylum Records has signed singer/writer/producer Conway Twitty to an exclusive long-term recording agreement, it was announced by Jimmy Bowen, E/A Nashville vice president. The label recently had a special celebration at Nashville's Hermitage Hotel honoring the new relationship with Twitty and the release of his first E/A album, "Southern Comfort," and single, "The Clown." Pictured from left are: Bowen; Hugh Carden, president of Conway Twitty Enterprises; Ewell Rousell, E/A Nashville general manager; Twitty; Jimmy Jay, general manager of United Talent Booking Agency, which handles Twitty's dates; and Bryn Bridenthal, E/A vice president/public relations.

Nashville Report

By AL CUNIFF

■ MCA Records' Barbara Mandrell holds the dubious honor of being number one on Mr. Blackwell's list of worst-dressed female celebrities . . . Will there be new duets on record between Conway Twitty (now on Elektra) and Loretta Lynn (on MCA)? Several contractual roadblocks, including some sizeable financial terms, will probably have to be gotten around before the two can cut together again.

A recent blizzard here forced a cancellation of Miss Kimberly's 1982 Music Row Street Show, which has moved to the CBS Songs lot . . . RCA artists Ronnie Milsap, Leon Everette, and Earl Thomas Conley will perform live on Radio Luxembourg broadcasts from the Tennessee Theater here Saturday (23). The free show will run from 4-6 p.m. . . . The Sound Emporium cut no fewer than 15 of the 100 songs on Record World's Country Singles chart in a recent listing.

RADIO NOTES: Drake-Chenault will use its "History of Country Music" special as the company's first network production, treating all radio stations taking part in the airing as part of a national network . . . Dimension artist Sonny James recently guested on Chuck Morgan's show on WSM radio here . . . KFH-Wichita has hired Don Walton as its new MD and midday air personality. He previously toiled at KFDI . . . WHN-New York, which has Dene Hallam as its new PD, recently featured Johnny Cash and Anne Murray as guest DJs, and featured Ricky Skaggs and Charly McClain in a live concert broadcast from the Sundown Club . . . Warner Bros. artist Gary Morris was recently interviewed on KLAC-Los Angeles' "Coffee with Sammy Jackson" show . . . Speaking of KFH,

(Continued on page 95)

Cedarwood, Hal Leonard Announce Print Deal

■ NASHVILLE—Bill Denny, president of Cedarwood Publishing Co., one of the oldest music publishing firms here, has announced the signing of an exclusive three-year print deal with the Hal Leonard Publishing Corp.

The agreement, which covers reprint rights to Cedarwood songs for sheet music, folios, educational publications, and other print outlets, will greatly increase the visibility of Cedarwood's catalogue, according to Denny. "Hal Leonard is very strong in the educational field, which is an area Cedarwood has never been exposed in before," he said. "The company also has new merchandising ideas in the pop and country areas that interest us greatly."

Keith Mardak, executive vice president of Hal Leonard Publishing Corp., said, "We are probably the most ver-

(Continued on page 94)

Country Picks of the Week

SINGLE

CONWAY TWITTY, "THE CLOWN" (prod.: Conway Twitty & Jimmy Bowen) (writers: C. Chalmers, S. Rhodes, B. Barnett, W. Carson) (Mammoth Spring/Rose Bridge, BMI) (4:00). Our love is a circus, and I'm just your clown, Twitty sings in this powerful ballad with an intimate lyric, pulled from "Southern Comfort," his solid debut Elektra LP. This cut is open to more than one format. Elektra 47302.



SLEEPER

RODNEY CROWELL, "VICTIM OR A FOOL" (prod.: Rodney Crowell) (writer: R. Crowell) (Coolwell/Granite, ASCAP) (2:57). Crowell continues to shun musical categories, offering music that fits well into country as well as pop formats. You're gone — am I the victim or a fool, he asks in this easy-paced tune with an especially compelling bridge. Warner Bros. 50008.



ALBUM

DAVID FRIZZELL AND SHELLY WEST, "THE DAVID FRIZZELL AND SHELLY WEST ALBUM." This duet has taken country music by storm in the past year or so, and this, their second LP, will further their cause with its bright, energetic all-country sound. Standout tracks include their new single, "Another Honky-Tonk Night on Broadway," a great cover of "Our Day Will Come," and "Two Sides." Warner Bros./Viva BSK 3643.



Country Singles Publisher's List

Country Hotline

By MARIE RATLIFF

Producer, Publisher, Licensee, Writer

A COUNTRY BOY CAN SURVIVE Bowen (Boccephus, BMI) Williams	84	LONELY NIGHTS Norman (Blackwood, BMI) Stegall, Harris	3
AIN'T NOBODY GONNA GET MY BODY BUT YOU Vaughn (United Artists, ASCAP) Colthoun	82	LORD, I HOPE THIS DAY IS GOOD Williams, Fundis (Sabal, ASCAP) Honner	7
ALL I'M MISSING IS YOU Wilson (Bibo/Welk, ASCAP) Holyfield	35	LOVE IN THE FIRST DEGREE Alabama-McBride-Shedd (House of Gold, BMI) Hurt, DuBois	72
ALL ROADS LEAD TO YOU Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	64	LOVE NEVER COMES EASY Stroud (Southern Nights, ASCAP) MacRae, Morrison	44
A LONELY WOMAN (IN THE ARMS OF A MAN WITH A ONE-TRACK MIND) Baker (Baray, BMI) Dickens, Curry	85	LOVE WAS BORN Kelly (Frebar, BMI) Eden, Kelly	39
A MARRIED MAN Logan (Tree, BMI) Braddock	77	MIDNIGHT RODEO Dean-Everette (Denny, ASCAP) Orender, Ware	14
ANOTHER SLEEPLESS NIGHT Norman (Chappell, ASCAP) Black, Bourke	40	MIS'RY RIVER Penney (Chiplin, ASCAP) Warf	37
BARROOM GAMES Crutchfield (Duchess, BMI) Campbell, Crutchfield, House	68	MISTER GARFIELD Bowen-Williams (Rightsong, BMI) Elliott	69
BEST OF FRIENDS Foglesong (Duchess, BMI) Creed, DeVorzon	94	MOUNTAIN OF LOVE Wilson (Morris/Unichappell, BMI) Darman	25
BE THERE FOR ME BABY Norman (Chappell/Intersong, ASCAP) Black, Rocco	86	NEW CUT ROAD Crowell (World Song, ASCAP) Clark	70
BIG CITY Haggard-Talley (Shade Tree, BMI) Haggard, Holloway	34	NO RELIEF IN SIGHT Collins (Chappell, ASCAP) Bourke, Dobbins, Wilson	42
BLAZE OF GLORY Richie (House of Gold, BMI) Slate, Morrison, Keith	5	NOW I LAY ME DOWN TO CHEAT Sherrill (Fame, BMI/Rick Hall, ASCAP) Aldridge, Henderson	76
BLUE EYES DON'T MAKE AN ANGEL Sutton (September, ASCAP) Shepstone, Dibbens	78	OKLAHOMA CRUDE West (Sabal, ASCAP) Corbin	60
BLUE MOON WITH HEARTACHE Crowell (Hotwire/Atlantic, BMI) Cash	27	ONE DAY SINCE YESTERDAY Ball (House of Cash, BMI/Moon Pix, ASCAP) Ball, Bogdanovich	95
BOBBIE SUE Chancey (Bobby Goldsboro, ASCAP/House of Gold, BMI) Tyler, Tyler, Newton	48	ONLY ONE YOU Killen (Tree, BMI/Cross Keys, ASCAP) Jones, Garvin	9
BUT IT'S CHEATING Feeney (Terrace, ASCAP) Brown	73	ONLY YOU (AND YOU ALONE) Kennedy (Tro-Hollis, BMI) Ram, Rand	22
CASCADE MOUNTAIN MEMORIES Wickline-Wickline (Cascade Mountain, ASCAP) Wickline	97	PLAY ME OR TRADE ME/WHERE WOULD I BE Strange (Prater, ASCAP/Movieville, ASCAP) Davis, Huffman/Mehaffey	50
CHATTANOOGA CITY LIMITS/REVEREND MR. BLACK Sherrill (First Lady, BMI/U.S. Songs, Bexhill, Jac, Blue Seas, ASCAP) Drawdy/Wheeler, Peters	67	PLAY SOMETHING WE COULD LOVE TO Butler (Strawberry Patch, ASCAP) Pfeifer	99
COTTON FIELDS Fogerty (TRO-Falkways, BMI) Ledbetter	62	PREACHING UP A STORM Rogers (Blackwood/Magic Castle, BMI) Murrach, Anders	18
CRYING MY HEART OUT OVER YOU Skaggs (Cedarwood, BMI) Butler, Wilkin	75	RED NECKIN' LOVE MAKIN' NIGHT Twitty/Chancey (Blue Lake/Warner-Tamerlane/Face the Music, BMI) Seals, Barnes	1
DIAMONDS IN THE STARS Pennington (Almarie, BMI) Shafner	21	RODEO ROMEO Baker (Baray, BMI) Mitchell	89
DO ME WITH LOVE Norman (Jack & Bill/Welk, ASCAP) Schweser	24	RUNNING ON LOVE Gibson (Blackwood, BMI) Harris, Stegall	66
DON'T COME KNOCKIN' Barnhill (Cedarwood, BMI) Heaney, Matan	90	SHADOW OF LOVE Penney (Music City, ASCAP) Parsons	88
DON'T EVER LEAVE ME AGAIN Fisher (Blue Lake, BMI) Barnes	58	SHE LEFT HER LOVE ALL OVER ME Montgomery (House of Gold, BMI) Lester	28
DON'T LEAD ME ON Saporiti-Shoak (Gervasi, BMI) Alexander	92	SHINE Moman (Waylon Jennings, BMI) Jennings	12
EVERYBODY LOVES A WINNER Kennedy (Hall-Clement/Welk, BMI) McDill	83	SOME DAY MY SHIP'S COMIN' IN Waters (Lantern, BMI) Waters	55
FOURTEEN CARAT MIND Reeder-Watson (Acutt-Rose, BMI) Frazier, Lee	6	SOMEONE COULD LOSE A HEART TONIGHT Malloy (Briarpatch/DebDave, BMI) Rabbitt, Malloy, Stevens	13
GUILTY EYES Cornelius-Daniel (New Albany, BMI/Hoosier, ASCAP) Dowell, Blazy	65	STILL DOIN' TIME Sherrill (Cedarwood, BMI) Maffatt, Heaney	93
HAVE YOU EVER BEEN LONELY Bradley (Shapiro, Bernstein, ASCAP) DeRose, Brown	8	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE Rogers (Southern Nights, ASCAP) Morrison, MacRae	26
HEADED FOR A HEARTACHE Morgan-Warley (New Albany, BMI/Hoosier, ASCAP) Dowell, Blazy	10	SWEET YESTERDAY Collins (Tom Collins, BMI) Fleming, Morgan	45
HELL YES, I CHEATED Self (Flagship, BMI) Wutton, Chesier	98	TELL ME WHY Larkin-Canley (Blue Moon/Easy Listening/April, ASCAP) Conley, Acklen	30
I CAN'T SAY GOODBYE TO YOU Sherrill (Al Gallica, BMI) Hobbs	56	TENNESSEE ROSE Ahern (Warner-Tamerlane/Bobbling Brooks, BMI & Drunk Monkey, ASCAP) Brooks, DeVita	53
I DON'T WANT TO WANT YOU Lavoie (Guyasuta, BMI) Lavoie	51	THE HIGHLIGHT OF '81 Sherrill (Tree, BMI) Hellard, Garvin	80
IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) Lloyd (Atlantic, BMI) Beland, Guilbeau	43	THE ROUND-UP SALOON Butler (House of Gold, BMI) Goldsboro	96
IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN' UP) Gillespie-Kendalls (Hall-Clement/Welk, BMI) Bell, Skinner, Wallace	31	THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison Street, ASCAP) Young	2
I JUST CAME HOME TO COUNT THE MEMORIES Jones-Anderson (Contentian, SESAC) Ray	17	THE VERY BEST IS YOU Wilson (Aoudad, ASCAP/Ibex, BMI) Stephens, Shell	32
I LIE Bradley (Coal Miners, BMI) Dampier	61	THE WOMAN IN ME Reynolds (O.A.S., ASCAP) Thomas	63
INNOCENT LIES Stilts-James (Marson, BMI) James, Smith	46	THROUGH THE YEARS Richie (Pesa/Swanee Bravo, BMI) Darff, Panzer	87
I SEE AN ANGEL EVERY DAY Gibson (Hikit, BMI) Forst	81	TIL SOMETHING BETTER COMES ALONG Kilray (Warner-Tamerlane/Sweet Harmony, BMI) Bannon, Bettis	74
IT'S HIGH TIME Maher-Goodrum (Blue Quill/Rand Notes/Welbeck, ASCAP) Maher, Goodrum	59	TOO MANY HEARTS IN THE FIRE Montgomery (House of Gold, BMI) Newton, Dubois, Hurt	100
IT'S WHO YOU LOVE Bowen (Cross Keys/Chappell, ASCAP) Kane, Bourke, Black	15	WATCHIN' THE GIRLS GO BY Killen (Tree/Strawberry Lane, BMI) Killen, McDowell	11
IT TURNS ME INSIDE OUT Crutchfield (Duchess/Rud Angus, BMI) Crutchfield	16	WHEN A MAN LOVES A WOMAN Vaughn-Grayson (Catillion/Quinzy, BMI) Wright, Lewis	41
I WOULDN'T HAVE MISSED IT FOR THE WORLD Millsap-Collins (Hall-Clement/Welk, BMI/Jack & Bill/Welk, ASCAP) Fleming, Morgan, Quillen	4	WHEN YOU WERE BLUE AND I WAS GREEN Rogers (Easy Listening, ASCAP) Canley	36
LADY LAY DOWN (LAY DOWN ON MY PILLOW) Kennedy (Door Knob, BMI) Johnson	79	WHERE THERE'S SMOKE THERE'S FIRE Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	47
LADY LAY DOWN Popovich-Justis (Tree, BMI/Cross Keys, ASCAP) VanHoy, Cook	33	WHO DO YOU KNOW IN CALIFORNIA Bowen (Milene, ASCAP) Raven	38
LAY BACK DOWN AND LOVE ME Radford (Nub-Pub/Washington Girl, BMI/Bagdad, ASCAP) Young	57	WILD TURKEY/EVERYBODY MAKES MISTAKES Sherrill (Song Biz, BMI/Algee, BMI) Maffatt, Sebert, Dalton, Sherrill	23
LET'S GET TOGETHER AND CRY Baker (Honeytree/Tellum, ASCAP) Koase	54	YEARS AGO Kennedy (American Cowboy, BMI) Reid	20
LET THE GOOD TIMES ROLL Kilroy (Atlantic/Unart, BMI) Lee	71	YOU LOOK LIKE THE ONE I LOVE Gibson (Duchess/Pasey/Unichappell/VanHay, BMI & ASCAP) Allen, VanHoy	52
LIES ON YOUR LIPS Oates (Cristy Lane/New Albany, BMI) Shell, Dowell	49	YOU'RE MY BESTEST FRIEND Hall (Songpainter, BMI) Davis	29
		YOU'RE MY FAVORITE STAR Lloyd-Bellamy (Famous/Bellamy Brothers, ASCAP) Bellamy	91
		YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD West (Bibo/Vogue/Welk, ASCAP & BMI) Holyfield, Hatch	19

MOST ADDED CHART CONTENDERS

Conway Twitty — "The Clown"

George Strait — "If You're Thinkin' You Want a Stranger"

Ray Stevens — "Written Down in My Heart"

Taking advantage of a new fad, Liberty has released a song by **Bob Jenkins**, with his three-year-old daughter **Mandy**, called "The Cube." It's playing at KFDI, WQQT, WXCL, KXLR, KEBC, WWNC, WSLC, WGTO, WVAM, KBUC, WQIK, KKYX, KEBC, WHK, WTOD.

Ray Stevens is moving with "Written Down in My Heart."



George Strait

First week adds at KCKC, KEEN, WDEN, WXCL, KFDI, WIVK, WVAM, KSOP, KTTS, KXLR, WLWI, WPLO, KEBC, KGA, WCMS.

Cedar Creek is taking to the airwaves with "Took It Like a Man, Cried Like a Baby" at WVAM, WGTO, KSOP, WPNX, WSLC, WFAI, WSAI, KVOO, WCMS.

From the movie "They All Laughed,"

Colleen Camp is getting play on "One Day Since Yesterday" at KGA, KDJW, WSLC,

KYNN, KFDI, WFAI, WVAM, KSO, KRMD, WCMS, WTOD. **Cindy Hurt** is climbing with "Don't Come Knockin'" at KWMT, WTOD, WFAI, KRAK, WSLC, WCMS, KFDI, KSOP, WYDE, KVOO, KSO, KSSS, KKYX, WKKN, WVAM, WJQS, WDLW, KTTS, KEBC.

Wickline has play on "Cascade Mountain Memories" at WWNC, WSLC, KMPS, KGA, KRAK, WDLW, WTOD, WXCL, KDJW, KWMT. **Jim Owen** continues to add stations on "Hell, Yes, I Cheated." New this week are WKKN, WPNX, WTOD,

KRMD, KEBC, WQIK, KYNN, WDLW.

Gail Zeiler has interest in "No Place To Hide" at KEEN, WDLW, KFDI, KRAK, WVAM, WTOD, WSLC. **Michael Ballew** is starting to happen with "Pretending Fool" at KDJW, WLWI, WSLC, WVAM, WDLW, KXLR, KVOO, KRMD.

New duo **Clifford Russell and Mary Lou Turner** are seeing action on "An Afternoon of Love" at WIRK, WGTO, WSLC, KFDI, KSO.

Brenda Lee has instant adds on "Levis To Calvin Klein Jeans" at KBUC, KTTS, KSOP, WJRB, WVAM, WGTO, KVOO, KRMD, KSO, KFDI, WWVA.

SURE SHOTS

George Strait — "If You're Thinkin' You Want a Stranger"

George Jones — "Same Ole Me"

Larry Gatlin — "In Like with Each Other"

LEFT FIELDERS

Rodney Crowell — "Victim or a Fool"

Placido Domingo & John Denver — "Perhaps Love"

AREA ACTION

Art Essery — "I'll Be There To Catch You"

(WSLC, KYNN, KVOO)

Warner Mack — "Saturday Night Live" (WVAM, KVOO, WSLC).

Cedarwood, Leonard in Print Deal

(Continued from page 93)

satellite print publisher in the world today. Most publishers specialize in a given area — education, pop, or another facet. But we get involved in all areas, and are quite good in all areas."

Mardak said Hal Leonard publishes owner's manuals "for 90 percent of the organs sold in this country," and said Cedarwood songs would lend themselves well for such books. "We have also developed a

unique notation system called E-Z Play Today, for which we have published over 150 different books, and Cedarwood songs would fit nicely into that series, too."

This is the first cross-the-board exclusive print deal for Cedarwood, which has about 7000 songs in its affiliated catalogues. "Prior to this, we've only made agreements on individual sheet publications on an exclusive basis," Denny said.

Country Single Picks

Country Album Picks

COUNTRY SONG OF THE WEEK

GEORGE JONES — Epic 14-02695

SAME OLD ME (prod.: Billy Sherrill) (writer: P. Overstreet) (Silverline, BMI) (2:48)

The Oak Ridge Boys provide excellent vocal backup on this smooth, uplifting country ballad about a man who's still very much in love with his woman. The times have changed, but not our hearts — it's still me lovin' you, he says. Country radio should jump right on it.

GEORGE STRAIT — MCA 51228

IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME) (prod.: Blake Mevis) (writers: B. Mevis, D. Wills) (Jack and Bill/Welk, ASCAP) (2:55)

Strait will continue his country singles chart success with this bright, easy-paced cut about a honky-tonker who's changed his ways so much that he's like a new man coming home to his wife.

EARL THOMAS CONLEY — RCA JK 13053

AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES (prod.: Nelson Larkin & Earl Thomas Conley) (writers: E. T. Conley/E.T. Conley, R. Devereaux) (Blue Moon/Easy Listening, ASCAP & Blue Moon, ASCAP) (3:16/3:24)

Conley offers two strong sides, with "After the Love" presenting his fine, emotion-packed lead vocal in fine fashion, and "Smokey Mountain" offering a solid-country cut that opens with singalong chorus and good fiddle and banjo work.

DAVID FRIZZELL & SHELLY WEST — Warner Bros./Viva 50007

ANOTHER HONKY-TONK NIGHT ON BROADWAY (prod.: Snuff Garrett & Steve Dorff) (writers: M. Brown, S. Dorff, S. Garrett) (Peso/Wallet, BMI) (2:49)

While a country boy tries to get his name in neon lights in the big city, he and his loyal girl back home find they're just hangin' on by hangin' out at the honky tonks. The story line parallels this duo's "You're the Reason" smash.

BRENDA LEE — MCA 51230

FROM LEVIS TO CALVIN KLEIN JEANS (prod.: Ron Chancey) (writers: R. D. Runyeon, R. Lathrop, B. Jones) (Tree, BMI/Cross Keys, ASCAP) (3:47)

Fiddles, guitars, and the lyric establish this as an all-country release, and one of Lee's strongest recent offerings. Going from a horse to a Porsche isn't that far for you, she sings to her cowboy turned playboy.

LARRY GATLIN AND THE GATLIN BROTHERS BAND — Columbia 18-02698

IN LIKE WITH EACH OTHER (prod.: Larry Gatlin, Steve Gatlin & Rudy Gatlin) (writer: L. Gatlin) (Larry Gatlin, BMI) (3:15)

This smooth ballad features the Gatlins' trademark harmony and a south-of-the-border flair to the percussion and vocals.

PEGGY FORMAN — Dimension 1027

THAT'S WHAT YOUR LOVIN' DOES TO ME (prod.: Ray Pennington) (writer: J. Shofner) (Almarie, BMI) (2:56)

Plucky guitars and Forman's fine lead vocal highlight this bright, driving tune that explains why this woman acts so crazy in her lover's company.

JESSIE COLTER — Capitol P-A-5073

HOLDIN' ON (prod.: Randy Scruggs & Waylon Jennings) (writers: Colter, McDavid, Jennings) (Waylon Jennings, BMI) (2:22)

Are we just holdin' on to our love because we're afraid to let go, Colter wonders in this unusual cut co-written and co-produced by Waylon.

BOB JENKINS (AND THREE-YEAR-OLD DAUGHTER MANDY) — Liberty P-A-1448

THE CUBE (prod.: Robert Jenkins) (writer: R. Jenkins) (Robchris, BMI) (2:15)

The small colored cube that's driving everyone crazy is the subject of this novelty tune that serves as a humorous outlet for the singer's frustrations.

DAVID HEAVENER — Brent 1019

HONKY TONK TONIGHT (prod.: David Heavener) (writer: D. Heavener) (I.S.P.D., ASCAP) (2:16)

A foot-stompin' beat and rockin' electric guitars flavor Heavener's driving country-rock song about a "honky who's gonna honky tonk tonight."

FINALLY!

T.G. SHEPPARD—Warner Bros./Curb BSK 3600

Sheppard and Killen again collaborate for an album full of crisp, commercial country tunes, including T.G.'s current hit single "Only One You," "Crazy in the Dark," and "In Another Minute."

RIDIN' SHOTGUN

JESSIE COLTER—Capitol ST-12185

This LP is especially interesting for Jessi's distinctive, funky approach to country songwriting and performing, with a delivery that blends country overtones with pop and other styles. Standout tracks include the title song (tonkin' version) her current single "Holdin' On," a cover of Waylon's single "Shine," and "Nobody Else Like You."



Seminar Agenda (Continued from page 93)

Pryor, of Fred Pryor Seminars, Shawnee Mission, KS; "Building It & Building On It," moderated by Carol Parker, of WMZQ-FM-Washington, D.C. and Joel Raab, of WHK-Cleveland; and "Advertising & Promotion," moderated by Erica Farber, of McGavren-Guild-New York.

Concurrent sessions will include "Programming Research," moderated

by Charlie Cook, KHJ-Los Angeles, and "The Greatest Sales Ideas of the Year," moderated by Kim Pyle, of WTQR-FM-Winston-Salem, NC; and later "The Radio Doctor," moderated by Jim Ray, of KOKE-Austin. Closing remarks will be by the Harringtons.

The New Faces Show will be offered from 8-11 p.m. after the evening banquet.

Nashville Report (Continued from page 93)

that station has had great fun with a promotion featuring on-air remarks by Regina Leitner, a West German who announced she was looking for pen pals who might become her mate.

David Frizzell and Shelly West will soon be featured in People magazine . . . Watch for Dottie West in an upcoming HBO special honoring Jerry Lee Lewis. The show, which tapes Tuesday (19) at the Tennessee Performing Arts Center here, also features Johnny Cash, Charlie Rich, Kris Kristofferson, Carl Perkins, and the Oak Ridge Boys . . . Ray Wylie Hubbard, best known for writing "Up Against the Wall Redneck Mother," delivered a power-packed show featuring mostly his own compositions at Cantrell's club here recently . . . Dickey Lee has signed an exclusive writer's agreement with the Welk Music Group's Hall-Clement Publications here.

Tom T. Hall, whose first novel, "The Laughing Man of Woodmont Coves," will be published in mid-May by Doubleday, is recording an LP with Earl Scruggs. The tentative title is "A Storyteller and a Banjo Man" . . . Kenny Rogers, who is at work on his first feature film, "Six Pack," in Atlanta, will be on a concert tour of major arenas March 25-April 4. He'll perform in Virginia, Maryland, North Carolina, Tennessee, West Virginia, and Kentucky. Rogers was joined in a surprise visit from his former First Edition band at a New Year's Eve concert at the Inglewood Forum, in a show which broke attendance records at that venue.

Warners Campaign (Continued from page 93)

Morris.

Phase one of "Deep In The Heart Of Country" is scheduled to begin late this month. It will feature a variety of merchandising aids as well as extensive print and radio advertising keyed to four LPs: John Anderson's "I Just Came Home To Count The Memories," Emmylou Harris' "Cimmaron," T.G. Sheppard's "Finally!" and Frizzell and West's "The David Frizzell And Shelly West Album."

A "Deep In The Heart Of Country" sampler LP will ship February 10. The sampler, containing fourteen cuts from Emmylou Harris, T.G. Sheppard, Frizzell and West, John Anderson, Rodney Crowell, Gary Morris, Con

Hunley and Gail Davies, will be sent to retail accounts and radio program directors on a nationwide basis, as well as to all Warner Bros. regional and local promotion representatives for promotional use on pop and adult contemporary stations as well as country radio formats.

"Deep In The Heart Of Country" phase two will run from mid-March through April and will feature all of the above with additional merchandising aids being made available for new albums by Con Hunley and Gail Davies as well as the Warner Bros. debut by Gary Morris which is set for release March 10.



Record World Country Albums

JANUARY 23, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Jan. 23	Jan. 16			WKS. ON CHART
1	1	FEELS SO RIGHT	ALABAMA RCA AHL1 3930 (2nd Week)	44
2	2	FANCY FREE	OAK RIDGE BOYS/MCA 5209	32
3	3	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	Columbia KC2 37542	18
4	4	STILL THE SAME OLE ME	GEORGE JONES/Epic FE 37106	8
5	5	GREATEST HITS	KENNY ROGERS/Liberty LOO 1072	65
6	6	JUICE JUICE	NEWTON/Capitol ST 12136	43
7	7	THE PRESSURE IS ON	HANK WILLIAMS, JR./Elektra/Curb 5E 535	21
8	8	THERE'S NO GETTIN' OVER ME	RONNIE MILSAP/RCA AHL1 4060	21
9	9	BARBARA MANDRELL LIVE	/MCA 5243	20
10	10	SHARE YOUR LOVE	KENNY ROGERS/Liberty LOO 1108	28
11	12	CIMARRON	EMMYLOU HARRIS/Warner Bros. BSK 3603	5
12	11	BIG CITY	MERLE HAGGARD/Epic FE 37693	11
13	13	BET YOUR HEART ON ME	JOHNNY LEE/Full Moon/Asylum 5E 541	14
14	17	STEP BY STEP	EDDIE RABBITT/Elektra 5E 532	22
15	15	MY HOME'S IN ALABAMA	ALABAMA/RCA AHL1 3644	82
16	14	I AM WHAT I AM	GEORGE JONES/Epic JE 36492	80
17	18	URBAN CHIPMUNK	/RCA AFL1 4027	40
18	27	GREATEST HITS	ANNE MURRAY/Capitol SOO 12110	67
19	20	GREATEST HITS	CHARLEY PRIDE/RCA AHL1 4151	13
20	19	GREATEST HITS	OAK RIDGE BOYS/MCA 5150	62
21	16	HOLLYWOOD, TENNESSEE	CRYSTAL GAYLE/Columbia FC 37438	18
22	22	NOT GUILTY	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37464	16
23	24	GREATEST HITS	RONNIE MILSAP/RCA AHL1 3772	65
24	21	ESPECIALLY FOR YOU	DON WILLIAMS/MCA 5210	26
25	23	MIDNIGHT CRAZY	MAC DAVIS/Casablanca NBLP 7257 (Polygram)	13
26	26	YOU DON'T KNOW ME	MICKEY GILLEY/Epic FE 37916	21
27	35	FIRE AND SMOKE	EARL THOMAS CONLEY/RCA AHL1 4135	8
28	28	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	140
29	25	MR. T	CONWAY TWITTY/MCA 5204	28
30	31	GREATEST HITS	JIM REEVES & PATSY CLINE/RCA AHL1 4127	8



CHARTMAKER OF THE WEEK

31	—	BOXCAR WILLIE	Main Street SN 73000	1
32	32	STARDUST	WILLIE NELSON/Columbia KC 35305	190



Consultant Offering New Publishing Classes

■ NASHVILLE—Richard Perna, president of Music Publishing Consultants, has announced that MPC's new 10-part series of classes on "Writer/Publisher Awareness" will be offered Jan. 18 through March 30 at the Holiday Inn Vanderbilt here.

Students attend one of two classes held each week from 7-10 p.m. Classes are offered each Monday and Tuesday night. The class fee is \$200, which includes a \$50 no-refundable

holding fee.

Classes deal with the roles and responsibilities of songwriters and publishers, and touches on the duties of attorneys, managers, accountants, and others as well. A tape cassette of each class is offered, as well as typed notes.

For more details or to enroll call MPC at (615) 269-3322, or write 2101 Sunset Place, Nashville 37212.

33	36	LOOKIN' FOR LOVE	JOHNNY LEE/Full Moon/Asylum 6E 30962	
34	33	SOME DAYS ARE DIAMONDS	JOHN DENVER/RCA AFL1 4055	27
35	54	SOMEWHERE OVER THE RAINBOW	WILLIE NELSON/Columbia FC 36883	44
36	40	SEVEN YEAR ACHE	ROSANNE CASH/Columbia JE 36865	43
37	37	I JUST CAME HOME TO COUNT THE MEMORIES	JOHN ANDERSON/Warner Bros. BSK 3599	10
38	38	ASK ANY WOMAN	CON HUNLEY/Warner Bros. BSK 3617	6
39	48	ROWDY	HANK WILLIAMS, JR./Elektra/Curb 6E 330	39
40	45	HONEYSUCKLE ROSE	WILLIE NELSON & FAMILY/Columbia S2 36753	77
41	44	YEARS AGO	STATLER BROTHERS/Mercury SRM 1 6001 (PolyGram)	27
42	42	HORIZON	EDDIE RABBITT/Elektra 6E 276	79
43	30	SURROUND ME WITH LOVE	CHARLY McCLAIN/Epic FE 37108	35
44	46	RAINBOW STEW	LIVE MERLE HAGGARD/MCA 5216	25
45	69	WHERE DO YOU GO WHEN YOU DREAM	ANNE MURRAY/Capitol SOO 12144	37
46	49	BEST OF DON WILLIAMS, VOL. II	/MCA 3096	116
47	29	GOOD TIME LOVIN' MAN	RONNIE McDOWELL/Epic FE 37399	23
48	57	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133	65
49	41	DRIFTER	SYLVIA/RCA AHL1 3986	38
50	60	TOWN & COUNTRY	RAY PRICE/Dimension DL 5003	15
51	55	STRAIGHT AHEAD	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	117
52	39	RODEO ROMEO	MOE BANDY/Columbia FC 37568	11
53	61	BEST OF EDDIE RABBITT	/Elektra 6E 235	112
54	58	GREATEST HITS, VOL. 1	ELVIS/RCA AHL1 2347	2
55	—	TENNESSEE WHISKEY	DAVID ALLAN COE/Columbia FC 37454	11
56	53	URBAN COWBOY ORIGINAL SOUNDTRACK	/Full Moon/Asylum DP 9002	87
57	65	WILLIE & FAMILY LIVE	WILLIE NELSON/Columbia KC 35642	162
58	34	DESPERATE DREAMS	EDDY RAVEN/Elektra 5E 545	11
59	56	CLASSIC CRYSTAL	CRYSTAL GAYLE/Liberty L00 982	114
60	62	THE VERY BEST OF MEL TILLIS	/MCA 3274	11
61	66	ENCORE	MICKEY GILLEY/Epic JE 36586	69
62	52	STRAIT COUNTRY	GEORGE STRAIT/MCA 5248	10
63	—	BEST OF BARBARA MANDRELL	/MCA AY 1119	148
64	72	I LOVE 'EM ALL	T.G. SHEPPARD/Warner/Curb BSK 3528	39
65	59	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AAL 1 3852	44
66	67	GREATEST HITS	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FE 36488	145
67	70	WAITIN' FOR THE SUN TO SHINE	RICKY SKAGGS/Epic FE 37193	8
68	64	CARRYING ON THE FAMILY NAMES	DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	32
69	71	NOW OR NEVER	JOHN SCHNEIDER/Scotti Bros. 37400	27
70	73	LEATHER & LACE	WAYLON & JESSI/RCA AHL1 3931	44
71	47	WITH LOVE	JOHN CONLEE/MCA 5213	25
72	63	FRAGILE HANDLE WITH CARE	CRISTY LANE/Liberty LT 51112	12
73	—	RODNEY CROWELL	/Warner Bros. BSK 3587	12
74	68	I'M A LADY	TERRI GIBBS/MCA 5255	12
75	51	HIGH TIMES	DOTTIE WEST/Liberty LT 51114	7

Jamboree Announces Annual Talent Search

■ WHEELING, W. VA.—Mike Hopkins, general manager of Jamboree U.S.A., has announced that tapes, photos, and background information on artists are being accepted for this year's Starquest Talent Search, an annual event conducted by the Jamboree organization.

In addition to being awarded a 15-minute concert segment on Jamboree in the Hills '82, the Starquest winner will receive a \$400 prize. Sec-

ond place will earn \$150, and third place \$75.

The Starquest winner will appear at Jamboree in the Hills, scheduled for July 17-18 here.

An entry fee of \$25 for single acts and \$35 for groups has been added for this year's Starquest to "help defray the added cost of allowing all entrants a live performance at the Capitol Music Hall during the spring," according to Hopkins.

Record World Country Singles



JANUARY 23, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Jan. 23	Jan. 16		WKS. ON CHART
1	2	RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY MCA 51199	12
2	3	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	13
3	5	LONELY NIGHTS MICKEY GILLEY/Epic 12578	11
4	1	I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP/RCA 12342	12
5	8	BLAZE OF GLORY KENNY ROGERS/Liberty 1441	10
6	4	FOURTEEN CARAT MIND GENE WATSON/MCA 51183	16
7	11	LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS/MCA 51207	9
8	10	HAVE YOU EVER BEEN LONELY JIM REEVES & PATSY CLINE/ RCA 12346	11
9	14	ONLY ONE YOU T.G. SHEPPARD/Warner/Curb 49858	9
10	6	HEADED FOR A HEARTACHE GARY MORRIS/Warner Bros. 49829	14
11	15	WATCHIN' GIRLS GO BY RONNIE McDOWELL/Epic 14 02614	10
12	18	SHINE WAYLON/RCA 12367	9
13	21	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT/ Elektra 47239	9
14	20	MIDNIGHT RODEO LEON EVERETTE/RCA 12355	10
15	19	IT'S WHO YOU LOVE KIERAN KANE/Elektra 47228	11
16	17	IT TURNS ME INSIDE OUT LEE GREENWOOD/MCA/ Panorama 51159	18
17	23	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. 49860	10
18	22	PREACHING UP A STORM MEL McDANIEL/Capitol 5059	11
19	24	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE/MCA 51210	8
20	7	YEARS AGO STATLER BROTHERS/Mercury 57959 (PolyGram)	13
21	25	DIAMONDS IN THE STARS RAY PRICE/Dimension 1024	10
22	26	ONLY YOU (AND YOU ALONE) REBA McENTIRE/Mercury 57062 (PolyGram)	9
23	29	WILD TURKEY/EVERYBODY MAKES MISTAKES LACY J. DALTON/Columbia/Sherrill 18 02637	7
24	28	DO ME WITH LOVE JANIE FRICKE/Columbia 18 02575	6
25	33	MOUNTAIN OF LOVE CHARLEY PRIDE/RCA 13014	4
26	30	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE BILLY SWAN/ Epic 14 02659	5
27	31	BLUE MOON WITH HEARTACHE ROSANNE CASH/Columbia 18 02659	5
28	34	SHE LEFT HER LOVE ALL OVER ME RAZZY BAILEY/RCA 13014	4
29	9	YOU'RE MY BESTEST FRIEND MAC DAVIS/Casablanca 2341 (PolyGram)	13
30	12	TELL ME WHY EARL THOMAS CONLEY/RCA 12344	14
31	36	IF YOU'RE WAITIN' ON ME (YOU'RE BACKING UP) THE KENDALLS/Mercury 76131 (PolyGram)	6
32	37	THE VERY BEST IS YOU CHARLY McCLAIN/Epic 14 02656	5
33	35	LADY LAY DOWN TOM JONES/Mercury 75125	8
34	57	BIG CITY MERLE HAGGARD/Epic 14 02686	2
35	40	ALL I'M MISSING IS YOU EDDY ARNOLD/RCA 13000	7
36	41	WHEN YOU WERE BLUE AND I WAS GREEN KIN VASSY/ Liberty 1440	6
37	43	MIS'RY RIVER TERRI GIBBS/MCA 51225	4
38	13	WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN/Elektra 47216	14
39	44	LOVE WAS BORN RANDY BARLOW/Jamex 45 002	5
40	79	ANOTHER SLEEPLESS NIGHT ANNE MURRAY/Capitol 5083	2
41	45	WHEN A MAN LOVES A WOMAN JACK GRAYSON & BLACKJACK/Koala 340	5
42	50	NO RELIEF IN SIGHT CON HUNLEY/Warner Bros. 49887	4
43	51	IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) BURRITO BROTHERS/Curb/CBS 5 02641	6
44	46	LOVE NEVER COMES EASY HELEN CORNELIUS/Elektra 47237	7
45	64	SWEET YESTERDAY SYLVIA/RCA 13020	2
46	52	INNOCENT LIES SONNY JAMES & HIS SOUTHERN GENTLEMEN/Dimension 1026	5
47	48	WHERE THERE'S SMOKE, THERE'S FIRE R.C. BANNON & LOUISE MANDRELL/RCA 12359	8

CHARTMAKER OF THE WEEK

48	—	BOBBIE SUE OAK RIDGE BOYS MCA 51231	1
49	65	LIES ON YOUR LIPS CRISTY LANE/Liberty 1443	3
50	54	PLAY ME OR TRADE ME/WHERE WOULD I BE MEL TILLIS & NANCY SINATRA/Elektra 472 47	5
51	53	I DON'T WANT TO WANT YOU /LOBO/Loba 1	8
52	59	YOU LOOK LIKE THE ONE I LOVE DEBORAH ALLEN/ Capitol 5080	3
53	69	TENNESSEE ROSE EMMYLOU HARRIS/Warner Bros. 49892	2
54	39	LET'S GET TOGETHER AND CRY JOE STAMPLEY/Epic 14 02533	7
55	62	SOME DAY MY SHIP'S COMIN' IN JOE WATERS/New Colony 6812	6
56	47	I CAN'T SAY GOODBYE TO YOU TERRY GREGORY/ Handshake 9 02563	10
57	63	LAY BACK DOWN AND LOVE RICH LANDERS/AMI 1301	5
58	78	DON'T EVER LEAVE ME AGAIN VERN GOSDIN/AMI 1302	2
59	16	IT'S HIGH TIME DOTTIE WEST/Liberty 1436	12
60	49	OKLAHOMA CRUDE THE CORBIN-HANNER BAND/Alfa 7010	8
61	—	I LIE LORETTA LYNN/MCA 51226	1
62	55	COTTON FIELDS CREEDENCE CLEARWATER REVIVAL/Fantasy 920	7
63	27	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523	16
64	42	ALL ROADS LEAD TO YOU STEVE WARINER/RCA 12307	17
65	75	GUILTY EYES BANDANA/Warner Bros. 49872	4
66	80	RUNNING ON LOVE DON KING/Epic 14 02674	2
67	74	CHATTANOOGA CITY LIMIT/REVEREND MR. BLACK JOHNNY CASH/Columbia 18 02669	3
68	70	BARROOM GAMES MIKE CAMPBELL/Columbia 18 02622	6
69	76	MISTER GARFIELD MERLE KILGORE and FRIENDS/ Elektra 47252	3
70	86	NEW CUT ROAD BOBBY BARE/Columbia 18 02690	2
71	73	LET THE GOOD TIMES ROLL JON & LYNN/Soundwaves 4656	4
72	32	LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288	13
73	87	BUT IT'S CHEATING FAMILY BROWN/RCA 13015	2
74	84	TIL SOMETHING BETTER COMES ALONG R.C. BANNON/ RCA 13029	2
75	—	CRYING MY HEART OUT OVER YOU RICKY SKAGGS/ Epic 14 02692	1
76	83	NOW I LAY ME DOWN TO CHEAT DAVID ALLAN COE/ Columbia 18 02678	2
77	77	A MARRIED MAN JUDY TAYLOR/Warner Bros. 49859	5
78	89	BLUE EYES DON'T MAKE AN ANGEL ZELLA LEHR/Columbia 18 02677	2
79	98	LADY LAY DOWN (LAY DOWN ON MY PILLOW) GARY GOODNIGHT/Door Knob 81 169	2
80	90	THE HIGHLIGHT OF '81 JOHNNY PAYCHECK/Epic 14 20684	2
81	82	I SEE AN ANGEL EVERY DAY BILLY PARKER/Soundwaves 4659	4
82	94	AIN'T NOBODY GONNA GET MY BODY BUT YOU DEL REEVES/Koala 339	2
83	—	EVERYBODY LOVES A WINNER DICKEY LEE/Mercury 76129	1
84	—	A COUNTRY BOY CAN SURVIVE HANK WILLIAMS, JR./ Elektra/Curb 47257	1
85	85	A LONELY WOMAN (IN THE ARMS OF A MAN WITH A ONE TRACK MIND) JUDY BAILEY/Columbia 1802668	3
86	—	BE THERE FOR ME BABY JOHNNY LEE/Full Moon/ Asylum 47301	1
87	97	THROUGH THE YEARS KENNY ROGERS/Liberty 1444	2
88	88	SHADOW OF LOVE ROB PARSONS/MCA 50212	4
89	38	RODEO ROMEO MOE BANDY/Columbia 18 02532	13
90	—	DON'T COME KNOCKIN' CINDY HURT/Churchill 7780	1
91	56	YOU'RE MY FAVORITE STAR BELLAMY BROTHERS/Warner/ Curb 49815	15
92	—	DON'T LEAD ME ON WYVON ALEXANDER/Gervasi 671	1
93	60	STILL DOIN' TIME GEORGE JONES/Epic 14 02626	16
94	—	BEST OF FRIENDS THE THRASHER BROTHERS/MCA 51227	1
95	—	ONE DAY SINCE YESTERDAY COLLEEN CAMP/Moon Pictures (NSD) 0001	1
96	58	THE ROUND UP SALOON BOBBY GOLDSBORO/Curb/CBS 5 02583	11
97	—	CASCADE MOUNTAIN MEMORIES WICKLINE/Cascade Mountain 2425	1
98	—	HELL YES, I CHEATED JIM OWEN/Sun 1171	1
99	61	PLAY SOMETHING WE COULD LOVE TO DIANE PFIEFER/ Capitol 5060	8
100	67	TOO MANY HEARTS IN THE FIRE BOBBY SMITH/Liberty 1439	8

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