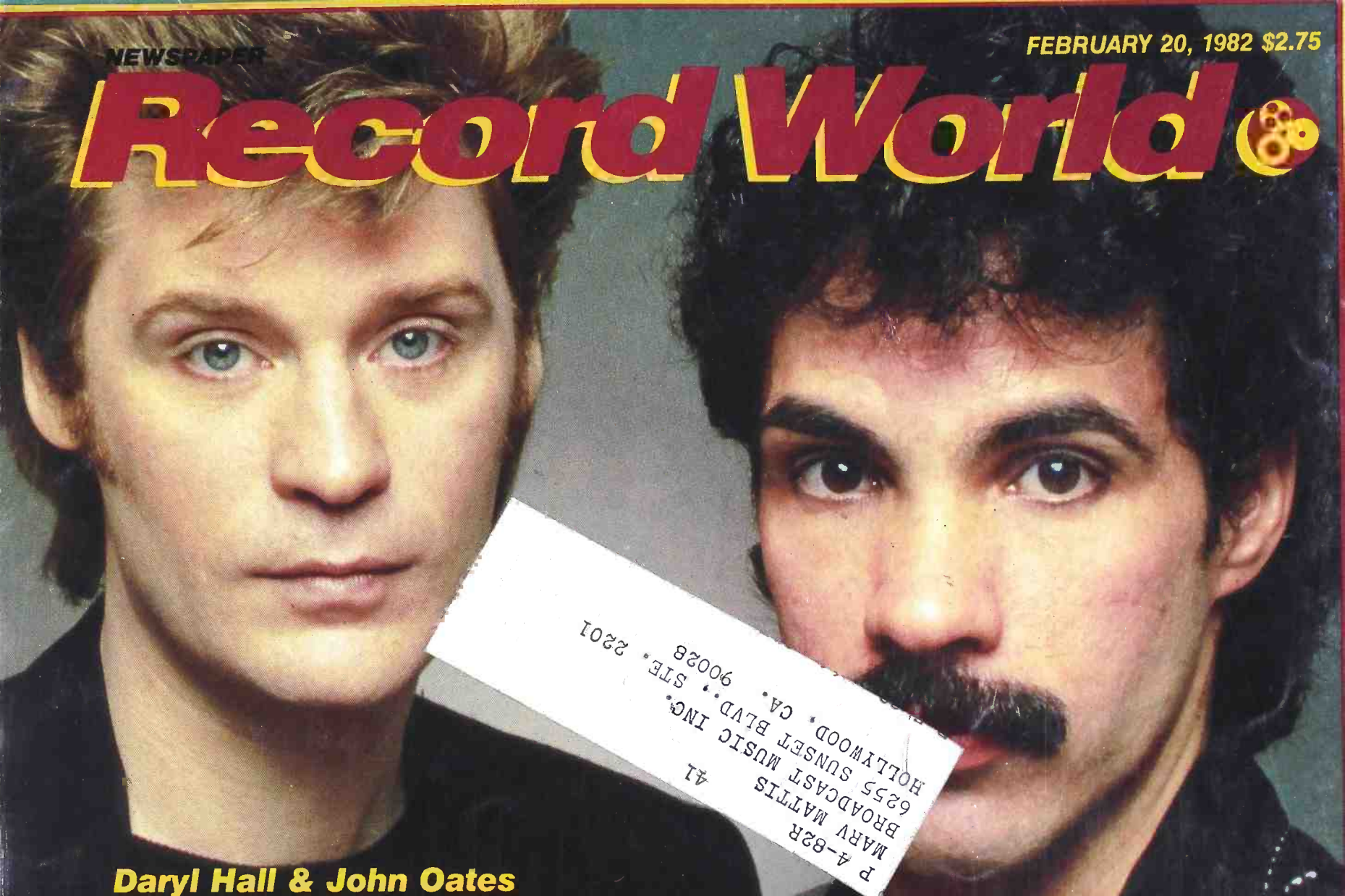


# Record World



**Daryl Hall & John Oates**

## Hits of the Week

### SINGLES

**THE J. GEILS BAND, "FREEZE-FRAME"** (prod.: Justman) (writers: Wolf-Justman) (Center City, ASCAP) (3:57). Seth Justman's bouncy keyboard melodies and the slap-happy beat back Peter Wolf's lively lead vocal on this title track from the group's new LP. Black radio is on the B-side. "Flame thrower." EMI America 8103.

**STEVIE NICKS, "EDGE OF SEVENTEEN (JUST LIKE THE WHITE WINGED DOVE)"** (prod.: Iovine) (writer: Nicks) (Welsh Witch, BMI) (4:10). Powerful lyrics, a percolating rhythm section and Stevie's throaty vocal should make this her third top 10 hit from the "Bella Donna" LP. Modern 7491 (Atlantic).

**GEORGE BENSON, "NEVER GIVE UP ON A GOOD THING"** (prod.: Graydon) (writers: Shapiro-Garvin) (O'Lyric/Blackwood, BMI) (3:58). The follow-up to his top 10 "Turn Your Love Around," this upbeat single from the "Collection" LP spotlights his polished vocal and an all-star band. Warner Bros. 50005.

**DOLLY PARTON, "SINGLE WOMEN"** (prod.: Parton-Perry) (writer: O'Donoghue) (Least Loved/Velvet Apple, BMI) (3:31). Dolly purrs and quivers in the upper ranges on this countrified ballad. Emphatic sax exclamations jump off the otherwise understated instrumental backing. A timely theme for multi-format radio. RCA 13057.

### SLEEPERS

**BONNIE RAITT, "KEEP THIS HEART IN MIND"** (prod.: Fraboni) (writers: Mar-rone) (Home Grown/Dal's All, BMI) (3:19). No one can sing about a headache like Bonnie. She goes full throttle on this hot slice from the new "Green Light" LP. Backed by her Bump Band, Raitt has a multi-format hit. Warner Bros. 50022.

**SNEAKER, "DON'T LET ME IN"** (prod.: Baxter) (writers: Becker-Fagen) (MCA/Red Giant, ASCAP) (3:30). Penned by Donald Fagen and Walter Becker, this irresistible pop-rock has obvious Steely Dan influences. Mitch Crane's standout vocal adds a new dimension to the sound. Handshake 9-02714.

**THE HUMAN LEAGUE, "DON'T YOU WANT ME"** (prod.: Rushent-group) (writers: Callis-Oakley-Wright) (Virgin/Din-song/Chappell, ASCAP) (3:58). From the British sextet's new "Dare" LP comes this lyrically unique initial single. A throbbing, synthesized beat and sharp hook will score on AOR-pop radio. A&M 2397.

**MARTIN BRILEY, "I DON'T FEEL BETTER"** (prod.: Blazek-Briley) (writer: Briley) (Rare Blue/Miserable Melodies, ASCAP) (3:12). Briley writes and sings affecting melodic pop. This well-constructed piece from his "Fear of the Unknown" LP is a natural for pop radio. Mercury 76137 (PolyGram).

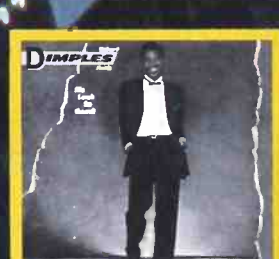
### ALBUMS

**OAK RIDGE BOYS, "BOBBIE SUE."** Hot on the heels of their huge success with "Elvira," the Oaks are back and bulging on the pop chart with the title single of their new LP. With tunes like Johnny Otis' "So Fine" and the Band's "Up on Cripple Creek," they've positioned themselves for their biggest pop success yet. MCA 5294 (8.98).

**THE B-52'S, "MESOPOTAMIA."** The idiosyncratic fivesome's popularity continues to grow (with or without radio), as Talking Heads' David Byrne takes on production of this EP. There's a moodier, more jungle feeling than on their two gold-certified LPs, and dancers and listeners will love "Deep Sleep" and "Cake." Warner Bros. MINI 3641 (5.99).

**RICHARD "DIMPLES" FIELDS, "MR. LOOK SO GOOD."** The debonair gigolo who turned radio on with "She's Got Papers" returns with more essays on life and love, delivered in various tempos. His high-range vocals will attract black and urban programmers with the single, "If It Ain't One Thing . . ." and other cuts. Boardwalk NEB-33249 (8.98).

**"WALT DISNEY PRODUCTIONS' MOUSEERCISE."** Even cartoon characters have to stay in shape, and kiddies (of all ages) will find exercising a little less painful with this LP. Includes a Disney medley, plus original songs, including two ("Bug-A-Boo" and "Get the Money") by the zany Edwin Starr. Disneyland 62516 (8.98).





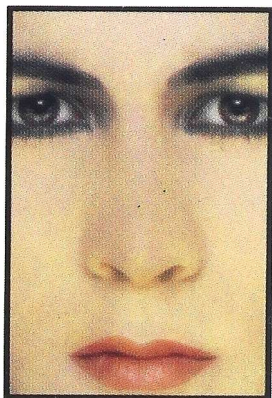
# THE HUMAN LEAGUE

## DARE

"... FINALLY... A NEW BAND FROM ENGLAND WITH SOMETHING TO SAY. REVIEWERS WILL RAVE, RADIO WILL LOVE PLAYING IT, AND THE KIDS WILL EAT IT UP..."

# THE HUMAN LEAGUE


## DARE



THE ALBUM **DARE** SP-6-4892 INCLUDES THE SINGLE **DON'T YOU WANT ME** AM 2397



PRODUCED BY MARTIN RUSHENT AND THE HUMAN LEAGUE  
MANAGEMENT: TUNENOISE

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## The Human League A Phenomenon Of Good Taste



For some time now, the music scene has been whipping back and forth with such dullness and trendy trappings that it's refreshing to see a *new* young group, comprised of members of both sexes, making music that is qualitative and at the same time positively exploitative.

The Human League, since the release of their newest album, *Dare*, have become somewhat of a *cultural phenomenon* in the United Kingdom. They've sold millions of singles and albums. Their fourth single from the album in England (The first one in America), the classic "Don't You Want Me," was number one in England for two months and sold over one million records. Not bad for a *depressed market!*

Their demeanor, as seen in their tasteful *pop-videos*, is somewhat ambiguous. It smacks of a kind of "Cabaret" meets "Some Like It Hot" at a "Shindig" show. There is something that is very captivating about them, something that pushes all the right buttons, in all the right places.

What more could a record company ask for these days? And where better suited in America than at A&M Records, the company that, in recent years, seems to have a monopoly on the *good* new music (The Police, Squeeze, Split Enz and I.R.S.'s darlings, Go-Go's, etc.).

With all the competition for the consumer dollar and radio airplay, The Human League album, *Dare*, could, *dare* I say it, breathe some *breathy life* into the music industry and get a lot of kids away from mindless *Pac-Man Mania* and back to their stereos listening to radio and buying records.



# Record World



FEBRUARY 20, 1982

## RW Sets International Expansion

■ NEW YORK—Sid Parnes, publisher of *Record World*, has announced plans for a significant expansion of the magazine in the international marketplace, with the first major changes set to be made in Europe.

## Radio Network Assoc. Is Formed

By PHIL DIMAURO

■ NEW YORK—Four of the five major radio networks made an official gesture of cooperation at a press conference last Tuesday (9) by announcing the Radio Network Association, a trade organization formed to promote the use of network radio as an advertising medium.

The organization's efforts will be directed at advertisers and ad agencies.

The RNA's founding corporate members were represented by senior executives who will function as members of its board of directors. Edward F. McLaughlin, president, ABC Radio Networks, is chairman of the RNA; Thomas F. Burchill, (Continued on page 24)

"Having attained the strength we have domestically and in Latin America and Japan, we now intend to do the same thing in Europe" Parnes commented. "This will involve expanding our bureaus in several European cities, including Paris, London, Hamburg and Milan, and mounting a major circulation drive throughout the continent. We intend to expand the international section of the magazine, add more foreign charts and create an editorial product second to none."

Specific announcements of the personnel involved and the editorial and marketing programs being implemented will be announced in *RW* over the next several weeks.

## FCC Votes Not To Adopt Broadcast License Lotteries

By JOANNE SANDERS

■ WASHINGTON — The Federal Communications Commission voted Monday (8) not to adopt a lottery system to choose qualified ap-

## 'Arthur's Theme,' 'Endless Love' Among Oscar-Nominated Songs

■ LOS ANGELES—"Arthur's Theme" and "Endless Love," both Grammy nominees in the Record of the Year and Song of the Year categories, are also among the contenders for the 54th annual Academy Awards.

Oscar nominations were announced here last Thursday (11) by the Academy of Motion Picture Arts and Sciences. Winners will be revealed during a March 29 ABC-TV broadcast emanating from Los Angeles' Dorothy Chandler Pavilion.

Joining "Arthur's Theme (Best That You Can Do)" (taken from the

film "Arthur" and composed by Carole Bayer Sager, Burt Bacharach, Peter Allen and Christopher Cross) and "Endless Love" (penned by Lionel Richie and included in the film of that name) as Best Original Song nominees this year are "The First Time It Happens" (from "The Great Muppet Caper," composed by Joe Raposo); the title song from "For Your Eyes Only" (music by Bill Conti, lyrics by Mick Leeson), and "One More Hour" (from "Ragtime," composed by Randy Newman).

Newman's "Ragtime" score is also among the Best Original Score nominees. Other contenders in that Academy Award category include the scores for "Chariots of Fire," composed by Vangelis; "Dragon-slayer," composed by Alex North; "On Golden Pond," composed by Dave Grusin; and "Raiders of the Lost Ark," composed by

(Continued on page 47)

## Elektra / Musician Label Bows; Island To Launch New Jazz Line

By PETER KEEPNEWS

■ NEW YORK—The state of jazz recording received a double-barreled shot in the arm last week with the official unveiling by Elektra/Asylum Records of its new jazz-oriented subsidiary, Elektra/Musician, and the almost simultaneous announcement by Island Records that it was launching an ambitious jazz series on its inde-

pendently-distributed Antilles label.

Elektra/Musician, which is run by E/A senior vice president Bruce Lundvall, entered the marketplace with a diverse eight-album release. As Lundvall stressed in a video presentation aimed at the E/A field sales and promotion force, which was also screened at parties held in

(Continued on page 21)

plicants for initial broadcast licenses, even though Congress passed legislation last summer allowing it to do so.

The main reason cited for the FCC's reversal was the problems associated with the preference scheme for "underrepresented groups" that Congress required.

When instructing the FCC to give preference to underrepresented groups, Congress did not say who qualified as such a group or on the weight such a group should be given in the lottery. The Commission proposed that underrepresented groups include blacks,

(Continued on page 22)

## Laker Bankruptcy May Affect Tours

By JOSEPH IANELLO

■ NEW YORK—"The Police wouldn't be where they are today if it weren't for Laker," said Ian Copeland, president of Frontier Booking International, the New York-based booking agency. Copeland was referring to the instrumental role Laker Airways played in bringing the Police, and many other British new wave

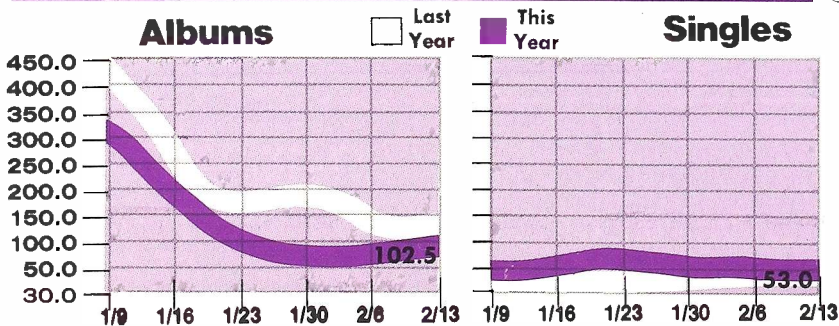
(Continued on page 19)

## More Platinum for Diamond



Al Teller, senior vice president and general manager, Columbia Records, gives Neil Diamond a platinum album signifying the sale of one million units of his current LP, "On the Way to the Sky," which is Diamond's eighth consecutive platinum album. Pictured from left are: George Chaltas, director national promotion, west coast, Columbia Records; Ray Anderson, vice president Columbia label promotion; Teller; Diamond; and Ron Oberman, vice president merchandising, west coast, Columbia Records.

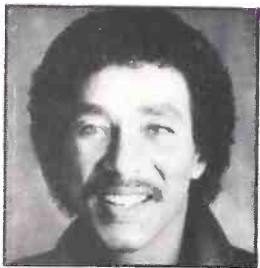
## Record World Sales Index



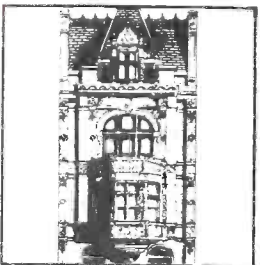
\* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods 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.



# Contents



**Page 10.** Smokey Robinson is as hot today as he's been at any time in his long career — a considerable accomplishment when one considers how many hits he's been responsible for over the past two decades. In an interview with *Record World*, Robinson talks about some of the factors behind his current success.



**Page 29.** Accord/TownHouse Records is a small, feisty independent label involved in the development of new acts, innovative budget and collector's lines, and other ventures. *Record World* goes behind the scenes to look at a day in the young label's life.

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## Powerhouse Picks

### Oak Ridge Boys (MCA) "Bobbie Sue"

On a national level, sales are paving the way for this record. Outstanding results have been seen where it's been aired.

### Go-Go's (I.R.S.) "We Got The Beat"

Established by their first single, this follow-up has gotten off to a solid start and should boost the group to star status.

## Warner Communications Reports Record Year

■ NEW YORK—Warner Communications Inc. has reported that revenues, net income and earnings per share for the fourth quarter of 1981 and for the entire year were at a record high.

According to a company report, earnings per share for the year rose 50 percent to \$3.57 from \$2.38 in 1980. Net income was \$226,493,000, a 65 percent increase from the preceding year's \$137,091,000. Revenues were \$3,237,153,000, up from \$2,059,414,000 in 1980.

Revenues, net income and earnings per share in the fourth quarter were the highest for any in the company's history, excluding the gain on the sale of 50 percent of cable operations in the fourth quarter of 1979, according to the report. Earnings per share for the quarter were \$1.17, up 54 percent from \$.76 in 1980; net income was \$75,837,000, up 70 percent from the 1980 figure of \$44,592,000; and revenues were \$1,086,486,000, up from \$654,796,000 for last year's fourth quarter.

WCI chairman Steven Ross said in a prepared statement that the "dramatic surge" in the business done by Atari video games was largely responsible for the company's record gains, noting that revenues for WCI's consumer electronics division more than doubled, to \$1.2 billion, while operating income more than quadrupled, to \$287 million.

Recorded music and music publishing showed only modest gains for the year, with operating income

(Continued on page 22)

## CBS Inc. Reports Decline in Earnings

■ NEW YORK—Although revenues were up in the year 1981 and its fourth quarter compared to 1980 results, income and earnings per share from continuing operations for CBS Inc. declined in both periods.

The principal factor for the decline, according to a CBS statement, was the discontinuation of its mass-market paperback book operation.

Fourth quarter income from continuing operations amounted to \$62.6 million, down 10 percent from \$69.3 million in 1980's fourth quarter. Taking into account the loss of discontinued operations, fourth quarter 1981 net income was \$39.9 million, compared with \$69.1 million in 1980. Fourth quarter revenues were up two percent, to \$1.18 billion.

Income for the year 1981 from continuing operations was \$190.4 million, slightly less than the pre-

(Continued on page 22)

## Record World

1700 Broadway, New York, N.Y. 10019  
Phone: (212) 765-5020

SID PARNES  
PUBLISHER

MIKE SIGMAN  
SR. VICE PRESIDENT/EDITOR-IN-CHIEF

STAN MONTEIRO  
ASSOCIATE PUBLISHER

TOM RODDEN  
VICE PRESIDENT/MARKETING

MIKE VALLONE  
VP/RESEARCH & DEVELOPMENT

PETER KEEPNEWS/MANAGING EDITOR

MORT HILLMAN/VP, ADVERTISING

DAVID SKINNER/ART DIRECTOR

DOREE BERG/RESEARCH DIRECTOR

JIM FISHEL/SENIOR EDITOR

Joseph Iannello/Assistant Editor

Phil DiMauro/Assistant Editor

Carl Skiba/Assistant Research Editor

Greg Brodsky/Assistant Editor

Frank Murray/Assistant Research Editor

Nelson George/Black Music Editor

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Speight Jenkins/Classical Editor

Ilene Staple/Assistant Research Editor

Joanne Sanders/Washington Correspondent

Joyce Reitzer/Sales

Assoc. Dir. East Coast Sales/Production

WEST COAST

SAMUEL GRAHAM/WEST COAST EDITOR

Eliot Sekuler/Associate Editor

Terry Droltz/Production

Suzanne Miller/Asst. Research Editor

6255 Sunset Boulevard

Hollywood, Calif. 90028

Phone: (213) 465-6126

NASHVILLE

AL CUNNIFF

SOUTHEASTERN EDITOR/MANAGER

MARIE RATLIFF

COUNTRY RESEARCH DIRECTOR

Pam Lee/Assistant Editor

49 Music Square West

Nashville, Tenn. 37203

Phone: (615) 329-1111

VIDEO

BARRY GOODMAN

SALES DIRECTOR

Eliot Sekuler/West Coast Editor

LATIN AMERICAN OFFICE

THOMAS FUNDORA

SR. VICE PRESIDENT

3120 W. 8th Ave., Hialeah, Fla. 33012

Phone: (305) 821-7900

ENGLAND

VAL FALLOON

P.O. Box 35

Twickenham, London

TW2 5QP

MEXICO

VILO ARIAS SILVA

Apartado Postal

94-281

Mexico 10, D.F.

Phone: (905) 294-1941

CANADA

LARRY LeBLANC

15 Independence Dr.

Scarborough M1K 3R7

Phone: (416) 265-3277

FRANCE

GILLES PETARD

8, Quai de Stalingrad,

Boulogne 92, France

Phone: 527-7190

AUSTRALIA

PETER CONYNGHAM

P.O. Box 678,

Crows Nest,

N.S.W. Australia

Phone: 2-92-6045

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CIRCULATION DEPT.

MICHAEL MIGNEMI/CIRCULATION MGR.

1697 Broadway, New York, N.Y. 10019

Phone: (212) 586-0913

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VOL. 18, NO. 1802



# Earl Klugh is "CRAZY FOR YOU"



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The new album from the Grammy Award winner features the new single "I'm Ready For Your Love."

Produced by Earl Klugh.  
Arranged by Ray Parker, Jr.  
Direction: Block-Kewley Management.



## ON TOUR

### February

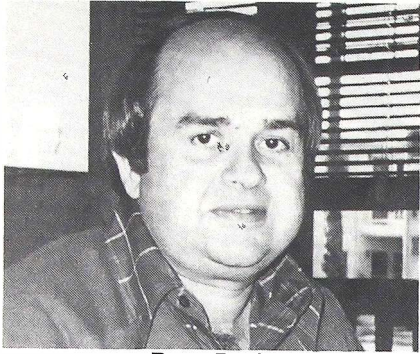
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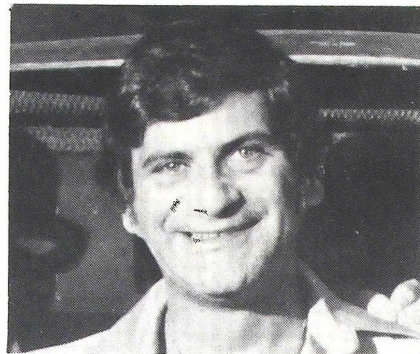
## WEA Corp. Names Two Executive VPs



Russ Bach

■ LOS ANGELES—Henry Droz, president of the Warner/Elektra/Atlantic Corp., has announced the promotions of Russ Bach to executive vice president/marketing development and George Rossi to executive vice president/marketing.

Bach entered the record industry in 1960, working for James H. Martin in sales and promotion. He joined Liberty Records five years



George Rossi

later as a promotion representative and worked his way up to branch manager and regional manager. From 1969 to 1973 he was vice president of Musical Isle. In July 1973, he joined WEA as the Los Angeles regional branch manager. In 1978, he was appointed vice president/marketing development for WEA, and in 1980 he assumed the additional responsibility of launching and directing WEA's sales activities for Warner Home Video.

Rossi began his career in the record business with Decca in 1956. He joined David Rosen Inc. in 1959, and nine years later he became the New Jersey branch manager for ABC Record and Tape. Rossi has been with WEA since its inception, joining the company in June 1971, as the Philadelphia regional sales manager. In December 1974, he was named New York regional branch manager, and three years later, he succeeded Bach as WEA's Los Angeles regional branch manager. In March 1980, Rossi was appointed vice president/sales-promotion administration.

## New \$6.98 Line From Elektra/Asylum

■ LOS ANGELES — Elektra/Asylum Records has inaugurated a line of \$6.98 list price albums with the release of the six-song LP "Television Theme Songs" by Grammy-winning composer/arranger/key-boardist/producer Mike Post.

"By adding a \$6.98 line, E/A's variable pricing policy is more complete," said Vic Faraci, the company's executive vice president/director of marketing. He added that the \$6.98 line will feature new and/or emerging artists as well as established artists.

Post's album includes his current hit single "Theme from 'Magnum P.I.'" as well as such previous hits as "Theme from 'Hill Street Blues'" and "Theme from 'The Greatest American Hero.'"

## Mondale to Keynote Yetnikoff Luncheon

■ NEW YORK — Former vice president Walter F. Mondale will be the keynote speaker at the Music and Performing Arts Division of the Anti-Defamation League of B'nai B'rith's March 4 luncheon honoring Walter Yetnikoff, president, CBS Records Group.

The organization will present Mr. Yetnikoff with its 1982 Human Relations Award at the event, which will be held at New York's Waldorf-Astoria. The luncheon marks the music industry's 14th year of association with the ADL, which annually honors leading industry figures.

The chairmen of this year's luncheon are Cy Leslie, Ira L. Moss and Henry Rosenberg. West coast chairmen are David Geffen, Jerry Weintraub, Michael Stewart, Jerry Moss, Myron Roth and Neil Bogart.

## The New Westchester Theater Is Alive and Well, General Mgr. Says

By MARIANNE MEYER

■ NEW YORK—Stories have appeared in the national and local papers to the effect that the New Westchester Theatre is slated for demolition, but the venue's general manager, Bobby Schiffman, is anxious to let the industry know that there are no such plans at this time, and that the 3,600-seat concert hall is as viable a showplace as ever.

"Lincoln Savings Bank (which owns the structure) is attempting to sell the building, and it is very possible that at some point they will do so, but in the meantime, we don't want to be restricted in our productivity," Schiffman told *Record World*. He added that while he and associate Billy Miller (who books the venue) are operating under a six-month agreement with the bank which will take them to the end of spring, "we have always worked on six-month extensions, and are expecting another one that will carry us through to the end of the year."

Beyond clearing up the erroneous reports, the pair's main concern at present is to convince more performers to make use of the building, which they feel offers some unique inducements. For one thing, neither Schiffman nor Miller makes a profit from the concert promotions, as their salaries are paid by the bank. "We give back 100 percent of the money (taken in

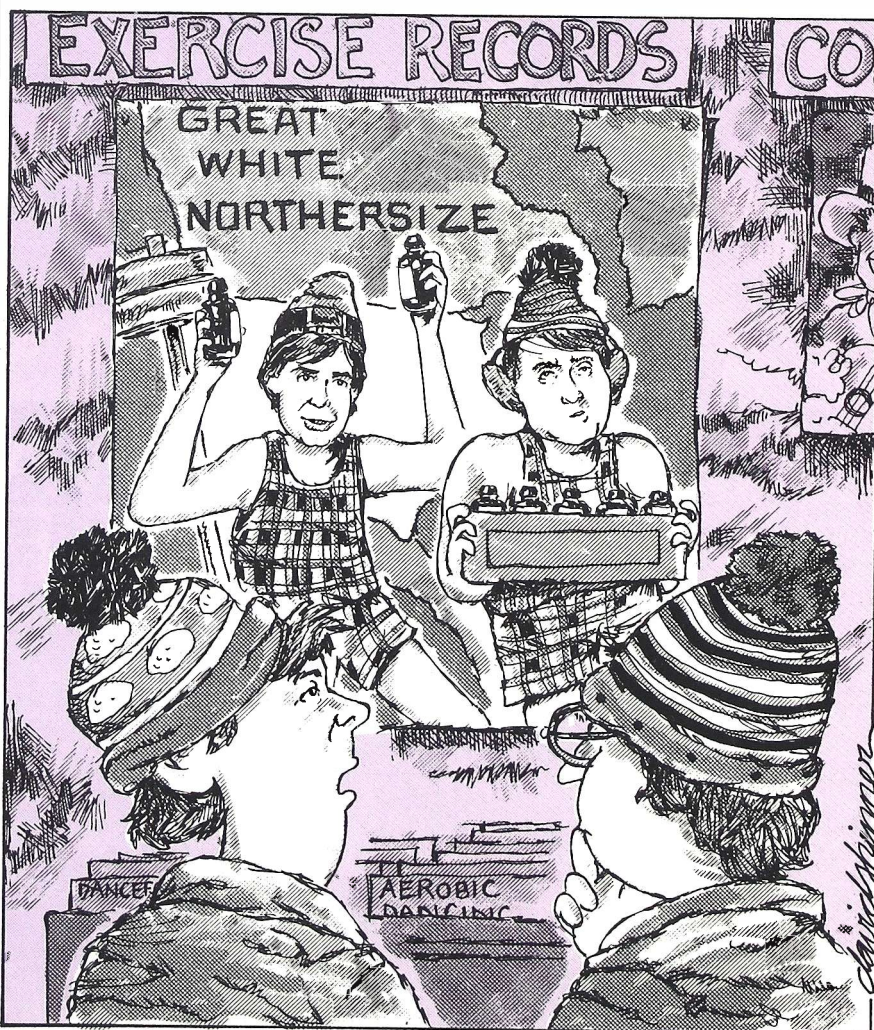
on the shows)," said Schiffman, "less the event related costs, so that when an act comes in here and takes our deal, they are in essence eliminating the promoter's share." While the costs of advertising, staffing and rent are deducted from box office receipts, Schiffman stressed that "if an act has some heat, they can do astronomical numbers here."

In recent months, such performers as the Kinks, the Marshall Tucker Band, Meat Loaf and Southside Johnny & the Asbury Jukes have opted to try the Westchester Theatre, and all have seen SRO results. Schiffman terms such "wall to wall" sellouts "evidence that the people in this area would like to see us bring in more entertainment," and another major attraction for the artists. "Our potential audience, not even counting people who may come up from Manhattan, is about three million people, and we feel that the community is very hungry for good entertainment."

The building itself, which is only eight years old, offers performers top-grade facilities in what Schiffman calls "a beautiful setting that lends itself marvelously to concerts. It's a proscenium theatre, so we can do all the artistic effects that you can't do in a theatre-in-the-round, and the last seat in the last row of this theatre is as close as if you were sitting in the 16th row of Madison Square Garden." Parking facilities for 1,700 vehicles and a prime location near numerous major highways complete the picture.

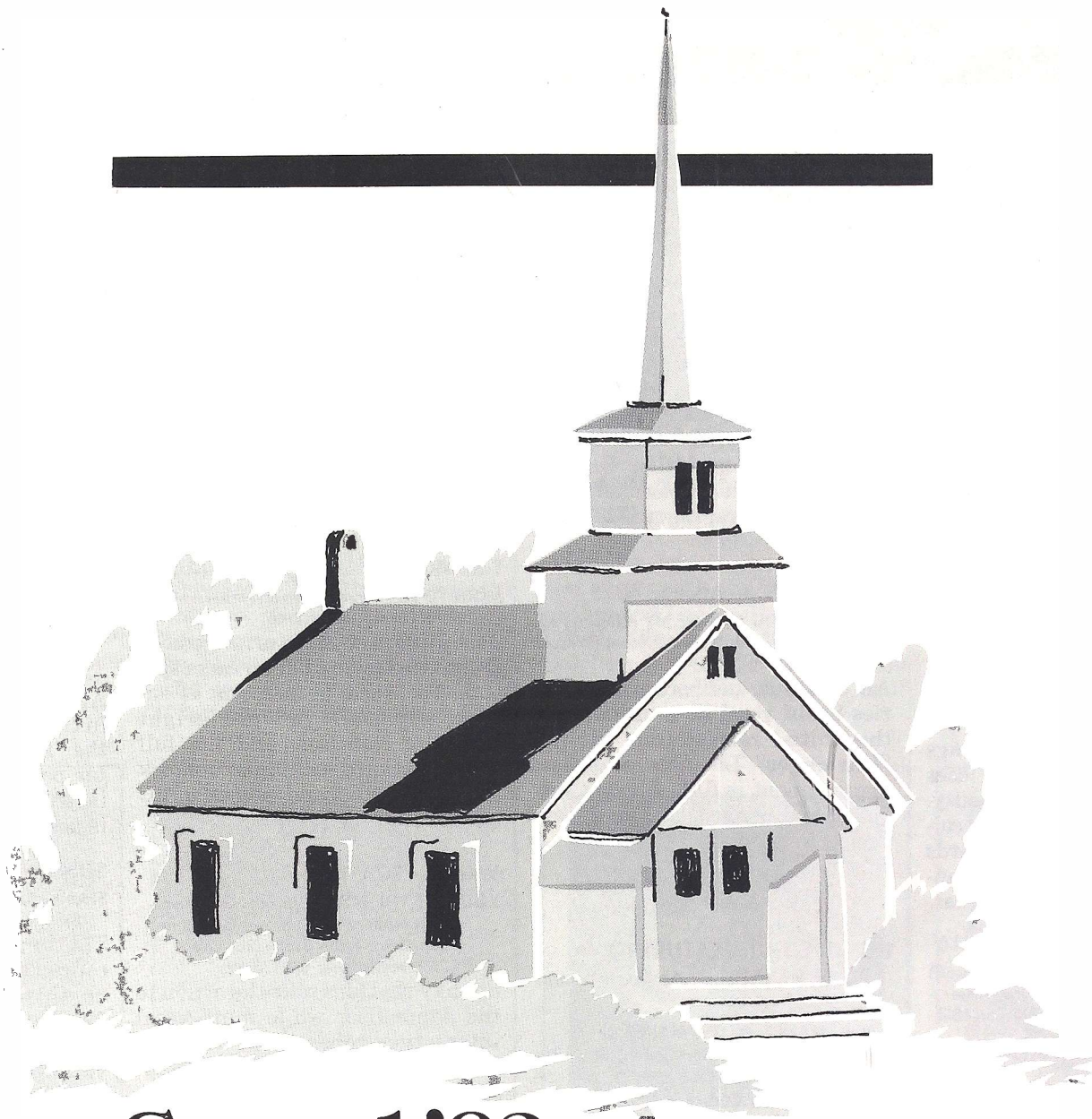
Schiffman has many years' experience in the theatre management business. His father was one of the men responsible for starting the Apollo Theatre and other major Harlem venues, and Schiffman owned and operated the Apollo himself for 24 years. Miller has worked for Jerry Weintraub and toured with numerous artists, including Led Zeppelin, Frank Sinatra, and Eric Clapton. When Dick Clark took over the Westchester Theatre prior to its direct control by the Lincoln Savings Bank, Miller served as booker for contemporary music acts, and Schiffman was, as now, general manager.

Miller is currently putting the finishing touches on the theatre's spring schedule, and though the official announcements won't be made for another few weeks, he said he's been talking to such major performers as the Commodores, Peter Allen, and Daryl Hall & John Oates as strong possibilities. Barry White presented his show last Friday (12), and a closed circuit telecast of the Cooney/Holmes fight is scheduled for March.



"Like, this is getting out of hand, eh?"





# Gospel '82: Music To Believe In

Record World remains the leader in providing news coverage of the gospel music industry. Our 1982 Gospel Special is again linked with Gospel Music Week and the Dove Awards program. Help us present an in-depth look at contemporary Christian music.

**Issue Date: March 6**  
**Ad Deadline: February 19**

For further information contact:  
**Tom Rodden (615) 329-1111**

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# Record World Single Picks

## THE WAITRESSES — Polydor 2196



**I KNOW WHAT BOYS LIKE** (prod.: Munkacsy-Butler) (writer: Butler) (Merovingian/CRI, BMI) (3:11)

The lyrical genius of Chris Butler comes shining through Patty Donahue's "smart broad" vocal on this delicious initial single from the group's "Wasn't Tomorrow Wonderful" LP. The sound is somewhat quirky, but the message is great. Ralph Carney's sax pops out of the mid-tempo rock track that has several creative tempo shifts. A must for AOR-pop radio.

## Pop

### LARRY CARLTON — WB 50019

**SLEEPWALK** (prod.: Carlton) (writers: Farina-Farina-Farina) (The Hudson Bay, BMI) (3:44) Santo & Johnny had a #1 hit with this cut in '59. Carlton slows things down a bit on his remake but loses none of the song's innate beauty. His Stratocaster is delicate and colorful, while shimmering keyboards provide exquisite backing. It's appropriate for just about any format.

### ROBBIE DUPREE — Elektra 47416

**SATURDAY NIGHT** (prod.: Bunetta-Chudacoff) (writers: Dupuis-Elliott) (Grandma Annie/Chrome/Willie/Oozle, BMI/Big Ears/Bill Elliott, ASCAP) (3:37)

Dupree's vocal and the infectious rhythmic sway call to mind the Doobie Brothers on this single culled from the "Street Corner Heroes" LP. The sharp chorus hook, dazzling percussion and horn shots make for a pop-A/C hit.

### R.E.M. — Hib-Tone 0001

**RADIO FREE EUROPE** (prod.: Easter-group) (writer not listed) (Dorothy Jane, BMI) (3:35)

With a touch of anarchy and enough unrestrained energy to charge a dance hall for an entire evening, this Athens, Georgia-based quartet makes its debut. What they lack in finesse is compensated for with driving rock spirit.

### BONNIE FORMAN — Wave 121

**ALL NIGHT** (prod.: O'Loughlin-Laguna) (writers: Dawson-Blakemore) (Koppelman-Bandier, BMI) (3:33)

The petite New Yorker promises a big future with her debut single, a passionate pop-rocker. The bright chorus hook jumps off the turntable thanks to Forman's vocal exuberance. A strong pop radio sleeper.

### DVC — Alfa 7013

**GOOSEBUMPS** (prod.: Holtze) (writers: Britten-Robertson) (Unart, BMI/Cookaway, ASCAP) (3:00)

The midwestern quartet delivers top-flight guitar raunch on this rocker from their self-titled LP. John Barteles and Max Padilla trade and harmonize vocal urgency over pointed guitar histrionics.

## CHARLES EARLAND — Col

18-02710



**THE ONLY ONE** (prod.: Washington-Blackmon) (writer: Blackmon) (Better Nights, ASCAP) (3:57)

The famed jazz-pop organist goes for a crossover hit with this initial single from his forthcoming "Earland's Jam" LP. Putting his serpentine organ lines to good use over a hot, steaming funk bottom, Earland mixes vocals with Cameo members Aaron Mills, Gregory Johnson, Anthony Lockett and writer/co-producer Larry Blackmon.

### DAN SEALS — Atlantic 4015

**CAN'T GET YOU OUT OF MY MIND** (prod.: Lehning) (writers: Wilson-Wilson) (Wilson Bros., ASCAP) (4:23)

An ominous, deliberate beat carries Seals' vocal determination on this initial release from his new "Harbinger" LP. The ambitious arrangement is full of bright keyboard and percussion sounds, and Kyle Lehning's production is first-rate.

### THE JIVE FIVE FEATURING

**EUGENE PITT — Ambient Sound 5-02742 (CBS)**

**MAGIC MAKER, MUSIC MAKER** (prod.: Pekar) (writers: Williams-Griffin) (Stami/Human, BMI) (4:12)

Eugene Pitt's vocal satin is on the mark once again with this elegant slice from the forthcoming "Here We Are!" LP. Arlene Smith's Chantels contribute vocal backing to the smart arrangement.

### BRUCE SUDANO — Millennium

13104 (RCA)

**STARTING OVER AGAIN** (prod.: Camillo-Sudano) (writers: Sudano-Summer) (Rick's/Earborne/Rightsong, BMI/Sweet Summer Night, ASCAP) (3:40)

Sudano opts for a melodramatic arrangement and vocal approach on this ballad from his "Fugitive Kind" LP. Co-penned by his wife Donna Summer, it features grand strings and delicate piano melodies aimed at pop-A/C acceptance.

## B.O.S./Pop

### ARETHA FRANKLIN — Arista 0665

**LIVIN' IN THE STREETS** (prod.: Mardin) (writer: Temperton) (Rodsongs/Almo, ASCAP) (3:46)

A fast-paced dance track transports Aretha's exciting vocal romp while synthesizer colors, snappy percussion, horn pops and rousing chorus fills grace the stunning arrangement. The excellent Arif Mardin production makes the sound consumable on several formats.

## HENRY PAUL BAND — Atlantic

4020



**BROWN EYED GIRL** (prod.: Beamish) (writer: Morrison) (Web IV, BMI) (3:41)

A whole generation of AOR and pop radio listeners may not be aware of this Van Morrison classic, but Henry Paul is out to change all that with this remake of the top 10 hit from '67. It's a no-frills rendition with the focus on Paul's vocal cries and some straight guitar riffs. Kevin Beamish's production is top flight.

### T.S. MONK — Mirage 4014 (Atl)

**MORE TO LOVE** (prod.: Linzer) (writers: Monk-Linzer, BMI) (3:46)

Toot Monk's creative arrangement makes this loving ballad extra special. The vocal interaction is superb, especially on the bright harmony choruses, and the full horn charts are striking. A hot pick for black radio and possibly A/C formats.

### WAR — RCA 13061

**YOU GOT THE POWER** (prod.: Goldstein-Jordan) (writers: Allen-Brown-Goldstein-Jordan-Oskar-Rabb-Scott) (Far Out, ASCAP/Milwaukee, BMI) (3:59)

Spunky rhythms take the action to the dance floor while multi-vocal interaction repeats the right-on chorus on this cut from the forthcoming "Outlaw" LP. The arrangement features a variety of well-assembled sound effects and keyboard/guitar/percussion elements.

### FANTASY — Pavilion 5-02723 (CBS)

**HOLD ON TIGHT** (prod.: Valor) (writer: Valor) (Lis-ti, BMI) (3:23)

Rufus Jackson's enticing vocal sets the motion and Carolyn Edwards keeps it going on this dancers' delight from the forthcoming "Sex and Material Possessions" LP. A contagious sound that's likely to take the club-black radio-pop route.

### THE PLATTERS — Antler 3000

**I DO IT ALL THE TIME** (prod.: Ram) (writer: Ram) (AMC, ASCAP) (4:40)

Monroe Powell's deep vocal satin is the show-stopper on this ultra-romantic ballad from the legendary group. Backing vocal class and understated string drama make this a precious addition to black and even A/C formats.

### ONE WAY — MCA 52004

**WHO'S FOOLIN' WHO** (prod.: ADK-Perkins) (writers: Hudson-Hudson) (Perk's/Duchess/MCA, BMI) (3:54)

Al Hudson is at his soulful best on this title track from the group's forthcoming LP. A simple, persistent beat pushes hard while graceful choruses adorn Al's centerpiece soul. A very attractive ballad that's sure to break black and cross pop.

## THE CHURCH — Capitol 5087



**THE UNGUARDED MENT** (prod.: Gilbey-Clearmountain) (writers: Kilbey-Parker) (Welbeck, ASCAP) (3:09)

The ear-opening guitar assault rings like the intro to The Beatles' "Ticket To Ride," and from there it's unforgettable pop-rock by this Australia quartet. From the new namesake LP, it features Chris Gilbey's lead vocal compulsion, exciting choruses and unrelenting guitar pulses that are vintage British pop from the '60s. The sound of co-producer Bob Clearmountain is omnipresent for AOR-pop radio.

### L.T.D. — A&M 2395

**APRIL LOVE** (prod.: Stokes-group) (writers: Bennett-Davis-McCleod) (Almo/McRovscod/Key of G, ASCAP/Irving/McDorsbov, BMI) (3:40)

Andre Ray's dynamic lead vocal is in the spotlight on this ballad from the "Love Magic" LP. Lyrical guitar passages highlight the relaxed instrumental backdrop. The theme is perfect for the spring season.

### SUN — Capitol 5092

**SLAMM DUNK THE FFUNK!** (prod.: Fleming-Byrd) (writer: Byrd) (pub. not listed) (4:20)

The funk comes in heavy doses, courtesy of a gargantuan bass lead, on this single from the group's forthcoming "Let There Be Sun" LP. Writer, co-producer and lead vocalist Byron Byrd calls the shots, while horns and keyboards score.

## Country/Pop

### MAC DAVIS — Casablanca 2346

**MIDNIGHT CRAZY** (prod.: Hall) (writer: Davis) (Songpainter, BMI) (3:12)

The title track from Davis' latest LP has a dangerous guitar riff lurking in the shadows of a rock-solid beat while Mac's emotional vocal tells the story. An effective mood piece for multi-format play.

### RONNIE ROGERS — Lifesong 45095

**MY LOVE BELONGS TO YOU** (prod.: West) (writer: Rogers) (Sister John/Sugar Plum/New Keys, BMI) (3:44)

Rogers owns a distinctive, soft tenor that's an ideal comforter on this intimate ballad. Warm steel guitar lines wrap around his vocal, and Tommy West's flawless production makes it right for radio.

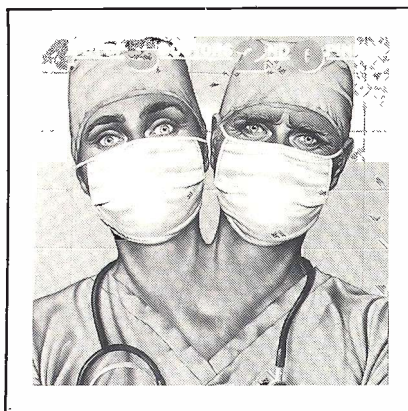
### GRAM PARSONS — WB 50013

**RETURN OF THE GRIEVOUS ANGEL** (prod.: Parsons) (writers: Parsons-Brown) (Wait and See, BMI) (3:54)

Originally included on the "Grievous Angel" LP from '74, this loving cut features harmony choruses by Emmylou Harris and Elvis Presley's back-up band. The vocal passion is sometimes raw, but always compelling.



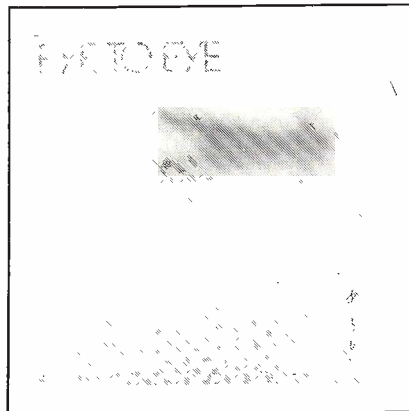
# Album Picks



**2ND OPINION**

**4 OUT OF 5 DOCTORS** — Nempereor ARZ 37700 (CBS)

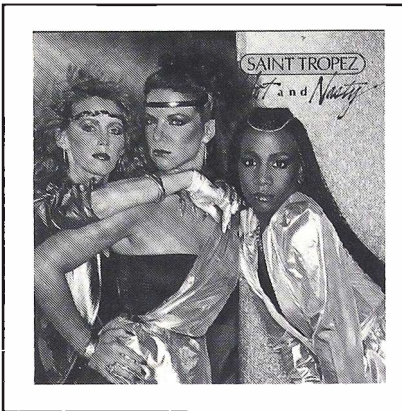
This D.C.-based group has preserved the pop sensibility of its first LP while adding a scalpel-sharp rock 'n' roll edge. The single "Never Say Die" is the right prescription for ailing pop playlists; "Dawn Patrol" should be taken by AOR at least three times a day.



**EYE TO EYE**

**Warner Bros. BSK 3670 (8.98)**

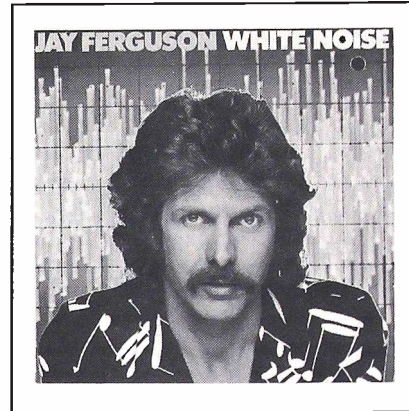
Deborah Berg is an individualistic vocalist, Julian Marshall plays keyboards, and they wrote the songs on this debut, crisply produced by Gary Katz (Steely Dan). The high-relief mix derives a powerful sound through economic use of instruments — i.e. "Nice Girls."



**HOT AND NASTY**

**ST. TROPEZ** — Destiny DLA 10004 (8.98)

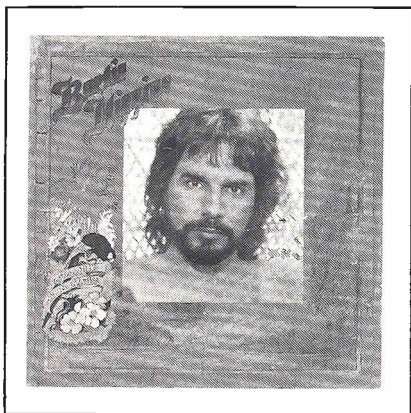
This nail-polish pink LP presents the sultry female vocal trio in its best light, with the production of Rinder and Lewis. Phyllis Rhodes, Lyndie White and Mona Young sing Leon Haywood's "I Want To Do Something Freaky to You" as if they mean it.



**WHITE NOISE**

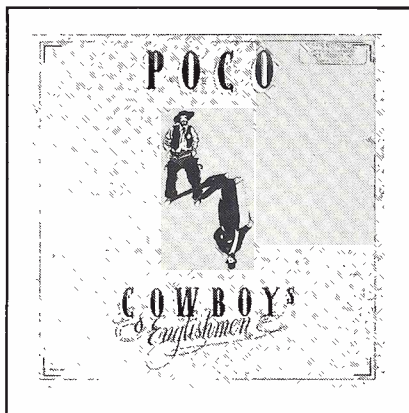
**JAY FERGUSON** — Capitol ST 12196 (8.98)

Ferguson is still writing (with Jackie DeShannon on three cuts) the sort of bright, simple, hook-filled rockers that AOR and pop radio love to play. The title cut, "I Come Alive" and "Baby Come Back" are standouts.



**JUST ANOTHER DAY IN PARADISE**  
**BERTIE HIGGINS** — Kat Family FZ 37901 (CBS)

Higgins is riding the crest of a breakthrough single with "Key Largo," which continues to bullet in the top 30. His gentle delivery assures a warm pop-A/C reception for this LP, including the title cut and "The Heart Is the Hunter."



**COWBOYS & ENGLISHMEN**

**POCO** — MCA 5288 (8.98)

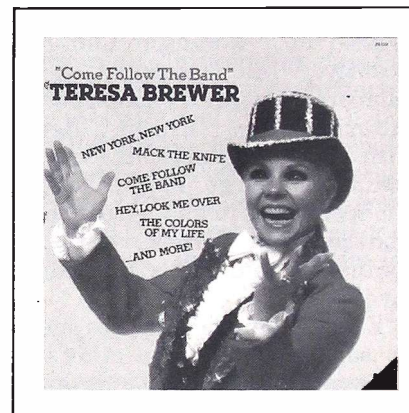
Aside from Rusty Young's "Ashes/Feudin'" medley, this LP is all cover versions, a radical departure for the group. The selection is strong, with the work of Tim Hardin, J.J. Cale, and the Everly Brothers ("The Price of Love").



**BEAT NOIR**

**FINGER PRINTZ** — Stiff America TEES 1001 (8.98)

Led by Scotsman Jimme O'Neil, this group plays catchy, original songs (dance-oriented and otherwise) with enough command to make their contemporaries jealous. Try "The Beat Escape," delve into "Shadowed" and then "Get Civilised."



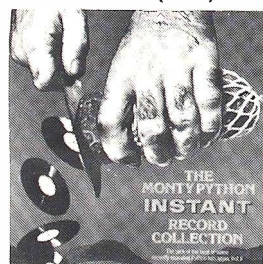
**COME FOLLOW THE BAND**

**TERESA BREWER** — Project 3 PR-5108 (Arista) (8.98)

Brewer can still sing up a storm, which should delight adult-oriented radio stations looking for new versions of currents and classics. Includes "Mack the Knife," "Hey Look Me Over" and "New York, New York."

**THE MONTY PYTHON INSTANT RECORD COLLECTION**

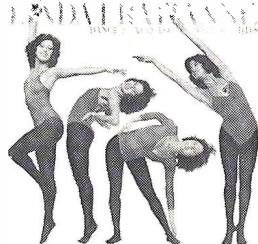
**Arista AL 9580 (8.98)**



Listen, twits! Here's your sole chance to get "Pet Shop" (the dead parrot), "Crunchy Frog," "Argument Clinic," "Sit on My Face" and "The Lumberjack Song" on one disc.

**DANCE & EXERCISE WITH THE HITS**

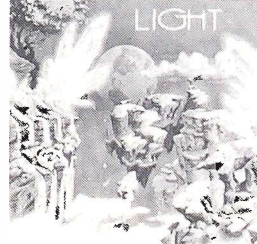
**LINDA FRATIANNE** — Columbia BFC 37653



Yet another entry on the dance/exercise bandwagon takes the personality approach with Fratianne, known to millions for her accolades in Olympic figure skating.

**KEYS**

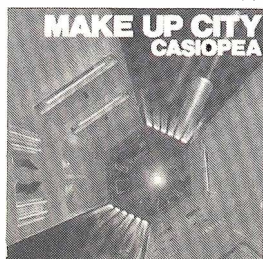
**LIGHT** — Abintra AR 17371 (8.98)



This group fuses pop hooks and progressive instrumental elements in a fashion that will please pop and AOR programmers. The saxophones of Jim Farrelly enhance "Tryin' To Reach You."

**MAKE UP CITY**

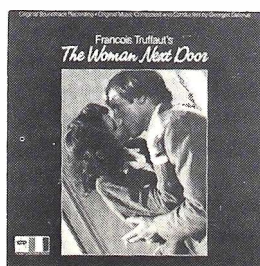
**CASIOPEA** — Alfa AAB-11010 (8.98)



These four Japanese musicians not only execute their jazz-rock riffs and melodies with impeccable technique — they also play instruments mainly manufactured in their native land.

**THE WOMAN NEXT DOOR**

**Original Motion Picture Soundtrack** — DRG 5L 9507



Oscar-winner (for "The Last Metro") Georges Delerue has composed a sweeping score for this Francois Truffaut tale of passion and romance. The music beautifully succeeds in creating its own magic.

**LOVE SONGS**

**VAN MANAKAS** — Rounder 3063 (8.98)



Performing with agility and taste on acoustic and electric guitars, Manakas composes in a variety of contemporary jazz styles, accompanied by piano, bass and drums.



# Smokey Robinson: Hotter than Ever

By NELSON GEORGE

■ NEW YORK—Smokey Robinson is as hot today as he's been at any time in his more than 20 years in the record industry—a considerable accomplishment when one considers his many hits as lead singer of the Miracles and as a songwriter-producer.

His new album, "Yes It's You Lady," is the *Record World* Black Oriented Chartmaker of the Week, debuting at 15, while the slinky single "Tell Me Tomorrow" is at seven bullet on the Black Oriented Singles chart after five weeks. The album has entered the pop chart at 59 bullet. All indications are that following the success of the single "Cruisin'" in 1979 and last year's "Being With You" album and single, pop audiences are as receptive to Robinson's style as they were in the 1960s. Adding to his presence in the marketplace is Sister Sledge's version of "My Guy," another in a long series of Robinson compositions covered by others.

"'Cruisin' definitely re-opened doors for my music and built up momentum that 'Being With You' capitalized on," Robinson told *RW* recently. While "Cruisin'" was a collaboration with veteran Motown guitarist Marv Tarplin, "Being With You" matched Robinson with producer George Tobin. Tobin, who specializes in mainstream pop, produced Kim Carnes' version of Robinson's mid-1960s hit "More Love."

"Every time someone does one of my songs I send them others to drum up some additional business," Robinson said jokingly. "This was how I met George Tobin. When I brought him some songs for Kim, we started talking. He said he worked for Motown way back when and that he had always wanted to record me." Together they cut two tracks, "Being With You" and "Food for Thought," that pleased Robinson enough that he let Tobin produce the entire album.

"This relationship has been fantastic for me at this point in my life," Robinson said. "When I go in there with him I basically just have to worry about singing and not about producing from scratch. If I don't like a particular lick or

rhythm, we go over it. I usually make demos first of the songs I write. But most of the details are handled by George and his partner, Mike Piccirillo.

"Not having to worry about my material has freed me to write and produce for others. I have four tracks on the next Temptations album, all original material that had in fact been written for them before they left Motown." Robinson also plans to continue working with his nephews, Keith and Darrell, and his backing band, Quiet Storm, for Motown.

Though he's a vice president at Motown, Robinson currently has little involvement in the company's day-to-day operations. "I'm basically in the studio these days where I can generate more revenue for the company," he said. "I still deal with one or two business things each week, but not nearly the volume of items I did a few years back. During the 1970s I was signing and working with our new acts. Now we have 10 people to do the jobs I did myself."

When he retired from recording and performing in the early 1970s, "I thought I had really had it with the traveling, the pressure, all those elements of the business. But after three years I went stir crazy. Now I'm more confident about my career than ever before. I just may go on performing until I drop."

## RCA Reduces Price Of Videodisc Player

■ NEW YORK—A new model CED videodisc player, the SGT100, will be marketed by RCA at a suggested retail price of \$349.95, sharply reduced from the \$499.95 initially suggested for the firm's first CED model, the SPT100.

It is expected that the monaural system player may be sold for less than \$300 in some market situations.

RCA will introduce a stereo model player in May and expects to have four models in its Selecta-vision line by summer.

## Urso Leaves WB

■ LOS ANGELES—Warner Bros. Records vice president/national promotion director David Urso has resigned his position at the label, a Warners spokesman confirmed last week. Urso reportedly left to pursue "other interests."

Urso was appointed to his position in August of last year, along with Howard Rosen, who was also named vice president/national promotion director. Rosen remains at the label, and according to the spokesman, there are no plans to replace Urso.

## ADL's Berliner Dies

■ NEW YORK—Milt Berliner, who for the past five years was coordinator of the Humanitarian Testimonial Luncheon sponsored by the Music and Performing Arts Division of the Anti-Defamation League of B'nai B'rith, died last Tuesday (9). He was 51 years old.

## Sheena & Barry



While in London for the first of five sold-out performances at the Royal Albert Hall, Arista recording artist Barry Manilow greeted a surprise guest backstage, EMI America recording artist Sheena Easton.

## CBS Taps Cohen

■ NEW YORK—William P. Fox, vice president, operations and finance, staff of the deputy president and chief operating officer, CBS/Records Group, has announced the appointment of Elon Cohen as director of finance on the staff of the deputy president and chief operating officer, CBS/Records Group.

Cohen will be responsible for coordinating the worldwide financial reporting and analysis of CBS Records, CBS Records International, CBS Songs and CBS Masterworks. He joined the CBS Records finance department in 1977 as a senior analyst. In 1978 he was named manager, financial analysis, and he was promoted to director, financial planning, CBS Records in 1979. He was appointed director, financial analysis for the Columbia label in 1981.

## Legal Updates Set for Copyright Conference

■ LOS ANGELES—Todd Brabec, ASCAP's western regional director for business affairs, and Vincent Perrone, vice president and general manager for Screen Gems-Colgems-EMI Music, will both deliver legal updates at the monthly dinner meeting of the California Copyright Conference, set for February 23 at the Sportsmen's Lodge here.

Brabec, a nine-year ASCAP veteran, will address the CCC gathering on the topic of "A Discussion of the CBS Case," while Perrone, a Screen Gems employee for five years, will devote himself to "A Discussion of the New Statutory Mechanical Royalty Rate." Following the remarks of Brabec and Perrone, Gavin Report managing editor Ron Fell will discuss "Charting the Hits — the Gavin Report."

The CCC dinner meeting will begin at 7:30 p.m., preceded by a cocktail hour. For reservations and information, call (213) 784-3284.

## Chrysalis Ups Graf

■ LOS ANGELES—Jack Forsythe, vice president of promotion, Chrysalis Records, has announced the appointment of Pattye Graf as promotion coordinator.

## NARM Convention Will Deal With 'Downward Trend'

■ CHERRY HILL, N.J.—"Face the Music: Let's Reverse the Downward Trend" will be the theme of the business sessions at this year's National Association of Recording Merchandisers convention, to be held at the Century Plaza Hotel in Los Angeles from March 26-30.

A highlight of the convention will be an address, at the opening business session, by Stan Cornyn, executive vice president of the Warner Communications Record Group, on the subject of home taping. According to a prepared statement from NARM, Cornyn's speech is expected to be "the focal point of an effort within the industry to mobilize the NARM board of directors in supporting the efforts of other industry organizations to enact royalty legislation on blank tape sales."

A significant portion of the business sessions at the convention will be devoted, according to NARM, to "ways in which the industry can counteract the effects of the downturn in economic conditions."

Those interested in attending the convention who have not yet registered should contact NARM at 1060 Kings Highway North, Cherry Hill, N.J. 08034. Phone: (609) 795-5555.

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"CATERING TO THE ENTERTAINMENT INDUSTRY"



# The Book Report

By LAURIE LENNARD

■ Novelist Jerzy Kosinski, the author of "Being There," has a new book called "Pinball" about a rock star named Goddard. On one level, "Pinball" is a serious commentary about popular culture; on another level, it is the sort of trashy novel one would expect to find in an airport lobby. In fact, "Pinball" has all the trappings of the typical rock 'n' roll story, complete with the standard heavy doses of erotic sex scenes (the book was excerpted in Playboy).

"Pinball" is set in California, New York and Tijuana and centers on three main characters. Domostroy, a washed-up classical composer, is hired by Andrea, a pretentious, perverse woman obsessed with finding out the true identity of the elusive rock star Goddard.

The dialogue is an interesting mix of classical and rock jargon, but it often becomes burdensome, weighted down by paragraphs filled with detailed analysis of classical music. Kosinski seems too anxious, at the reader's expense, to impress us with his extensive musical knowledge. As a result, the conversations between the characters often seem forced and unnatural.

But there is no question that Kosinski is grappling with some important issues here. Kosinski refers to the death of **John Lennon** early in the book, and "Pinball" seems to have been inspired by Lennon's assassination. A major theme running throughout "Pinball" is the issue of a celebrity's choice (or lack of choice) between public and private lifestyles. Interestingly, both of Kosinski's heroes choose the life of obscurity. But "Pinball" works best as pure drama. Kosinski has drafted a gripping plot that, despite its problems, makes "Pinball" a real page-turner.

FOR YOUR INFORMATION: There are several newly-released reference books worth noting. "Surf's Up! The Beach Boys on Record 1961-1981" (Pierian Press, PO Box 1808, Ann Arbor MI 48106) is perfectly suited for the collector, DJ or fan. Available only through mail order, this 512-page book features an exhaustive listing of the Beach Boys' recordings, including lists of unreleased material, DJ and promotional albums and recordings by associates and relatives. The text includes descriptions of albums, synopses of interviews and enough obscure info to keep any trivia fan happy. The hardback sells for \$17.95 and is compiled by Beach Boy fan **Brad Elliot**. Pierian Press specializes in this type of book and has published several similar works on the **Beatles**. "Surf's Up" will be a great addition to anyone's reference shelf.

"The Rock Record" (Facts on File, Inc., \$9.95) is compiled by two Englishmen, **Terry Hounsome** and **Tim Chambre**, and is the result of five years of meticulous research. The paperback lists some 30,000 records and 25,000 musicians — but beware, it's all in very small type. A typical listing in "The Rock Record" includes the record title, date of issue, record company, musicians involved, instruments played and catalogue number. Valuable info for any rock fan or industryite.

"Rock on Film" (Delilah Books, trade paperback, \$9.95) is written by two Los Angeles film and music critics, **David Ehrenstein** and **Bill Reed**. It includes an 80-some-page discourse on the history of the rock film from "Blackboard Jungle" to "The Decline of Western Civilization." The majority of the book is an alphabetical listing of rock films complete with year of release, director, producer, studio, soundtrack and a short synopsis of the film. "Rock on Film" is good reading and a great source book for all music and film fans.

Due out in March is "The Folk, Country & Bluegrass Musician's Catalogue" (St. Martins Press, trade paperback, \$12.95). Written by **Henry Rasof** and recommended for pickers, pluckers, strummers and fiddlers, the book features illustrated chapters on the guitar, banjo, dulcimer, ukelele and others. It also includes a buyer's guide to each instrument, advice on purchasing and maintenance, and interviews with musicians who have mastered their particular instrument (like **Doc Watson** on guitar and **Jean Ritchie** on dulcimer). Also listed are music festivals, suggested readings and accessories. Beautifully designed, "The Musician's Catalogue" is a perfect gift item.

Not nearly as impressive is Harvey Rachlin's "Encyclopedia of the Music Business" (Harper & Row, 437 pp, hardback \$18.95). Although touted on its jacket cover as "the bible" for the industry, the book is strictly for neophytes. It's written and laid out in the style of a college textbook, and the information is somewhat superficial.

Recently reissued is "The Platinum Rainbow" by **Bob Monaco** and **James Riordan**. "Platinum Rainbow" details, in a conversational tone, how to succeed in the music business "without selling your soul." Written with a sense of humor, the book offers solid advice for inexperienced and aspiring artists on how to find an agent, promote yourself, etc. The book also features listings of promoters, booking agents, personal managers, record companies, studios and independent producers.

BOOKENDS: Knopf will be reissuing "Rock Dreams" this spring. Origin-

nally published in 1974, the book features 116 color illustrations of rock 'n' roll fantasies . . . **John Rockwell**, New York Times music critic has completed a book on contemporary American music for Knopf. The book features 20 essays on a wide range of composers and groups . . . **Simon Frith's** new book, "Sound Effects," subtitled "Youth, Leisure and the Politics of Rock 'n' Roll," has just been published by Pantheon. The book was recently reviewed in the New York Times Book Review by **Langdon Winner**, former rock critic and current university professor, who found it "a graceful blend of social theory and rock criticism" that "transcends the limitations of rock and roll fan literature to describe the fascinating interactions of popular music, capitalism and contemporary society." "Sound Effects" sells for \$8.95 paperback and \$18.50 hardback . . . **William Morrow** and **Bantam Books** will publish **Albert Goldman's** biography of **John Lennon**, projected for a late 1984 release date . . . Expected in August from St. Martins Press is "Elvis, The Paper Doll Book," by the same loveable guys who brought you "First Family, the Paper Doll and Cut Out Book," featuring the Reagans and which has reportedly sold 150,000 copies for Dell. **Jim Fitzgerald** and **Al Kilgore** have put "Elvis" together with the permission of the Presley estate, and, according to St. Martins editor **Bob Miller**, "Elvis" will be a campy and loving tribute to the king. Also from St. Martins in September will be "The Who: Maximum R&B." Written by **Richard Barnes**, the oversized trade will be mostly pictorial, with 50 percent of the photos in color. "Behind Blue Eyes: The Story of the Who" written by **Dave Marsh**, will also be published by St. Martins in the fall. "Behind Blue Eyes" will be a serious, authorized biography. Both Who books were won by St. Martins Press from England's Eel Pie (owned by The Who's **Pete Townshend**) in an auction with four other American houses. The winning bid was \$200,000 . . . In other Elvis news, the books keep coming, this time from Delilah Press, which has just published "The Complete Elvis," available in hardcover (\$24.95) and trade paperback (\$13.95). The 256 pages, edited by **Martin Torgoff** (who co-authored "Elvis We Love You Tender" with **Dee Presley**), feature 200 photographs, essays by rock writers (among them **Lester Bangs** and **Stanley Booth**), and an alphabetical history of Presley's records, movies, awards, friends and assorted trivia. Fans should eat this one up . . . Scribner will be issuing the memoirs of **Walter Legge**, a prominent figure in 20th century classical music. Legge was founder and owner of Britain's Philharmonia Orchestra and head of the classical recording division at EMI/Angel. "On and Off the Records: A Memoir of Walter Legge" will be published in hardback (\$17.95) in April . . . Viking Press has just released "Putting the Record Straight: The Autobiography of **John Culshaw**." Culshaw was the manager of the classical division of the Decca Record Company and director of musical programming at the BBC. In hardback, the book retails for \$12.50.

## Eddy Raven Visits E/A



Elektra/Asylum recording artist Eddy Raven recently dropped by E/A's main office in Los Angeles to visit label executives. "A Little Bit Crazy" has just been released as the third single from Raven's "Desperate Dreams" LP. Pictured from left are: Raven; Jerry Sharell, senior vice president/promotion; Joe Smith, chairman; Vic Faraci, executive vice president/director of marketing; and Lou Maglia, vice president/sales.

## MCA Taps Greenberg

■ LOS ANGELES—Bonnie Greenberg has been appointed director of business affairs, MCA Records, it was announced by Bill Straw, general counsel for the label.

Greenberg, who started as an attorney with MCA in April 1980, works with both the record division and MCA Distributing Corporation. Prior to joining MCA, she worked for ABC Records in its legal department.

## Blast Mktg. Bows

■ LOS ANGELES—Richard Blasi has left Arista Records' west coast office to form Blast Marketing Concepts.

Blast Marketing Concepts is a marketing company for all music formats, with emphasis on store reports directed to radio. It is located at 1460 Manhattan Beach Blvd., Suite H, Manhattan Beach, California. Phone: (213) 376-6035.



FEBRUARY 20, 1982



**'One Flew Over the Cuckoo's Nest'**

## Video Visions

By DIDIER C. DEUTSCH



■ **MERCHANDISINGLY SPEAKING:** Authorized Disney Home Video dealers are eligible to receive, between now and the end of March, three special premiums when they order a specified dollar amount of videocassettes from the company. For orders of up to \$1,500, the premium is a lighted sign featuring a colorful Mickey Mouse logo inside a 20"x25" aluminum frame; with orders of \$2,500 or more, dealers can receive a wall clock, quartz-battery operated, and measuring 20 inches square inside a walnut-finished wood frame; and dealers placing orders of \$6,000 or more can get a free Mickey Mouse telephone and their choice of either the lighted sign or the wall clock. That's what we call an incentive.

Meanwhile, Disney reports that the company has successfully completed the introduction of its video rental programs in 12 countries, with distributors throughout Western Europe, Australia and South Africa handling the simultaneous release of 20 Walt Disney titles, including "Mary Poppins," "Pete's Dragon," "20,000 Leagues Under the Sea," "Treasure Island," and "That Darn Cat." The company plans to expand further internationally.

Media Home Entertainment, an independent videocassette duplicator and distributor, has acquired from Securette, Ltd., in England, the marketing and distribution rights for a modular display rack system for videocassettes. Available in six interchangeable models, all of them capable of holding both VHS and Beta cassettes, the racks can be used on the floor, on a counter or on a wall. Floor units have a total capacity of 192, 96 and 48 videocassettes respectively; the counter model holds 40 cassettes; and the two wall units hold 96 and 48. The cassettes are locked between transparent trays and can spin, thus allowing all sides of the package to be seen. Media Home Entertainment is at 116 N. Robertson Blvd., Suite 701, Los Angeles 90048. Phone: (213) 652-1542, or toll free (800) 421-4500.

Two new "state-of-the-art" video cables have been introduced by Discwasher. The first one is a 75-ohm to 75-ohm TV "F" connector cable, featuring gold flashing for better contact points, convenient connectors and Discwasher's studio shield for interference protection. The cable comes in lengths of 1.5 meters. The second is a 300-ohm to 300-ohm TV "F" connector cable, with similar characteristics. Both are said to have been designed "to enhance and upgrade the video experience . . ."

**UPCOMING RELEASES:** At MGM/CBS Home Video, the list of February releases is cause for rejoicing. It contains one of the classic MGM musicals, "The Bandwagon," starring Fred Astaire, Cyd Charisse, Nanette Fabray, Jack Buchanan and Oscar Levant. Released in 1953, the jaunty musical, with a screenplay by Betty Comden and Adolph Green, contained such familiar Howard Dietz and Arthur Schwartz tunes as "That's Entertainment," and "Dancing in the Dark."

Also on the list of February releases at MGM/CBS is a live recording of "The Charlie Daniels Band: The Saratoga Concert." One of the country's

(Continued on page 14)

## Video Picks

**SAVE THE TIGER (1972):** Produced by Steve Shagan, Directed by John Avildsen. Starring Jack Lemmon, Jack Gilford, Patricia Smith and Laurie Heineman. (Paramount Home Video, color, 100 mins., \$66.95.) Jack Lemmon won an Oscar for his portrayal of a garment manufacturer trying to break out of his rat-race world. Producer/writer Shagan's powerful story plays well on the small screen.



**HELL NIGHT (1981):** Produced by Irwin Yablans and Bruce Cohn Curtis. Directed by Tom De Simone. Starring Linda Blair, Vince Van Patten, Kevin Brophy and Jenny Neumann. (Media Home Entertainment, color, 100 mins., \$64.95.) Linda Blair elicits sympathy in her role as a sorority girl faced with extinction at an initiation ceremony gone awry. Most of the action is tongue-in-cheek, and fans of "Attack of the Killer Tomatoes" will snap up this film.



**LORD OF THE RINGS (1978):** Produced by Saul Zaentz. Directed by Ralph Bakshi. (Thorn-EMI, color, 133 mins., \$69.95.) The magical kingdom of J.R.R. Tolkien's classic epic brought to life through the incredible animation genius of Ralph Bakshi.



**BEDAZZLED (1967):** Produced and directed by Stanley Donen. Starring Peter Cook, Dudley Moore, Eleanor Bron and Raquel Welch. (20th Century-Fox Video, color, 103 mins., \$59.95.) A hilarious modern-day look at the Faust legend, with Raquel Welch playing Lillian Lust, one of the seven deadly sins. An adult comedy with mature humor.



## Promo Picks

**"A WORLD WITHOUT HEROES" — KISS (Casablanca).** Produced by Gowers, Fields and Flattery. Directed by Bruce Gowers. This performance clip is visually striking; each band member is framed by a bright white spotlight that stands out against the black backdrop. The group's dazzling makeup is captured with close-ups and smart editing.

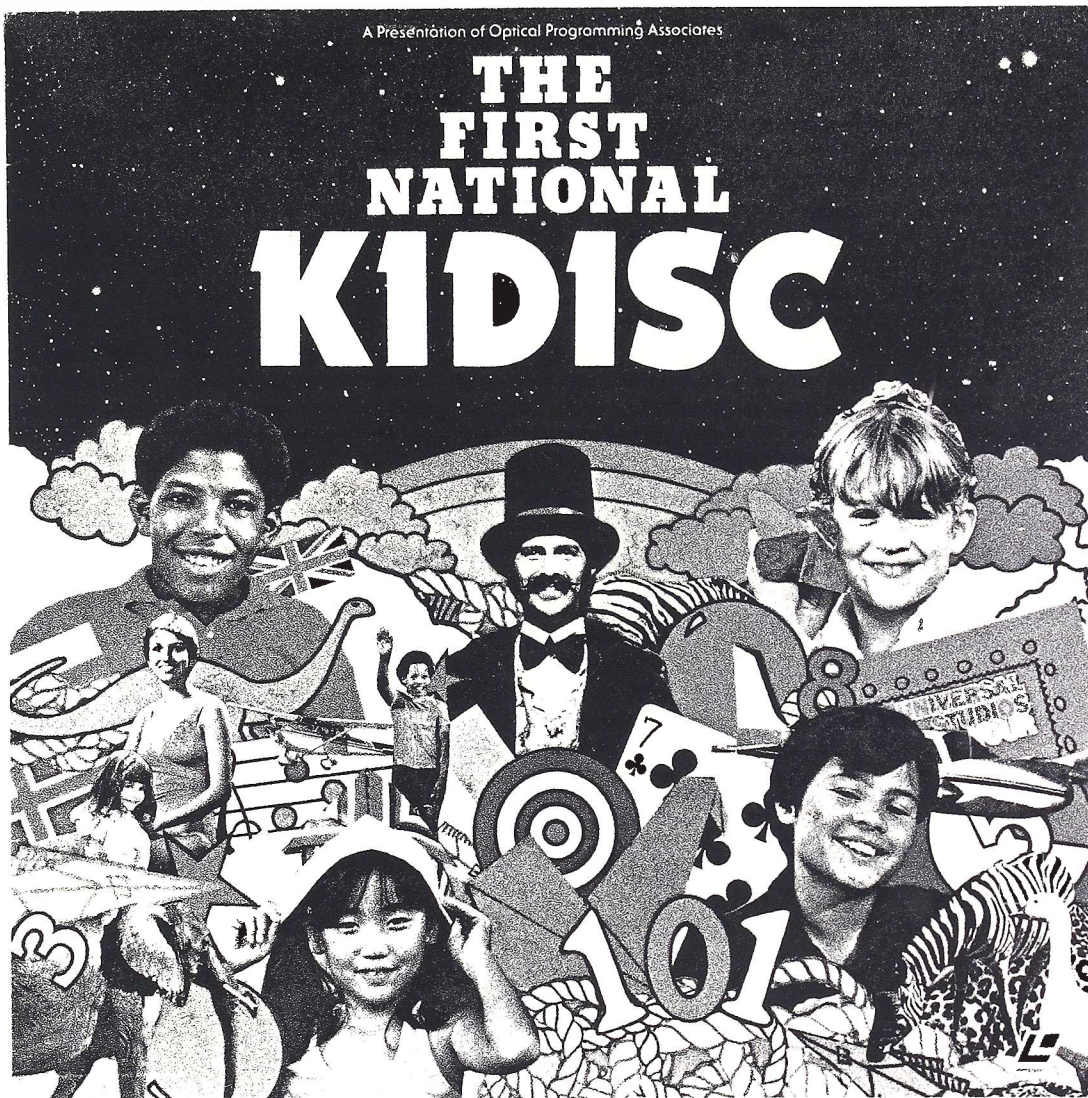


**"SHAKE IT UP" — THE CARS (Elektra).** Directed by Paul Justman. Produced by John Goodhue Productions. An excellent conceptual piece that literally rolls along towards an improbable ending, while almost every conceivable object manages to shake along the way. The group and director Justman play up the humor, and such gimmicks as superimposed images help provide a good measure of visual variety.





# THANKS GRAMMY, FOR PRAISING OUR KIDS.



**Optical Programming Associates wishes to thank the National Academy of Recording Arts and Sciences for nominating The First National Kidisc for the first Grammy ever given in the category of Video Of The Year.**

We're very gratified that the Academy recognized the Kidisc and we wish to congratulate Bruce Seth Green

and MCA VIDEODISC for the creation of this breakthrough in participative programming designed specifically for the at-home audience. And we at OPA will continue to produce outstanding original programming such as The First National Kidisc, The Master Cooking Course with Craig Claiborne and Pierre Franey, and How to Watch Pro Football.



OPTICAL  
PROGRAMMING  
ASSOCIATES

EAST COAST:  
445 Park Avenue  
New York, NY 10022

WEST COAST:  
100 Universal City Plaza  
Universal City, CA 91608

Optical Programming Associates is a joint venture of MCA VIDEODISC, INC., Pioneer Video, Inc., and Magnavox Productions, Inc.; formed to create, develop or produce programming that makes best use of the unique features of the Laser Vision videodisc system.

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# Video World



## Video Visions

(Continued from page 12)

most popular recording groups, the band gave a concert last year at Saratoga Springs, where it performed 14 hit songs (including "The Devil Went Down To Georgia," "The Legend of Wooley Swamp," and "In America"), plus three new songs that will be featured in the group's upcoming audio album, "Windows." CBS and MTV have planned a massive cross-merchandising campaign which also involves the group's label, Epic Records. Already scheduled is a March 13 MTV telecast, backed by a stereo simulcast, and a wide-ranging co-op advertising campaign that will include trade and consumer advertising. The MTV concert is a parred down version of the original two-hour-plus live telecast seen last September. In June, CBS will also release what the company calls "the industry's first made-for-home video CED disc in stereo" of the concert.

Other releases on the MGM/CBS February schedule include "Great Figures in History: Franklin D. Roosevelt;" "Pride and Prejudice," another classic, starring Greer Garson and Laurence Olivier; and "Viva Las Vegas," with Elvis Presley as a racing car driver who falls in love with Ann-Margret, but not before he performs 10 musical numbers.

**MORE RELEASES:** 20th Century-Fox Video is adding 10 new titles to its library of prerecorded videocassettes in February, with at least a couple that are bound to keep people on the edge of their seats (or beds, depending on where they watch them) — "Scanners," the scientific thriller starring Jennifer O'Neill and Patrick McGeehan, and "The Howling," the modern-day version of the werewolf picture, with Patrick Macnee, John Carradine and Slim Pickens in its cast.

Among the other releases from 20th, all presented in the newly-designed gray and silver cassette sporting the company's new logo, are "The Bird Man of Alcatraz," with Burt Lancaster in one of his most memorable roles; "The Misfits," starring Marilyn Monroe and Clark Gable, both in their last screen roles; "Some Like It Hot," the Billy Wilder comedy with Monroe, Tony Curtis and Jack Lemmon; and "Mildred Pierce" for which Joan Crawford won an Academy Award in 1945.

Video Gems has added 12 new titles, acquired through Heritage Enterprises. If most of them are not too terribly familiar, they star some household names, such as James Coburn and Telly "Look, mom, no hair" Savalas in "Massacre at Ft. Holman;" Red Buttons, in "Who Killed Mary What's 'Er Name?;" Vince Edwards, in "Death Stalk;" and Britt Ekland, in "Ultimate Thrill."

**RELEASES WITH A EUROPEAN TOUCH:** In a recent column, we mentioned that Vestron Video was coming up with a videocassette of "And God Created Woman," which launched Brigitte Bardot's career into orbit. The company has now informed us that they are planning to release more imported titles throughout the year, with "My Brilliant Career" already scheduled for March, and, spread throughout the year, such titles as "The Innocent," with Laura Antonelli (also featured in "Till Marriage Do Us Part," a February release); "Black and White In Color;" and Federico Fellini's "8½," starring Marcello Mastroianni in the film that started his international career.

Concerts of all kinds are also getting the videocassette treatment. In recent weeks, we have mentioned several new releases, including 20th Century-Fox's forthcoming "Peter Allen and the Rockettes," which was filmed at Radio City Music Hall; now, from Performance Video comes the announcement that that company will be releasing a two-hour Grateful Dead video special, also recorded at the Hall, on Halloween, 1980. The show will apparently not air on commercial or cable TV, and will only be available on videocassettes and discs. And we've been told it features some striking special effects, created by National Video Center and Recording Studios.

**WHAT WAS THAT? ANOTHER CONVENTION?:** The Video Software Retailers of America will be holding their first annual national convention in Orlando, Florida, September 19 through 22. The convention, called Videoworld Showcase '82, will feature the top manufacturers and distributors of hardware and software. During breaks, representatives of the various companies will have ample opportunities to go and visit Disney World, if they feel the urge to confer with Mickey. For more info, contact Videoworld Showcase at (305) 299-7833.

## VSDA Sends Out 10,000 Applications

■ NEW YORK—The Video Software Dealers Association, a division of the National Association of Recording Merchandisers, has mailed applications for association membership to more than 10,000 video merchandisers and manufacturers. Charter membership dues are \$100 per company.

In other related news, the VSDA advisory committee will hold its next meeting on Tuesday (23) and Wednesday (24) at the Century Plaza Hotel in Los Angeles.

Scheduled to attend the meeting are Frank Barnako of The Video Place, Cheryl Benton of The Video Station, Noel Gimbel of Video Unlimited, John Marmaduke of Western Merchandisers, Arthur

(Continued on page 22)

## Hansen & Associates Into Video Field

■ LOS ANGELES—Ed Hansen & Associates Production company has announced its expansion into the video marketing field, emphasizing contemporary music. Simultaneously, Hansen has announced the addition of two marketing consultants to the firm.

Exclusive representation has started on "Utopia," a one-hour special by Utopia, led by Todd Rundgren; "Bob Marley's Rainbow Concert," a concert never aired in North America; and "Split Enz: Live Concert 1981," a one-hour concert by the New Zealand band, shot in October in Sydney, Australia.

Other concerts in the Hansen catalogue include "Maureen McGovern at Symphony Hall" and

(Continued on page 22)

## CBS Video's 'Othello' Opens



A new production of "Othello," produced by CBS Video Enterprises, recently opened on Broadway. "Othello" is the first Broadway play to be produced by a video company. Pictured at the opening night party are, from left: (seated) James Earl Jones, who plays Othello; (standing) Walter R. Yetnikoff, president, CBS Records Group; Cy Leslie, president, CBS Video Enterprises; and Jim Mervis, vice president, programming, CBS Video Enterprises.

## On the Cover: 'One Flew Over the Cuckoo's Nest'

■ Jack Nicholson takes aim at the home video market as the rebellious McMurphy, whose charming fight against the repressive rules and callous supervisors of a mental institution makes for an engaging, triumphant film about the human spirit. Based on Ken Kesey's boisterous novel, "Cuckoo's Nest" swept the top five Academy Awards of its year, garnering special acclaim for Nicholson, Louise Fletcher (as the

villainous Nurse Ratched), and director Milos Forman.

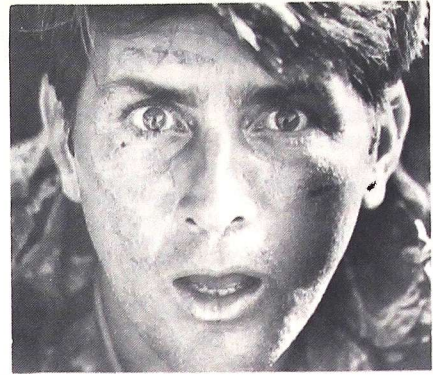
The Thorn-EMI Video release of this fantasy Film streams into the number 22 position on this week's Record World Videocassette Chart, and seems assured of steady forward progress in the future, thanks to some unforgettable performances, a deeply moving and frequently hilarious script, and Jack Nitzsche's haunting score.



# Record World Videocassettes



Feb. Feb.  
20 6



RATING  
R

- |   |                     |   |           |
|---|---------------------|---|-----------|
| <p><b>1 1 APOCALYPSE NOW</b><br/>Starring Marlon Brando, Martin Sheen &amp; Robert Duvall<br/>United Artists<br/>Paramount Home Video 2306<br/>Prod. by Francis Ford Coppola<br/>Dir. by Francis Ford Coppola</p> | <p>RATING<br/>R</p> | <p><b>22 — ONE FLEW OVER THE CUCKOO'S NEST</b><br/>Thorn-EMI 604 / Prod. by Saul Zaentz and Michael Douglas / Dir. by Milos Forman</p>                                  | <p>PG</p> |
| <p><b>2 2 AN AMERICAN WEREWOLF IN LONDON</b><br/>Universal / MCA Videocassettes 77004 / Prod. by George Folsey, Jr. / Dir. by John Landis</p>   | <p>R</p>            | <p><b>23 — THE TEXAS CHAINSAW MASSACRE</b><br/>Wizard of Video 034 / Prod. by Tobe Hooper / Dir. by Tobe Hooper</p>   | <p>R</p>  |
| <p><b>3 7 MOMMIE DEAREST</b><br/>Paramount / Paramount Home Video 1263 / Prod. by Frank Yablans / Dir. by Frank Perry</p>   | <p>PG</p>           | <p><b>24 — VICTORY</b><br/>MGM / CBS 700108 / Prod. by Freddie Fields / Dir. by John Huston</p>   | <p>PG</p> |
| <p><b>4 4 THE FOUR SEASONS</b><br/>Universal / MCA Videocassettes 77003 / Prod. by Martin Bregman / Dir. by Alan Alda</p>   | <p>PG</p>           | <p><b>25 35 BUSTIN' LOOSE</b><br/>Universal / MCA Videocassettes 77002 / Prod. by Richard Pryor &amp; Michael S. Glick / Dir. by Oz Scott</p>                           | <p>R</p>  |
| <p><b>5 6 CLASH OF THE TITANS</b><br/>MGM / CBS 700074 / Prod. by Charles H. Schneer &amp; Ray Harryhausen / Dir. by Desmond Davis</p>  | <p>PG</p>           | <p><b>26 14 RAGING BULL</b><br/>United Artists / 20th Century-Fox Video 4523 / Prod. by Irwin Winkler &amp; Robert Chartoff / Dir. by Martin Scorsese</p>               | <p>R</p>  |
| <p><b>6 3 STIR CRAZY</b><br/>Columbia / Columbia Home Entertainment 10248 / Prod. by Hannah Weinstein / Dir. by Sidney Poitier</p>  | <p>R</p>            | <p><b>27 16 THE POSTMAN ALWAYS RINGS TWICE</b><br/>MGM / CBS 700077 / Prod. by Charles Mulverhill &amp; Bob Rafelson / Dir. by Bob Rafelson</p>                         | <p>R</p>  |
| <p><b>7 11 PATERNITY</b><br/>Paramount / Paramount Home Video 1401 / Prod. by Lawrence Gordon &amp; Hank Moonjean / Dir. by David Steinberg</p>   | <p>PG</p>           | <p><b>28 — THE GODFATHER EPIC</b><br/>Paramount / Paramount Home Video 8480 / Prod. by Albert S. Ruddy &amp; Francis Ford Coppola / Dir. by Francis Ford Coppola</p>    | <p>R</p>  |
| <p><b>8 5 KRAMER VS. KRAMER</b><br/>Columbia / Columbia Home Entertainment 10543 / Prod. by Stanley R. Jaffe / Dir. by Robert Benton</p>  | <p>PG</p>           | <p><b>29 30 NIGHTHAWKS</b><br/>Universal / MCA Videocassettes 71000 / Prod. by Martin Poll / Dir. by Bruce Malmuth</p>  | <p>*</p>  |
| <p><b>9 15 ATLANTIC CITY</b><br/>Paramount / Paramount Home Video 1460 / Prod. by Denis Heroux / Dir. by Louis Malle</p>  | <p>R</p>            | <p><b>30 26 CASABLANCA</b><br/>20th Century-Fox / 20th Century-Fox Video 4514 / Prod. by Hal B. Wallis / Dir. by Michael Curtiz / *Not Rated</p>                        | <p>*</p>  |
| <p><b>10 23 FIRST MONDAY IN OCTOBER</b><br/>Paramount / Paramount Home Video 1408 / Prod. by Paul Neller &amp; Martha Scott / Dir. by Ronald Neame</p>  | <p>R</p>            | <p><b>31 21 9 TO 5</b><br/>20th Century-Fox / 20th Century-Fox Video 1099 / Prod. by Bruce Gilbert / Dir. by Colin Higgins</p>  | <p>PG</p> |
| <p><b>11 13 ENDLESS LOVE</b><br/>Universal / MCA Videocassettes 77001 / Prod. by Dyson Lovell / Dir. by Franco Zeffirelli</p>   | <p>R</p>            | <p><b>32 — THE GREAT ESCAPE</b><br/>20th Century-Fox / 20th Century-Fox Video 4558 / Prod. by John Sturges / Dir. by John Sturges / *Not Rated</p>                      | <p>*</p>  |
| <p><b>12 10 AIRPLANE</b><br/>Paramount / Paramount Home Video 1305 / Prod. by John Davidson / Dir. by Jim Abraham, David Zucker &amp; Jerry Zucker</p>  | <p>PG</p>           | <p><b>33 31 THE MALTESE FALCON</b><br/>United Artists / 20th Century-Fox Video 4530 / Prod. not listed / Dir. by John Huston / *Not Rated</p>                           | <p>*</p>  |
| <p><b>13 17 BREAKER MORANT</b><br/>Columbia / Columbia Home Entertainment 8300E / Prod. by Matthew Carroll / Dir. by Bruce Beresford</p>  | <p>PG</p>           | <p><b>34 20 SUPERMAN</b><br/>D.C. Comics / Warner Home Video WB 1013 / Prod. by Alex &amp; Ilya Salkind / Dir. by Richard Donner</p>                                    | <p>G</p>  |
| <p><b>14 9 BLUE LAGOON</b><br/>Columbia / Columbia Home Entertainment 10025 / Prod. by Randal Kleiser / Dir. by Randal Kleiser</p>  | <p>R</p>            | <p><b>35 24 DRESSED TO KILL</b><br/>American Intl. / Warner Home Video 26008 / Prod. by George Litto / Dir. by Brian DePalma / *Uncensored International Version</p>    | <p>*</p>  |
| <p><b>15 18 ROLLERBALL</b><br/>20th Century-Fox / Magnetic Video 4559 / Prod. by Patrick Palmer / Dir. by Norman Jewison</p>  | <p>R</p>            | <p><b>36 28 STUDENT BODIES</b><br/>Paramount / Paramount Home Video 1476 / Prod. by Allen Smithe / Dir. by Mikey Rose</p>   | <p>R</p>  |
| <p><b>16 22 DOGS OF WAR</b><br/>United Artists / Magnetic Video 4539 / Prod. by Larry DeWaay / Dir. by John Irving</p>  | <p>R</p>            | <p><b>37 — DOCTOR NO</b><br/>20th Century-Fox / 20th Century-Fox Video 4525 / Prod. by Albert R. Broccoli &amp; Harry Saltzman / Dir. by Terence Young / *Not Rated</p> | <p>*</p>  |
| <p><b>17 8 THE JAZZ SINGER</b><br/>Paramount / Paramount Home Video 2305 / Prod. by Jerry Leider / Dir. by Richard Fleischer</p>  | <p>PG</p>           | <p><b>38 29 THE BLACK STALLION</b><br/>20th Century-Fox / 20th Century-Fox Video 4501 / Prod. by Francis Ford Coppola / Dir. by Carrol Ballard</p>                      | <p>G</p>  |
| <p><b>18 32 PHYSICAL</b><br/>Universal / MCA Videocassettes 55050 / Prod. by Scott Millaney / Dir. by Brian Grant / *Not rated</p>  | <p>*</p>            | <p><b>39 — NORTH BY NORTHWEST</b><br/>MGM / CBS 600104 / Prod. by Alfred Hitchcock / Dir. by Alfred Hitchcock / *Not Rated</p>  | <p>*</p>  |
| <p><b>19 12 FRIDAY THE 13TH PART II</b><br/>Paramount / Paramount Home Video 1457 / Prod. by Steve Miner / Dir. by Steve Miner</p>  | <p>R</p>            | <p><b>40 37 SUPERMAN II</b><br/>Warner Bros. / Warner Home Video 61120 / Prod. by Pierre Spengler / Dir. by Richard Lester</p>  | <p>PG</p> |
| <p><b>20 27 THIEF</b><br/>20th Century-Fox / Magnetic Video 4550 / Prod. by Jerry Bruckheimer &amp; Ronne Cann / Dir. by Michael Mann</p>   | <p>R</p>            |   |           |
| <p><b>21 — LORD OF THE RINGS</b><br/>Thorn-EMI 605 / Prod. by Saul Zaentz / Dir. by Ralph Bakshi</p>  | <p>PG</p>           |   |           |



# Video Spotlight



A top ten listing of pre-recorded videocassette movement

**UPSTAIRS / BURLINGTON**

- ONE FLEW OVER THE CUCKOO'S NEST** — Thorn-EMI
- THE TEXAS CHAINSAW MASSACRE** — Wizard of Video
- AIRPLANE** — Paramount/Paramount Home Video
- CLASH OF THE TITANS** — MGM/CBS
- APOCALYPSE NOW** — UA/Paramount Home Video
- STIR CRAZY** — Col/Columbia Home Entertainment
- DRESSED TO KILL** — American Intl./Warner Home Video
- NIGHTHAWKS** — Universal/MCA Videocassettes
- RAGING BULL** — UA/20th Century-Fox Video
- BREAKER MORANT** — Col/Columbia Home Entertainment

**EROL'S COLOR TV / ARLINGTON**

- APOCALYPSE NOW** — UA/Paramount Home Video
- CLASH OF THE TITANS** — MGM/CBS
- TESS** — Col/Columbia Home Entertainment
- LOGAN'S RUN** — Col/Columbia Home Entertainment
- DOGS OF WAR** — UA/20th Century-Fox Video
- THE MANY ADVENTURES OF WINNIE THE POOH** — Disney/Disney Home Video
- PATERNITY** — Paramount/Paramount Home Video
- MOMMIE DEAREST** — Paramount/Paramount Home Video
- THE FIRST MONDAY IN OCTOBER** — Paramount/Paramount Home Video
- STUDENT BODIES** — Paramount/Paramount Home Video

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

- APOCALYPSE NOW** — UA/Paramount Home Video
- AEROBICISE** — Paramount/Paramount Home Video
- BREAKER MORANT** — Col/Columbia Home Entertainment
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- TOM & JERRY** — MGM/CBS
- THE SOUND OF MUSIC** — 20th Century-Fox/20th Century-Fox Video
- CASABLANCA** — 20th Century-Fox/20th Century-Fox Video
- ENDLESS LOVE** — Universal/MCA Videocassettes
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- CHARADE** — 20th Century-Fox/20th Century-Fox Video

**VIDEO TO GO / NEW YORK**

- ATLANTIC CITY** — Paramount/Paramount Home Video
- MOMMIE DEAREST** — Paramount/Paramount Home Video
- PHYSICAL** — Universal/MCA Videocassettes
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- FAME** — MGM/CBS
- STIR CRAZY** — Col/Columbia Home Entertainment
- NORTH BY NORTHWEST** — MGM/CBS
- CLASH OF THE TITANS** — MGM/CBS
- BREAKER MORANT** — Col/Columbia Home Entertainment
- DEATH ON THE NILE** — Thorn-EMI

**VIDEO SHACK / NEW YORK**

- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- THE STORY OF O** — Independent United Distributors
- CLASH OF THE TITANS** — MGM/CBS
- PIPPIN** — Family Home Entertainment
- THE GODFATHER EPIC** — Paramount/Paramount Home Video
- MOMMIE DEAREST** — Paramount/Paramount Home Video

- APOCALYPSE NOW** — UA/Paramount Home Video
- NIGHTHAWKS** — Universal/MCA Videocassettes
- A WALT DISNEY CHRISTMAS** — Disney/Disney Home Video
- THE BLUE LAGOON** — Col/Columbia Home Entertainment

**CRAZY EDDIE / NEW YORK**

- CLASH OF THE TITANS** — MGM/CBS
- APOCALYPSE NOW** — UA/Paramount Home Video
- THE GOOD, THE BAD AND THE UGLY** — UA/20th Century-Fox Video
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- THIEF** — 20th Century-Fox/20th Century-Fox Video
- THAT'S ENTERTAINMENT PT. II** — MGM/CBS
- THE GODFATHER EPIC** — Paramount/Paramount Home Video
- NORTH BY NORTHWEST** — MGM/CBS
- PHYSICAL** — Universal/MCA Videocassettes
- FRIDAY THE 13TH PT. II** — Paramount/Paramount Home Video

**HARMONY HUT / EAST COAST**

- THE TEXAS CHAINSAW MASSACRE** — Wizard of Video
- ONE FLEW OVER THE CUCKOO'S NEST** — Thorn-EMI
- BLOOD BEACH** — Media Home Entertainment
- HELL NIGHT** — Media Home Entertainment
- DEMON** — VCI Home Video
- VICTORY** — MGM/CBS
- THE NIGHT VISITOR** — VCI Home Video
- THE HAUNTING OF JULIA** — Media Home Entertainment
- CLASH OF THE TITANS** — MGM/CBS
- LORD OF THE RINGS** — Thorn-EMI

**RECORD BREAKER / DETROIT**

- EXCALIBUR** — WB/Warner Home Video
- CLASH OF THE TITANS** — MGM/CBS
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- PATERNITY** — Paramount/Paramount Home Video
- APOCALYPSE NOW** — UA/Paramount Home Video
- FRIDAY THE 13TH PT. II** — Paramount/Paramount Home Video
- THE GODFATHER EPIC** — Paramount/Paramount Home Video
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- THE BLUES BROTHERS** — Universal/MCA Videocassettes
- THE POSTMAN ALWAYS RINGS TWICE** — MGM/CBS

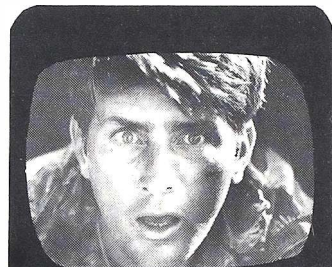
**NOW PLAYING / DETROIT**

- APOCALYPSE NOW** — UA/Paramount Home Video
- CLASH OF THE TITANS** — MGM/CBS
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- ATLANTIC CITY** — Paramount/Paramount Home Video
- PATERNITY** — Paramount/Paramount Home Video
- BUSTIN' LOOSE** — Universal/MCA Videocassettes
- THE FAN** — Paramount/Paramount Home Video
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- THIEF** — 20th Century-Fox/20th Century-Fox Video

**DOG EAR / CHICAGO**

- APOCALYPSE NOW** — UA/Paramount Home Video
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- THE BLUE LAGOON** — Col/Columbia Home Entertainment

- THIEF** — 20th Century-Fox/20th Century-Fox Video
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- USED CARS** — Col/Columbia Home Entertainment
- FRIDAY THE 13TH PT. II** — Paramount/Paramount Home Video
- STIR CRAZY** — Col/Columbia Home Entertainment
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- THE JAZZ SINGER** — Paramount/Paramount Home Video



**SALESMAN**

- APOCALYPSE NOW** — United Artists/Paramount Home Video
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- MOMMIE DEAREST** — Paramount/Paramount Home Video
- STIR CRAZY** — Columbia/Columbia Home Entertainment
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- PATERNITY** — Paramount/Paramount Home Video

**STREETSIDE / ST. LOUIS**

- COMES A HORSEMAN** — 20th Century-Fox/20th Century-Fox Video
- PHYSICAL** — Universal/MCA Videocassettes
- HISTORY OF THE WORLD PT. I** — 20th Century-Fox/20th Century-Fox Video
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- APOCALYPSE NOW** — UA/Paramount Home Video
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- THE GREAT MUPPET CAPER** — 20th Century-Fox/20th Century-Fox Video
- PATERNITY** — Paramount/Paramount Home Video
- ROLLERBALL** — 20th Century-Fox/20th Century-Fox Video

**SHEIK VIDEO / METARIE**

- THE ADVENTURES OF ROBIN HOOD** — 20th Century-Fox/20th Century-Fox Video
- STIR CRAZY** — Col/Columbia Home Entertainment
- CAR WASH** — Col/Columbia Home Entertainment
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- HAWAII** — 20th Century-Fox/20th Century-Fox Video
- THE GOOD, THE BAD AND THE UGLY** — UA/20th Century-Fox Video
- USED CARS** — Col/Columbia Home Entertainment
- BUSTIN' LOOSE** — Universal/MCA Videocassettes
- THE GODFATHER EPIC** — Paramount/Paramount Home Video

**BARNEY MILLER / LEXINGTON**

- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes

- PATERNITY** — Paramount/Paramount Home Video
- APOCALYPSE NOW** — Paramount/Paramount Home Video
- MOMMIE DEAREST** — Paramount/Paramount Home Video
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- ROLLERBALL** — 20th Century-Fox/20th Century-Fox Video
- PHYSICAL** — Universal/MCA Videocassettes
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- AIRPLANE** — Paramount/Paramount Home Video
- CLASH OF THE TITANS** — MGM/CBS

**AMERICAN TAPE & VIDEO / ATLANTA**

- PATERNITY** — Paramount/Paramount Home Video
- MOMMIE DEAREST** — Paramount/Paramount Home Video
- APOCALYPSE NOW** — UA/Paramount Home Video
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- STIR CRAZY** — Col/Columbia Home Entertainment
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- VICTORY** — MGM/CBS
- THE DEVIL & MAX DEVLIN** — Disney/Disney Home Video
- ENDLESS LOVE** — Universal/MCA Videocassettes
- THE FIRST MONDAY IN OCTOBER** — Paramount/Paramount Home Video

**VIDEO CUBE / AURORA**

- CAVEMAN** — 20th Century-Fox/20th Century-Fox Video
- A FISTFUL OF DOLLARS** — 20th Century-Fox/20th Century-Fox Video
- LORD OF THE RINGS** — Thorn-EMI
- ONE FLEW OVER THE CUCKOO'S NEST** — Thorn-EMI
- DOCTOR NO** — 20th Century-Fox/20th Century-Fox Video
- TESS** — Col/Columbia Home Entertainment
- ENDLESS LOVE** — Universal/MCA Videocassettes
- USED CARS** — Col/Columbia Home Entertainment
- 9 TO 5** — 20th Century-Fox/20th Century-Fox Video
- THE FOUR SEASONS** — Universal/MCA Videocassettes

**VIDEO OF TEXAS / DALLAS**

- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- MOMMIE DEAREST** — Paramount/Paramount Home Video
- PATERNITY** — Paramount/Paramount Home Video
- THE FIRST MONDAY IN OCTOBER** — Paramount/Paramount Home Video
- APOCALYPSE NOW** — UA/Paramount Home Video
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- ATLANTIC CITY** — Paramount/Paramount Home Video
- OUTLAND** — WB/Warner Home Video
- THIEF** — 20th Century-Fox/20th Century-Fox Video
- ENDLESS LOVE** — Universal/MCA Videocassettes

**VIDEO CASSETTES / LUBBOCK**

- THE TEXAS CHAINSAW MASSACRE** — Wizard of Video
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- STIR CRAZY** — Col/Columbia Home Entertainment
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- BRANNIGAN** — UA/20th Century-Fox Video
- THE JAZZ SINGER** — Paramount/Paramount Home Video

- THE POSTMAN ALWAYS RINGS TWICE** — MGM/CBS
- ENDLESS LOVE** — Universal/MCA Videocassettes
- MOMMIE DEAREST** — Paramount/Paramount Home Video
- BREAKER MORANT** — Col/Columbia Home Entertainment

**ENTERTAINMENT SYSTEMS OF AMERICA / PHOENIX**

- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- STIR CRAZY** — Col/Columbia Home Entertainment
- CADDYSHACK** — Orion/Warner Home Video
- FAME** — MGM/CBS
- DOGS OF WAR** — UA/20th Century-Fox Video
- YOUNG FRANKENSTEIN** — 20th Century-Fox/20th Century-Fox Video
- THE POSTMAN ALWAYS RINGS TWICE** — MGM/CBS
- COAL MINER'S DAUGHTER** — Universal/MCA Videocassettes
- SMOKEY AND THE BANDIT PT. II** — Universal/MCA Videocassettes
- APOCALYPSE NOW** — UA/Paramount Home Video

**WHEREHOUSE / NATIONAL**

- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- RAGING BULL** — UA/20th Century-Fox Video
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- BUSTIN' LOOSE** — Universal/MCA Videocassettes
- FRIDAY THE 13TH** — Paramount/Paramount Home Video
- STIR CRAZY** — Col/Columbia Home Entertainment
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- PATERNITY** — Paramount/Paramount Home Video
- MOMMIE DEAREST** — Paramount/Paramount Home Video
- ALICE IN WONDERLAND** — Disney/Disney Home Video

**VIDEO SPACE / SEATTLE**

- THE FOUR SEASONS** — Universal/MCA Videocassettes
- THE BLACK STALLION** — 20th Century-Fox/20th Century-Fox Video
- 9 TO 5** — 20th Century-Fox/20th Century-Fox Video
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- ATLANTIC CITY** — Paramount/Paramount Home Video
- DOGS OF WAR** — UA/20th Century-Fox Video
- AIRPLANE** — Paramount/Paramount Home Video
- APOCALYPSE NOW** — UA/Paramount Home Video
- BREAKER MORANT** — Col/Columbia Home Entertainment
- CADDYSHACK** — Orion/Warner Home Video

**EVERYBODY'S / SEATTLE**

- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- SUPERMAN** — D.C. Comics/Warner Home Video
- APOCALYPSE NOW** — UA/Paramount Home Video
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- STIR CRAZY** — Col/Columbia Home Entertainment
- ATLANTIC CITY** — Paramount/Paramount Home Video
- LORD OF THE RINGS** — Thorn-EMI
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- DRESSED TO KILL** — American Intl./Warner Home Video
- MOMMIE DEAREST** — Paramount/Paramount Home Video



## Elektra/Curb Signs Marie Osmond



Singer/entertainer Marie Osmond has signed a recording agreement with Elektra/Curb Records. It was announced by Dick Whitehouse, Elektra/Curb executive vice president. "I've Got a Bad Case of You," Osmond's debut Elektra/Curb single, has just been released. Pictured after the agreement was signed are, from left: Pat McCoy, Elektra/Asylum national adult contemporary promotion director; Lou Galliani, E/A national singles promotion director; Osmond; Karl Engeman, Osmond's manager (standing behind her); Whitehouse; and Jerry Sharell, E/A senior vice president/promotion.

## NSAI Announces Symposium Lineup

■ NASHVILLE—The Nashville Songwriters Association International's fourth annual songwriter symposium, scheduled for March 5-7 at the Hyatt Regency here, will feature a stellar talent and panel lineup, including appearances by Michael McDonald, Chet Atkins, Johnny Rivers, and others.

Registration for the event begins at 5 p.m. Friday, March 5 in the foyer of the Hyatt with the "Impossible Showcase" kicking off the activities at 7:30 p.m. in the ballroom.

Showcase talent includes: Michael McDonald, Phoebe Snow, Mickey Newbury, Johnny Rivers, Al Green, Cynthia Clawson, Keith Stegall, and Eddy Raven. Others participating will be Buzz Cason, Chris Waters, Ronnie Rogers, Jamie O'Hara, Thomas Cain, David Foster, Sandy Pinkard, Chick Rains, Michael Clark, Sonny Curtis, Bobby Russell, Kye Fleming and Dennis Morgan. Charlie Monk will emcee the event.

The symposium will get underway at 8:30 on Saturday morning with the keynote speech by RCA recording artist/producer Chet Atkins.

At 9:30, NSAI president Randy Goodrum will moderate the first panel, "Songwriters — the Generators." The session will feature Sonny Throckmorton, Jerry Chestnut, Roger Cook, Michael McDonald, Chris Waters, and Kye Fleming and Dennis Morgan.

The afternoon session, "Songpluggers — the Re-Lay Station," will include Terry Choate, Johnny Wright, Randy Talmadge, Byron Hill, Al Cooley, and Celia Hill. Karen Conrad will moderate.

"Producers — the Power Outlet," the final session on the "Song Power" symposium, will be moderated by Bob Montgomery. Panelists are Barry Beckett, Eddie Kilroy, Jimmy Bowen, Jim Ed Norman, and David Foster.

The 15th annual Songwriter

Achievement Awards ceremony and benefit will begin at 8 p.m., following a cocktail reception beginning at 6:30. Rev. Al Green will deliver the invocation at the banquet, which will recognize the NSAI's Song of the Year and Songwriter of the Year.

Critique panels and songwriting  
(Continued on page 49)

## Nutricize Recording Sets Distribution

■ PHILADELPHIA — Nutricize Recording Company, whose debut album, "Nutricize," has just been released, has announced the network of distributors who will handle the album. They are:

Action Music Sales, Inc., in Cleveland; Big State Record Distributors, in Dallas, Houston and Denver; M.S. Distributors, in Morton Grove, Illinois; Record Distributors, Inc., in Los Angeles; Schwartz Brothers, in Cherry Hill, N.J.; Sunshine Record Distributors, in New York; Tara Record & Tape Company, in Atlanta; Tone Distributors, Inc., in Hialeah, Florida; and the Zamoiski Company, in Baltimore.

Nutricize is jointly owned by Nutri/System, Inc., a weight loss firm which owns and operates over 500 weight control centers in 48 states, and Schulman International.

## Erect Names Two

■ MERRILLVILLE, IND.—Jim Porter, president of Erect Records, has announced the additions of Ron Cain Jr. and Kevin Kurry to Erect's executive staff. Cain has been named national director of secondary R&B promotion. Kurry has been named national director of college and secondary pop and top 40 promotion.

## Cover Story

## Hall & Oates Produce a Winner

■ When RCA Records released Daryl Hall & John Oates' "Private Eyes" LP last September, big things were expected from the follow-up to the highly successful "Voices" collection. After all, "Voices" had been certified gold by the RIAA and, in the process, had yielded four hit singles, three of which reached the top ten.

Of the three consecutive top ten songs from "Voices," one, "Kiss on My List," reached number one on the *Record World* Singles Chart. It, too, earned gold certification.

since.

Hall and Oates' unique blend of pop, rock and soul has resulted in a great deal of critical and commercial success since they recorded "Whole Oats," their first album (of three) for Atlantic, in 1972. Their second LP, "Abandoned Luncheonette," included "She's Gone," which became their first chart-topping hit.

The duo signed with RCA in 1975, and four of their first six LPs for the new label went gold, as did the singles "Sara Smile" and "Rich



The immediate response in terms of sales and airplay to "Private Eyes," however, has exceeded the notable accomplishments of "Voices." Not only has the "Private Eyes" LP been certified platinum, but the album's first two singles — the title cut and "I Can't Go for That (No Can Do)" — both hit number one on the Singles Chart and earned gold certification. ("I Can't Go for That," in just seven weeks also reached number one on *RW's* Black Oriented Singles Chart.) In the process, "Voices" was also recently certified platinum.

Hall, 32 years old, and Oates, 31, were both raised in the Philadelphia area. Attracted to music at an early age, they listened to lots of local soul music and street corner doo-wop. In the mid-sixties, both began recording for local record labels. Daryl was signed to Kenny Gamble and Leon Huff's Arctic Records where his stablemates included Barbara Mason and the Intruders. John recalls bringing a tape of his high school band to a record store proprietor: "They had a record label, they liked our tape, so we made a record for them."

The duo met soon after high school at a teen dance, where they were playing in separate bands. Approximately 10 years ago, when they began recording as a duo, Daryl and John moved to New York, where they have lived ever

Girl." For 1980's "Voices," Daryl and John chose to produce themselves for the first time. "The music on "Voices" is closer to the music we hear in our heads when we compose the songs," said Hall. "Before, the songs would always be filtered through the perceptions of the producer." Rather than alter a winning formula, the duo again shared production credits on "Private Eyes."

Hall and Oates are currently finishing up the European leg of a global tour and will soon be returning stateside for another U.S. tour. A new single, "Did It In a Minute," is tentatively scheduled for an early March release.

## Alfa Adds \$6.98 Line

■ LOS ANGELES—Alfa Records has joined the growing list of record labels instituting a budget line for new releases. Alfa has just released, at a \$6.98 list, "Neuro-mantic" by drummer Yukihiro Takahashi, his third solo album and the first to be released in the U.S.

According to Pete Jones, the label's vice president, marketing, "Alfa will be releasing more albums this year at a \$6.98 price, including product from artists that had sales success last year. We've got to get the consumer in the habit of buying records again."



By SAMUEL GRAHAM and ELIOT SEKULER

■ **STAIRWAY TO HELL:** Anyone who has never heard **Led Zeppelin's** "Stairway to Heaven" has to have been in hibernation for the past 10 years or so. After all, the song is the all-time AOR champ, undoubtedly the rock anthem of the '70s, the tune with the famous **Jimmy Page** guitar solo that millions of kids have memorized note for note. Yes, we figured that "Stairway" has been played so many times that whatever secrets it might hold would have been revealed long before now. But we were wrong — very wrong.

Just last week, we happened to be channel-hopping through the various cable outlets available here on L.A. television when our attention was grabbed by one of the many TV preachers that have become so popular. This fellow (sorry, we didn't catch his name) and his son had a tape recorder with them, and they were using it to play various rock songs and expose the insidious satanic implications contained therein. One of them, in case you haven't guessed, was "Stairway to Heaven."

They first examined some of the lyrics; "There's a feeling I get when I look to the west," for instance, was said to imply looking toward hell. But then, and here's where the unexpected new wrinkle comes in, they played the lyrics backwards — shades of the "Paul is dead" era of **The Beatles** — and came up with the following lines, all of them of course warbled by **Robert Plant**: "I live with Satan"; "The Lord turned me off"; "There's no escaping it"; "Here's to my sweet Satan," and many more. Each time junior would play a new line, dad would exclaim, "All right, I heard that one!"; the studio audience eagerly voiced its agreement.

All in all, it was a pretty frightening display. To be sure, people have been saying for a long time that rock 'n' roll is the devil's music; a trio of pastors in St. Paul, Minnesota recently condemned **Simon and Garfunkel** for promoting drugs, **Rod Stewart** and **Queen** for espousing homosexuality and the **Captain and Tennille** for believing in reincarnation (they must be referring to "Do That to Me One More Time," right?). But we've got to give these TV people credit. Except for the parody that combined "Stairway" and the "Gilligan's Island" theme a couple of years ago, no one has been able to shed new light on that song until now. These guys ought to consider applying for a programming gig somewhere; radio needs some new, fresh ideas.

**LIKE SANDS THROUGH AN HOURGLASS . . .** With soap opera fever having swept the land, it comes as little surprise that Warner Bros. has signed singer **Patty Weaver**, who for nine years has portrayed a character by the name of **Trish Banning** on the "Days of Our Lives" soap. The surprise is that the lady can really sing — and sell records. Seems she had an album out before, and after an ad was placed for it in *Soap Opera Digest* magazine, the album started selling like the proverbial hotcakes. The honchos at Warners know a good thing when they see one, so they'll be advertising in *Soap Opera Digest* as well, along with the more conventional outlets. And talk about life imitating art, or vice versa: since Weaver plays a singer on the TV show, it will be mighty easy for her to perform her new WB single, "One Love Too Late" (produced by **Steve Barri**), right there on "Days of Our Lives." This is what's known as "cross-media exploitation," although we'd probably call it simply a good idea.

Warners held a little gathering in Burbank for Ms. Weaver last week, and we're told that most of the "Days of Our Lives" cast showed up to support her — including **Bill Hayes**, whose character is named **Doug Williams**. Who is **Bill Hayes**? Why, he is none other than the guy who had a hit with "The Ballad of Davy Crockett" (you know, "Born on a mountain-top in Tennessee . . .") over 20 years ago. Now *that* is heavy.

**ONE FROM THE HEARTLAND:** Lots of nasty things have been said over the years about Cleveland, Ohio, but there's no denying the loyalty that the folks back there exhibit towards their hometown heroes. Were he working for the Los Angeles Rams, Cleveland Browns coach **Sam Rutigliano** might well by now have been run out of town on a rail. It could be supposed that the abiding affection of Clevelanders for their local stars might have something to do with the absence of very much to cheer about in that frozen city.

Few have benefited more from their Cleveland followings than **Michael Stanley**, who, through phenomenal local popularity, managed to keep body and soul together through a series of very lean years. "In Cleveland, we can't even go out on the street," he told us during a recent visit. "And then we come out here and no one in the world knows who we are." But with a recent hit single ("He Can't Love You") and a concert itinerary that took in some 210 dates during the past year, the Michael Stanley Band seems finally on the verge of breaking that "regional band" mold.

Prior to being signed to EMI-America, the Stanley Band recorded

(Continued on page 45)

## Anne Has the Knack



Capitol recording artists **Doug Fieger** and **Prescott Niles** of the **Knack** met up with labelmate **Anne Murray** on a recent visit to New York. Murray's current album is "Where Do You Go When You Dream," and the Knack's is "Round Trip."

## Danoff Music Co. Bows

■ **WASHINGTON** — Songwriter/performer **Bill Danoff** has announced that he and business partner **Margery Tabankin** have formed the **Danoff Music Company**, a Washington-based, nationally marketed entertainment company.

Initially operating with two divisions — **Danoff Music** as the music publishing arm and **M&M Management** as an artist management concern — the company will market the talents of **Danoff**, **Jonathan Carroll** and **Margot Kunkel**, all formerly with **Starland Vocal Band**, as well as other songwriters from the mid-Atlantic region.

**Danoff**, a 13-year industry veteran, is the recipient of two Grammy Awards, including the 1977 award for Best New Act of the year for **Starland Vocal Band**. He has written or co-written over 50 recorded songs, including "Take Me Home Country Roads" and "Afternoon Delight."

## Stern to Artisan

■ **LOS ANGELES** — **Artisan Sound Recorders Inc.** has named **Jim Stern** chief engineer. **Stern** is a former vice president of **Fantasy Records**.

## Handleman Buys Spanish-Language Record Distributors

■ **CLAWSON, MICH.** — The **Handleman Company** has purchased the operations of **Alamo Record Distributor, Inc.**, a San Antonio, Texas-based marketer of Spanish-language prerecorded music products, it was announced by **David Handleman**, chairman of the board of the **Handleman Company**.

The purchase includes a 50 percent interest in **Scorpio Productions**, a record producer which owns a large number of Spanish-language master recordings.

**Carlos Balido**, former owner of **Alamo Record** and **Scorpio Productions**, has been named a vice president of **Handleman**.

## Cal. Record Seller Guilty in Piracy Case

■ **LOS ANGELES** — A Burbank record store operator has been found guilty of five counts of unauthorized reproduction of sound without the owner's consent and one count of petty theft, the first time the state of California's theft statute has been applied in a record piracy action.

The Jan. 29 conviction stems from a Sept. 14, 1981 raid by Burbank police officers on **DISContinued Records**, following complaints from the Recording Industry Association of America that **Leslie Szarvas**, owner of the store, was violating anti-piracy laws. Materials found on the premises included more than two million records, thought to be one of the largest collections in existence, with a retail value of about \$10 million.

### Illegal Duplications

According to the complaints, **Szarvas** sold records from his store, and also provided companies in the recording, television and motion picture industries with taped copies of rare or deleted albums and singles. To duplicate an album, **Szarvas** charged between \$15 for a cassette and \$20 for an eight-track, and between \$6 and \$8 for individual songs. Since he did not pay royalties for this service, he was investigated for and subsequently charged with piracy.

While use of state theft statutes has been successfully applied and upheld in other states in piracy cases involving recordings distributed after Feb. 15, 1972, this is the first time the statute has been applied in California.

Charges pending against **Szarvas** could carry a maximum sentence of eight years in prison and a \$200,000 fine. Sentencing has been set for March 1.

## Avnet Inks Valli

■ **LOS ANGELES** — Singer **Frankie Valli** has signed for personal management with **Brian Avnet**.



## Ask-A-Pro Speakers



Grammy-winning producer Bob Monaco and manager/promoter Jim Riordan, authors of "The Platinum Rainbow," and performer/writer Marcia Singer, author of "The Song Placement Guide," recently spoke at the Ask-A-Pro, the American Guild of Authors and Composers' free public "rap session" for songwriters held monthly at Modern Musical Services in Los Angeles. Pictured from left are: Lois Sherry, Ask-A-Pro moderator; Monaco; Singer; Riordan; and Parveen Michaels, west coast regional director of AGAC.

## Laker Bankruptcy (Continued from page 3)

bands, to this country during the late seventies. Laker, which transformed air travel between England and the U.S. with its cut-rate fare, declared bankruptcy last week (5).

In the wake of Laker's announcement and the imminent price hikes for trans-Atlantic air fares expected by competing airlines, members of the music business community — label executives, managers, club owners and officials at booking agencies — considered how Laker's demise would affect their future business.

Like the Police, countless British groups utilized Laker's inexpensive rates to come to the U.S. in search of a record company deal. The resulting wave of new music, often referred to as the "Second British Invasion," dramatically transformed the music business. As Copeland explained: "Initially, Laker was a major factor because a lot of new bands couldn't afford to come over and do tours if they weren't able to cut costs in every way."

Showing their support for Sir Freddie Laker, the colorful owner of the beleaguered airline, the Police announced that they would donate 100 percent of the proceeds from their Los Angeles Forum concert last Monday (8) to Laker. "It's the least we could do," said Copeland. "We'll see what else we can do, and if one night's concert isn't enough, then we'll look into doing other things," he added. Copeland didn't leave out the possibility of organizing a "jam fest" with all the bands that have benefitted from Laker holding, in his words, "a great big charity affair."

The acts that are most likely to feel the immediate effects of increased air fares are the new bands that don't have a label deal and are

coming over on what is sometimes called a "rice and beans" tour. "Either the bands will be forced to sacrifice on already meager tour budgets or they won't come at all," said Jim Fouratt of Danceteria. Fouratt said he feels that the increased fares will hurt the whole club circuit in the northeast, because if the prices of bands go up to compensate for travel costs, fewer clubs will be able to afford the newer acts.

"Few clubs can afford to pay New York prices now," Fouratt added, "and I will not up my ticket prices or put myself in a situation where I'm going to lose money on a band. I'll just book American bands if I have to."

Mark Zuffante, vice president/general manager of Cricket Talent and Booking, Inc., also sees the club circuit being hurt by the Laker announcement. "Bands have been coming less frequently lately, because there are fewer venues to book them, especially on weeknights. This is just going to make things worse," he said. Cricket books such groups as Madness, Echo and the Bunnymen, the Tear-drop Explodes and others. "Bands are going to have to sacrifice just to break even," he added.

Those bands that are signed are expected to ask for increased tour support when traveling between continents. Others are expected to travel with fewer roadies and double or triple up in rooms. Also affected by Laker's bankruptcy are the managers and executives who used to commute frequently for person-to-person business.

At press time, reports from England indicated that Sir Freddie was considering plans to start a new "People's Skytrain" service funded by new backers.

# New York, N.Y.

By JOSEPH IANELLO

■ INTO THE VAULTS AND OUT ON THE STREETS: The current recessionary economy has taken its toll on the music business. But often good things come out of hard times and there's no better example of that than the recently released "Rockabilly Stars Vol. 1 and 2" and the six volume Okeh compilation series, all on Epic Records. The ambitious project, which contains a total of 32 sides of what we feel is some of the greatest music ever recorded, is a fine tribute to the creativity and resourcefulness of the A&R staff at Columbia and Epic Records.

"I think that record companies with a big catalogue have an obligation to make their interesting and significant music available on a regular basis," said Gregg Geller, national A&R VP/Epic who was responsible for compiling the Rockabilly volumes and assisted with the Okeh project. "So it's just a matter of people at a record company having an interest in one field or another (of music) and putting together what we hope is a sensible repackaging. During difficult times like these, packages like these perhaps make the most sense."

Rockabilly music is of special interest to Geller and it's easy to see and hear that the two volumes were a labor of love for him, from the outstanding cover art (the Carl Perkins cover photo was uncovered by Geller while researching through CBS vaults and is as timeless as it is rare) to the incredible Collins Kids recordings inside. It's hard to find fault with the set, even though the material is limited to CBS recordings and as Geller admits, "They really don't pretend to be a definitive history of the genre; you couldn't do a history of rockabilly without using Sun Records." Critics and purists may object to the inclusion of several Mickey Gilley and Charlie Rich cuts, but as Geller points out, they are representative of the genre and were included because "entire albums by Gilley and whoever else might not be particularly of interest to a rockabilly collector."

Even more impressive is the Okeh series. Consisting of two-record sets on jazz, western swing, blues, soul, rhythm & blues, and Chicago blues, the series is a representative collection of the incredible variety of music that was originally recorded on the legendary label between 1918 and 1969. Each volume offers an excellent overview of the different approaches to a specific music genre. Our current favorite — it seems to change with repeated listenings — is the "Rhythm & Blues" set, with its sampling of vocal stylists from jump to gospel. Jimmy Ricks' booming bass vocal on the Ravens' "Gotta Find My Baby" sounds as if it were aged in whiskey and Paul Gayten on "It Ain't Nothin' Happening" is a musical experience we won't soon forget. We would be remiss if we didn't mention the rare Little Richard performance "Get Down With It" recorded in London in 1966. The entire four sides of the "Soul" volume from Major Lance's "Delilah" to the Vibrations' "Forgive and Forget" have seen extra duty on our turntable. And the "Western Swing" volume has selections that have educated us just when we thought we'd heard it all. The artwork is consistently outstanding on all the volumes and the liner notes informative and concise.

These are records that no music-lover should be without and certainly must be included in every school and library. Another rockabilly volume is in the research stages according to Geller — he tells us he's uncovered some unreleased tracks by the Everly Brothers, Johnny Cash, and the Collins Kids — and a "Lost Soul" series consisting of three single volumes of material from Brenda and the Tabulations, Jackie Moore, Z.Z. Hill and others is also scheduled for release. Like the Rockabilly and Okeh series which were compiled by Geller, Jim Fishel, and Joe McEwen, the "Lost Soul" series is coordinated by CBS A&R staffer, cornball affectionado and legendary Boston DJ, Mr. "C".

CREATIVE POLYDOR PARTY PEOPLE DEPT.: We were quite impressed last week when an invitation to a Waitresses party came in the mail. Decorated like a menu (the "Sweet Dreams" dessert was, of course, our fave) and accompanied by a cute little laminated "Wasn't Tomorrow Wonderful"/Waitresses guest check, the invite needless to say got an immediate R.S.V.P. while wetting our appetite for the party. We were even more impressed when we arrived at the F Sharp Diner (10) and a johnny-on-the-spot bellhop opened our cab door. And inside the F Sharp — a delightful, out-of-the-way (who hangs around 12th Ave. and 50th?) combination club/diner — the atmosphere, music and crowd were equally cheerful. All this was quite appropriate to fete the Waitresses and their excellent new album "Wasn't Tomorrow Wonderful" and single "I Know What Boys Like."

DOCTORS ORDERS: After being on the road since November of last year with his Le Grande Tour, Rod Stewart was forced to cancel five north-

(Continued on page 24)



## Jazz Beat

By PETER KEEPNEWS

■ **TO MONK, WITH LOVE:** Jazz Beat sends its most heartfelt wishes for a swift and full recovery to the great **Thelonious Monk**, who is in a New Jersey hospital recuperating from an inter-cerebral hemorrhage he suffered last Saturday (6). It's been many years since Monk has been active as either pianist, bandleader or composer, but his influence continues to be felt strongly. There have been only a handful of figures in the history of jazz as totally original as Monk, and we hope he stays with us for a long while.

**TAKE TWO:** We ran into **Lenny White** at the party that Elektra/Asylum Records threw at the Village Vanguard last Tuesday (6) to launch the new Elektra/Musician label, and he told us that he thought we had been a little unfair in our recent comments about "Echoes of an Era," the Elektra album he produced that features **Chaka Khan** and an all-star quintet playing acoustic jazz.

The drummer took particular exception to our opinion that one reason the album was less than perfect might have been his insistence on doing every selection in only two takes. And he took us to task for taking *him* to task for suggesting in his liner notes that all jazz albums used to be made that way.

We don't hesitate to concede White's point that a whole lot of great jazz records have been made in one or two takes (actually, we never disputed that; we merely pointed out that not *all* jazz albums used to be made that way). But we think he missed ours, which was that just because you record quickly and with a minimum of preparation does not necessarily guarantee that you'll come up with great jazz.

Over the years, a lot of jazz musicians have used this approach to recording because they felt it was the best way to do it; but a lot of others have done it because, economically speaking, they had no other choice. The point we were trying to make was that locking yourself into a formula of no rehearsal and no more than two takes a tune is, in the long run, just as likely to be artistically restricting as it is to be artistically liberating — no matter how they did things in the old days.

We certainly weren't suggesting that "Echoes of an Era" (which, you may recall, we described as "generally quite successful") would have been a better album if it had been painstakingly recorded on 32 tracks over a period of several months. We like the idea of keeping things simple in the studio; we think that's the way to make good jazz records. We were simply suggesting that White and his cohorts might have occasionally put *too much* emphasis on admirable things like relaxation and spontaneity, at the expense of other admirable things like cohesiveness and strength. In other words, we think it's a good record, but it might have been better if they had done a third or fourth take once in a while.

**MUSICIAN BECOMES ELEKTRA:** Speaking of that Elektra/Musician party, we thought it was a most tasteful way to introduce a most impressive label, the debut of which constitutes one of the best pieces of news the jazz world has had in some time. Having it at the Vanguard, a jazz club as rich with historical resonance as any, was a great idea, even if it meant that things got a little too crowded for comfort at times, and so was inviting everybody to stay and catch the first set of the night by the **Red Rodney-Ira Sullivan Quintet**, a group that, in addition to being on the E/M roster, is one of the most exciting working units in jazz today. We haven't had a chance yet to listen to the label's initial release of eight albums (which are listed in a story elsewhere in this magazine), but it's clear from the names of the musicians involved that this is the real thing, and it's also worth noting that the packaging is exceptional. Our congratulations to E/M honcho **Bruce Lundvall**. We're keeping our fingers crossed that this one lasts.

**WHAT ELSE IS NEW:** **Lester Bowie** is a unique stylist who has developed a very distinctive approach to the trumpet and to the jazz tradition. He also has a unique sense of humor — how many other musicians would even dream of recording "It's Howdy Doody Time?" Bowie's first solo album in a while, "The Great Pretender" (ECM), has plenty of Bowie's bizarre humor (there's a lot to be found on the title track, which is indeed, in case you were wondering, the old **Platters** hit), but the **Art Ensemble of Chicago** trumpeter is much more than just a jokester. This is an album full of challenging ideas and beautiful playing. . . Also new from ECM is "Five

Years Later," an album of duets by **John Abercrombie** and **Ralph Towner**, two of the more melodic guitarists on the scene. Guess how many years it's been since these two last collaborated? . . . The always dependable Concord Jazz label has four new releases: "The **Dave McKenna** Trio Plays the Music of **Harry Warren**," matching the underrated pianist with the underrated composer of "42nd Street" and other classics; "Brazilville," a live recording by the **Charlie Byrd** Trio with **Bud Shank** sitting in on alto sax; "Tour De Force," a live recording by tenor saxophonists **Al Cohn**, **Scott Hamilton** and **Buddy Tate** and a rhythm section; and "Taurus," the eagerly awaited second album by the remarkable Brazilian pianist and singer **Tania Maria** . . . Inner City has released four albums originally recorded for the German ENJA label, which also has a deal with PolyGram. All four feature pianists: "Beyond the Forest of Mirkwood" is a solo

(Continued on page 21)

## Angela Bofill at the Savoy



Arista recording artist **Angela Bofill** recently appeared at the Savoy in New York, where she performed a number of songs from her current hit LP, "Something About You," including her new single, "Holdin' Out for Love." Bofill is currently on a national tour. Pictured backstage are, from left: **Gerry Griffith**, director, east coast A&R; **Arista Records**; **Vincent Davis**, Arista marketing representative; **Bofill**; **Clive Davis**, president, Arista Records; **Richard Smith**, vice president, national R&B promotion, Arista Records; and **Milton Allen**, product manager, black and progressive jazz, Arista Records.

## The Jazz LP Chart

FEBRUARY 20, 1982

- THE GEORGE BENSON COLLECTION**  
GEORGE BENSON/Warner Bros. 2HW 3577
- COME MORNING**  
GROVER WASHINGTON, JR./Elektra 5E 562
- BREAKIN' AWAY**  
AL JARREAU/Warner Bros. BSK 3576
- CRAZY FOR YOU**  
EARL KLUGH/Liberty LT 51113
- ELECTRIC RENDEZVOUS**  
AL DI MEOLA/Columbia FC 37654
- ECHOES OF AN ERA**  
VARIOUS ARTISTS/Elektra E1 60021
- OBJECTS OF DESIRE**  
MICHAEL FRANKS/Warner Bros. BSK 3648
- MYSTICAL ADVENTURES**  
Jean-Luc Ponty/Atlantic SD 19333
- WEATHER REPORT**  
ARC/Columbia FC 37616
- SOMETHING ABOUT YOU**  
ANGELA BOFILL/Arista AL 9576
- YOURS TRULY**  
TOM BROWNE/Arista/GRP 5507
- SLEEPWALKER**  
LARRY CARLTON/Warner Bros. BSK 3635
- WYNTON MARSALIS**  
Columbia FC 37574
- SILK**  
FUSE ONE/CTI 9006
- THE DUDE**  
QUINCY JONES/A&M SP 3721
- REFLECTIONS**  
GIL SCOTT-HERON/Arista AL 9566
- FREE TIME**  
SPYRO GYRA/MCA 5238
- STANDING TALL**  
CRUSADERS/MCA 5254
- SOLID GROUND**  
RONNIE LAWS/Liberty LO 51087
- SIGN OF THE TIMES**  
BOB JAMES/Tappan Zee/Columbia FC 37495
- CHARIOTS OF FIRE**  
ERNIE WATTS/Qwest/WB QWS 3637
- BELO HORIZONTE**  
JOHN McLAUGHLIN/Warner Bros. BSK 3619
- ENDLESS FLIGHT**  
RODNEY FRANKLIN/Columbia FC 37154
- THE MAN WITH THE HORN**  
MILES DAVIS/Columbia FC 36790
- LA LEYENDA DE LA HORA**  
McCOY TYNER/Columbia FC 37375
- PIECES OF A DREAM**  
Elektra 6E 350
- SOLO SAXOPHONE II - LIFE**  
JOHN KLEMMER/Elektra 5E 566
- LOVE BYRD**  
DONALD BYRD AND 125TH ST., NYC / Elektra 5E 531
- SHARKY'S MACHINE (ORIGINAL SOUNDTRACK)**  
Warner Bros. BSK 3653
- EVERY HOME SHOULD HAVE ONE**  
PATTI AUSTIN/Qwest/WB QWS 3591
- FIVE YEARS LATER**  
JOHN ABERCROMBIE/RALPH TOWNER/ECM/1 1207 (WB)
- THE LADY AND HER MUSIC — LIVE ON BROADWAY**  
LENA HORNE/Qwest/WB 2QW 3597
- PROPHECY**  
TYZIK/Capitol ST 12186
- AUTUMN**  
GEORGE WINSTON/Windham Hill C 1012
- JUST LIKE DREAMIN'**  
TWEENYNINE WITH LENNY WHITE/ Elektra 5E 551
- TENDER TOGETHER**  
STANLEY TURRENTINE/Elektra 5E 534
- FREE LANCING**  
JAMES BLOOD ULMER/Columbia ARC 37493
- AS FALLS WICHITA, SO FALLS WICHITA FALLS**  
PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)
- STRAIGHT AHEAD**  
ART BLAKEY AND THE JAZZ MESSENGERS/Concord Jazz CJ 168
- SPLASH**  
FREDDIE HUBBARD/Fantasy F 9610



# 4th Playboy Jazz Fest Set

By SAMUEL GRAHAM

■ LOS ANGELES—Details of the fourth annual Playboy Jazz Festival were announced last Tuesday (9), more than four months before the fact, at a press conference at the Holmby Hills mansion of Hugh M. Hefner, chairman of the board of Playboy Enterprises. This year's event is set for June 19 and 20. Like the previous three, it will be produced by George Wein and held at the Hollywood Bowl.

With last year's Playboy Festival having been the highest-grossing non-charitable event in Bowl history, it is unlikely that the organizers expect the 1982 event to be any more successful, at least from a financial standpoint. However, this year's two-day festival will have some new wrinkles, not the least of which is the fact that it will be taped for use on Playboy's new cable channel.

All 3,040 of the \$25 box seats were sold this year even before the artist line-up was revealed. That would seem to support a Playboy spokesman's contention that the Playboy

Jazz Festival is by now "a musical institution, the Super Bowl of jazz." Tickets for the remaining seats, all of them reserved, are priced at \$18, \$15, \$12.50 and \$7.50 for each of the two days, and will go on sale March 15.

The 1982 Playboy Jazz Festival line-up — "one of the most difficult we've had to put together," according to Wein — follows. Additional performers will be announced in coming weeks.

June 19 performers include Sarah Vaughan, the Dave Brubeck Quartet with guest Cal Tjader, the Dexter Gordon Quartet with guest Milt Jackson, Maynard Ferguson, Ornette Coleman and his group Prime Time, Wild Bill Davison's Dixieland All-Stars and Weather Report.

Artists set for June 20 include Lionel Hampton (overseeing a jam session with Arnett Cobb, Milt Hinton, Clark Terry, Zoot Sims, Alan Dawson and others), Nancy

(Continued on page 35)

## New Jazz Lines (Continued from page 3)

New York and Los Angeles to launch the label, the release was typical of the label's policy in representing a broad range of jazz styles, from the esoteric to the commercial.

"I believe our first release is pretty much a model for the way I see the label going in the future," Lundvall said in a prepared statement.

Included in the initial release are a previously unreleased 1953 live album by jazz great Charlie Parker with a big band; a reissue of guitarist John McLaughlin's celebrated 1971 LP "My Goal's Beyond"; and new recordings by guitarists Eric Gale and Lee Ritenour, trumpeter Freddie Hubbard backed by a big band and a string section, the Red Rodney-Ira Sullivan Quintet, New York band Material, which has been described as a fusion of new wave rock and free jazz, and an all-star quintet consisting of Lenny White, Chick Corea, Stanley Clarke, Freddie Hubbard and Joe Henderson.

At the New York party, Lundvall, a former CBS Records president, said that later in the year Elektra/Musician will be releasing new albums by Dexter Gordon, Woody Shaw, Billy Cobham, Chico Freeman and others, as well as previously unreleased recordings by Charlie Parker, Bud Powell, and the Max Roach-Clifford Brown Quintet. He also said that drummer Roach, a seminal figure in the development of modern jazz, would be involved with the label in an unspecified production and talent acquisition capacity.

Island officially made its long-rumored entry into the jazz field with a joint announcement by label founder Chris Blackwell and Ron Goldstein, president of Island's North American operation, that a number of major jazz signings have been made to the Antilles label, which is independently distributed (the Island label is distributed in the U.S. and Canada by Warner Bros.).

The label's first jazz release is scheduled for March and will include albums by the Heath Brothers, Ornette Coleman, Joanne Brackeen and Ben Sidran. The other artists signed to Antilles are Gil Evans, the Phil Woods Quartet, Air, Anthony Braxton, and 15-year-old guitarist Birelu Lagrene.

## Boulos to Inner City

■ NEW YORK—Inner City Records has announced the appointment of John Boulos as national promotion and publicity director.

Boulos has worked in various national, regional and local positions at London Records, Vanguard Records and G&P Records.

In an interview with *Record World*, Goldstein stressed the diversity of the label's jazz roster, but noted that he was not thinking in terms of significant mass-market commercial success for any of the jazz artists on the label.

"We're not going after a major market," Goldstein said. "I'm less concerned with getting these artists on the radio than I am with letting them say what they have to say." He added that he was being "somewhat conservative but also very realistic" about the jazz line's sales potential, noting, "I don't think you can think in short-range terms in jazz . . . We're looking to build a roster and a catalogue."

Goldstein said he planned to have "some A&R input," but that he would "basically not interfere" with the musicians' own artistic decisions. Steve Backer, who has worked for ABC/Impulse and Arista, has been retained as an A&R consultant.

Goldstein, a former head of the Warner Bros. jazz and progressive music department, said that he was in the process of preparing a promotional video for the label's U.S. distributors and international licensees that will introduce the entire jazz roster.

The introductions of Elektra/Musician and the Antilles jazz line mark the most significant commitments to jazz to have been made by record companies in the U.S. since the late seventies.

## E/A Ups Minger

■ LOS ANGELES—Darryl Minger has been promoted to associate tour press director for Elektra/Asylum Records, it was announced by Bryn Bridenthal, vice president/public relations.

Minger, who is based in E/A's New York office, joined E/A publicity last September as tour press manager. He had been a music promotion assistant with the New York Daily News, an account executive with the Howard Bloom Organization, and vice president of the New York-based public relations/advertising/marketing firm of Minger, Allen & Patton.

## Palo Alto Names Two

■ PALO ALTO, CAL.—Dr. Herb Wong of Palo Alto Jazz has announced the appointment of Al Evers as national promotion director and Don Mupo as national sales and marketing director.

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## Cotillion Inks Ronnie Dyson



Cotillion Records has signed vocalist Ronnie Dyson to a long-term, exclusive worldwide recording contract, it was announced by Cotillion president Henry Allen. Dyson's first album for the label, "Phase 2," will be released in March. Pictured at the signing to Cotillion Records are, standing from left: Cotillion president Henry Allen; Steve Allen of Buddy Allen Management; Atlantic/Cotillion vice president of promotion Everett Smith; and Dyson's manager Buddy Allen. Seated is Dyson.

## Jazz Beat

(Continued from page 20)

recital by Ken Werner; "Talisman," also solo, is the latest from Mike Nock; "Winter Rose" is a duet album by Walter Norris and bassist Aladar Pege; and the aptly-named "Super Session" is a trio date matching Tommy Flanagan with fellow heavyweights Red Mitchell on bass and Elvin Jones on drums . . . "Coast to Coast: Native Son Live in U.S.A." is the self-explanatory title of a new MCA release from the very proficient Japanese fusion band . . . RCA has given us two more two-record gems from its Bluebird reissue series: "The Complete Fats Waller, Volume III" and "The Complete Bunny Berigan, Volume I," which includes the trumpeter's classic "I Can't Get Started."

## Ray To Address Indie Publishers

■ LOS ANGELES—Veteran record industry executive Edward W. Ray will be the guest speaker at the next meeting of the Association of Independent Music Publishers, to be held here on Wednesday (17).

The meeting will be held at Gio's Restaurant, 7574 Sunset Boule-

vard, at 11:45 a.m. Non-members are welcome, although seating will be limited. For advance reservations, call Anita at (213) 463-1151; the fee is \$9 for AIMP members and \$13 for non-members. Lunch is included.



## VSDA

(Continued from page 14)

Morowitz of Video Shack, Weston Nishimura of Video One Video, George Port of Pickwick International, Gene Silverman of Video Trend, Bob Skidmore of Video Corner, Steve Wilson of Fotomat, and Risa Solomon.

Also in attendance will be Joseph Cohen, NARM executive vice president, and Charles Ruttenberg, VSDA legal counsel.

## CBS Earnings

(Continued from page 4)

vious year's. Net income for 1981 was \$163.8 million or \$5.86 per share, compared to \$189.7 million or \$6.80 per share in 1980. Full year revenues were up three percent to \$4.13 billion. The report noted that the CBS/Broadcast Group's outstanding performance compensated for difficulties in the CBS/Records, Columbia and Publishing Groups. Substantially lower sales in the Columbia House Division and a low level of major artist releases were cited in the Record Division's revenue and operating profit decline. Development costs in feature films, cable television programs, and home video products were quadruple those of the previous year, the report added.

## Ambient Sound Debuts



The CBS family of Associated Labels has set this month for the debut of Ambient Sound Records, whose artist roster is composed exclusively of "doo-wop" artists from the early days of rock 'n' roll. The first five albums on Ambient Sound are by the Mystics, Randy and the Rainbows, the Harptones, the Capris, and the Jive Five. Pictured from left are, standing: Tony Martell, vice president and general manager, CBS Associated Labels; Laurie Hutzler, attorney for Ambient Sound; Ted Green, director, business affairs, CBS Records; Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels; Jim Charne, attorney for Ambient Sound; and (seated) Marty Pekar, president, Ambient Sound.

## Motown Names Raynoma Singleton

■ LOS ANGELES—Raynoma Singleton has been named vice president and operational director of the creative division for Motown Records, it was announced by Jay Lasker, label president.

Singleton helped set up Jobete Music Publishing Company, and has served in many managerial po-

sitions with Motown since its inception. She will be responsible for all creative matters regarding the label and its artists.



Raynoma Singleton

## Hansen & Assoc.

(Continued from page 14)

"Glenn Yarbrough."

In addition, shooting starts this week in England on "Bill Wyman: Portrait of an Artist," produced and marketed by Ed Hansen & Associates.

Mike Gormley, formerly vice president of communications and assistant to the chairman of A&M Records, and George Paige, formerly in record promotion and a former liaison for Bob Marley, will consult the Hansen group in marketing video to all television outlets.

## First American Opens L.A. Office

■ SEATTLE—Gerry Dennon, president of First American Records, has announced that, as part of the label's expansion, a Los Angeles office has been opened.

First American's national sales manager Bill Metz and Jazz Man's executive producer Dave Hubert are headquartered in the offices, located at 3015 Glendale Blvd, Suite 400C, Los Angeles 90039. Phone: (213) 661-6068.

## FCC Votes

(Continued from page 3)

Hispanics, Asiatics, Alaska natives, American Indians, women, and labor and community groups. However, the statements received during the public comment period for this rule indicated widespread opposition to the preference scheme.

FCC Chairman Mark Fowler wrote: "The Commission has worked for almost a decade to secure the passage of lottery legislation. I would not vote to forego this lottery if it were not for the critical problems with the preference scheme . . . I cannot vote to consign the Commission, with its already limited resources, to the protracted administrative and judicial proceedings and the comments that would inevitably follow the implementation of this statute's preference provisions."

There was a second problem with the legislation. Congress required that the FCC review the qualifications of all applicants before it held the lottery. This would mean that the lottery would not save the Commission any time or manpower and that it would help cut the Commission's backlog.

The Commission is proposing legislation that would allow the use of lotteries for initial licenses (and, again, not renewals) and give the Commission discretion as to when to evaluate the qualifications of the applicants. The Commission is recommending that Congress not include a preference scheme.

One Commissioner, Joseph Fogarty, dissented because he interpreted the law as mandating the FCC to set up rules for a lottery and leaving only the lottery's use to the Commission's discretion.

## WCI Earnings

(Continued from page 4)

increasing three percent to \$85 million. Total revenues were \$811 million, up slightly from last year's \$805 million.

Warner Amex, WCI's joint-venture cable TV operation, had a 17 percent increase in basic cable subscribers, reaching 863,000 at the end of the year. Warner Amex Satellite Entertainment Corp.'s Movie Channel and Nickelodeon both posted substantial gains in subscribers, while Music TV, which began operations on August 1, has already been ordered by cable systems serving over 3.6 million subscribers, according to the report.

WCI's recorded music and music publishing operations are Warner Bros. Records, Elektra/Asylum Records, Atlantic Records, WEA Corp., WEA Manufacturing, WEA International and Warner Bros. Music.

# Disco File Top 40

FEBRUARY 20, 1982

1. **GLAD TO KNOW YOU**  
CHAS JANKEL/A&M (12") SP 12044
2. **YOU'RE THE ONE FOR ME**  
'D' TRAIN/Prelude (12") PRLD 621
3. **MAMA USED TO SAY**  
JUNIOR/Mercury (12") MDS 4014 (PolyGram)
4. **TELL ME THAT I'M DREAMING**  
WAS (NOT WAS)/Island/Ze (12") DISD 50011 (WB)
5. **CALL ME**  
SKYY/Salsoul (12") SG 356 (RCA)
6. **IN THE RAW**  
WHISPERS/Solar (12") AS 11543 (E/A)
7. **SURE SHOT**  
TRACY WEBER/Quality/RFC (12") QRFC 005
8. **U TURN ME ON**  
TOMORROW'S EDITION/Atlantic/RFC (12") DM 4825
9. **MEGATRON MAN (LP)**  
PATRICK COWLEY/Megatone M 1002
10. **TAINTED LOVE/WHERE DID OUR LOVE GO**  
SOFT CELL/Sire (12") DSRE 49856 (WB)
11. **I CAN'T GO FOR THAT (NO CAN DO)**  
DARYL HALL & JOHN OATES/RCA (12") JD 12358
12. **GIGOLO**  
MARY WELLS/Epic (12") 49 02663
13. **THIS BEAT IS MINE**  
VICKY 'D'/Sam (12") S 12343
14. **TIME**  
STONE/West End (12") WES 22139
15. **WATCH OUT**  
BRANDI WELLS/WMOT (12") FW 37668
16. **GET ON UP AND DO IT AGAIN (LP)**  
SUZY Q/Atlantic/RFC SD 19328
17. **BURNIN' UP**  
IMAGINATION/MCA (LP cut) 5271
18. **THE VISITORS**  
ABBA/Atlantic (12") SD 19332
19. **HELP IS ON THE WAY**  
WHATNAUTS/Harlem International (12") HIR 110
20. **YOU CAN/FIRE IN MY HEART**  
MADLEEN KANE/Chalet (12") CH 0702
21. **GENIUS OF LOVE/WORDY RAPPINGHOOD**  
TOM TOM CLUB/Sire (12"/12") SRK 3628/DSRE 49817 (WB)
22. **LIFE IN SPACE**  
MAYDAY/A&M (12") SP 4873
23. **SIXTY-NINE**  
BROOKLYN EXPRESS/One Way (12") OW 003
24. **FEEL ALRIGHT**  
KOMIKO/Sam (12") S 12344
25. **JAPANESE BOY**  
ANEKA/Handshake (12") 4W9 02623
26. **WORK THAT BODY/MIRROR, MIRROR**  
DIANA ROSS/RCA (LP cut/12") AFL1 4153/JD 13022
27. **WORK THAT SUCKER TO DEATH**  
XAVIER/Liberty (12") 7200
28. **THE TWO OF US**  
RONNIE JONES/CLAUDJA BARRY/Handshake (12") 4W9 02554
29. **FLAME THROWER/CENTERFOLD**  
J. GEILS BAND/EMI-America (12"/LP cut) SOO 17062
30. **WHAT DOES IT TAKE**  
AMY BOLTON/Importe/12 (12") MP 314
31. **DON'T COME CRYING TO ME/LET IT RIDE**  
LINDA CLIFFORD/Capitol (12") ST 12181
32. **SHAKE IT UP (LP)**  
CARS/Elektra 5E 567
33. **BREAKAWAY**  
PURE ENERGY/Prism (12") PDS 420
34. **BRING ON THE FUNKATEERS/CLUBLAND MIX**  
MODERN ROMANCE/Atlantic (12") SD 19338
35. **LET'S STAND TOGETHER/TAKE MY LOVE**  
MELBA MOORE/EMI-America (12") ST 16060
36. **DON'T YOU WANT ME**  
HUMAN LEAGUE/A&M (12") SP 6 4892
37. **LET'S WORK**  
PRINCE/Warner Bros. (12") WBS 50002
38. **FUNGI MAMA (BEBOPAFUNKADISCOLYPSO)**  
TOM BROWNE/Arista/GRP (12") 5507
39. **OUT THE BOX/CAN'T SHAKE YOUR LOVE**  
SYREETA/Tamla (12"/LP cut) T8 376 M1 (Motown)
40. **DON'T TURN YOUR BACK ON LOVE**  
ELOISE WHITAKER/Destiny (12") DLA 10006



# Record World Singles

## Alphabetical Listing

### Producer, Publisher, Licensee

ABACAB Genesis (Hit & Run/Pun, ASCAP) . . . . .	31
ALL OUR TOMORROWS Schwartz-Tyson (ATV/Schwartzcoke, BMI) . . . . .	28
ANOTHER SLEEPLESS NIGHT Norman (Chappell, ASCAP) . . . . .	79
ANYONE CAN SEE Dante (Carub, ASCAP/Fedora, BMI) . . . . .	82
APACHE Sylvia-Jigsaw (Sugarhill, BMI) . . . . .	93
BOBBIE SUE Chauncey (House of Gold, BMI) . . . . .	30
BREAKIN' AWAY Graydon (Al Jarreau/Desperate/Golden Rake, BMI) . . . . .	96
CALL ME Muller-Roberts (One to One, ASCAP) . . . . .	29
CENTERFOLD Justman (Center City, ASCAP) . . . . .	1
COME GO WITH ME Jardine (Gil/See Bee, BMI) . . . . .	54
COMIN' IN AND OUT OF YOUR LIFE Webber (Songs Of Bandier Koppelman/Landers-Whiteside/Emanuel, ASCAP) . . . . .	92
COOL Day-Starr (Tionna) . . . . .	84
COOL NIGHT Seay-Davis (Web IV, BMI) . . . . .	12
CRAZY Orshoff-Hall (Siren/Clean Cut, ASCAP, BMI) . . . . .	51
DADDY'S HOME Richard (Big Seven, BMI) . . . . .	35
DON'T LET HIM KNOW Carter (Adams/Calyptsoonz/Irving, Pro-Can, BMI) . . . . .	67
DON'T STOP BELIEVIN' Stone-Elson (Weed High Nightmare, BMI) . . . . .	57
DO YOU BELIEVE IN LOVE Group (Zomba, BMI) . . . . .	43
EDGE OF SEVENTEEN Iovine (Welsh Witch, BMI) . . . . .	64
867-5309 Plotkin-Tutone-Taylor (Tutone-Keller, BMI) . . . . .	72
FEEL LIKE A NUMBER Seger-Punch (Gear, ASCAP) . . . . .	99
FIND ANOTHER FOOL Ross (Narrow Dude/Bonnie Bee Good/WB, ASCAP) . . . . .	71
FREEZE-FRAME Justman (Center City, ASCAP) . . . . .	66
GENIUS OF LOVE Group (Metered/Ackee, ASCAP) . . . . .	59
GOIN' DOWN Ryan (World Song, ASCAP) . . . . .	88
HARDEN MY HEART Boylan (Narrow Dude/Bonnie Bee Good/Geffen-Kaye, ASCAP) . . . . .	5
HERE TO LOVE YOU Templeman (Snug, BMI) . . . . .	73
HOOKED ON CLASSICS Jarract-Reedman (Chappell/MCPS copy controlled) . . . . .	19
I BELIEVE Henderson-MacLeod (ATV, Some Sung/Solid Gold, P.R.O.) . . . . .	37
I CAN'T GO FOR THAT (NO CAN DO) Hall-Oates (Fust Buzza/Hot-Cha/Six Continents, BMI) . . . . .	2
IF LOOKS COULD KILL Lambert (Tuneworks/Big Stick, BMI) . . . . .	56
IF YOU THINK YOU'RE LONELY NOW Womack (Ashtray, BMI) . . . . .	75
I'LL FALL IN LOVE AGAIN Olsen (WB/The Nine, ASCAP) . . . . .	60
I LOVE ROCK 'N' ROLL Cordell-Laguna (Finchley, ASCAP) . . . . .	42
I WOULDN'T HAVE MISSED IT Milsap-Collins (Pi-Gem, BMI/Chess, ASCAP) . . . . .	50
JUKE BOX HERO Lange-Jones (Somerset/Evansongs, ASCAP) . . . . .	61
JUST CAN'T WIN 'EM ALL White (Slapshot/Edition Sunrise/Interworld/Mighty Mathieson Vinyl, BMI) . . . . .	87
KEY LARGO Sumbo-MacLellan (Jen Lee/Chappell, ASCAP/Lowrey, BMI) . . . . .	25
LEADER OF THE BAND Fogelberg-Lewis (Hickory Grove/April, ASCAP) . . . . .	9
LEATHER AND LACE Iovine (Welsh Witch, BMI) . . . . .	36
LET'S GET IT UP Lange (Jay Albert/Marks, BMI) . . . . .	63
LET'S GROOVE White (Saggifire/Yougoulei, ASCAP) . . . . .	23
LET THE FEELING FLOW Bryson-Pate (WB/Peabo, ASCAP) . . . . .	39
LOVE IN THE FIRST DEGREE Group-McBride-Shedd (Maypop, BMI) . . . . .	24
LOVE IS ALRIGHT TONITE Springfield-Drescher (Robie Porter, BMI) . . . . .	13
LOVE IS LIKE A ROCK Avsec (Bema/Sweet City, ASCAP) . . . . .	38
MAKE A MOVE ON ME Farrar (Farrar/Snow, BMI) . . . . .	47
MAKE UP YOUR MIND Washington (Lucky Three/Red Aurra, BMI) . . . . .	98
MAIN THEME FROM CHARIOTS OF FIRE Vanigelis (Spheric B.V./WB, ASCAP) . . . . .	44
MAMA USED TO SAY Carter (Pressure/Aves/EMI, PRS) . . . . .	89
MIRROR, MIRROR Ross (Songs of Bandier-Koppelman/Jay Landers/Gravity Raincoat/Rosstown, ASCAP) . . . . .	8
MY GIRL (GONE, GONE, GONE) Henderson-MacLeod (ATV Canada/Some Sung/Solid Gold, P.R.O.) . . . . .	83
MY GUY Group (Jobete, ASCAP) . . . . .	52
NATURAL LOVE Scotti (Flowering Stone, ASCAP/Holey Moley, BMI) . . . . .	91
NOBODY SAID IT WAS EASY (Lookin' For The Lights) Medica (Screen Gems-EMI/Lemeo, BMI) . . . . .	65
OH PRETTY WOMAN Templeman (Acuff-Rose, BMI) . . . . .	68
ONE HUNDRED WAYS Jones (State of the Arts/Eliza M. Ritsonian, ASCAP) . . . . .	46
ONLY ONE YOU Killen (Crosskeys, ASCAP/Tree, BMI) . . . . .	85
ON THE WAY TO THE SKY Diamond-St. John (Stoneridge, ASCAP/Unichappell/Begonia Melodies, BMI) . . . . .	62
OPEN ARMS Stone-Elson (Weed High Nightmare, BMI) . . . . .	11
OUR LIPS ARE SEALED Gottehrer-Freeman (Gotown/Plangent Visions, ASCAP) . . . . .	76
PAC-MAN FEVER Buckner-Garcia (BGO, ASCAP) . . . . .	6
PERHAPS LOVE Okun (Cherry Lane, ASCAP) . . . . .	10
PHYSICAL Farrar (Stephen A. Kipner/April/Terry Shaddick, ASCAP, BMI) . . . . .	3
POP GOES THE MOVIES (Part 1) Monardo-Bongiovi-Quinn (20th Century-Fox/Robbins/Warner Bros./UA, ASCAP/Unart, BMI) . . . . .	69
PRIVATE EYES Hall-Oates (Fust Buzza/Hot-Cha/Six Continents, BMI) . . . . .	94
SEA OF LOVE Petty (Fort Knox/Tek, BMI) . . . . .	77
SHAKE IT UP Baker (Ric Ocasek/Lido, BMI) . . . . .	4
SHE'S GOT A WAY Ramone (April/Impulsive, ASCAP) . . . . .	81
SHOULD I DO IT Perry (Unichappell) Watch Hill, BMI) . . . . .	33
SOMEONE COULD LOSE A HEART TONIGHT Malloy (Briarpatch/Debdaw, BMI) . . . . .	58
SOMEWHERE DOWN THE ROAD Manilow (ATV/Mann & Weil/Snow, BMI) . . . . .	26
SPIRITS IN THE MATERIAL WORLD Group-Padgham (Virgin, Chappell, ASCAP) . . . . .	27
SWEET DREAMS Maslin (Careers/Bestall, BMI/Riva, P.R.S.) . . . . .	7
TAINTED LOVE Thorne (Equinox, BMI) . . . . .	86
TAKE IT EASY ON ME Prod. not listed (Colgems-EMI, ASCAP) . . . . .	15
TAKE OFF Giacomelli (McKenzie Brothers PRO) . . . . .	53
THAT GIRL Wonder (Jobete/Black Bull, ASCAP) . . . . .	20
THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison/Street, ASCAP) . . . . .	10
THEME FROM MAGNUM P.I. Post (MCA, ASCAP) . . . . .	74
THROUGH THE YEARS Richie (Peso/Swanebravo, BMI) . . . . .	14
TELL ME TOMORROW (Part 1) Tabin (Charday, BMI) . . . . .	45
TONIGHT I'M YOURS (DON'T HURT ME) Stewart (Riva/WB, ASCAP) . . . . .	32
TROUBLE Buckingham-Dashut (Now Sounds, BMI) . . . . .	49
TURN YOUR LOVE AROUND Graydon (Garden Rake, BMI/Rentakul Veets/JSH, ASCAP) . . . . .	18
UNDER PRESSURE Group-Bowie (Queen/Beechwood/Bewlay/Fleur, BMI) . . . . .	95
VOICE ON THE RADIO Love (Franne Gold/Mac's Million/Modern American/BMI, ASCAP) . . . . .	80
WAITING FOR A GIRL LIKE YOU Lange-Jones (Somerset Songs/Evansongs, Ltd, ASCAP) . . . . .	21
WAITING ON A FRIEND Glimmer Twins (Colgems-EMI, ASCAP) . . . . .	16
WANNA BE WITH YOU White (Saggifire/Yougoulei, ASCAP) . . . . .	55
WE GOT THE BEAT Gottehrer-Freeman (Daddy On, ASCAP) . . . . .	34
WHEN ALL IS SAID AND DONE Anderson-Ulvaeus (Countless Songs, BMI) . . . . .	40
WHY DO FOOLS FALL IN LOVE Ross (Patricia, BMI) . . . . .	78
WHY YOU WANNA TRY ME Carmichael-Group (Jobete/Commodores, ASCAP) . . . . .	70
WORKING FOR THE WEEKEND Fairbairn-Dean (Blackwood/Dean of Music, BMI) . . . . .	41
YESTERDAY'S SONGS Diamond (Stonebridge, ASCAP) . . . . .	97
YOU'RE MY LATEST, MY GREATEST INSPIRATION Gamble-Huff (Mighty Three, BMI) . . . . .	48
YOU'RE THE ONE FOR ME Eaves (Trumar/Huemar, BMI) . . . . .	90
YOU COULD HAVE BEEN WITH ME Neil (ATV, BMI) . . . . .	17
YOUNG TURKS Stewart (Riva/Nite-Stalk, ASCAP) . . . . .	22

# Record World Singles

## 101-150

FEBRUARY 20, 1982

Feb. 20	Feb. 13	
101	112	I WANT TO HOLD YOUR HAND LAKESIDE / Solar 47954 (E/A) (Duchess, BMI)
102	105	OPPOSITES DO ATTRACT ALL SPORTS BAND / Radio 3892 (Atl) (All Sparts/Diade, ASCAP)
103	113	IN THE RAW WHISPERS / Solar 47961 (E/A) (Spectrum VII / Silver Sounds/Satellite III, ASCAP)
104	107	GLAD TO KNOW YOU CHAS JANKEL/A&M 2396 (Avir, BMI/WB, ASCAP)
105	104	WAIT FOR ME SLAVE / Catillion 46028 (Atl) (Cotillion, BMI)
106	101	DESTROYER KINKS / Arista 0619 (Dovray, P.R.S.)
107	111	NEVER THOUGHT I'D FALL IN LOVE SPINNERS / Atlantic 40839 (Sir Grant/Frozen Butterfly, BMI)
108	108	YOU CAN MADLEEN KANE / Chalet 1225 (GMPC, no licensee)
109	116	SAD GIRL G.Q. / Arista 0659 (Jastane, BMI)
110	126	RUNNING CHUBBY CHECKER/MCA 51233 (Rightsong, BMI)
111	136	SEA OF HEARTBREAK POCO/MCA 52001 (Shapiro, Bernstein, Co., ASCAP)
112	130	RIGHT IN THE MIDDLE (OF FALLING IN LOVE) BETTYE LAVETTE / Matown 1532 (Unichappel, BMI)
113	—	DON'T YOU WANT ME HUMAN LEAGUE / Virgin 2397 (A&M) (Virgin/Dinsong, ASCAP)
114	115	IT'S MY PARTY DAVE STEWART & BARBARA GASKIN / Platinum 4 (World Songs, ASCAP)
115	119	HI-FIDELITY THE KIDS FROM "FAME" featuring VALERIE LANDSBURG / RCA 13054 (Koppelman-Bandier, BMI)
116	117	START IT OVER McGUFFEY LANE / Atco 7345 (McGuffey Lane/Hot Band, BMI)
117	—	TONIGHT I'M GONNA LOVE YOU ALL OVER FOUR TOPS / Casablanca 2345 (PolyGram) (Koota, BMI)
118	118	TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD / Boardwalk 7 11 132 (M&M, BMI)
119	121	STAGE FRIGHT CHIC / Atlantic 3887 (Chic/Warner-Tamerlane, BMI)
120	120	HOW CAN LOVE SO RIGHT (BE SO WRONG) RAY, GOODMAN & BROWN / Polydor 2191 (Dark Cloud/H.A.B./We Got Music, BMI/ASCAP)
121	127	BEGIN THE BEGUINE (VOLVER A EMPEZAR) JULIO INGLESIAS / Columbia 18 02660 (Warner Bros., ASCAP)
122	124	JAM THE BOX BILL SUMMERS AND SUMMERS HEAT / MCA 51221 (Pure Delite/Bilsum, BMI)
123	129	LIVIN' IN THE LIMELIGHT PETER CETERA / Full Moon / Warner Bros. 49885 (Double Virgo, ASCAP)
124	122	DO IT TO ME VERNON BURCH / Spector 0019 (Sand B / Bayard, BMI)
125	—	LET'S WORK PRINCE / Warner Bros. 50002 (Controversy, ASCAP)
126	125	DO IT ROGER ROGER / Warner Bros. 49883 (Troutman's, BMI)
127	128	GOIN' BACK TO CHINA DIESEL / Regency 7343 (Atl) (Peer Southern, BMI)
128	123	I WILL FIGHT GLADYS KNIGHT & THE PIPS / Columbia 18 02549 (Nick-O-Val, ASCAP)
129	—	WORK THAT SUCKER TO DEATH XAVIER / Liberty 1445 (Terry Phillips, ASCAP)
130	—	HOT ON A THING (CALLED LOVE) CHI-LITES featuring EUGENE RECORD / Chi-Sound / 20th Century-Fox 2600 (RCA) (Angelshell/Six Continents, BMI)
131	134	A LITTLE MORE LOVE T-CONNECTION / Capitol 5076 (T-Conn/Irving, BMI)
132	135	TATTOO NOVO COMBO / Polydor 2194 (PolyGram) (Nova, BMI)
133	137	YOU NEVER GAVE UP ON ME CRYSTAL GAYLE / Columbia 18 02718 (Michael O'Connor, BMI)
134	138	LONELY NIGHTS BRYAN ADAMS / A&M 2359 (Irving, BMI)
135	—	DON'T STOP ME BABY (I'M ON FIRE) BOYS BAND / Elektra 47406 (House of Gold, BMI/Bobby Goldsboro, ASCAP)
136	—	MAGIC IN THE AIR NORMAN SALEET / RCA 13040 (Al Gallico/Turtle, BMI)
137	140	I DON'T FEEL BETTER MARTIN BRILEY / Mercury 76137 (PolyGram) (Rare Blue/Miserable Melodies, ASCAP)
138	—	ALWAYS ON MY MIND WILLIE NELSON / Columbia 18 02741 (Screen Gems-EMI/Rosebridge, BMI)
139	—	NIGHTS OVER EGYPT JONES GIRLS / Phila. Intl. 502713 (CBS) (Mighty Three, BMI)
140	—	IF I COULD GET YOU (INTO MY LIFE) GENE COTTON / Knoll 5002 (Knoll, ASCAP)
141	—	MEMORIES OF DAYS GONE BY FRED PARRIS & THE FIVE SATINS / Elektra 47411 (Various, ASCAP/BMI)
142	—	I KNOW WHAT BOYS LIKE WAITRESSES / Polydor 2196 (PolyGram) (Merovingian/Cri Cri, BMI)
143	131	LOVE FEVER GAYLE ADAMS / Prelude 8040 (Trumar/Diamond In The Rough, BMI)
144	132	SPIES IN THE NIGHT MANHATTAN TRANSFER / Atlantic 3877 (Garden Rake/Foster Frees/Living, BMI/Heen/Yellow Dog, ASCAP)
145	133	SEASONS OF GOLD GIDEA PARK featuring ADRIAN BAKER / Profile 5003 (Various Publishers, not listed)
146	139	SOUTHERN PACIFIC NEIL YOUNG & CRAZY HORSE / Reprise 49870 (WB) (Silver Fiddle/ASCAP)
147	141	BAD LADY CON FUNK SHUN / Mercury 76128 (PolyGram) (Val-ie-Joe/Dis 'n' Dat/Extra Foxx, BMI)
148	142	SPLISH SPLASH DR. JOHN / Columbia 18 02675 (Unart, BMI)
149	143	TUBE SNAKE BOOGIE ZZ TOP / Warner Bros. 49865 (Hamstern, BMI)
150	144	FUNGI MAMA / BEPOP AFUNKADISCOLYPSO TOM BROWNE / Arista / GRP 2518 (Blue Horizon/Thomas Browne/Roaring Fork, BMI)



# A/C Chart

FEBRUARY 20, 1982

Feb. 20	Feb. 13		WKS. ON CHART
1	3	<b>LEADER OF THE BAND</b> DAN FOGELBERG Full Moon/Epic 14 02647	9
2	1	<b>COOL NIGHT</b> PAUL DAVIS/Arista 0645	12
3	2	<b>COMIN' IN AND OUT OF YOUR LIFE</b> BARBRA STREISAND/ Columbia 18 02621	13
4	8	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON/ EMI-America 8101	9
5	10	<b>THROUGH THE YEARS</b> KENNY ROGERS/Liberty 1444	6
6	6	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES/RCA 12361	11
7	4	<b>SHE'S GOT A WAY</b> BILLY JOEL/Columbia 18 02628	10
8	13	<b>SWEET DREAMS AIR SUPPLY</b> /Arista 0655	7
9	5	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON/Warner Bros. 49846	15
10	12	<b>SOMEWHERE DOWN THE ROAD</b> BARRY MANILOW/Arista 0658	7
11	7	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON/Capitol 5046	15
12	20	<b>OPEN ARMS JOURNEY</b> /Columbia 18 02687	4
13	16	<b>LOVE IN THE FIRST DEGREE</b> ALABAMA/RCA 12288	8
14	15	<b>TAKE IT EASY ON ME</b> LITTLE RIVER BAND/Capitol 5057	7
15	11	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> EDDIE RABBITT/Elektra 47239	11
16	19	<b>KEY LARGO</b> BERTIE HIGGINS/Kat Family 9 02524 (CBS)	7
17	24	<b>DADDY'S HOME</b> CLIFF RICHARD/EMI-America 8103	4
18	9	<b>I WOULDN'T HAVE MISSED IT</b> RONNIE MILSAP/RCA 12342	12
19	22	<b>WHEN ALL IS SAID AND DONE</b> ABBA/Atlantic 3889	6
20	27	<b>ONE HUNDRED WAYS</b> QUINCY JONES featuring JAMES INGRAM/A&M 2387	4
21	14	<b>LEATHER AND LACE</b> STEVIE NICKS with DON HENLEY/ Modern 7341 (Atl)	14
22	18	<b>COME GO WITH ME</b> BEACH BOYS/Caribou 02633 (CBS)	11
23	29	<b>JUST CAN'T WIN 'EM ALL</b> STEVIE WOODS/Cotillion 46030 (Atl)	3
24	34	<b>THAT GIRL</b> STEVIE WONDER/Tamla 1602 (Motown)	3
25	17	<b>YESTERDAY'S SONGS</b> NEIL DIAMOND/Columbia 18 02604	14
26	21	<b>COULD IT BE LOVE</b> JENNIFER WARNES/Arista 0611	9
27	31	<b>ANOTHER SLEEPLESS NIGHT</b> ANNE MURRAY/ Capitol 5083	4
28	33	<b>MAIN THEME FROM "CHARIOTS OF FIRE"</b> VANGELIS/ Polydor 2189 (PolyGram)	4
29	23	<b>WAITING FOR A GIRL LIKE YOU</b> FOREIGNER/Atlantic 3868	18
30	38	<b>MY GUY SISTER</b> SLEDGE/Cotillion 47000 (Atl)	3
31	36	<b>BOBBIE SUE</b> OAK RIDGE BOYS/MCA 51231	3
32	35	<b>ONLY ONE YOU</b> T.G. SHEPPARD/Warner/Curb 49858	4



CHARTMAKER OF THE WEEK

33	—	<b>ON THE WAY TO THE SKY</b> Neil Diamond/Columbia 18 02712	1
34	26	<b>MORE THAN JUST THE TWO OF US</b> SNEAKER/Handshake 59 02557	12
35	25	<b>HOOED ON CLASSICS</b> LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304	15
36	28	<b>TROUBLE</b> LINDSEY BUCKINGHAM/Asylum 47223	14
37	43	<b>POP GOES THE MOVIES (Part I)</b> Meco/Arista 0660	2
38	44	<b>SHOULD I DO IT</b> POINTER SISTERS/Planet 47960 (E/A)	2
39	32	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS/RCA 12349	16
40	45	<b>MIRROR, MIRROR</b> DIANA ROSS/RCA 13021	2
41	30	<b>THOSE GOOD OLD DREAMS</b> CARPENTERS/A&M 2386	8
42	41	<b>HARDEN MY HEART</b> QUARTERFLASH/Geffen 49824 (WB)	11
43	39	<b>CASTLES IN THE AIR</b> DON McLEAN/Millennium 11819 (RCA)	15
44	—	<b>SLEEPWALKER</b> LARRY CARLTON/Warner Bros. 50019	1
45	—	<b>THE END</b> RUPERT HOLMES/Elektra 47409	1
46	37	<b>OH NO</b> COMMODORES/Motown 1527	19
47	40	<b>BREAKIN' AWAY</b> AL JARREAU/Warner Bros. 49842	6
48	42	<b>IF I WERE YOU</b> LULU/Alfa 7011	12
49	46	<b>PERHAPS LOVE</b> PLACIDO DOMINGO & JOHN DENVER/ Columbia 18 02679	6
50	47	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN/MCA 51182	18



eastern concert dates last week when his doctor diagnosed Stewart's chest pains and coughing as "severe bronchitis and laryngitis." The doctor ordered Stewart home for complete bed rest and medical treatment for 10 days. The dates, including a February 8 concert at the Meadowlands' Brendan Byrne Arena, have been rescheduled beginning with a February 17 show in St. Louis (the Meadowlands date is Feb. 23).

**WHAT'S GOIN' ON:** After hearing a pre-release tape of the forthcoming Dregs single, "Crank It Up," we're convinced the group's first effort with a vocalist will be a hit. Santana's Alex Ligertwood sings lead vocals on the cut from the soon-to-be-released "Industry Standard" LP. More from the Dregs later... Graham Parker's "Another Grey Area" LP is due on March 17 with a tour to follow. Guest slots on the Jack Douglas-produced LP, Parker's first in over two years, include guitarist Hugh McCracken, keyboardist Nicky Hopkins and Karen Lawrence on backing vocals. A special 12-inch disc serviced to radio stations features an exclusive instrumental version of "No More Excuses" on the flip side of the single "Temporary Beauty." The Steve Martin Special on NBC-TV, Saturday (13), has Martin dancing and lip-syncing to the Waitresses' "I Know What Boys Like"... Coming from Columbia at the end of February is "The Glory Of... Alberta Hunter," a new album by the legendary vocalist, produced by John Hammond. Also on Columbia is "Pac-Man Fever," an album by Jerry Buckner and Gary Garcia on the heels of their smash single. The album is a collection of eight video game songs... Cachelot Records has released a special 12-inch disc for Valentine's Day "Only Men Fall In Love," by the British group Home Service... British vocalist extraordinaire Georgie Fame (even though "Ballad of Bonnie and Clyde" was his biggest hit — top 10 in '68 — our favorite will always be "Yeah, Yeah") will play the Bottom Line (16) and R.T. Firefly (19)... The New York Music Task Force, in association with the National Academy of Recording Arts and Sciences (NARAS), will sponsor a classical music seminar, "The Classical Music Scene — Present and Future," on Monday, February 22, from 6 to 8 p.m. at WQXR Auditorium, 229 West 43 St. For further information call Shel Freund at (212) 982-7290.

## Radio Network Association Formed

(Continued from page 3)

president, RKO Radio Networks, is vice chairman; Richard M. Brescia, vice president and general manager, CBS Radio Network, is secretary/treasurer; and Richard Penn, vice president and general manager, NBC Radio Network, holds the title of director. The Mutual Broadcasting System, a major independent network, was not represented.

In an official statement, McLaughlin said that the rapid growth of network radio had "created the need for a trade organization that specifically promotes understanding and usage of this very special medium." He quoted figures (compiled by the accounting firm Ernst & Winning) placing network radio's gross revenues for 1981 at nearly \$200 million, a dramatic increase from \$65 million in 1972. According to the same statistics, network radio's gross revenues have grown nearly \$40 million in the last two years.

RNA's members say they foresee much greater growth in the years to come, and hope to enhance network radio's stature as a national advertising medium, especially as an alternative to high-priced network television. They also feel the organization will be a vital tool in the face of competition from another growing advertising medium, cable television.

At the press conference, RNA announced its fifth member, the United Stations, represented by its president, Nick Verbitsky. United Stations, which will begin broad-

casting a 24-hour live country music format via satellite in the spring, is one of many recently formed companies that qualify as potential members of RNA. The organization defines radio network as "any person, firm or organization which regularly originates or distributes commercially-sponsored or advertiser-supported schedules of radio programs and program material for broadcasting nationally to affiliated AM or FM stations on a simultaneous or generally concurrent basis."

While the board members indicated that no specific activities have been planned for RNA at this time, there was mention of computerized central mailing lists, direct mail promotions and a computer activity analysis of network clients and prospects as potential services. Publicity and advertising campaigns, direct mail promotions, creative and media seminars for agencies and clients, and involvement with advertising conventions and seminars were listed as possible promotional activities.

The Mutual Broadcasting System's president and chief operating officer, Martin Rubenstein, released a prepared statement the same day, explaining his company's choice "not to participate at this time. While we applaud the objective of better acquainting advertisers with the benefits of the network media, we are not sure that the best way to achieve this goal is to create yet another trade organization."



# Record World Singles



FEBRUARY 20, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Feb. 20	Feb. 13		WKS. ON CHART
1	1	<b>CENTERFOLD</b> J. GEILS BAND EMI-America 8012 (4th Week)	14
2	2	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES/RCA 12361	13
3	3	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN/MCA 51182	19
4	4	<b>SHAKE IT UP</b> CARS/Elektra 47250	12
5	5	<b>HARDEN MY HEART</b> QUARTERFLASH/Geffen 49824 (WB)	17
6	19	<b>PAC-MAN FEVER</b> BUCKNER & GARCIA/Columbia 18 02673	7
7	11	<b>SWEET DREAMS</b> AIR SUPPLY/Arista 0655	9
8	13	<b>MIRROR, MIRROR</b> DIANA ROSS/RCA 13021	6
9	15	<b>LEADER OF THE BAND</b> DAN FOGELBERG/Full Moon/ Epic 14 02647	10
10	10	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON/Capitol 5046	16
11	22	<b>OPEN ARMS</b> JOURNEY/Columbia 18 02687	6
12	12	<b>COOL NIGHT</b> PAUL DAVIS/Arista 0645	14
13	14	<b>LOVE IS ALRIGHT TONITE</b> RICK SPRINGFIELD/RCA 13008	10
14	20	<b>THROUGH THE YEARS</b> KENNY ROGERS/Liberty 1444	7
15	17	<b>TAKE IT EASY ON ME</b> LITTLE RIVER BAND/Capitol 5057	10
16	16	<b>WAITING ON A FRIEND</b> ROLLING STONES/Rolling Stones 21004 (Atl)	10
17	18	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON/ EMI-America 8101	11
18	8	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON/Warner Bros. 49846	16
19	9	<b>HOOKED ON CLASSICS</b> LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304	14
20	24	<b>THAT GIRL</b> STEVIE WONDER/Tamla 1602 (Motown)	6
21	6	<b>WAITING FOR A GIRL LIKE YOU</b> FOREIGNER/Atlantic 3868	18
22	7	<b>YOUNG TURKS</b> ROD STEWART/Warner Bros. 49843	17
23	21	<b>LET'S GROOVE</b> EARTH, WIND & FIRE/ARC/Columbia 18 02536	19
24	26	<b>LOVE IN THE FIRST DEGREE</b> ALABAMA/RCA 12288	9
25	31	<b>KEY LARGO</b> BERTIE HIGGINS/Kat Family 9 02524 (CBS)	11
26	27	<b>SOMEWHERE DOWN THE ROAD</b> BARRY MANILOW/ Arista 0658	8
27	32	<b>SPIRITS IN THE MATERIAL WORLD</b> POLICE/A&M 2390	6
28	29	<b>ALL OUR TOMORROWS</b> EDDIE SCHWARTZ/Atco 7342	9
29	33	<b>CALL ME SKYY</b> /Salsoul 7 2152 (RCA)	9
30	53	<b>BOBBIE SUE OAK RIDGE BOYS/MCA 51231*</b>	5
31	34	<b>ABACAB</b> GENESIS/Atlantic 3891	8
32	38	<b>TONIGHT I'M YOURS (DON'T HURT ME)</b> ROD STEWART/Warner Bros. 49886	5
33	40	<b>SHOULD I DO IT</b> POINTER SISTERS/Planet 47960 (E/A)	4
34	49	<b>WE GOT THE BEAT GO-GO'S/I.R.S. 9903 (A&amp;M)*</b>	4
35	39	<b>DADDY'S HOME</b> CLIFF RICHARD/EMI-America 8103	6
36	23	<b>LEATHER AND LACE</b> STEVIE NICKS with DON HENLEY/ Modern 7341 (Atl)	20
37	41	<b>I BELIEVE</b> CHILLIWACK/Millennium 13102 (RCA)	5
38	42	<b>LOVE IS LIKE A ROCK</b> DONNIE IRIS/MCA 51223	8
39	43	<b>LET THE FEELING FLOW</b> PEABO BRYSON/Capitol 5065	10
40	44	<b>WHEN ALL IS SAID AND DONE</b> ABBA/Atlantic 3889	6
41	30	<b>WORKING FOR THE WEEKEND</b> LOVERBOY/Columbia 18 02589	13
42	54	<b>I LOVE ROCK 'N' ROLL</b> JOAN JETT & THE BLACKHEARTS/Boardwalk 7 11 135	3
43	55	<b>DO YOU BELIEVE IN LOVE</b> HUEY LEWIS & THE NEWS/ Chrysalis 2589	3
44	56	<b>MAIN THEME FROM "CHARIOTS OF FIRE"</b> VANGELIS/ Polydor 2189 (PolyGram)	6
45	50	<b>TELL ME TOMORROW (PART 1)</b> SMOKEY ROBINSON/ Tamla 1601 (Motown)	5
46	52	<b>ONE HUNDRED WAYS</b> QUINCY JONES featuring JAMES INGRAM/A&M 2387	5
47	61	<b>MAKE A MOVE ON ME</b> OLIVIA NEWTON-JOHN/MCA 52000	2
48	48	<b>YOU'RE MY LATEST, MY GREATEST INSPIRATION</b> TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS)	7
49	25	<b>TROUBLE</b> LINDSEY BUCKINGHAM/Asylum 47223	16
50	28	<b>I WOULDN'T HAVE MISSED IT</b> RONNIE MILSAP/RCA 12342	15



51	51	<b>CRAZY JOHN HALL BAND</b> /EMI-America 8096	6
52	60	<b>MY GUY SISTER SLEDGE</b> /Cotillion 47000 (Atlantic)	4
53	65	<b>TAKE OFF</b> BOB & DOUG MCKENZIE/Mercury 76134 (PolyGram)	3
54	35	<b>COME GO WITH ME</b> BEACH BOYS/Caribou 5 02633 (CBS)	11
55	57	<b>WANNA BE WITH YOU</b> EARTH, WIND & FIRE/ARC/ Columbia 18 02688	5
56	62	<b>IF LOOKS COULD KILL</b> PLAYER/RCA 13006	4
57	36	<b>DON'T STOP BELIEVIN'</b> JOURNEY/Columbia 18 02567	15
58	37	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> EDDIE RABBITT/Elektra 47239	13
59	64	<b>GENIUS OF LOVE</b> TOM TOM CLUB/Sire 49882 (WB)	5
60	68	<b>I'LL FALL IN LOVE AGAIN</b> SAMMY HAGAR/Geffen 49881 (WB)	3
61	69	<b>JUKE BOX HERO</b> FOREIGNER/Atlantic 4017	3
62	72	<b>ON THE WAY TO THE SKY</b> NEIL DIAMOND/Columbia 18 02712	2
63	63	<b>LET'S GET IT UP</b> AC/DC/Atlantic 3894	6

## CHARTMAKER OF THE WEEK

64	—	<b>EDGE OF SEVENTEEN</b> STEVIE NICKS Modern 7401 (Atl)	1
65	—	<b>NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS)</b> LE ROUX/RCA 13059	1
66	—	<b>FREEZE-FRAME/FLAME-TROWER</b> J. GEILS BAND/ EMI-America 8108	1
67	78	<b>DON'T LET HIM KNOW</b> PRISM/Capitol 5082	3
68	79	<b>(OH) PRETTY WOMAN</b> VAN HALEN/Warner Bros. 50003	2
69	81	<b>POP GOES THE MOVIES (PART 1)</b> MECO/Arista 0660	2
70	77	<b>WHY YOU WANNA TRY ME</b> COMMODORES/Motown 1604	3
71	—	<b>FIND ANOTHER FOOL</b> QUARTERFLASH/Geffen 50006 (WB)	1
72	80	<b>867-5309/JENNY</b> TOMMY TUTONE/Columbia 18 02646	4
73	75	<b>HERE TO LOVE YOU</b> DOOBIE BROTHERS/Warner Bros. 50001	3
74	82	<b>THEME FROM MAGNUM P.I.</b> MIKE POST/Elektra 47400	2
75	76	<b>IF YOU THINK YOU'RE LONELY NOW</b> BOBBY WOMACK/Beverly Glen 2000	7
76	58	<b>OUR LIPS ARE SEALED</b> GO-GO'S/I.R.S. 9901 (A&M)	24
77	46	<b>SEA OF LOVE</b> DEL SHANNON/Network 47950 (E/A)	9
78	47	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS/RCA 12349	17
79	89	<b>ANOTHER SLEEPLESS NIGHT</b> ANNE MURRAY/Capitol 5083	2
80	88	<b>VOICE ON THE RADIO</b> CONDUCTOR/Montage 1210	2
81	45	<b>SHE'S GOT A WAY</b> BILLY JOEL/Columbia 18 02628	11
82	90	<b>ANYONE CAN SEE</b> IRENE CARA/Network 47950 (E/A)	2
83	59	<b>MY GIRL (GONE, GONE, GONE)</b> CHILLIWACK/ Millennium 11813 (RCA)	19
84	86	<b>COOL (PART 1) TIME</b> /Warner Bros. 49864	5
85	—	<b>ONLY ONE YOU</b> T.G. SHEPPARD/Warner/Curb 49858	1
86	—	<b>TAINTED LOVE</b> SOFT CELL/Sire 49855 (WB)	1
87	95	<b>JUST CAN'T WIN 'EM ALL</b> STEVIE WOODS/Cotillion 46030 (Atl)	2
88	—	<b>GOIN' DOWN</b> GREG GUIDRY/Columbia/Badland 18 02691	1
89	—	<b>MAMA USED TO SAY</b> JUNIOR/Mercury 76132 (PolyGram)	1
90	93	<b>YOU'RE THE ONE FOR ME "D"</b> TRAIN/Prelude 8043	3
91	94	<b>NATURAL LOVE</b> PETULA CLARK/Scotti Bros. 5 02676 (CBS)	2
92	66	<b>COMIN' IN AND OUT OF YOUR LIFE</b> BARBRA STREISAND/Columbia 18 02621	13
93	—	<b>APACHE SUGARHILL GANG</b> /Sugarhill 567	1
94	67	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES/RCA 12296	24
95	70	<b>UNDER PRESSURE</b> QUEEN & DAVID BOWIE/Elektra 47235	14
96	71	<b>BREAKIN' AWAY</b> AL JARREAU/Warner Bros. 49849	10
97	73	<b>YESTERDAY'S SONGS</b> NEIL DIAMOND/Columbia 18 02604	14
98	—	<b>MAKE UP YOUR MIND</b> AURRA/Salsoul 77017 (RCA)	1
99	74	<b>FEEL LIKE A NUMBER</b> BOB SEGER & THE SILVER BULLET BAND/Capitol 5077	8
100	96	<b>PERHAPS LOVE</b> PLACIDO DOMINGO & JOHN DENVER/ Columbia 18 02679	5



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\*Denotes Powerhouse Pick

AmericanRadioHistory.com

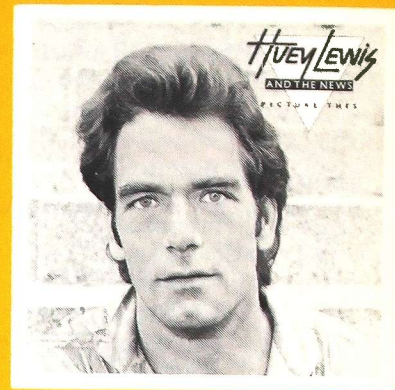


# Record World Album Airplay

FEBRUARY 20, 1982

## FLASHMAKER

PICTURE THIS  
HUEY LEWIS & THE NEWS  
Chrysalis



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

### WNEW-FM/NEW YORK

**ADDS:**  
CHUBBY CHECKER — MCA  
GAMMA (12") — Elektra  
HUMAN LEAGUE — A&M/Virgin  
STEVIE NICKS (single) — Modern  
BONNIE RAITT (single) — WB  
**HEAVY ACTION:**  
POLICE — A&M  
JOAN JETT — Boardwalk  
CARS — Elektra  
J. GEILS BAND — EMI America  
BRYAN ADAMS — A&M  
ROD STEWART — WB  
LOVERBOY — Columbia  
ROLLING STONES — Rolling Stones  
SAMMY HAGAR — Geffen  
JOHN HALL — EMI America

### WBCN-FM/BOSTON

**ADDS:**  
CHUBBY CHECKER — MCA  
HUEY LEWIS & THE NEWS — Chrysalis  
BOB & DOUG MCKENZIE — Mercury  
THIN LIZZY — WB  
TWEED — Eat  
WAITRESSES — Polydor  
**HEAVY ACTION:**  
CARS — Elektra  
J. GEILS BAND — EMI America  
POLICE — A&M  
GENESIS — Atlantic  
ROLLING STONES — Rolling Stones  
GO-GO'S — I.R.S.  
QUARTERFLASH — Geffen  
JOAN JETT — Boardwalk  
LOVERBOY — Columbia  
AC/DC — Atlantic

### WCOZ-FM/BOSTON

**ADDS:**  
GLASS MOON — Radio  
**HEAVY ACTION:**  
J. GEILS BAND — EMI America  
SHOOTING STAR — Virgin/Epic  
CARS — Elektra  
LOVERBOY — Columbia  
JOAN JETT — Boardwalk  
SAMMY HAGAR — Geffen  
MICHAEL SCHENKER GROUP — Chrysalis  
GENESIS — Atlantic  
OZZY OSBOURNE — Jet  
JOURNEY — Columbia

### WBLM-FM/MAINE

**ADDS:**  
ALDO NOVA — Portrait  
JOHNNY & THE DISTRACTIONS — A&M  
QUEEN & DAVID BOWIE (single) — Elektra  
TRIUMPH (single) — RCA  
**HEAVY ACTION:**  
SURVIVOR — Scotti Bros.  
MICHAEL SCHENKER GROUP — Chrysalis  
ROLLING STONES — Rolling Stones  
LOVERBOY — Columbia  
J. GEILS BAND — EMI America  
JOAN JETT — Boardwalk

PETER CETERA — Full Moon/WB  
SAMMY HAGAR — Geffen  
PRISM — Capitol  
OZZY OSBOURNE — Jet

### WCCC-FM/HARTFORD

**ADDS:**  
AL DI MEOLA — Columbia  
JAY FERGUSON — Capitol  
MONTY PYTHON — Arista  
PRISM — Capitol  
UFO — Chrysalis  
**HEAVY ACTION:**  
JOAN JETT — Boardwalk  
J. GEILS BAND — EMI America  
LOVERBOY — Columbia  
CARS — Elektra  
OZZY OSBOURNE — Jet  
AC/DC — Atlantic  
POLICE — A&M  
GENESIS — Atlantic  
SAMMY HAGAR — Geffen  
BOB & DOUG MCKENZIE — Mercury

### WPLR-FM/NEW HAVEN

**ADDS:**  
JOHNNY & THE DISTRACTIONS — A&M  
SUSAN LYNCH — Johnston  
THIN LIZZY — WB  
**HEAVY ACTION:**  
JOAN JETT — Boardwalk  
POLICE — A&M  
CARS — Elektra  
J. GEILS BAND — EMI America  
AC/DC — Atlantic  
OZZY OSBOURNE — Jet  
DONNIE IRIS — MCA  
RICK SPRINGFIELD — RCA  
ROD STEWART — WB  
JANIS JOPLIN — Columbia

### WLIR-FM/LONG ISLAND

**ADDS:**  
BUGGLES — Carrere  
GAMMA (12") — Elektra  
HUMAN LEAGUE — A&M/Virgin  
HUEY LEWIS & THE NEWS — Chrysalis  
ALDO NOVA — Portrait  
JEAN-LUC PONTY — Atlantic  
SOFT CELL (import) — Some Bizarre  
UFO — Chrysalis  
**HEAVY ACTION:**  
BOB WEIR — Arista  
NICK LOWE — Columbia  
WAITRESSES — Polydor  
GO-GO'S — I.R.S.  
JOAN JETT — Boardwalk  
SAMMY HAGAR — Geffen  
J. GEILS BAND — EMI America  
BRYAN ADAMS — A&M  
LOVERBOY — Columbia  
AL DI MEOLA — Columbia

### WBAB-FM/LONG ISLAND

**ADDS:**  
BRIAN BRIGGS — Bearsville  
GAMMA (12") — Elektra  
SUSAN LYNCH — Johnston  
STEVIE NICKS (single) — Modern  
BONNIE RAITT (single) — WB  
UFO — Chrysalis

X15 — Precision  
**HEAVY ACTION:**  
J. GEILS BAND — EMI America  
JOAN JETT — Boardwalk  
CARS — Elektra  
POLICE — A&M  
ROD STEWART — WB  
QUARTERFLASH — Geffen  
GENESIS — Atlantic  
GO-GO'S — I.R.S.  
LOVERBOY — Columbia  
AC/DC — Atlantic

### WMMR-FM/PHILADELPHIA

**ADDS:**  
ANGEL CITY — Epic  
CHUBBY CHECKER — MCA  
STEVIE NICKS (single) — Modern  
BONNIE RAITT (single) — WB  
KASIM SULTON — EMI America  
**HEAVY ACTION:**  
JOAN JETT — Boardwalk  
J. GEILS BAND — EMI America  
CARS — Elektra  
POLICE — A&M  
ROLLING STONES — Rolling Stones  
FOREIGNER — Atlantic  
AC/DC — Atlantic  
STEVIE NICKS — Modern  
JOHN HALL — EMI America  
QUARTERFLASH — Geffen

### WYSP-FM/PHILADELPHIA

**ADDS:**  
ALDO NOVA — Portrait  
JOHNNY & THE DISTRACTIONS — A&M  
HUEY LEWIS & THE NEWS — Chrysalis  
TOUCH — Atlantic  
UFO — Chrysalis  
**HEAVY ACTION:**  
J. GEILS BAND — EMI America  
POLICE — A&M  
TOMMY TUTONE — Columbia  
JOAN JETT — Boardwalk  
RUSH — Mercury  
VAN HALEN (single) — WB  
BRYAN ADAMS — A&M  
MOLLY HATCHET — Epic  
CARS — Elektra  
TRIUMPH — RCA

### WHFS-FM/WASHINGTON

**ADDS:**  
LOU ANN BARTON — Asylum  
B-52s — WB  
BUGGLES — Carrere  
CHUBBY CHECKER — MCA  
HUMAN LEAGUE — A&M/Virgin  
ROY LONEY — War Bride  
ELLEN McILWAIN — Blind Pig  
TERRY SCOTT — Elektra  
SLOW CHILDREN — Ensign  
RALPH TOWNER/JOHN ABERCROMBIE — ECM

**HEAVY ACTION:**  
POLICE — A&M  
GO-GO'S — I.R.S.  
WAITRESSES — Polydor  
JOAN JETT — Boardwalk  
SOFT CELL — Sire  
CARS — Elektra  
AL DI MEOLA — Columbia

PETE SHELLEY — Genetic  
OMD — Virgin/Epic  
BOB & DOUG MCKENZIE — Mercury

### WQBK-FM/ALBANY

**ADDS:**  
LOU ANN BARTON — Asylum  
HUEY LEWIS & THE NEWS — Chrysalis  
BONNIE RAITT (single) — WB  
**HEAVY ACTION:**  
JOAN JETT — Boardwalk  
CARS — Elektra  
HALL & OATES — RCA  
POLICE — A&M  
J. GEILS BAND — EMI America  
KINKS — Arista  
ROLLING STONES — Rolling Stones  
JOAN ARMATRADING — A&M  
AL DI MEOLA — Columbia  
NICK LOWE — Columbia

### WAQX-FM/SYRACUSE

**ADDS:**  
ANGEL CITY — Epic  
GAMMA (12") — Elektra  
HUEY LEWIS & THE NEWS — Chrysalis  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
J. GEILS BAND — EMI America  
JOAN JETT — Boardwalk  
GENESIS — Atlantic  
FOREIGNER — Atlantic  
LOVERBOY — Columbia  
CARS — Elektra  
DONNIE IRIS — MCA  
POLICE — A&M  
BRYAN ADAMS — A&M

### WOUR-FM/UTICA

**ADDS:**  
LOU ANN BARTON — Asylum  
CHUBBY CHECKER — MCA  
HUMAN LEAGUE — A&M/Virgin  
THIN LIZZY — WB  
**HEAVY ACTION:**  
J. GEILS BAND — EMI America  
JOAN JETT — Boardwalk  
CARS — Elektra  
POLICE — A&M  
GENESIS — Atlantic  
KEITH SYKES — Backstreet/MCA  
HENRY PAUL BAND — Atlantic  
BRYAN ADAMS — A&M  
TOMMY TUTONE — Columbia  
PRISM — Capitol

### WCMF-FM/ROCHESTER

**ADDS:**  
DUKE JUPITER — Coast to Coast  
JAY FERGUSON (12") — Capitol  
GAMMA (12") — Elektra  
STEVIE NICKS (single) — Modern  
TERRY SCOTT — Elektra  
WAITRESSES — Polydor  
**HEAVY ACTION:**  
GENESIS — Atlantic  
JOAN JETT — Boardwalk  
POLICE — A&M  
TRIUMPH — RCA  
LOVERBOY — Columbia  
GO-GO'S — I.R.S.

VAN HALEN (single) — WB  
TOMMY TUTONE — Columbia  
OZZY OSBOURNE — Jet  
AC/DC — Atlantic

### WMJQ-FM/ROCHESTER

**ADDS:**  
RICK SPRINGFIELD (single) — RCA  
TOMMY TUTONE — Columbia  
WRABIT — MCA  
X15 — Precision  
**HEAVY ACTION:**  
TRIUMPH — RCA  
LOVERBOY — Columbia  
ROLLING STONES — Rolling Stones  
FOREIGNER — Atlantic  
GENESIS — Atlantic  
J. GEILS BAND — EMI America  
OZZY OSBOURNE — Jet  
JOAN JETT — Boardwalk  
BRYAN ADAMS — A&M  
SAMMY HAGAR — Geffen

### WDVE-FM/PITTSBURGH

**ADDS:**  
GAMMA (12") — Elektra  
EDDIE SCHWARTZ — Atco  
THIN LIZZY — WB  
**HEAVY ACTION:**  
POLICE — A&M  
AC/DC — Atlantic  
ROLLING STONES — Rolling Stones  
GENESIS — Atlantic  
DONNIE IRIS — MCA  
J. GEILS BAND — EMI America  
CARS — Elektra  
JOAN JETT — Boardwalk  
OZZY OSBOURNE — Jet  
SAMMY HAGAR — Geffen

### WMMS-FM/CLEVELAND

**ADDS:**  
STEVIE NICKS (single) — Modern  
UFO — Chrysalis  
**HEAVY ACTION:**  
J. GEILS BAND — EMI America  
POLICE — A&M  
JOAN JETT — Boardwalk  
NICK LOWE — Columbia  
CARS — Elektra  
GO-GO'S — I.R.S.  
AC/DC — Atlantic  
BRYAN ADAMS — A&M  
BOB & DOUG MCKENZIE — Mercury  
LOVERBOY — Columbia

### WABX-FM/DETROIT

**ADDS:**  
EYE TO EYE — WB  
GO-GO'S — I.R.S.  
HUEY LEWIS & THE NEWS — Chrysalis  
NICK LOWE — Columbia  
ALDO NOVA — Portrait  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
J. GEILS BAND — EMI America  
FOREIGNER — Atlantic  
CARS — Elektra  
QUARTERFLASH — Geffen  
GENESIS — Atlantic  
RICK SPRINGFIELD — RCA

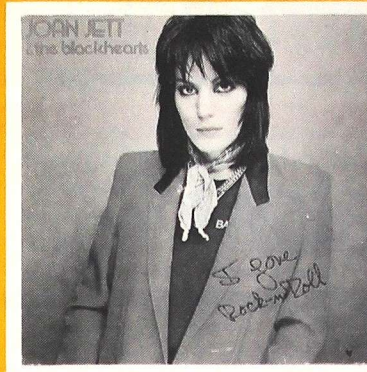


## MOST ADDED

**PICTURE THIS** — Huey Lewis & the News — Chrysalis (11)  
**RIGHT THE FIRST TIME (12")** — Gamma — Elektra (10)  
**MECHANIX** — UFO — Chrysalis (9)  
**THE CHANGE HAS COME** — Chubby Checker — MCA (7)  
**EDGE OF SEVENTEEN** (live single) — Stevie Nicks — Modern (6)  
**LET IT ROCK** — Johnny & the Distractions — A&M (6)  
**ALDO NOVA** — Portrait (6)  
**DARE** — Human League — A&M/Virgin (5)

## TOP AIRPLAY

**I LOVE ROCK 'N ROLL**  
**JOAN JETT**  
 Boardwalk



## MOST AIRPLAY

**I LOVE ROCK 'N ROLL** — Joan Jett and the Blackhearts — Boardwalk (31)  
**GHOST IN THE MACHINE** — Police — A&M (28)  
**FREEZE-FRAME** — J. Geils Band — EMI America (27)  
**GET LUCKY** — Loverboy — Columbia (23)  
**SHAKE IT UP** — Cars — Elektra (22)  
**STANDING HAMPTON** — Sammy Hagar — Geffen (18)  
**ABACAB** — Genesis — Atlantic (17)  
**DIARY OF A MADMAN** — Ozzy Osbourne — Jet (17)  
**FOR THOSE ABOUT TO ROCK** — AC/DC — Atlantic (13)  
**TATTOO YOU** — Rolling Stones — Rolling Stones (13)

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**SAMMY HAGAR** — Geffen  
**PRISM** — Capitol  
**POLICE** — A&M

### WQFM-FM/MILWAUKEE

**ADDS:**  
**LE ROUX** — RCA  
**STEVIE NICKS** (single) — Modern  
**HEAVY ACTION:**  
**GENESIS** — Atlantic  
**LOVERBOY** — Columbia  
**SAMMY HAGAR** — Geffen  
**OZZY OSBOURNE** — Jet  
**JOAN JETT** — Boardwalk  
**SHOOTING STAR** — Virgin/Epic  
**BOB & DOUG MCKENZIE** — Mercury  
**FOREIGNER** — Atlantic  
**POLICE** — A&M  
**PRISM** — Capitol

### Y95-FM/ROCKFORD

**ADDS:**  
**JOHNNY & THE DISTRACTIONS** — A&M  
**EDDIE SCHWARTZ** — Atco  
**UFO** — Chrysalis  
**HEAVY ACTION:**  
**RICK SPRINGFIELD** — RCA  
**AC/DC** — Atlantic  
**DONNIE IRIS** — MCA  
**POLICE** — A&M  
**JOURNEY** — Columbia  
**JOAN JETT** — Boardwalk  
**LOVERBOY** — Columbia  
**TRIUMPH** — RCA  
**PRISM** — Capitol  
**OZZY OSBOURNE** — Jet

### WXRT-FM/CHICAGO

**ADDS:**  
**LOU ANN BARTON** — Elektra  
**CHUBBY CHECKER** — MCA  
**CHURCH** — Capitol  
**FULL MOON** — WB  
**GANG OF FOUR (EP)** — WB  
**GLASS MOON** — Radio  
**HUMAN LEAGUE** — A&M/Virgin  
**LOU REED** — RCA  
**SIMPLE MINDS** — Stiff America  
**TOOTS & THE MAYTALS** — Mango  
**HEAVY ACTION:**  
**POLICE** — A&M  
**J. GEILS BAND** — EMI America  
**NICK LOWE** — Columbia  
**HALL & OATES** — RCA  
**ROLLING STONES** — Rolling Stones  
**CARS** — Elektra  
**ROD STEWART** — WB  
**GO-GO'S** — I.R.S.  
**GENESIS** — Atlantic  
**SOFT CELL** — Sire

### WLUP-FM/CHICAGO

**ADDS:**  
**ALDO NOVA** — Portrait  
**UFO** — Chrysalis  
**HEAVY ACTION:**  
**GENESIS** — Atlantic  
**JOAN JETT** — Boardwalk  
**LOVERBOY** — Columbia  
**SAMMY HAGAR** — Geffen  
**POLICE** — A&M

**PRISM** — Capitol  
**SHOOTING STAR** — Virgin/Epic  
**WRABIT** — MCA  
**RICK SPRINGFIELD** — RCA  
**OZZY OSBOURNE** — Jet

### KSHE-FM/ST. LOUIS

**ADDS:**  
**4 OUT OF 5 DOCTORS** — Nemperor  
**CHUBBY CHECKER** — MCA  
**HEAVY ACTION:**  
**J. GEILS BAND** — EMI America  
**CARS** — Elektra  
**POLICE** — A&M  
**SAMMY HAGAR** — Geffen  
**LOVERBOY** — Columbia  
**LE ROUX** — RCA  
**PRISM** — Capitol  
**GENESIS** — Atlantic  
**ROD STEWART** — WB  
**ALDO NOVA** — Portrait

### KQRS-FM/MINNEAPOLIS

**ADDS:**  
**ANGEL CITY** — Epic  
**GAMMA (12")** — Elektra  
**HUEY LEWIS & THE NEWS** — Chrysalis  
**HEAVY ACTION:**  
**J. GEILS BAND** — EMI America  
**JOAN JETT** — Boardwalk  
**GO-GO'S** — I.R.S.  
**SHOOTING STAR** — Virgin/Epic  
**PETER CETERA** — Full Moon/WB  
**CARS** — Elektra  
**POLICE** — A&M  
**LAMONT CRANSTON BAND** — Waterhouse  
**ALDO NOVA** — Portrait  
**SAMMY HAGAR** — Geffen

### WRXL-FM/RICHMOND

**ADDS:**  
 NONE  
**HEAVY ACTION:**  
**HENRY PAUL BAND** — Atlantic  
**RICK SPRINGFIELD** — RCA  
**POLICE** — A&M  
**VAN HALEN** (single) — A&M  
**JOAN JETT** — Boardwalk  
**LE ROUX** — RCA  
**J. GEILS BAND** — EMI America  
**TRIUMPH** — RCA  
**ROBBIN THOMPSON** — Local  
**PRISM** — Capitol

### WKLS-FM/ATLANTA

**ADDS:**  
**GO-GO'S** — I.R.S.  
**RICK SPRINGFIELD** (single) — RCA  
**UFO** — Chrysalis  
**HEAVY ACTION:**  
**POLICE** — A&M  
**AC/DC** — Atlantic  
**JOAN JETT** — Boardwalk  
**J. GEILS BAND** — EMI America  
**OZZY OSBOURNE** — Jet  
**LOVERBOY** — Columbia  
**CARS** — Elektra  
**GENESIS** — Atlantic  
**DONNIE IRIS** — MCA  
**PRISM** — Capitol

### KTXQ-FM/DALLAS

**ADDS:**  
**HUEY LEWIS & THE NEWS** — Chrysalis  
**EDDIE SCHWARTZ** — Atco  
**UFO** — Chrysalis  
**HEAVY ACTION:**  
**POLICE** — A&M  
**BRYAN ADAMS** — A&M  
**ROLLING STONES** — Rolling Stones  
**JOHN HALL** — EMI America  
**GENESIS** — Atlantic  
**JOAN JETT** — Boardwalk  
**LOVERBOY** — Columbia  
**TOMMY TUTONE** — Columbia  
**OZZY OSBOURNE** — Jet  
**J. GEILS BAND** — EMI America

### KLOL-FM/HOUSTON

**ADDS:**  
**JOHNNY & THE DISTRACTIONS** — A&M  
**HEAVY ACTION:**  
**SAMMY HAGAR** — Geffen  
**LOVERBOY** — Columbia  
**OZZY OSBOURNE** — Jet  
**JOAN JETT** — Boardwalk  
**FOREIGNER** — Atlantic  
**AC/DC** — Atlantic  
**BRYAN ADAMS** — A&M  
**PETER CETERA** — Full Moon/WB  
**J. GEILS BAND** — EMI America  
**SHOOTING STAR** — Virgin/Epic

### KSRR-FM/HOUSTON

**ADDS:**  
**JOHNNY & THE DISTRACTIONS** — A&M  
**HUEY LEWIS & THE NEWS** — Chrysalis  
**HEAVY ACTION:**  
**J. GEILS BAND** — EMI America  
**AC/DC** — Atlantic  
**CARS** — Elektra  
**JOAN JETT** — Boardwalk  
**QUARTERFLASH** — Geffen  
**JOURNEY** — Columbia  
**LOVERBOY** — Columbia  
**OZZY OSBOURNE** — Jet  
**POLICE** — A&M  
**SAMMY HAGAR** — Geffen

### KROQ-FM/LOS ANGELES

**ADDS:**  
**B-52s** — WB  
**BRIAN BRIGGS** — Bearsville  
**HUEY LEWIS & THE NEWS** — Chrysalis  
**NICK LOWE** — Columbia  
**SUSAN LYNCH** — Johnston  
**HEAVY ACTION:**  
**POLICE** — A&M  
**SOFT CELL** — Sire  
**ADAM & THE ANTS** — Epic  
**CARS** — Elektra  
**ROMEO VOID** — 415  
**DEPECHE MODE** — Sire  
**KING CRIMSON** — WB/EG  
**GO-GO'S** — I.R.S.  
**OMD** — Virgin/Epic  
**JOAN JETT** — Boardwalk

### KOME-FM/SAN JOSE

**ADDS:**  
**GAMMA (12")** — Elektra  
**ALDO NOVA** — Portrait  
**HEAVY ACTION:**  
**CARS** — Elektra  
**FOREIGNER** — Atlantic  
**GENESIS** — Atlantic  
**J. GEILS BAND** — EMI America  
**SAMMY HAGAR** — Geffen  
**HALL & OATES** — RCA  
**LOVERBOY** — Columbia  
**QUARTERFLASH** — Geffen  
**ROLLING STONES** — Rolling Stones  
**POLICE** — A&M

### KSJO-FM/SAN JOSE

**ADDS:**  
**GAMMA (12")** — Elektra  
**BOB & DOUG MCKENZIE** — Mercury  
**TOMMY TUTONE** — Columbia  
**HEAVY ACTION:**  
**JOAN JETT** — Boardwalk  
**PRISM** — Capitol  
**LOVERBOY** — Columbia  
**SAMMY HAGAR** — Geffen  
**RICK SPRINGFIELD** — RCA  
**SHOOTING STAR** — Virgin/Epic  
**PETER CETERA** — Full Moon/WB  
**JOURNEY** — Columbia  
**OZZY OSBOURNE** — Jet  
**BRYAN ADAMS** — A&M

### KZEL-FM/EUGENE

**ADDS:**  
**GAMMA (12")** — Elektra  
**DONNIE IRIS** (single) — MCA  
**LE ROUX** — RCA  
**HUEY LEWIS & THE NEWS** — Chrysalis  
**HEAVY ACTION:**  
**AC/DC** — Atlantic  
**LOVERBOY** — Columbia  
**POLICE** — A&M  
**QUARTERFLASH** — Geffen  
**JOHNNY & THE DISTRACTIONS** — A&M  
**OZZY OSBOURNE** — Jet  
**BOB & DOUG MCKENZIE** — Mercury  
**JOAN JETT** — Boardwalk  
**SAMMY HAGAR** — Geffen  
**BILLY SQUIER** — Capitol

### KZOK-FM/SEATTLE

**ADDS:**  
**RICK SPRINGFIELD** (single) — RCA  
**HEAVY ACTION:**  
**SAMMY HAGAR** — Geffen  
**LOVERBOY** — Columbia  
**OZZY OSBOURNE** — Jet  
**J. GEILS BAND** — EMI America  
**JOAN JETT** — Boardwalk  
**BOB & DOUG MCKENZIE** — Mercury  
**PETER CETERA** — Full Moon/WB  
**JOURNEY** — Columbia  
**ROLLING STONES** — Rolling Stones  
**SHOOTING STAR** — Virgin/Epic

35 stations reporting this week.



## Radio Replay

By PHIL DIMAURO

■ **VERNE LEAVES NBC:** Dick Verne, president of the NBC Radio Division, simultaneously announced his resignation and future plans last Monday (8). Effective March 2, Verne will be group vice president for the LIN Broadcasting Corp., in charge of the company's radio operations and also playing a major role in the development of their communications division, which is involved in the development of a cellular radio system for improved automobile telephone communication.

LIN's 10 radio properties are Philadelphia's WFIL-AM and WUSL-FM; Houston's KILT AM and FM; Rochester's WBBF-AM and WMJQ-FM; Milwaukee's WEMP-AM and WMYX-FM; and St. Louis' WIL AM and FM.

Verne had been Division president for two of his nine years with NBC. Among his many accomplishments, he is credited as creator of The Source, NBC's young adult radio network. NBC had not released any information on a successor to Verne at press time.



**WHAT WILL THEY DO WHEN SUMMER COMES AROUND?:** If you'd told us, just a few months ago, that by February we'd be deluged with photos of major market air personalities wearing woolen hats, we'd have called you crazy. Now, it's time for us to eat our hat — because SCTV's **Bob & Doug McKenzie**, the talkative brothers from the frozen wasteland up yonder, have been a big hit wherever they breeze into town to promote their Mercury album, "Great White North," by taking over the broadcast mikes. We heard them with WNEW-FM's **Dan Neer** here in New York, where they acted out a veritable encyclopedia of radio "no-no's": saying "Eh" after every phrase, blurting out discombobulated discourses on subjects of which they're totally ignorant, fighting over the mike, and having a general good time. Luckily, they were aided for a while by their friend, video DJ **Jerry Todd** (played by the pair's **Rick Moranis** — **Dave Thomas** is his partner), whose parody of the smooth-talking radio voice was very funny over the air. Pictured above are Bob and Doug talking to **Norm Winters** (right) of WXRT in Chicago, which is more than enough Great White North for us, thank you. They're wearing WXRT "toques" to keep their ears warm.

**MOVES:** **John Gehron** has been promoted to vice president and general manager of WLS AM and FM, filling the position left vacant by **Don Bouloukos**, who left the station to become vice president of operations for all the ABC-owned stations last week. Gehron, who had been vice president/station manager, began programming WLS in 1974 . . . **Dan Vallie** has been named national PD of EZ Communications. Presently program director of the company's B94 (WBZZ), Pittsburgh, he will now be involved with the New Orleans station, B97 (WEZB) . . . **Jack Kelly** has left as PD of WCLR, Chicago, to take the same position at WFYR in that city.

**FOR MATTERS:** WEFM, Chicago, has converted to a country format under its new owner, First Media, and has applied for a call-letter change to WUSN. The new ID for the station, which most recently was programmed with the Schulke II syndicated format, is US99.

(Continued on page 48)

## New York's Museum of Broadcasting Offers 'A Chronicle of Our Times'

By JOSEPH IANELLO

■ **NEW YORK**—For many, the word "museum" has rather staid connotations—a place where one goes to contemplate great works of art and artifacts from the past. But one museum in midtown Manhattan goes a long way toward changing all those preconceived notions. It's the Museum of Broadcasting, a bright, lively facility created, according to its founder **William S. Paley**, "to safeguard a chronicle of our times in sound and pictures, color and motion."

In the five years of its existence, the Museum of Broadcasting has assembled a significant representative sample of broadcasting that includes programming from the earliest days of radio and television to the present. Located at 1 East 53rd Street, the Museum was renovated last year, increasing its space to five floors. Among the additions were a 63-seat theater equipped with a 12-foot screen, a "Vid-eotheque," equipped with a six-foot diagonal screen with seating for up to 20, and the addition of 15 consoles, making a total of 23 private viewing and listening stations for individually selected programs.

The museum's recently-appointed president, **Dr. Robert Batscha**, a veteran educator and consultant in the field of communications, told *Record World* in a recent interview that plans are underway to develop new programs for the museum that will give it a more active role in educating the public about electronic media.

"When I discussed this position with Mr. Paley, we agreed that the

museum is actually at this point in time a very fine collection of both radio and television recordings, but that the museum should be more active in terms of helping the public understand what's in our collection and also what influences broadcasting has had in the different aspects of our culture," Batscha said.

"So that I see in my coming here, some new directions and a more ambitious programs for the museum." According to Batscha, one new area of involvement will be the initiating of in-house programming, which will find the museum putting together different segments of specific programs to illustrate the significance of various series, writers, directors or themes.

With over 10,000 radio programs and 6,000 television shows, the possibilities for future seminars seem endless. Each program is listed on a computer-generated card catalog that includes summaries and cross-references for easy access. While the museum stresses the acquisition of new programming on an ongoing basis, it does not serve as a repository or archive. "We don't collect every single episode of a series, but rather the first and last and award-winning episodes—certainly those that have the greatest significance," Batscha added. The Museum has special relationships with each of the networks and public broadcasting which gives it the right to exhibit programs in the museum from their respective archives.

(Continued on page 36)

## Huey Lewis in Seattle



**Chrysalis** recording artist **Huey Lewis**, of Huey Lewis and the News, recently launched his new album, "Picture This," in Seattle. Pictured from left are: **Tommy Huttyler**, music director, KBLE; **Jack Forsythe**, vice president promotion, Chrysalis; **Janis Ross**, national singles promotion director, Chrysalis; **Robert Nesbitt**, Chrysalis field representative; **Lewis**; **Garry Bryan**, program director, KNBQ; and **Kathy McQuade**, promotion manager, Pacific Record and Tape.



# Behind the Scenes at Accord/TownHouse Records

By JOSEPH IANELLO

■ NEW YORK—TownHouse Records and its parent company, the Accord Record Corporation, are located in a tidy little brownstone nestled between Lexington and Third Avenues in midtown Manhattan — several blocks from the heart of the music business. Yet in

seas. After sublicensing catalogues for several U.S. labels in South America and Japan for three years, Levitt decided to establish his own record manufacturer, which became TownHouse, in January 1981.

Even though Michael Gusick has been Accord/TownHouse president for just over a year, he interacts with his staff as if he's known them all his life, lending to the relaxed atmosphere at their homey offices. And like the father of a close-knit family, Gusick oversees all operations of the company and is largely responsible for initiating the successful mid-priced line.

Gusick, a former music industry attorney who most recently represented the Commodores, directs the

and general manager Walt Maguire busies himself with an assortment of production details concerning the next mid-line release. Maguire is checking artwork and mechanicals on a forthcoming \$5.98 Mama Cass release, just one of the many items he deals with while coordinating the whole mid-line series. "Last year we released 53 \$5.98 albums," Maguire says, "and it's my responsibility to ready the master tape for release, oversee the album jacket production and coordinate the release schedule with Capitol" (Accord/TownHouse has a pressing and distribution deal with Capitol Records). "Walt has almost single-handedly put together the whole \$5.98 series,"

versions of hits by present and former top recording artists, repre-



Accord/TownHouse staff discussing promotion plans at a weekly meeting. Pictured from left: Carly Sanders, national promotion director; Barry Bergman, VP/GM music publishing; Michael Gusick, president; Walt Maguire, VP/GM; Doug King, VP national promotion.

less than a year, Accord/TownHouse has hit the pulse of the music industry by launching a cost-effective, mid-priced line of records.

Accord Records was formed in 1977 by William J. Levitt, an in-

label's activities from his first-floor office, a large room where the staff meetings are also held. Although meetings are often held on an impromptu basis, department heads regularly meet at 1 p.m. every Monday to discuss the week's strategy. By meeting time, each department has already reviewed developments on in-progress projects and begun planning for the current week. It's an especially busy time for Doug King, vice president, national promotion, who's coordinating efforts on the just-released Stella Parton single, "I'll Miss You," a project that is slated to be the main topic at the staff meeting.

King and national promotion director Carly Sanders have spent the better part of the morning on the phone with the 12 independent promotion men Accord/TownHouse has hired to work the Parton record. "Monday is a critical day in the promotion of a record like Stella's," King says. "We'll be talking to over 50 stations in the next few days, not counting what our indies do. We like to follow-up our indies to show radio that we're concerned about the record and that we're 100 percent behind it."

Across the hall, vice president

Gusick says. "If he wasn't here, there wouldn't be a mid-line series."

Gusick continues to explain how Accord/TownHouse got involved in the mid-priced line: "In my evaluation of what the record industry made available to consumers, I wondered why we had such a big gap between budget-line recordings and full-line records. I thought there should be something in between that we can offer the consumer." That something is a variety of early and re-recorded



Barry Bergman, VP/GM music publishing divisions.

sending everything from Gerry & the Pacemakers to a George Benson live session to Mickey Gilley to the Yardbirds, and all found on the Accord label for a suggested retail price of \$5.98.

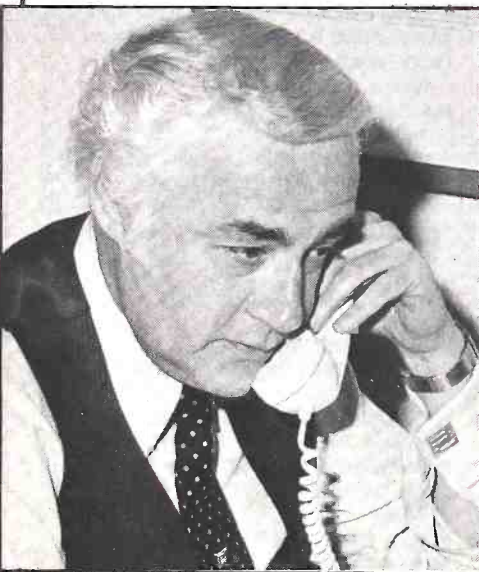
"Fortunately, in 1980, some of the majors announced that they would be instituting a \$5.98 mid-line series, and I thought the time was also ideal for a small independent like our company to get into that business," Gusick says. "We contacted record companies, individual producers and artists themselves to see if they have any kind of an inventory of masters that might be utilized in the \$5.98 series."



Michael Gusick, Accord/TownHouse president (above) confers with Walt Maguire, VP/GM (left).

Gusick emphasizes that his approach isn't just to repackage an old album and then drop the price, but rather to secure quality master tapes, edit them when needed and sometimes enhance them with studio techniques. "The record industry has not fully recognized the value of these masters; we take a

(Continued on page 48)



Doug King, VP national promotion, on a Monday morning radio call.

ternationally known real estate developer, not as a manufacturer but to represent U.S. labels over-





## Fine New Music from the Streets

By SPEIGHT JENKINS

■ NEW YORK—About two and a half years ago, Deutsche Grammophon issued a splendid recording of transcriptions of Strauss waltzes by Berg, Schoenberg and Webern, played by the Boston Symphony Chamber Players. A huge success, it was followed by similar recordings by other companies. Now the German company has come up with a novel idea of equal merit, one that is hard to duplicate and that has soared in almost no time to being Classic of the Week. It is "A Little Street Music" by a group called the Cambridge Buskers.

The music is irresistible, the playing first class, and the recording sound of the usual high standard associated with DG. The Buskers are composed of two young men, Dag Ingram and Michael Copley. Ingram plays the accordion and Copley a whole variety of recorders, the piccolo and the tonette. Their repertory moves glibly through popular selections by Mozart, Chopin, Rossini and Bach and everything is played with equal distinction. Every piece sounds very musical and very clever. The Rondo from "Eine kleine Nachtmusik" has never sounded perkier; the fast section of the *William Tell* Overture suggests the Lone Ranger at his most intrepid (a la Toscanini); Scott Joplin's "The Entertainer" has a down-to-earth feeling just right for the music; Chopin's "Minute Waltz" glitters in their arrangement.

According to the liner notes, Copley studied music at Cambridge University in England while Ingram read French and Russian. One day they were stranded in London without the money to get back to school, and they played at the Blackfriars subway station to raise the money. They played the section from "Eine kleine Nachtmusik" contained on this album and "The Entertainer" over and over for three hours, until a railway attendant asked them to move on. When they travelled over to Germany, they became qualified "buskers," or street musicians. Since then they have played at many of the larger halls and major festivals in Europe, but they continue to work the street as well.

Copley has a mixed-bag combination of 33 flutes, piccolos and recorders. Ingram's accordion costs only \$10. The arrangements are their own. When they come to New York (which this album ought to make an imperative) they will no

doubt delight an audience at Carnegie Hall — and on Fifth Avenue. This is a joyous record. Don't miss it.

Of the many recordings of Vivaldi's *Four Seasons*, very few have the drive and impetuosity of the new pressing on DG with Claudio Abbado leading the London Symphony Orchestra and Gidon Kremer as violin soloist. Kremer has proved over the last few years to be one of the most exciting young virtuosos in the world. He has a good tone and exceptional virtuosity, combined to thorough musicianship and good taste. This is a standard *Four Seasons* in its use of modern instruments and makes no attempt to return to the performance practice of Vivaldi's time. Withal, it has a very clean, energetic feeling. The spring seems fresh and exciting with the birds chirping, and the summer has proper languid moments. What makes this particular recording so special is Kremer's volatile playing and involvement, plus Abbado's way with the winter sections. He is much more vigorous and dramatic than most conductors here, driving the music into quite a fury of excitement. There is no sense of resignation or winter sleep here. This is passionate, exciting music, read with insight and a new twist. It makes the recording very unusual and worth having.

An interesting recording from Sine Qua Non on its digital Digitech line is Paul Schenly playing *Pictures at an Exhibition*. The Mussorgsky piece, one of the more frequently recorded works, receives a brilliant, virtuosic reading by the American pianist. The sound, however, deserves particular comment. It is very real, very much the sound of a fine piano in a live concert hall. It is strange that sound is getting so particular, but this definitely suggests a piano recital at Avery Fisher Hall, not Carnegie. There is much more the clarity of advanced sonics than the mellowness of age.

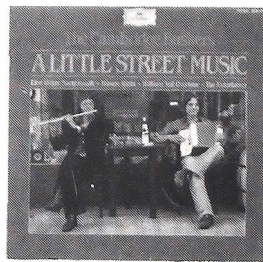
The Sine Qua Non company is a decade old. Its founders, Sam Attenberg and its current president, Joan Grow, came from the Pickwick chain and began with the idea of selling classical deletions to college bookstores. As the years have gone on, the company has become more its own producer, with less licensing and more original recording. Three new recordings by

(Continued on page 45)

# Classical Retail Report

FEBRUARY 20, 1982

## CLASSIC OF THE WEEK



**A LITTLE STREET MUSIC**  
CAMBRIDGE BUSKERS  
Deutsche Grammophon

## BEST SELLERS OF THE WEEK

**A LITTLE STREET MUSIC** — Cambridge Buskers — DG  
**BACH: BRANDENBURG CONCERTOS** — Marriner — Philips  
**BRAVISSIMO DOMINGO** — RCA  
**PACHELBEL: KANON** — Hogwood, Academy of Ancient Music — L'Oiseau Lyre  
**WEILL: UNKNOWN SONGS** — Stratas — Nonesuch Digital

## SAM GOODY / EAST COAST

**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO** — Rampal, Bolling — CBS  
**BRAVISSIMO DOMINGO** — RCA  
**HOLST: THE PLANETS** — Karajan — DG Digital  
**KORNGOLD: VIOLIN CONCERTO** — Perlman, Previn — Angel Digital  
**MAHLER: SYMPHONY NO. 8** — Ozawa — Philips  
**PACHELBEL: KANON** — L'Oiseau Lyre  
**BEST OF LUCIANO PAVAROTTI** — London  
**A LITTLE STREET MUSIC** — DG  
**STRAUSS: ARABELLA** — Varady, Fischer-Dieskau, Sawallisch — Angel Digital  
**WEILL: UNKNOWN SONGS** — Nonesuch Digital

## KING KAROL / NEW YORK

**DELIUS: LEGACY** — Fenby — Unicorn Digital  
**BRAVISSIMO DOMINGO** — RCA  
**MOZART: REQUIEM** — Boehm — Philips  
**PACHELBEL: KANON** — L'Oiseau Lyre  
**ROSSINI: MOSE** — Hungaraton  
**THE EARLY SCHWARZKOPF** — Angel  
**SIBELIUS: SYMPHONY NO. 5** — Ashkenazy — London Digital  
**A LITTLE STREET MUSIC** — DG  
**KIRI TE KANAWA IN RECITAL** — CBS  
**WEILL: UNKNOWN SONGS** — Nonesuch Digital

## RECORD & TAPE COLLECTORS / BALTIMORE

**ALBENIZ: IBERIA** — Batiz — Angel Digital  
**BACH: BRANDENBURG CONCERTOS** — Philips  
**FRENCH ORCHESTRAL FAVORITES** — Barenboim — DG  
**LALO: SYMPHONIE ESPAGNOLE** — Perlman — DG Digital  
**MENDELSSOHN: PIANO CONCERTOS NOS. 1, 2** — Merscher — Eurodisc (TELARC)  
**PACHELBEL: KANON** — L'Oiseau Lyre  
**SIBELIUS: SYMPHONY NO. 5** — Ashkenazy — London Digital  
**A LITTLE STREET MUSIC** — DG  
**VERDI: IL TROVATORE** — Ricciarelli, Carreras, Davis — Philips Digital  
**VIVALDI: L'ESTRO HARMONICO** — Hogwood — L'Oiseau Lyre

## LAURY'S / CHICAGO

**BACH: BRANDENBURG CONCERTOS** — Philips  
**BEETHOVEN: VIOLIN CONCERTO** — Perlman, Giulini — Angel Digital  
**BIZET SCHEDRIN: CARMEN SUITE** — Schwarz — Angel Digital  
**BRUCKNER: SYMPHONY NO. 8, TE DEUM** — Barenboim — DG Digital  
**BRAVISSIMO DOMINGO** — RCA  
**MAHLER: SYMPHONY NO. 5** — Abbado — DG  
**PACHELBEL: KANON** — L'Oiseau Lyre  
**THE EARLY SCHWARZKOPF** — Angel  
**A LITTLE STREET MUSIC** — DG

## JEFF'S CLASSICAL / TUCSON

**BACH: BRANDENBURG CONCERTOS** — Philips  
**BARTOK — CONCERTO FOR ORCHESTRA** — Solti — London  
**BEETHOVEN: PIANO SONATAS** — Brendel — Philips  
**BRUCKNER: SYMPHONY NO. 4** — Kubelik — CBS  
**BRAVISSIMO DOMINGO** — RCA  
**LALO: SYMPHONIE ESPAGNOLE** — Perlman — DG Digital  
**MAHLER: SYMPHONY NO. 7** — Tennstedt — Angel Digital  
**A LITTLE STREET MUSIC** — DG  
**VERDI: IL TROVATORE** — Ricciarelli, Carreras, Davis — Philips Digital  
**WEILL: UNKNOWN SONGS** — Nonesuch Digital

## TOWERS RECORDS / SAN FRANCISCO

**BERLIOZ, MOZART, OTHERS: CHARACTERS IN SEARCH OF A SINGER** — Raimondi — RCA  
**BRUCKNER: SYMPHONY NO. 4** — Solti — London Digital  
**BRAVISSIMO DOMINGO** — RCA  
**EDITA GRUBERVOA SINGS ARIAS** — Angel Digital  
**HOLST: THE PLANETS** — DG Digital  
**MUSSORGSKY: PICTURES AT AN EXHIBITION FOR GUITAR** — Yamashita — RCA  
**PACHELBEL: KANON** — L'Oiseau Lyre  
**BEST OF LUCIANO PAVAROTTI** — London  
**A LITTLE STREET MUSIC** — DG  
**TCHAIKOVSKY: 1812 OVERTURE** — Multi — Angel Digital



# Retail Report

FEBRUARY 20, 1982

## SALESMAKER

MESOPOTAMIA

B-52'S

WB

### TOP SALES

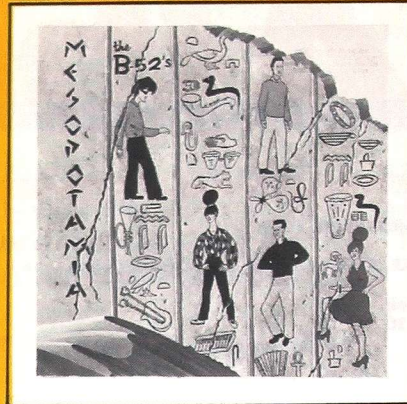
MESOPOTAMIA — B-52'S — WB

NICK THE KNIFE — Nick Lowe — Columbia

YES IT'S YOU LADY — Smokey Robinson — Tamla

WEATHER REPORT — ARC/Columbia

THE FIRST FAMILY RIDES AGAIN — Boardwalk



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

#### HANDLEMAN/NATIONAL

CHARIOTS OF FIRE (Soundtrack) — Polydor  
SHEENA EASTON — EMI America  
FIRST FAMILY — Boardwalk  
LINDA FRATIENNE — Columbia  
WAYLON JENNINGS — RCA  
JOAN JETT — Boardwalk  
BOB & DOUG MCKENZIE — Mercury  
OAK RIDGE BOYS — MCA  
CONWAY TWITTY — Elektra  
WRABIT — MCA

#### MUSICLAND/NATIONAL

B-52'S — WB  
AL DI MEOLA — Columbia  
MICHAEL FRANKS — WB  
NICK LOWE — Columbia  
OAK RIDGE BOYS — MCA  
POCO — MCA  
SMOKEY ROBINSON — Tamla  
T.G. SHEPPARD — WB/Curb  
WEATHER REPORT — ARC/Columbia

#### RECORD BAR/NATIONAL

DOC HOLLIDAY — A&M  
ECHOES OF AN ERA — Elektra  
FIRST FAMILY — Boardwalk  
JANIS JOPLIN — Columbia  
GORDON LIGHTFOOT — WB  
NICK LOWE — Columbia  
BOB & DOUG MCKENZIE — Mercury  
ALDO NOVA — Portrait  
PRISM — Capitol  
WEATHER REPORT — ARC/Columbia

#### SOUND UNLIMITED/NATIONAL

B-52'S — WB  
GORDON LIGHTFOOT — WB  
NICK LOWE — Columbia  
OAK RIDGE BOYS — MCA  
POCO — MCA  
SMOKEY ROBINSON — Tamla  
SHALAMAR — Solar (E/A)  
THIN LIZZY — WB  
UFO — Chrysalis  
WEATHER REPORT — ARC/Columbia

#### STRAWBERRIES/NEW ENGLAND

ADAM & THE ANTS — Epic  
BILL CHAMPLIN — Elektra  
FIRST FAMILY — Boardwalk  
JOAN JETT — Boardwalk  
LOVERBOY — Columbia  
CLIFF RICHARD — EMI America  
SISTER SLEDGE — Cotillion  
SOFT CELL — Sire  
SUGARHILL GANG — Sugarhill  
WAITRESSES — Polydor/Ze

#### RECORD WORLD TSS/NORTHEAST

PETER CETERA — Full Moon/WB  
AL DI MEOLA — Columbia  
CHAS JANKEL — A&M  
NICK LOWE — Columbia  
BOB & DOUG MCKENZIE — Mercury  
PLAYER — RCA  
SISTER SLEDGE — Cotillion  
KASIM SULTON — EMI America  
WAITRESSES — Polydor/Ze  
WEATHER REPORT — ARC/Columbia

#### DISC O MAT/NEW YORK

B-52'S — WB  
FLESHTONES — I.R.S.  
CHAS JANKEL — A&M  
LE ROUX — RCA  
NICK LOWE — Columbia  
BOB & DOUG MCKENZIE — Mercury  
SHALAMAR — Solar (E/A)  
KASIM SULTON — EMI America  
WAITRESSES — Polydor/Ze  
WEATHER REPORT — ARC/Columbia

#### CRAZY EDDIE/NEW YORK

B-52'S — WB  
PEABO BRYSON — Capitol  
AL DI MEOLA — Columbia  
ECHOES OF AN ERA — Elektra  
QUINCY JONES — A&M  
LE ROUX — RCA  
NICK LOWE — Columbia  
WYNTON MARSALIS — Columbia  
LOU REED — RCA  
WAITRESSES — Polydor/Ze

#### KING KAROL/NEW YORK

B-52'S — WB

JUDY COLLINS — Elektra  
FLESHTONES — I.R.S.  
CHAS JANKEL — A&M  
LE ROUX — RCA  
WYNTON MARSALIS — Columbia  
SMOKEY ROBINSON — Tamla  
SISTER SLEDGE — Cotillion  
WAITRESSES — Polydor/Ze  
WEATHER REPORT — ARC/Columbia

#### WEBB/PHILADELPHIA

JOE BATAAN — Salsoul  
LINDA CLIFFORD — Capitol  
JOSE FELICIANO — Motown  
RICHARD "DIMPLES" FIELDS — Boardwalk  
J. GEILS BAND — EMI America  
INVISIBLE MAN'S BAND — Boardwalk  
OZONE — Motown  
RAY, GOODMAN & BROWN — Polydor  
BARBRA STREISAND — Columbia  
TOOTS & THE MAYTALS — Mango

#### RADIO 437/PHILADELPHIA

JIMMY BUFFETT — MCA  
LINDA CLIFFORD — Capitol  
CHAS JANKEL — A&M  
LAKESIDE — Solar (E/A)  
HUEY LEWIS & THE NEWS — Chrysalis  
NICK LOWE — Columbia  
ORCHESTRAL MANOEUVRES IN THE DARK — Virgin/Epic  
KASIM SULTON — EMI America  
WAITRESSES — Polydor/Ze

#### RECORD REVOLUTION/PA./DEL.

AURRA — Salsoul  
B-52'S — WB  
PEABO BRYSON — Capitol  
EYE TO EYE — WB  
HUMAN LEAGUE — A&M  
OAK RIDGE BOYS — MCA  
SMOKEY ROBINSON — Tamla  
SHALAMAR — Solar (E/A)  
THIN LIZZY — WB  
UFO — Chrysalis

#### RECORD & TAPE COLLECTORS/BALTIMORE

AURRA — Salsoul  
B-52'S — WB  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
AL DI MEOLA — Columbia  
FIRST FAMILY — Boardwalk  
JUICE NEWTON — Capitol  
JEAN-LUC PONTY — Atlantic  
MIKE POST — Elektra  
SMOKEY ROBINSON — Tamla  
WEATHER REPORT — ARC/Columbia

#### RECORD THEATRE/BALTIMORE

ANNIE (Original cast) — Columbia  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
CHIC — Atlantic  
CHI-LITES — Chi-Sound/20th Century-Fox  
FIRST FAMILY — Boardwalk  
JAZZERCISE — MCA  
LAKESIDE — Solar (E/A)  
JEAN-LUC PONTY — Atlantic  
SMOKEY ROBINSON — Tamla  
WEATHER REPORT — ARC/Columbia

#### RECORDS UNLIMITED/BALTIMORE

JIMMY BUFFETT — MCA  
DOC HOLLIDAY — A&M  
FIRST FAMILY — Boardwalk  
4 OT OF 5 DOCTORS — Nemperor  
SAMMY HAGAR — Geffen  
JOAN JETT — Boardwalk  
BOB & DOUG MCKENZIE — Mercury  
ALDO NOVA — Portrait  
PRISM — Capitol  
UFO — Chrysalis

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

AURRA — Salsoul  
B-52'S — WB  
FIRST FAMILY — Boardwalk  
L.A. BOPPERS — MCA  
LOVERBOY — Columbia  
NICK LOWE — Columbia  
PRISM — Capitol  
RAY, GOODMAN & BROWN — Polydor  
SHALAMAR — Solar (E/A)  
WEATHER REPORT — ARC/Columbia

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

BRYAN ADAMS — A&M  
AURRA — Salsoul  
FIRST FAMILY — Boardwalk  
4 OUT OF 5 DOCTORS — Nemperor  
SAMMY HAGAR — Geffen  
PRISM — Capitol  
RAY, GOODMAN & BROWN — Polydor  
SMOKEY ROBINSON — Tamla  
SISTER SLEDGE — Cotillion  
ZOOM — Polydor

#### PENGUIN FEATHER/NO. VIRGINIA

B-52'S — WB  
BLASTERS — Slush  
JIMMY DESTRI — Chrysalis  
FIRST FAMILY — Boardwalk  
4 OUT OF 5 DOCTORS — Nemperor  
NICK LOWE — Columbia  
PRISM — Capitol  
THIN LIZZY — WB  
UFO — Chrysalis  
WEATHER REPORT — ARC/Columbia

#### NATIONAL RECORD MART/MIDWEST

BLASTERS — Slush  
CORBIN/HANNER — Alfa  
LE ROUX — RCA  
BOB & DOUG MCKENZIE — Mercury  
ALDO NOVA — Portrait  
SMOKEY ROBINSON — Tamla  
KATHY SMITH — Muscle Tone  
SOFT CELL — Sire  
TOM TOM CLUB — Sire  
WHISPERS — Solar (E/A)

#### RECORD RENDEZVOUS/CLEVELAND

B-52'S — WB  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
FLESHTONES — I.R.S.  
NICK LOWE — Columbia  
JEAN-LUC PONTY — Atlantic  
SISTER SLEDGE — Cotillion  
SOFT CELL — Sire  
WAITRESSES — Polydor/Ze  
WEATHER REPORT — ARC/Columbia  
BRANDI WELLS — WMOT

#### RECORD REVOLUTION/CLEVELAND

B-52'S — WB  
JIMMY BUFFETT — MCA  
IRENE CARA — Network  
FLESHTONES — I.R.S.  
FUSE ONE — CTI  
NICK LOWE — Columbia  
POCO — MCA  
JEAN-LUC PONTY — Atlantic  
LOU REED — RCA  
WEATHER REPORT — ARC/Columbia

#### WHEREHOUSE/MICHIGAN

CHUCK CISEL — Arista  
RICHARD "DIMPLES" FIELDS — Boardwalk  
KLEER — Atlantic  
NICK LOWE — Columbia  
ORCHESTRAL MANOEUVRES IN THE DARK — Virgin/Epic  
SMOKEY ROBINSON — Tamla  
THIN LIZZY — WB  
UFO — Chrysalis  
WAITRESSES — Polydor/Ze  
ZOOM — Polydor

#### ROSE/CHICAGO

AURRA — Salsoul  
B-52'S — WB  
JUDY COLLINS — Elektra  
FIRST FAMILY — Boardwalk  
JANIS JOPLIN — Columbia  
MODERN ROMANCE — Atlantic  
JEAN-LUC PONTY — Atlantic  
MIKE POST — Elektra  
SMOKEY ROBINSON — Tamla  
WEATHER REPORT — ARC/Columbia

#### RECORD CITY/CHICAGO

BAR-KAYS — Mercury  
CENTRAL LINE — Mercury  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
CON FUNK SHUN — Mercury  
FAME (Soundtrack) — RSO  
KOOL & THE GANG — De-Lite  
BOB & DOUG MCKENZIE — Mercury  
RAY, GOODMAN & BROWN — Polydor

TEARDROP EXPLODES — Mercury  
WAITRESSES — Polydor/Ze

#### RADIO DOCTORS/MILWAUKEE

B-52'S — WB  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
GORDON LIGHTFOOT — WB  
ALDO NOVA — Portrait  
OAK RIDGE BOYS — MCA  
POCO — MCA  
SMOKEY ROBINSON — Tamla  
SHALAMAR — Solar (E/A)  
THIN LIZZY — WB  
UFO — Chrysalis

#### KARMA/INDIANAPOLIS

CHARIOTS OF FIRE (Soundtrack) — Polydor  
AL DI MEOLA — Columbia  
SAMMY HAGAR — Geffen  
NICK LOWE — Columbia  
OAK RIDGE BOYS — MCA  
POCO — MCA  
SMOKEY ROBINSON — Tamla  
SHALAMAR — Solar (E/A)  
UFO — Chrysalis  
WEATHER REPORT — ARC/Columbia

#### LIEBERMAN/MINNESOTA

B-52'S — WB  
JOAN JETT — Boardwalk  
GORDON LIGHTFOOT — WB  
NICK LOWE — Columbia  
ALDO NOVA — Portrait  
POCO — MCA  
PRISM — Capitol  
DWIGHT TWILLEY — EMI America  
UFO — Chrysalis  
GROVER WASHINGTON, JR. — Elektra

#### MUSIC VISIONS/ST. LOUIS

RICHARD "DIMPLES" FIELDS — Boardwalk  
FUSE ONE — CTI  
BETTYE LAVETTE — Motown  
LE ROUX — RCA  
RONNIE MILSAP — RCA  
JUICE NEWTON — Capitol  
SMOKEY ROBINSON — Tamla  
ROYAL PHILHARMONIC ORCHESTRA — RCA  
SHALAMAR — Solar (E/A)  
WAITRESSES — Polydor/Ze

#### STREETSIDE/ST. LOUIS

AMACORD NINO ROTA — Hannibal  
B-52'S — WB  
RICHARD "DIMPLES" FIELDS — Boardwalk  
IMAGINATION — MCA  
CHAS JANKEL — A&M  
JOAN JETT — Boardwalk  
PRISM — Capitol  
SMOKEY ROBINSON — Tamla  
SHALAMAR — Solar (E/A)  
SISTER SLEDGE — Cotillion

#### ALBUM DEN/RICHMOND

AURRA — Salsoul  
PEABO BRYSON — Capitol  
CENTRAL LINE — Mercury  
JONES GIRLS — Phila. Int'l  
SMOKEY ROBINSON — Tamla  
SISTER SLEDGE — Cotillion  
BILL SUMMERS — MCA  
TIME — WB  
TOM TOM CLUB — Sire  
WHISPERS — Solar (E/A)

#### GARY'S/RICHMOND

BRYAN ADAMS — A&M  
AL DI MEOLA — Columbia  
JOAN JETT — Boardwalk  
JONES GIRLS — Phila. Int'l  
LE ROUX — RCA  
BOB & DOUG MCKENZIE — Mercury  
OAK RIDGE BOYS — MCA  
PRISM — Capitol  
RAY, GOODMAN & BROWN — Polydor  
BOBBY WOMACK — Beverly Glen

#### EAST/WEST/CENTRAL FLORIDA

B-52'S — WB  
JIMMY BUFFETT — MCA  
IRENE CARA — Network  
JESSI COLTER — Capitol  
QUINCY JONES — A&M  
KLEER — Atlantic  
HUEY LEWIS & THE NEWS — Chrysalis  
NICK LOWE — Columbia  
SMOKEY ROBINSON — Tamla  
SHALAMAR — Solar (E/A)

#### RECORD CITY/ORLANDO

BAR-KAYS — Mercury  
PEABO BRYSON — Capitol  
CON FUNK SHUN — Mercury  
LAMONT DOZIER — M&M  
SHEENA EASTON — EMI America  
FIRST FAMILY — Boardwalk  
JANIS JOPLIN — Columbia  
HUEY LEWIS & THE NEWS — Chrysalis  
NICK LOWE — Columbia  
OAK RIDGE BOYS — MCA

#### SPEC'S/FLORIDA

AL DI MEOLA — Columbia  
FIRST FAMILY — Boardwalk  
JOAN JETT — Boardwalk  
EARL KLUGH — Liberty  
LULU — Alfa  
MODERN ROMANCE — Atlantic  
JEAN-LUC PONTY — Atlantic  
SISTER SLEDGE — Cotillion  
SOFT CELL — Sire  
SUGARHILL GANG — Sugarhill

#### TURTLES/ATLANTA

B-52'S — WB  
BERTIE HIGGINS — Kat Family  
NICK LOWE — Columbia  
ALDO NOVA — Portrait  
OAK RIDGE BOYS — MCA  
MIKE POST — Elektra  
SHALAMAR — Solar (E/A)  
UFO — Chrysalis  
ERNIE WATTS — Qwest  
WEATHER REPORT — ARC/Columbia

#### SOUND WAREHOUSE/HOUSTON

B-52'S — WB  
PETER CETERA — Full Moon/WB  
FIRST FAMILY — Boardwalk  
LE ROUX — RCA  
ALDO NOVA — Portrait  
PRISM — Capitol  
SHAKE RUSSELL — Twin Dream  
SHARKY'S MACHINE (Soundtrack) — WB  
TEARDROP EXPLODES — Mercury  
WRABIT — MCA

#### TOWER/PHOENIX

B-52'S — WB  
FLESHTONES — I.R.S.  
OAK RIDGE BOYS — MCA  
POINTER SISTERS — Planet  
JEAN-LUC PONTY — Atlantic  
RAGTIME (Soundtrack) — Elektra  
SMOKEY ROBINSON — Tamla  
SISTER SLEDGE — Cotillion  
UFO — Chrysalis  
WEATHER REPORT — ARC/Columbia

#### SOUND WHEREHOUSE/COLORADO

JUDY COLLINS — Elektra  
EVITA (Original cast) — MCA  
RICHARD "DIMPLES" FIELDS — Boardwalk  
L.A. BOPPERS — MCA  
GORDON LIGHTFOOT — WB  
OAK RIDGE BOYS — MCA  
MIKE POST — Elektra  
SMOKEY ROBINSON — Tamla  
SHALAMAR — Solar (E/A)  
SOFT CELL — Sire

#### MUSIC PLUS/LOS ANGELES

B-52'S — WB  
PETER CETERA — Full Moon/WB  
EYE TO EYE — WB  
HUEY LEWIS & THE NEWS — Chrysalis  
NICK LOWE — Columbia  
MOTLEY CRUE — Weather  
RAY, GOODMAN & BROWN — Polydor  
LOU REED — RCA  
SHALAMAR — Solar (E/A)  
WEATHER REPORT — ARC/Columbia

#### LICORICE PIZZA/LOS ANGELES

B-52'S — WB  
AL DI MEOLA — Columbia  
CHAS JANKEL — A&M  
JOAN JETT — Boardwalk  
LE ROUX — RCA  
NICK LOWE — Columbia  
SMOKEY ROBINSON — Tamla  
SOFT CELL — Sire  
UFO — Chrysalis  
WAITRESSES — Polydor/Ze





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FEBRUARY 20, 1982

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

Feb. 20	Feb. 13		WKS. ON CHART
1	3	<b>FREEZE-FRAME</b> J. GEILS BAND EMI-America SOO 17062	13 H
2	1	<b>ESCAPE JOURNEY</b> / Columbia TC 37408	27 O
3	4	<b>HOOKED ON CLASSICS</b> LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA / RCA AFL1 4194	13 H
4	2	<b>4 FOREIGNER</b> / Atlantic SD 16999	29 H
5	5	<b>GHOST IN THE MACHINE</b> POLICE / A&M SP 3730	16 H
6	9	<b>BEAUTY &amp; THE BEAT GO-GO'S</b> / I.R.S. SP 70021 (A&M)	28 H
7	6	<b>FOR THOSE ABOUT TO ROCK WE SALUTE YOU</b> AC/DC / Atlantic SD 11111	9 H
8	8	<b>TATTOO YOU</b> ROLLING STONES / Rolling Stones COC 16052 (Atl)	22 H
9	27	<b>I LOVE ROCK 'N' ROLL</b> JOAN JETT AND THE BLACKHEARTS / Boardwalk NB 1 33243	8 H
10	12	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN / MCA 5229	15 H
11	11	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES / RCA AFL1 4028	21 H
12	13	<b>GET LUCKY</b> LOVERBOY / Columbia FC 37638	13 O
13	14	<b>QUARTERFLASH</b> / Geffen GHS 2003 (WB)	15 H
14	16	<b>THE INNOCENT AGE</b> DAN FOGELBERG / Full Moon / Epic KE2 37393	21 O
15	10	<b>BELLA DONNA</b> STEVIE NICKS / Modern MR 38 139 (Atl)	26 H
16	15	<b>SHAKE IT UP</b> CARS / Elektra 5E 567	11 H
17	7	<b>MEMORIES</b> BARBRA STREISAND / Columbia TC 37678	9 O
18	18	<b>RAISE! EARTH, WIND &amp; FIRE</b> / ARC / Columbia TC 37548	13 O
19	17	<b>ABACAB</b> GENESIS / Atlantic SD 19313	17 H
20	28	<b>GREAT WHITE NORTH</b> BOB & DOUG MCKENZIE / Mercury SRM 1 4034 (PolyGram)	6 H
21	19	<b>TONIGHT I'M YOURS</b> ROD STEWART / Warner Bros. BSK 3602	12 H
22	22	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS / RCA AFL1 4153	14 H
23	23	<b>DIARY OF A MADMAN</b> OZZY OSBOURNE / Jet FZ 37492 (CBS)	12 O
24	24	<b>SKYYLINE</b> SKYY / Salsoul SA 3548 (RCA)	14 H
25	25	<b>FEELS SO RIGHT</b> ALABAMA / RCA AHL1 3920	47 H
26	21	<b>THE GEORGE BENSON COLLECTION</b> / Warner Bros. 2HW 3577	12 X
27	26	<b>SOMETHING SPECIAL</b> KOOL & THE GANG / De-Lite DSR 8502 (PolyGram)	17 H
28	20	<b>GREATEST HITS</b> QUEEN / Elektra 5E 564	13 H
29	29	<b>JUICE</b> JUICE NEWTON / Capitol ST 12136	45 H
30	34	<b>THE POET</b> BOBBY WOMACK / Beverly Glen BG 10000	13 H
31	32	<b>WORKING CLASS DOG</b> RICK SPRINGFIELD / RCA AFL1 3697	46 H
32	35	<b>TOM TOM CLUB</b> / Sire SRK 3628 (WB)	17 H
33	33	<b>SOMEWHERE OVER CHINA</b> JIMMY BUFFETT / MCA 5285	5 H
34	30	<b>DON'T SAY NO</b> BILLY SQUIER / Capitol ST 12146	40 H
35	38	<b>THE ONE THAT YOU LOVE</b> AIR SUPPLY / Arista AL 9551	35 H
36	37	<b>NEVER TOO MUCH</b> LUTHER VANDROSS / Epic FE 37451	21 O
37	39	<b>THE VISITORS</b> ABBA / Atlantic SD 19332	6 H
38	31	<b>ON THE WAY TO THE SKY</b> NEIL DIAMOND / Columbia TC 37628	11 O
39	41	<b>I AM LOVE</b> PEABO BRYSON / Capitol ST 12179	11 H
40	42	<b>20 AEROBIC DANCE HITS</b> MARCH MUIR / Parade PA 101 (Peter Pan)	7 H
41	54	<b>CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK)</b> VANGELIS / Polydor PD 1 6335 (PolyGram)	16 H
42	36	<b>COME MORNING</b> GROVER WASHINGTON, JR. / Elektra 5E 562	9 H
43	43	<b>CAROL HENSEL'S EXERCISE &amp; DANCE PROGRAM, VOL. II</b> / Vintage / Mirus VN 1773	6 H
44	46	<b>CAROL HENSEL'S EXERCISE AND DANCE PROGRAM</b> / Vintage / Mirus VNI 7713	51 H
45	40	<b>PRECIOUS TIME</b> PAT BENATAR / Chrysalis CHR 1346	29 H
46	48	<b>NIGHTCRUISING</b> BAR-KAYS / Mercury SRM 1 4028 (PolyGram)	13 H
47	53	<b>STREET SONGS</b> RICK JAMES / Gordy G8 1002M1 (Motown)	42 H
48	57	<b>LOVE IS WHERE YOU FIND IT</b> WHISPERS / Solar S 27 (E/A)	6 H
49	49	<b>PERHAPS LOVE</b> PLACIDO DOMINGO with JOHN DENVER / CBS Masterworks FM 37243	13 O



50	44	<b>AEROBIC DANCING</b> featuring DORIAN DAMMER / Parade PA 100 (Peter Pan)	19 H
51	45	<b>NINE TONIGHT</b> BOB SEGER AND THE SILVER BULLET BAND / Capitol STBK 12182	20 K
52	55	<b>AEROBIC DANCING</b> / Gateway GSLP 7610	36 H
53	50	<b>KENNY ROGERS' GREATEST HITS</b> / Liberty LOO 1072	67 H
54	89	<b>THE FIRST FAMILY RIDES AGAIN</b> RICH LITTLE / Boardwalk NB 33248	2 H
55	64	<b>CONTROVERSY</b> PRINCE / Warner Bros. BSK 3601	14 H

### CHARTMAKER OF THE WEEK

56	—	<b>MESOPOTAMIA</b> THE B-52's Warner Bros. MINI 3641	1 X
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57	56	<b>SONGS IN THE ATTIC</b> BILLY JOEL / Columbia TC 37461	19 O
58	69	<b>TIME</b> / Warner Bros. BSK 3598	25 H
59	—	<b>YES IT'S YOU</b> LADY SMOKEY ROBINSON / Tamla 6001 T1 (Motown)	1 H
60	65	<b>YOUR WISH IS MY COMMAND</b> LAKESIDE / Solar S 26 (E/A)	8 H
61	66	<b>STANDING HAMPTON</b> SAMMY HAGAR / Geffen GSH 2006 (WB)	3 H
62	67	<b>BREAKIN' AWAY</b> AL JARREAU / Warner Bros. BSK 3576	25 H
63	52	<b>EXIT...STAGE LEFT</b> RUSH / Mercury SRM 2 7001 (PolyGram)	13 K
64	68	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON / EMI-America SW 17061	10 H
65	47	<b>IT'S TIME FOR LOVE</b> TEDDY PENDERGRASS / Phila. Intl. TZ 37491 (CBS)	19 O
66	59	<b>IF I SHOULD LOVE AGAIN</b> BARRY MANILOW / Arista AL 9573	17 H
67	—	<b>WEATHER REPORT</b> ARC / Columbia FC 37616	1 O
68	51	<b>THE BEST OF BLONDIE</b> / Chrysalis CHR 1337	15 H
69	76	<b>OBJECTS OF DESIRE</b> MICHAEL FRANKS / Warner Bros. BSK 3648	4 H
70	77	<b>THE DUDE</b> QUINCY JONES / A&M SP 3721	45 H
71	60	<b>HI INFIDELITY</b> REO SPEEDWAGON / Epic FE 36884	59 O
72	80	<b>8TH WONDER</b> SUGARHILL GANG / Sugarhill SH 249	6 H
73	58	<b>GIVE THE PEOPLE WHAT THEY WANT</b> KINKS / Arista AL 9567	22 H
74	93	<b>THE SISTERS</b> SISTER SLEDGE / Cotillion SD 5231 (Atl)	2 H
75	—	<b>FRIENDS</b> SHALAMAR / Solar S28 (E/A)	1 H
76	62	<b>FANCY FREE</b> OAK RIDGE BOYS / MCA 5029	36 H
77	63	<b>THE MANY FACETS OF ROGER ROGER</b> / Warner Bros. BSK 3594	20 H
78	85	<b>ELECTRIC RENDEZVOUS</b> AL DI MEOLA / Columbia FC 37654	4 O
79	70	<b>SHARE YOUR LOVE</b> KENNY ROGERS / Liberty LOO 1108	31 H
80	82	<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> / Columbia KC2 37542	21 O
81	91	<b>WASN'T TOMORROW WONDERFUL</b> WAITRESSES / Polydor PD 1 6346 (PolyGram)	4 H
82	175	<b>NICK THE KNIFE</b> NICK LOWE / Columbia FC 37932	2 O
83	95	<b>MYSTICAL ADVENTURES</b> JEAN-LUC PONTY / Atlantic SD 19333	2 H
84	75	<b>GET AS MUCH LOVE AS YOU CAN</b> JONES GIRLS / Phila. Intl. FZ 37627 (CBS)	10 O
85	90	<b>JAZZERCISE</b> JUDY SHEPPARD MISSETT / MCA 5272	10 H
86	100	<b>A LITTLE LOVE</b> AURRA / Salsoul SA 8551 (RCA)	2 H
87	96	<b>STAY RAY, GOODMAN &amp; BROWN</b> / Polydor PD 1 6341 (PolyGram)	6 H
88	98	<b>SMALL CHANGE</b> PRISM / Capitol ST 12184	4 H
89	92	<b>TIME EXPOSURE</b> LITTLE RIVER BAND / Capitol ST 12163	21 H
90	99	<b>ECHOES OF AN ERA</b> VARIOUS ARTISTS / Elektra E1 70021	4 H
91	102	<b>NON STOP EROTIC CABARET</b> SOFT CELL / Sire SRK 3647 (WB)	6 H
92	101	<b>SHOWTIME</b> SLAVE / Cotillion SD 5227 (Atl)	18 H
93	61	<b>ALLIED FORCES</b> TRIUMPH / RCA AFL1 3902	21 H
94	94	<b>TRUCE</b> JACK BRUCE / ROBIN TROWER / Chrysalis CHR 1352	6 H
95	97	<b>CENTRAL LINE</b> / Mercury SRM 1 4033 (PolyGram)	7 H
96	103	<b>CRAZY FOR YOU</b> EARL KLUGH / Liberty LT 51113	14 H
97	—	<b>BOBBIE SUE</b> OAK RIDGE BOYS / MCA 5294	1 H
98	107	<b>ANYONE CAN SEE</b> IRENE CARA / Network E1 60003 (E/A)	4 H
99	88	<b>REFLECTIONS</b> GIL SCOTT-HERON / Arista AL 9566	19 H
100	109	<b>SLEEPWALKER</b> LARRY CARLTON / Warner Bros. BSK 3635	4 H



# Albums 101-200



FEBRUARY 20, 1982

Feb. 20	Feb. 13		WKS. ON CHART					
101	104	LOVE MAGIC LTD / A&M SP 4881	11	H	151	148	BLIZZARD OF OZZ	OZZY OSBOURNE / Jet JZ 36812 (CBS) 43 O
102	110	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND / Capitol SWAV 12120	61	I	152	156	GREATEST HITS DOORS	Elektra 5E 5151 62 H
103	112	FAME (ORIGINAL SOUNDTRACK) / RSO RX 1 3080	74	H	153	—	COWBOYS AND ENGLISHMEN POCO	MCA 5288 1 H
104	71	A COLLECTION OF GREAT DANCE SONGS PINK FLOYD / Columbia TC 37680	9	O	154	163	THAT'S WHAT TIME IT IS	JOHNNY GUITAR WATSON / A&M SP 4880 11 H
105	72	LIVE JACKSONS / Epic KE2 37545	11	O	155	147	DROP DOWN AND GET ME	DEL SHANNON / Network 5E 568 (E/A) 10 H
106	81	SOMETHING ABOUT YOU ANGELA BOFILL / Arista AL 9576	12	H	156	157	STEAL THE NIGHT	STEVIE WOODS / Cotillion SD 5229 2 H
107	74	LAW AND ORDER LINDSEY BUCKINGHAM / Asylum 5E 561	14	H	157	159	KATHY SMITH'S AEROBIC FITNESS	MuscleTone MT 72151 2 H
108	108	CRIMES OF PASSION PAT BENATAR / Chrysalis CHE 1275	75	H	158	154	LOVERBOY	Columbia JC 36762 55 O
109	111	CHRISTOPHER CROSS / Warner Bros. BSK 3383	98	H	159	133	ANYTIME HENRY PAUL BAND	Atlantic SD 19325 9 H
110	115	YOURS TRULY TOM BROWNE / Arista GRP 5507	9	H	160	152	SHARKY'S MACHINE (ORIGINAL SOUNDTRACK)	Warner Bros. BSK 3653 6 H
111	106	BACK IN BLACK AC/DC / Atlantic SD 16018	76	H	161	134	HEAVY METAL (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS / Full Moon / Asylum DP 90004 27 X
112	113	THERE'S NO GETTING OVER ME RONNIE MILSAP / RCA AHL1 4060	24	H	162	189	TOMMY TUTONE 2 TOMMY TUTONE	Columbia ARC 37401 5 O
113	123	LAST SAFE PLACE LE ROUX / RCA AFL1 4195	4	H	163	168	PETER CETERA / Full Moon	Warner Bros. FMN 3624 5 H
114	117	JAM THE BOX BILL SUMMERS & SUMMER'S HEAT / MCA 5266	7	H	164	164	RAGTIME (ORIGINAL SOUNDTRACK)	Elektra 5E 565 6 H
115	121	FREETIME SPYRO GYRA / MCA 5238	24	H	165	170	THE BLASTERS	Slash SR 109 5 H
116	116	WILDER TEARDROP EXPLODES / Mercury SRM 1 4035 (PolyGram)	4	H	166	137	CHANGESTWOBOWIE	DAVID BOWIE / RCA AFL1 4202 9 H
117	122	YOU WANT IT, YOU GOT IT BRYAN ADAMS / A&M SP 4864	5	H	167	142	ALL OF THE ABOVE	JOHN HALL BAND / EMI-America SW 16058 13 H
118	73	CIMARRON EMMYLOU HARRIS / Warner Bros. BSK 3603	9	H	168	124	TORCH	CARLY SIMON / Warner Bros. BSK 3592 17 H
119	105	HANG ON FOR YOUR LIFE SHOOTING STAR / Virgin / Epic NFE 37407	25	O	169	179	ROMAN GODS FLESH TONES	I.R.S. SP 70018 (A&M) 2 H
120	114	URBAN CHIPMUNK CHIPMUNKS / RCA AFL1 4027	37	H	170	171	ROMANTICO	JON LUCIEN / Precision PRC-LP 2102 3 H
121	79	BEST OF THE DOOBIES VOLUME II DOOBIE BROTHERS / Warner Bros. BSK 3612	10	H	171	176	DOC HOLLIDAY RIDES AGAIN	DOC HOLLIDAY / A&M SP 6 4822 2 X
122	118	PARADISE THEATER STYX / A&M SP 3719	54	H	172	181	TASTE THE MUSIC	KLEEER / Atlantic SD 19334 2 H
123	83	ALL THE GREAT HITS DIANA ROSS / Motown M13 960C2	16	H	173	174	SATURDAY SATURDAY NIGHT ZOOM	Polydor PD 1 6343 (PolyGram) 6 H
124	78	7 CON FUNK SHUN / Mercury SRM 1 4030 (PolyGram)	9	H	174	125	SOLID GROUND	RONNIE LAWS / Liberty LO 51087 19 H
125	84	DIRTY DEEDS DONE DIRTY CHEAP AC/DC / Atlantic SD 16033	43	H	175	129	EVERY HOME SHOULD HAVE ONE	PATTI AUSTIN / Qwest / WB QWS 3591 19 H
126	136	FAREWELL SONG JANIS JOPLIN / Columbia PC 37569	3	O	176	131	RE-AC-TOR	NEIL YOUNG & CRAZY HORSE / Reprise HS 2304 (WB) 12 H
127	87	TAKE NO PRISONERS MOLLY HATCHET / Epic FE 37480	10	O	177	187	DANCE & EXERCISE	LINDA FRATIENNE / Columbia BFC 37653 2 O
128	138	WATCH OUT BRANDI WELLS / WMOT FW 37668	3	H	178	144	LIVE IN NEW ORLEANS	MAZE featuring FRANKIE BEVERLY / Capitol SKBK 12156 32 I
129	—	MECHANIX UFO / Chrysalis CHR 1360	1	H	179	167	MR. T CONWAY TWITTY	MCA 5204 4 H
130	127	WANNA BE A STAR CHILLIWACK / Millennium BXL1 7759 (RCA)	23	H	180	158	LIVING EYES	BEE GEES / RSO RX 1 3098 (PolyGram) 12 H
131	132	LONG DISTANCE VOYAGER MOODY BLUES / Threshold TRL 1 2901 (PolyGram)	36	H	181	169	MORE OF THE GOOD LIFE	T.S. MONK / Mirage WTG 19324 (Atl) 7 H
132	86	IN THE POCKET COMMODORES / Motown M8 955M1	31	H	182	128	STANDING TALL	CRUSADERS / MCA 5254 18 H
133	143	ARCHITECTURE & MORALITY ORCHESTRAL MANOEUVRES IN THE DARK / Virgin / Epic ARE 37721	3	O	183	185	FINALLY T.G. SHEPPARD	Warner / Curb BSK 3600 2 H
134	126	SPIES OF LIFE PLAYER / RCA AFL1 4186	4	H	184	172	NO REFUGE	EDDIE SCHWARTZ / Atco SD 38 141 4 H
135	145	THE BLUE MASK LOU REED / RCA AFL1 4221	2	H	185	135	MUSIC FROM THE ELDER	KISS / Casablanca NBLP 7261 (PolyGram) 10 H
136	146	QUESTIONNAIRE CHAS JANKEL / A&M SP 6 4885	2	X	186	162	BLUE JEANS	CHOCOLATE MILK / RCA AFL1 3876 10 H
137	119	MOB RULES BLACK SABBATH / Warner Bros. BSK 3605	11	H	187	178	PIECES OF A DREAM	Elektra 6E 350 19 H
138	149	ALDO NOVA / Portrait ARR 37498	4	O	188	165	SNEAKER	Handshake FW 37631 10 H
139	141	WALK UNDER LADDERS JOAN ARMATRADING / A&M SP 4876	17	H	189	—	SHOOTING STAR	Virgin / Epic PE 37720 1 O
140	140	GIGOLO FATBACK / Spring SP 1 6734 (PolyGram)	8	H	190	197	STEP BY STEP	EDDIE RABBITT / Elektra 5E 532 25 H
141	120	TAKE IT OFF CHIC / Atlantic SD 19323	9	H	191	166	PRINCE CHARMING	ADAM & THE ANTS / Epic ARE 37615 9 O
142	139	SONGS FROM THE BROADWAY PRODUCTION OF "THE CATHERINE WHEEL" DAVID BYRNE / Sire SRK 3645 (WB)	8	H	192	194	BEST OF DAVE EDMUNDS	Swan Song SS 8510 (Atl) 4 H
143	151	CHARIOTS OF FIRE ERNIE WATTS / Qwest / WB QWS 3637	3	H	193	184	SHE SHOT ME DOWN	FRANK SINATRA / Reprise FS 2305 (WB) 10 H
144	130	RUNAWAY BILL CHAMPLIN / Elektra 5E 563	4	H	194	190	CAN'T SHAKE THIS FEELIN'	SPINNERS / Atlantic SD 19318 10 H
145	155	KING COOL DONNIE IRIS / MCA 5237	4	H	195	195	NEW TRADITIONALISTS	DEVO / Warner Bros. BSK 3593 18 H
146	153	KASIM KASIM SULTON / EMI-America ST 17063	4	H	196	196	SHOCK	Fantasy F 9613 2 H
147	—	SHADOWS GORDON LIGHTFOOT / Warner Bros. BSK 3633	1	H	197	188	JOSE FELICIANO	Motown M8 953M1 4 H
148	160	SILK FUSE ONE / CTI 9006	3	H	198	192	MOVING PICTURES	RUSH / Mercury SRM 1 4013 (PolyGram) 48 H
149	150	WRABIT / MCA 5268	4	H	199	199	THE BEST OF THE MANHATTAN TRANSFER	Atlantic SD 13919 8 H
150	161	WYNTON MARSALIS / Columbia FC 37574	3	O	200	—	SOUTHERN COMFORT	CONWAY TWITTY / Elektra 60005 1 H



# Black Oriented Music

## Black Music Report

By NELSON GEORGE

■ A few months ago, this column looked at the "Heroes of the Blues" card collection, distributed by Yazoo Records, consisting of 36 baseball card-size drawings of blues performers (Charlie Patton, Peetie Wheatstraw) by counterculture cartoonist Robert Crumb. Now comes "Rock Greats Collectors Cards," the first set of which consists of 45 cards, with vintage promotion photos on one side and biographical information on the other. The acts are primarily from the vocal group era of the late 1950s and early 1960s, including the famous (the Drifters, the Dells, the Five Satins) and the obscure (the Pastels, the Tune Weavers). Chuck Berry and Fats Domino are the only solo stars in the set. Future sets are being prepared for later this year. They retail for \$4.50. To order, write Music Nostalgia, P.O. Box 275, Tappan, New York 10983. By the way, can you guess what vocal group is pictured here?



At a time when many people are uneasy about the state of the music industry, it is encouraging to see some hard-working performers finally break through to major sales and some newcomers score with their first release. We've already chronicled Skyy's success story in these pages; now there is another Salsoul act worth watching. Aurra's album "A Little Love" is a work of real quality. The single, "Make Up Your Mind," seems sure to go top ten BOS and is representative of the sharp, well-crafted songwriting and production that marks the entire album. With Skyy's "Skyline" and Aurra's album both prospering, this could be Salsoul's biggest year since it led the disco field with the Salsoul Orchestra, *First Choice*, and *Double Exposure*.

Bill Summers isn't generally regarded as one of the more important figures in black music, but one day he might be. The percussionist has quietly put together a string of solid albums, first on Prestige and now on MCA. Though he has never had a big national single, Summers has made consistently entertaining records and may yet reach the charts' higher reaches.

Speaking of consistency, it is worth noting that, in the wake of his Grammy nominations, Quincy Jones' "The Dude" has regained a bullet on the Black Album Chart, where it has resided for 43 long weeks.

Of the rookies who have recently made a strong initial impression, Luther Vandross has certainly been the biggest story, with his "Never Too Much" displaying immediate across-the-board appeal. Somewhat overshadowed by Vandross, unfortunately, has been the debut of Roger Troutman. His "The Many Facets of Roger" didn't have the same cross-over strength, but it established the leader of Zapp as a force to be reckoned with in the world of funk. Zapp's second album should be out this spring.

One relatively unheralded artist worth watching is Brandi Wells. Her appropriately titled "Watch Out" album and single are making some prog-

ress on the charts. But even if they don't crack the top 20 this time, Wells' talents (she is a particularly assured ballad singer) suggest that she'll be around awhile.

"The Roots of Soul" (Anchor Press, 323 pages) sounds like the title of a book about soul music and its rise to prominence in the 1960's. While the heroes of soul music, like James Brown and Aretha Franklin, are mentioned in the text, the authors, black psychologist Dr. Alfred Paster and Ivory Toldson, are attempting something more ambitious. "Our primary purpose," they write, "is to present new explanations regarding the nature and characteristics of black expressiveness. We define 'black expressiveness' as the readiness or predisposition to express oneself in a manner characterized by vital emotionalism, spontaneity, and rhythm. . . . It is the intensity, duration, frequency, and utilitarian features of the behavior, resembling those of traditional African people which make it unique." In doing this, the authors use science, folklore, personal observations, and quotations from black artists ranging from James Baldwin to George Clinton, from Moms Mabley to Langston Hughes, to make their telling points about black life and its manifestation in the arts.

Parts of "Roots of Soul", particularly the early chapters, can be slow going, as the authors carefully build a case for the special qualities of black expression. But once the groundwork is finished, the book flows more smoothly, as they rely heavily on quotations from songs, poems, and stories to make their argument. For anyone interested in the deeper motivations that underlie black music, and all Afro-American life, "Roots of Soul" is worth the time.

## Progress Signs 'Thighs High' Guy



Sekou Bunch, best known for co-writing the hit "Thighs High" while with trumpeter Tom Browne, has signed an exclusive management agreement with Progress Entertainment. Pictured at the signing are, from left: Ray Calabrese, president, Progress Entertainment; Bunch; and Joe Simone, president and owner of Progress Record Distributing, Inc.

## Black Oriented Picks of the Week

### YES IT'S YOU LADY

SMOKEY ROBINSON — Tamla 6001TL  
(Motown)



Led by the silky-smooth single "Tell Me Tomorrow," Robinson's second George Tobin-Mike Piccirillo-

produced LP could be as big as "Being With You." Smokey's 21-year-old "I'll Try Something New" and "Merry-Go-Ride," are soft and sexy.

### FRIENDS

SHALAMAR — Solar S-28 (E/A)

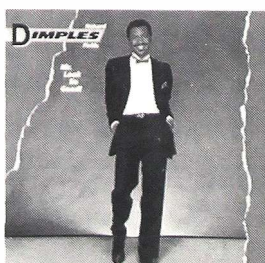


Shalamar (Howard Hewett, Jody Watley, Jeffrey Daniel) make their Elektra/Asylum de-

but with this 10-song collection. "A Night to Remember," "There It Is," and the ballad "I Don't Wanna Be the Last To Know" are all entertaining.

### MR. LOOK SO GOOD

RICHARD "DIMPLES" FIELDS — Boardwalk  
NB1-33249

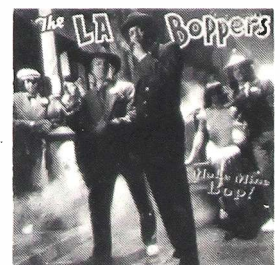


The "She's Got Papers on Me" Man returns with songs like "After I Put My Lovin' on You" and "(A

Woman At Home and) A Freak on the Side." Fields salutes Jackie Wilson with "Baby Work Out."

### MAKE MINE BOP!

THE L.A. BOPPERS — MCA 5281



This bright, lively LP mixes jazzy horn charts and solos with snappy rhythm tracks.

"Where Do the Bop Go?," "Perfect Love," and "Wrap You Up" are recommended. Augie Johnson's production is excellent.

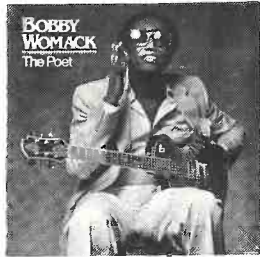


# Record World Black Oriented Albums

FEBRUARY 20, 1982

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

Feb. 20	Feb. 13		WKS. ON CHART
1	1	<b>THE POET</b> BOBBY WOMACK Beverly Glen BG 10000 (2nd Week)	14
2	3	<b>SKYYLINE</b> SKYY/Salsoul SA 8548 (RCA)	12
3	2	<b>RAISE! EARTH, WIND &amp; FIRE</b> /ARC/Columbia TC 37548	13
4	4	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS/RCA AFL1 4153	14
5	5	<b>SOMETHING SPECIAL</b> KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	17
6	7	<b>I AM LOVE</b> PEABO BRYSON/Capitol ST 12179	11
7	6	<b>NEVER TOO MUCH</b> LUTHER VANDROSS/Epic FE 37451	21
8	9	<b>LOVE IS WHERE YOU FIND IT</b> WHISPERS/Solar S 27 (E/A)	6
9	12	<b>TOM TOM CLUB</b> /Sire SRK 3628 (WB)	13
10	8	<b>NIGHTCRUISING</b> BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	13
11	10	<b>THE GEORGE BENSON COLLECTION</b> GEORGE BENSON/ Warner Bros. 2 HW 3577	12
12	14	<b>YOUR WISH IS MY COMMAND</b> LAKESIDE/Solar S 26 (E/A)	8
13	13	<b>TIME</b> /Warner Bros. BSK 3598	25
14	15	<b>CONTROVERSY</b> PRINCE/Warner Bros. BSK 3601	14



## CHARTMAKER OF THE WEEK

15	—	<b>YES IT'S YOU LADY</b> SMOKEY ROBINSON Tamla 6001 T1 (Motown)	1
16	16	<b>IT'S TIME FOR LOVE</b> TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	19
17	11	<b>COME MORNING</b> GROVER WASHINGTON, JR./Elektra 5E 562	9
18	18	<b>8TH WONDER</b> SUGARHILL GANG/Sugarhill SH 249	7
19	35	<b>THE SISTERS</b> SISTER SLEDGE/Cotillion SD 5231 (Atl)	2
20	24	<b>STAY RAY, GOODMAN &amp; BROWN</b> /Polydor PD 1 6341 (PolyGram)	6
21	21	<b>JAM THE BOX</b> BILL SUMMERS & SUMMERS HEAT/ MCA 5266	11



22	23	<b>CENTRAL LINE</b> Mercury SRM 1 4033 (PolyGram)	7
23	—	<b>FRIENDS</b> SHALAMAR/Solar S 28 (E/A)	1
24	38	<b>A LITTLE LOVE</b> AURRA/Salsoul SA 8551 (RCA)	2
25	22	<b>SHOWTIME SLAVE</b> /Cotillion SD 5227 (Atl)	18
26	20	<b>GET AS MUCH LOVE AS YOU CAN</b> JONES GIRLS/Phila. Intl. FZ 37627 (CBS)	10
27	19	<b>7 CON FUNK SHUN</b> /Mercury SRM 1 4030 (PolyGram)	9
28	28	<b>THE DUDE</b> QUINCY JONES/A&M SP 3721	43
29	17	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES/RCA AFL1 4028	9
30	33	<b>WATCH OUT</b> BRANDI WELLS/WMOT FW 37668	5
31	25	<b>THE MANY FACETS OF ROGER ROGER</b> /Warner Bros. BSK 3594	21
32	27	<b>LIVE JACKSONS</b> /Epic KE2 37545	11
33	26	<b>REFLECTIONS</b> GIL SCOTT-HERON/Arista AL 9566	20
34	32	<b>STREET SONGS</b> RICK JAMES/Gordy G8 1002M1 (Motown)	42
35	30	<b>SOMETHING ABOUT YOU</b> ANGELA BOFILL/Arista AL 9576	12
36	29	<b>LOVE MAGIC</b> L.T.D./A&M SP 4881	11
37	34	<b>BREAKIN' AWAY</b> AL JARREAU/Warner Bros. BSK 3576	25
38	43	<b>ME AND YOU</b> CHI-LITES featuring EUGENE RECORD/20th Century-Fox/Chi-Sound T635 (RCA)	2
39	31	<b>YOURS TRULY</b> TOM BROWNE/Arista/GRP 5507	9
40	37	<b>IN THE POCKET</b> COMMODORES/Motown M8 955M1	31
41	42	<b>SATURDAY SATURDAY NIGHT ZOOM</b> /Polydor PD 1 6343 (PolyGram)	5
42	40	<b>TAKE IT OFF</b> CHIC/Atlantic SD 19323	9
43	45	<b>SET MY LOVE IN MOTION</b> SYREETA/Tamla T8 376 M1 (Motown)	3
44	39	<b>SEND IT</b> OZONE/Motown M8 962M1	12
45	41	<b>TOUCH</b> GLADYS KNIGHT & THE PIPS/Columbia FC 37086	23
46	48	<b>ANYONE CAN SEE</b> IRENE CARA/Network E1 60003 (E/A)	3
47	51	<b>BEWARE</b> BARRY WHITE/Unlimited Gold FZ 37176 (CBS)	19
48	44	<b>ALL THE GREAT HITS</b> DIANA ROSS/Motown M13 960C2	16
49	46	<b>DOWN HOME</b> ZZ HILL/Malaco MAL 7406	5
50	36	<b>BLUE JEANS</b> CHOCOLATE MILK/RCA AFL1 3896	9
51	47	<b>CRAZY FOR YOU</b> EARL KLUGH/Liberty LT 51113	15
52	53	<b>LIVE IN NEW ORLEANS</b> MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156	32
53	—	<b>SILK FUSE ONE</b> /CTI 9006	1
54	49	<b>I'LL DO ANYTHING FOR YOU</b> DENROY MORGAN/Becket BKS 015	5
55	50	<b>LOVE IS THE PLACE</b> CURTIS MAYFIELD/Boardwalk NB 1 33239	18
56	52	<b>SHOCK</b> /Fantasy F 9613	3
57	55	<b>INSIDE YOU</b> ISLEY BROTHERS/T-Neck FZ 37533 (CBS)	16
58	—	<b>OBJECTS OF DESIRE</b> MICHAEL FRANKS/Warner Bros. BSK 3648	1
59	56	<b>GIGOLO</b> FATBACK/Spring SP 1 6734 (PolyGram)	7
60	54	<b>COMPUTER WORLD</b> KRAFTWERK/Warner Bros. HS 3549	26

## Pleasure Is All RCA's



RCA Records has signed an exclusive world-wide recording agreement with Pleasure, a seven-man group from Portland, Oregon, it was announced by Ray Harris, division vice president, black music. Pleasure's first RCA single, "Sending My Love", is scheduled for immediate release. An album, "Give It Up," is slated for March. Pictured at the company's west coast offices are, from left: Chad Debman, Pleasure's manager; Joseph Porter III, attorney for the group; Harris; Pleasure's Douglas Lewis; Marty Olinick, division vice president, business affairs, west coast, RCA; Sherman Davis of Pleasure; Robert Wright, director, black music A&R, RCA; and Bruce Carter, Donald Hepburn and Nathaniel Phillips of Pleasure.

## Playboy Jazz Fest (Continued from page 21)

Wilson with guests Benny Golson and Art Farmer, Spyro Gyra, the Red Norvo-Tal Farlow Trio and McCoy Tyner, who will lead a tribute to John Coltrane that may also include Pharoah Sanders, Freddie Hubbard, Bobby Hutcherson and Tony Williams. Comedian Bill Cosby will emcee both days.

The inclusion of Ornette Coleman may be the most adventurous move the Playboy Festival organizers have yet made; Wein and his staff have generally chosen acts who appeal to the broadest common denominator, in an attempt to satisfy an audience that numbers upwards of 18,000 per day.

David Lewine, head of Playboy's

new cable channel, indicated that many of the artists, including Weather Report, have agreed to participate in the videotaping of the jazz festival. "We hope to make the programming available for sale on both disc and cassette," Lewine said, adding that "a minimum of two hours" of footage will be used, some of it possibly incorporating artist interviews and behind-the-scenes material. Between five and eight cameras will be employed, and while the show will debut on Playboy's own channel, other outlets will likely be sought as well. Lewine did not predict how soon after the event itself the program would be ready.



# Record World Black Oriented Singles

FEBRUARY 20, 1982

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

Feb. 20	Feb. 13		WKS. ON CHART
1	1	<b>CALL ME SKYY</b> Salsoul 7 2152 (RCA)	15 (5th Week)
2	2	<b>IF YOU THINK YOU'RE LONELY NOW</b> BOBBY WOMACK / Beverly Glen 2000	12
3	3	<b>THAT GIRL</b> STEVIE WONDER / Tamla 1602 (Motown)	6
4	4	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES / RCA 12361	12
5	5	<b>MIRROR, MIRROR</b> DIANA ROSS / RCA 13021	6
6	6	<b>COOL (PART I) TIME</b> / Warner Bros. 49864	11
7	8	<b>TELL ME TOMORROW (PART 1)</b> SMOKEY ROBINSON / Tamla 1601 (Motown)	5
8	7	<b>LET THE FEELING FLOW</b> PEABO BRYSON / Capitol 5065	15
9	10	<b>YOU'RE THE ONE FOR ME "D" TRAIN</b> / Prelude 8043	8
10	15	<b>GENIUS OF LOVE</b> TOM TOM CLUB / Sire 29882 (WB)	5
11	9	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON / Warner Bros. 49846	15
12	14	<b>MAKE UP YOUR MIND</b> AURRA / Salsoul 7 7017 (RCA)	9
13	17	<b>I WANT TO HOLD YOUR HAND</b> LAKESIDE / Solar 47954 (E/A)	7
14	11	<b>YOU'RE MY LATEST, MY GREATEST INSPIRATION</b> TEDDY PENDERGRASS / Phila. Intl. 5 02619 (CBS)	13
15	12	<b>HIT AND RUN</b> BAR-KAYS / Mercury 76123 (PolyGram)	15
16	24	<b>MAMA USED TO SAY</b> JUNIOR / Mercury 76132 (PolyGram)	5
17	19	<b>IN THE RAW</b> WHISPERS / Solar 47961 (E/A)	5
18	16	<b>WAIT FOR ME</b> SLAVE / Cotillion 46028 (Atl)	8
19	22	<b>WANNA BE WITH YOU</b> EARTH, WIND & FIRE / ARC / Columbia 18 02688	5
20	21	<b>DON'T YOU KNOW THAT?</b> LUTHER VANDROSS / Epic 14 02658	7
21	13	<b>LET'S GROOVE</b> EARTH, WIND & FIRE / ARC / Columbia 18 02536	19
22	30	<b>MY GUY</b> SISTER SLEDGE / Cotillion 47000 (Atl)	5
23	20	<b>DO IT TO ME</b> VERNON BURCH / Spector 00019 (Capitol)	10
24	18	<b>BE MINE (TONIGHT)</b> GROVER WASHINGTON, JR. featuring GRADY TATE / Elektra 47246	11
25	23	<b>LOVE FEVER</b> GAYLE ADAMS / Prelude 8040	12
26	31	<b>APACHE</b> SUGARHILL GANG / Sugarhill 774	10
27	32	<b>STEPPIN' OUT</b> KOOL & THE GANG / De-Lite 816 (PolyGram)	5
28	25	<b>WALKING INTO SUNSHINE</b> CENTRAL LINE / Mercury 572 (PolyGram)	17
29	29	<b>JAM THE BOX</b> BILL SUMMERS AND SUMMERS HEAT / MCA 51221	9
30	26	<b>HOW CAN LOVE SO RIGHT (BE SO WRONG)</b> RAY, GOODMAN & BROWN / Polydor 2191 (PolyGram)	10
31	37	<b>ONE HUNDRED WAYS</b> QUINCY JONES featuring JAMES INGRAM / A&M 2387	5
32	35	<b>LET'S WORK</b> PRINCE / Warner Bros. 50002	4
33	33	<b>DO IT</b> ROGER ROGER / Warner Bros. 49883	7



34	42	<b>WORK THAT SUCKER TO DEATH</b> XAVIER / Liberty 1445	4
35	44	<b>SHINE ON</b> GEORGE DUKE / Epic 14 02701	3
36	43	<b>HOT ON A THING (CALLED LOVE)</b> CHI-LITES featuring EUGENE RECORD / Chi-Sound / 20th Century-Fox 2600 (RCA)	4
37	40	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN / MCA 51182	6
38	41	<b>A LITTLE MORE LOVE</b> T-CONNECTION / Capitol 5076	6
39	28	<b>TOOT AN' TOOT AN' TOOT</b> CURTIS MAYFIELD / Boardwalk 7 11 132	9
40	39	<b>STAGE FRIGHT</b> CHIC / Atlantic 3887	7
41	50	<b>NIGHTS OVER EGYPT</b> JONES GIRLS / Phila. Intl. 5 02713 (CBS)	2
42	45	<b>LET'S STAND TOGETHER</b> MELBA MOORE / EMI-America 8104	7
43	47	<b>WATCH OUT</b> BRANDI WELLS / WMOT 9 02654	5
44	48	<b>YOU ARE THE ONE</b> AM-FM / Dakar 4568 (Brunswick)	7
45	46	<b>WE NEED LOVE TO LIVE</b> MAZE featuring FRANKIE BEVERLY / Capitol 5072	5
46	38	<b>I WILL FIGHT</b> GLADYS KNIGHT & THE PIPS / Columbia 18 02549	15
47	53	<b>IMAGINARY PLAYMATES</b> RENE & ANGELA / Capitol 5081	4
48	54	<b>IT'S NASTY (GENIUS OF LOVE)</b> GRANDMASTER FLASH & THE FURIOUS FIVE / Sugarhill 775	4
49	34	<b>TAKE MY HEART</b> KOOL & THE GANG / De-Lite 815 (PolyGram)	19
50	57	<b>THE GIGOLO</b> O'BRYAN / Capitol 5067	3
51	58	<b>HONEY, HONEY</b> MANHATTANS / Columbia 18 02666	2
52	60	<b>LET'S GO ALL THE WAY</b> CHOCOLATE MILK / RCA 13026	3
53	27	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS / RCA 12349	16
54	59	<b>HELP IS ON THE WAY</b> WHATNAUTS / Harlem Intl. 110	4
55	56	<b>IF YOU COME WITH ME</b> DUNN & BRUCE STREET / Devaki 4005 (Mirus)	4

## CHARTMAKER OF THE WEEK

56	—	<b>NEVER GIVE UP ON A GOOD THING</b> GEORGE BENSON Warner Bros. 50005	1
57	63	<b>ANGEL STARPOINT</b> / Chocolate City 3230 (PolyGram)	2
58	55	<b>RAINBOW</b> MADAGASCAR / Arista 0654	5
59	51	<b>WE'LL MAKE IT</b> MIKE & BRENDA SUTTON / Sam 81 5023	7
60	36	<b>BLUE JEANS</b> CHOCOLATE MILK / RCA 12335	17
61	52	<b>"B" MOVIE</b> GIL SCOTT-HERON / Arista 0647	8
62	—	<b>HOLDIN' OUT FOR LOVE</b> ANGELA BOFILL / Arista 0666	1
63	61	<b>STRUT YOUR STUFF</b> LIVE / TSOB 2006	7
64	—	<b>WHERE DO THE BOP GO?</b> L.A. BOPPERS / MCA 51232	1
65	—	<b>APRIL LOVE</b> L.T.D. / A&M 2395	1
66	—	<b>TAKE ME TO HEAVEN</b> REN WOODS / Elektra 47403	1
67	—	<b>SAD GIRL</b> GQ / Arista 0659	1
68	—	<b>SPIRIT OF THE DANCER</b> EVELYN KING / RCA 13017	1
69	—	<b>TONIGHT I'M GONNA LOVE YOU ALL OVER</b> FOUR TOPS / Casablanca 2345 (PolyGram)	1
70	—	<b>MUST BE THE MUSIC</b> SECRET WEAPON / Prelude 8036	1
71	—	<b>PARADISE IN YOUR EYES</b> JERMAINE JACKSON / Motown 1600	1
72	62	<b>KICKIN' BACK</b> L.T.D. / A&M 2382	14
73	49	<b>SWEET TENDER LOVE</b> DENROY MORGAN / Becket 45 8	8
74	64	<b>THE PLANET FUNK</b> JOHNNY GUITAR WATSON / A&M 2383	4
75	65	<b>THERE'S A WAY</b> RONNIE LAWS / Liberty 1442	7



## Museum of Broadcasting (Continued from page 28)

Also housed in the museum are over 2,400 rare radio production scripts, a reference library containing over one thousand books and periodicals dealing with the history of broadcasting, and the NBC Radio Archive, containing selections from 175,000 historic disc recordings, representing programming on the NBC Radio Network from 1927 to 1969.

Of special interest is the representative collection of music on television that includes jazz, pop, rock, folk and classical. Highlights of the music programming include: the Beatles' appearances on the Ed Sullivan show, plus an appearance on the Jack Paar Show in January 1964; the Rolling Stones on "Hullabaloo" in 1965 doing "Get Off My Cloud" and "She Said Yea"; Janis

Joplin, the Rolling Stones and others on "Hollywood Palace"; Elvis Presley appearing in June 1956 on the Milton Berle Show; the Buffalo Springfield on the "Smothers Brothers Comedy Hour"; numerous episodes of "The Monkees"; and the ABC-TV premier of "The Johnny Cash Show" in 1969 with guests Bob Dylan, Joni Mitchell and Doug Kershaw.

As Batscha sees it, the museum has three audiences: the professional in the broadcasting industry, the scholar, and the general public: "This should be a place where new ideas are discussed, not just by the scholar looking at the profession, but also by the people in the profession who are actively involved."

## Bar-Kays Kick Off Tour



Mercury/PolyGram recording group the Bar-Kays recently kicked off their 70-city 1982 cross-country "Night Cruising" tour in support of their current album of the same title with a press conference, sellout concert, and party at Solomon Alfred's in Memphis. Pictured after the party are, from left Tommy Young, vice president of black music promotion, PolyGram; Brenda Smith, regional black music promotion, Carolinas; Bill Hayward, senior vice president of black music marketing, PolyGram; Bar-Kays members James Alexander and Larry Dodson; and Bar-Kays producer Allen Jones.



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## England

By VAL FALLOON

■ LONDON—In the biggest settlement ever won by the British Phonographic Industry, three men have agreed to pay 37,000 pounds in damages for copyright infringement in a counterfeit cassette case heard in the High Court. The men, who ran a pub in the northeastern city of Newcastle, worked from an underground duplicating plant built under the home of defendant **Donald Kane**. It is estimated that 25,000 cassettes had been illegally duplicated, which were distributed and sold in the pub. Costs have also been awarded to the plaintiffs (in this case, CBS acting on behalf of itself and the BPI members), and should reach 10,000 pounds . . . On a smaller level, but just as significant, Bonaparte Records, an independent shop/wholesaler, was ordered to pay the BPI 3,000 pounds in damages for dealing in bootleg and counterfeit records. The records had been advertised for sale in the pages of the rock weekly *New Musical Express*, which led to the BPI investigation in 1980 . . . Public support for a blank tape levy appears to be growing a little, according to a survey by the Consumers' Association magazine *Which?* About a third of those questioned felt a reasonable levy was a fair compromise . . . A joint appeal group consisting of members of the BPI, the Mechanical Copyright Protection Society and the Musicians Union presented its case to a group of MPs at a meeting on February 8 . . . Incidentally, the MCPS is still carrying out its action against CBS Records U.K., which, the collection body claims, has not complied with the requirements of the 1956 Copyright Act over last year's industry-wide shakeup following the abolition of retail price maintenance for records. Calculation of mechanicals was confused for some time, and the MCPS claims CBS is outside the line taken by the other majors . . . **Monty Presky** has quit Damont Records, the custom pressing company, after ten years to go it alone with Production Express International, formerly owned by Damont. He will remain as a consultant to his former employer. PEI is a brokerage which finds pressing facilities in Europe for independent labels, but Presky wants to expand the company's activities in packaging product into concept compilation albums . . . Former Pye managing director **Derek Honey** has joined the rapidly expanding Waterloo group of companies as a director of Waterloo Productions, concentrating on record video production. The company headed by **John Cooper**, is developing its label and publishing company, and recently moved into producing original video programs, the first of which was the Thorn/EMI-distributed "You Too Can Do the Cube." Also joining as a director is **Paul Walden**, who brings in artists from his Flash Management company, and will continue to run Flash . . . More video plans are "The Young Person's Guide to the Orchestra" and a video of **Holst's** "The Planets" . . . **Gregory Rogers** has joined RCA as director, market development, responsible for Europe . . . Nems Records has signed a distribution deal for Germany, Austria and Switzerland with the Intercord company.

**SINGLES PACKAGE:** Following the news that EMI artist **Cliff Richard** attained a million sales last year for his two albums, EMI is reissuing 12 of his best known singles in specially created picture sleeves. With the exception of "We Don't Talk Anymore," all the singles have been deleted for some time. Photos on the sleeves, dating back 21 years, come from the artist's own collection . . . Virgin Records claims the **Human League** single "Don't You Want Me" is the first platinum seller in the U.K. since **Paul McCartney and Wings'** "Mull of Kintyre." The 45 was also Virgin's phenomenally successful "Tubular Bells" by **Mike Oldfield** . . . RCA artist **David Bowie** makes his TV drama debut in a program titled "Baal," featuring songs by **Bertolt Brecht**. The label is releasing an EP of songs from the play, which will be shown on BBC television on February 26 . . . **Graham Parker** has signed to RCA for the world outside the U.S. and Australia and will tour here early April to promote a single and album . . . **Rod Stewart's** former drummer **Carmine Appice**, the inspiration behind many of today's (and yesterday's) rock heroes, is releasing his debut solo album on the Riva label this month . . . EMI Music Video is finally releasing the long-awaited and highly-publicized videocassette by **Olivia Newton-John**, "Physical." The program, which has the highest-known budget for a videogram (estimated at a quarter of a million pounds), was directed by top rock promo man **Brian Grant** in L.A. and London. A 50-minute version will be screened on U.S. network television, and possibly in the U.K. later this year . . . London, Dublin and the festival village of Snape Maltings are very much looking forward to **Carole King's** first British dates in April for over seven years.

## Japan

By CARMEN ITOH

■ TOKYO—Yves Duteil's "Chante Pour Les Enfants," released by Toshiba EMI, received the outstanding album award at the Agency for Cultural Affairs Art Festival '81. Duteil, together with **Maxim**, is regarded as a standard-bearer of French music. His popularity exceeds boundaries of age, class, region and philosophy. His "Chante Pour Les Enfants" has been highly acclaimed.

The **Crusaders** held a terrific joint concert with the Tokyo Philharmonic Orchestra at NHK on January 13. The fusion of the two worked beautifully. Just prior to the encore, **Osamu Sato**, managing director of Victor Records, presented gold records to the Crusaders for "Standing Tall" and to keyboardist **Joe Sample** for "Voices in the Rain."

**Styx** wrapped up their long world wide concert tour successfully with their final concert in Japan on January 13. All the members seemed deeply satisfied, and **Dennis DeYoung** was so moved that he shaved off his moustache during the encore.

On the same night, a party celebrating the close of their tour was held at the Tokyo Prince Hotel, where they were given a gold record.

Several days later, while **Tommy Shaw** was attending the track-down of their live performance for television, an idea for their next song flashed in his mind. Tommy promptly made a demo tape, featuring the sound of Shamisen which interested him so tremendously that he bought it. In this tape he plays all the musical instruments (piano, guitar, bass and the synthesizer) except the drums by himself. The song was temporarily titled "Just Get Through This Night".

Theme songs from old TV shows are back on the air, this time as part of new commercials for Supper Nikka. The songs are the familiar "77 Sunset Strip" and "Surfside 6," which were seen in the early sixties in Japan. Old favorites **Ed Byrnes** and **Troy Donahue** both appear on those commercials. Warner pioneer is re-releasing "77 Sunset Strip," with "Kookie, Kookie," a duet sung by Byrnes and **Connie Stevens**, on the reverse side.

### Harrison's Contribution Acknowledged



**Hugh Downs** (right), chairman of the U.S. Committee for UNICEF, presents **George Harrison** with a citation acknowledging the fact that funds generated by Harrison's 1971 Concert for Bangladesh and the subsequent album and film have topped the \$10 million mark, all of it for the benefit of UNICEF.

### CBS Songs Called Number One in Germany

■ LOS ANGELES—CBS Songs has been certified number one publisher in Germany for the second month in a row, through its April Music division, according to M. Hit Service, a monthly national ranking magazine specializing in the music publishing and recording industry.

### Smith Re-elected to Aussie Industry Posts

■ NEW YORK—William Smith, chairman and chief executive officer, CBS Records Australia, has been re-elected chairman of the Australian Record Industry Association, a position he has held continuously since 1976.

Smith has also been re-elected chairman of the Phonographic Performance Company of Australia.



## Wrabit Hops to Toronto



MCA recording artists Wrabit recently performed songs from their self-titled debut album at the Queensbury Arms in Toronto. Pictured after the show are, from left: Don Wasley, MCA national album promotion director; Al Bergamo, president of MCA Distributing Corporation; Lou Nadeau of Wrabit; and Keith Elishaw, Q107 air personality.

# Canada

By LARRY LEBLANC

■ TORONTO—Hosts for the Juno Awards, to be presented on April 14, will be **Burton Cummings** and **David Steinberg**. The presentation will be telecast from both Toronto and Vancouver. Meanwhile, one million voting ballots have been sent to more than 1,500 record and audio equipment stores in the country to determine the winners of the 1982 Technics All-Star Band. Winners are to be announced at the Juno Awards presentation . . . About 200 titles are included in Capitol-EMI's new Sound Valu mid-price catalogue, which carries a \$6.59 list. Capitol is also putting a big promo push behind its cassette division, which has made some tremendous improvements in the past two years . . . Burton Cummings was in town to promote his movie debut in "Melanie" . . . An unusual sight is that of **Gordon Lightfoot** hitting the promo campaign trail chatting up radio and newspaper folks. The once press-shy Lightfoot has usually shunned such activities, but this time out he's pushing a new LP and a tour. The PR stint will take him across the country and into the U.S. . . . **Mick Ronson** will produce A&M's **The Payolas** in Vancouver . . . RCA has a winner in the **Spitfire Band**, whose debut LP has quickly sold 20,000 copies. The LP is comprised of big band standards of the 1940s and, in reality, the Spitfire Band is a collection of top-notch (and well-known) Toronto players like **Moe Koffman** and **Eugene Amara**. RCA is keeping mum on their identity . . . **John Small** returns to Quality Records to head a special projects department under prexy **George Struth** . . . New at Quality is **Steve Tennat**, who becomes national promotion head . . . Ready artists the **Spoons** are back in the studio with producer **John Punter** . . . Such Canadian groups as **Loverboy**, **Rush**, **Neil Young**, **Triumph**, **Red Rider**, **Bryan Adams**, **Eddie Schwartz**, **Bob & Doug McKenzie**, **Wrabit**, **Prism** and **Chilliwack** are grabbing enough U.S. airplay and chart action to remind one of the influx of Canadian acts in the late 1960s in the U.S.

## Yamaha Foundation Sets 2nd Original Concert

■ TOKYO—The second International Original Concert (IOC), sponsored by the Yamaha Music Foundation, will be held in early December 1982. The concert will be open to all people, regardless of age or nationality. Previous publication does not eliminate a piece from consideration, so long as the composer performs or conducts his own original composition.

Presented at the Yubin Chokin Hall in Tokyo, on November 21 and 22, the 1st IOC attracted substantial attention as the world's first concert to require a composer to perform his or her composition.

More than 400 applications were received from 35 different countries, with 16 compositions, selected by a severe screening process, being retained for performance. The Nippon Philharmonic, conducted by Hiroshi Koizumi, provided the musical accompaniment for the soloists.

The IOC created substantial interest worldwide as a new means of promoting musical creativity in

which a composer, amateur or professional could perform his own composition in any field of music.

Audience participation in the voting process was one outstanding feature of the first IOC. Ballots, distributed to audience members, were tabulated, with one Most Outstanding Composition and six Outstanding Compositions, with cash awards of \$5,000 and \$2,000 being given.

The Japanese Broadcasting Corp., NHK, broadcast the concert throughout Japan on December 19, with a series of FM radio broadcasts in January, heightening IOC awareness.

Inquiries and applications regarding the second IOC should be addressed to the International Original Concert Committee, Yamaha Music Foundation, 24-22, Shimomeguro 3-chome, Meguro-ku, Tokyo 153, Japan, phone: (03) 719-3101.

Deadline for applications is June 15, 1982.

# England's Top 25

## Albums

- 1 **LOVE SONGS** BARBRA STREISAND/CBS
- 2 **PEARLS** ELKIE BROOKS/A&M
- 3 **DARE** HUMAN LEAGUE/Virgin
- 4 **4** FOREIGNER/Atlantic
- 5 **DEAD RINGER** MEAT LOAF/Epic/Cleveland Int'l
- 6 **ARCHITECTURE AND MORALITY** ORCHESTRAL MANOEUVRES IN THE DARK/Dindisc
- 7 **MODERN DANCE** VARIOUS/K-Tel
- 8 **GREATEST HITS** QUEEN/EMI
- 9 **THE FRIENDS OF MR. CAIRO** JON AND VANGELIS/Polydor
- 10 **THE VISITORS** ABBA/Epic
- 11 **LA FOLIE** STRANGLERS/Liberty
- 12 **BAT OUT OF HELL** MEAT LOAF/Epic/Cleveland Int'l
- 13 **SOMETHING SPECIAL** KOOL & THE GANG/De-Lite
- 14 **NON-STOP EROTIC CABARET** SOFT CELL/Some Bizarre
- 15 **THE MAN MACHINÉ** KRAFTWERK/EMI
- 16 **GHOST IN THE MACHINE** POLICE/A&M
- 17 **IF I SHOULD EVER LOVE AGAIN** BARRY MANILOW/Arista
- 18 **COMPUTER WORLD** KRAFTWERK/EMI
- 19 **THE SIMON AND GARFUNKEL COLLECTION** SIMON AND GARFUNKEL/CBS
- 20 **CHRISTOPHER CROSS** CHRISTOPHER CROSS/Warner Bros.
- 21 **PRINCE CHARMING** ADAM AND THE ANTS/CBS
- 22 **HITS, HITS, HITS** VARIOUS/Ronco
- 23 **TRAVELOGUE** HUMAN LEAGUE/Virgin
- 24 **DURAN DURAN** DURAN DURAN/EMI
- 25 **LOVE SONGS** CLIFF RICHARD/EMI

## Singles

- 1 **TOWN CALLED MALICE** JAM/Polydor
- 2 **GOLDEN BROWN** STRANGLERS/Liberty
- 3 **THE MODEL** KRAFTWERK/EMI
- 4 **OH JULIE** SHAKIN' STEVENS/Epic
- 5 **ARTHUR'S THEME** CHRISTOPHER CROSS/Warner Bros.
- 6 **DEAD RINGER FOR LOVE** MEAT LOAF/Epic/Cleveland Int'l
- 7 **MAID OF ORLEANS** ORCHESTRAL MANOEUVRES IN THE DARK/Dindisc
- 8 **THE LAND OF MAKE BELIEVE** BUCKS FIZZ/RCA
- 9 **BEING BOILED** HUMAN LEAGUE/Fast
- 10 **SAY HELLO, WAVE GOODBYE** SOFT CELL/Some Bizarre
- 11 **GET DOWN ON IT** KOOL & THE GANG/De-Lite
- 12 **LOVE PLUS ONE** Haircut 100/Arista-Clip
- 13 **I CAN'T GO FOR THAT HALL & OATES** RCA
- 14 **EASIER SAID THAN DONE** SHAKATAK/Polydor
- 15 **SENSES WORKING OVERTIME** XTC/Virgin
- 16 **DROWNING IN BERLIN** MOBILES/Rialto
- 17 **THE LION SLEEPS TIGHT** FIT/Jive
- 18 **I'LL FIND MY WAY HOME** JON AND VANGELIS/Polydor
- 19 **WAITING FOR A GIRL LIKE YOU** FOREIGNER/Atlantic
- 20 **LET'S GET IT UP** AC/DC/Atlantic
- 21 **LISTEN/SAD-EYED PEOPLE** STIFF LITTLE FINGERS/Chrysalis
- 22 **I JUST WANNA (SPEND SOME TIME WITH YOU)** ALTON EDWARDS/Streetwave
- 23 **THEME FROM HILL STREET BLUES** MIKE POST/Elektra
- 24 **DON'T WALK AWAY** FOUR TOPS/Casablanca
- 25 **THAT GIRL** STEVIE WONDER/Motown



## Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



La fuerza de la televisión como medio promocional va quedando fehacientemente demostrada en el mercado discográfico latino de Estados Unidos. Aparte de las empresas discográficas relacionadas con Televisa de México, que han llegado a ventas, que en cada caso han sobrepasado las 150,000 copias, se van dando casos aislados como las promociones de "Abusadora" en varias versiones en Nueva York, que sumaron cantidades muy interesantes de ventas, que sumadas llegan fácilmente a las 200,000 copias vendidas, la promoción nacional de "Arcoiris Musical" del sello Musart de Eliseo Valdés, que está sobrepasando a las pocas semanas de lanzada al mercado, las 60,000 copias vendidas, a pesar de los grandes problemas crediticios que han frenado un poco el suministro de la grabación a fuertes cuentas. Las experiencias con los temas de telenovelas, ya fácilmente aceptado por experiencias en todos los mercados, va haciendo notar la existencia de algunos talentos, que a pesar de haber grabado en repetidas ocasiones, no habían tenido la oportunidad de ser tomados en consideración por programadores de radio en las diferentes localidades de Estados Unidos. Tal es el caso de Oscar de Fontana, con varios álbumes en el mercado desde hace tiempo, sin haber logrado éxito impresionante en la mayoría de las áreas y que ahora, sin embargo, irrumpe violentamente en el mercado neoyorkino con el tema "No me culpes a mí", en su interpretación, tema de la telenovela "Mi mejor amiga", lanzada al aire por el Canal 47 de Nueva York, empresa no relacionada con Televisa. Ello comprueba, una vez más, la realidad exacta de nuestra industria. No es la falta de talento en los intérpretes, ni la existencia a borbotones de ello lo que inclina la balanza a favor de ellos. Oscar de Fontana se merecía largamente esta aceptación arrasante, que gracias a la televisión se ha producido. La grabación es distribuida nacionalmente por Reyes Records Inc. de Miami, Fla. y por Top Ten Hits Records Dist. de Nueva York . . . Naturalmente, no todo es bondad en el proceso de la promoción televisiva y sus causas pueden ser tan variadas y los resultados tan complicados y peligrosos, que son material suficiente para varias próximas columnas de este redactor.



Oscar De Fontana

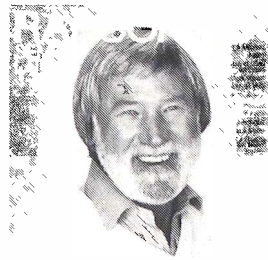
El World Popular Song Festival in Tokyo, organizado por la Yamaha Music Foundation, está aceptando aplicaciones hasta Junio 30, para su nuevo evento. Para informaciones con el particular, dirijase correspondencia a Yoshio Nakatani, secretario general, Festival Committee '82 Yamaha Music Foundation, 3-24-22 Shimomeguro, Meguro-ku 153, Japan. Teléfono Tokyo (03) 710-3101, con Cable Worldfestival Tokyo y Telex 246571 Yamaha J. . . Siempre tropezaba con la mirada amable, el comentario afortunado y el don de gentes, de la colega Conchita Vizoso, cada vez que viajaba a Nueva York. De algún modo nos unía un "cocktail party" o la visita a un amigo, en la urbe neoyorkina. Conchita estaba en todas partes con su mensaje fraternal. Su desaparición del escenario neoyorkino, en donde se destacó como cronista de espectáculos, poetisa y compositora, dejará un vacío experimentable por todos aquellos que siempre la echaremos de menos. ¡Que Dios la acoja en su bondad infinita! . . . El buen amigo Willie Rosario comienza a dar fuerte en Puerto Rico con el número "Antifaz" . . . El mercado neoyorkino está cambiando con fuerza meteórica, a pesar de la natural recesión económica que se está padeciendo. No dudó que recobre rápidamente su antiguo esplendor discográfico . . . La presentación de los Sar All Stars en Puerto Rico fué en extremo exitosa. En la foto publicada aparecen algunos de sus integrantes. Entre ellos, Fernando Lavoy, Jorge Maldonado, Charlie Rodríguez y la fraternal India de Oriente . . . Recibió nuevo éxito

(Continued on page 44)

## Latin American Album Picks

### "SIEMPRE LATINO"

RAY CONNIFF—CBS 10323



Nueva grabación de Ray Conniff en su vendedora línea de melodías latinas, que toman un sabor de siempre a través de sus arreglos. Entre otras resaltan "La múcura" (T. Fuentes), "A media luz" (C. Cejar-E. Donato), "A la antigua" (R. Carlos-E. Carlos-Gomez Escolar), "Volver, volver" (Z. Maldonado) y "Adelita" (F. Alonso).

■ A new package of perennial Latin songs in the distinctive Ray Conniff style. Among the best selections are "A media luz," "Cuando salí de Cuba" (L. Aguilé), "Adios" (E. Madriguera), "La guerra de los niños" (R. Carlos-E. Carlos) and "Me olvidé de vivir" (Billion-Revoux-Iglesias-Dias-Korman-M. de la Calva-R. Arcusa-J. Flores).

### "AHORA"

PALOMA SAN BASILIO—Hispavox S 60.692

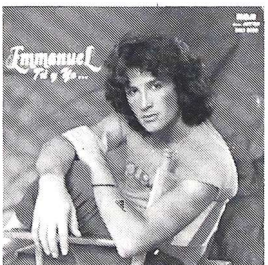


Con arreglos de Danilo Vaona, Trabucchelli y A. Serrano, Paloma San Basilio de España ofrece aquí un repertorio de baladas de corte internacional. Excelente orquestación. "Juntos," (L.G. Escolar-G. Gastaldo) "Tanto, tanto," (Escolar-Herrero) "Libre," (Felisatti-Vaona-Pierelli-Escolar) y "La hiedra." (Serafini-V. D'acquisto-Ardanin).

■ With arrangements by Trabucchelli, Danilo Vaona and Serrano, Paloma San Basilio offers a very deep package of romantic ballads. Superb orchestrations and sound. "La hiedra," "Amor de pronto" (Escolar-Divaona-Difelisatti), "Abrazame" (Escolar-Divaona-Difelisatti), more.

### "TÚ Y YO"

EMMANUEL—RCA RAL1 00400

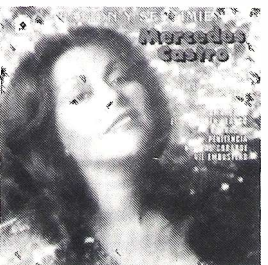


Con arreglos de Tino Geiser y producción de Renato López, Emmanuel de México ofrece un muy interesante y comercial repertorio encabezado por "Tú y yo" (Barabani-Milani-Ghinazzi-Emmanuel), "Hoy no sabes a mí" (Emmanuel), "Te voy a aprovechar" (R. Murguia-Emmanuel) y "Esto me duele más que a tí" (T. Geiser-Emmanuel).

■ Arranged by Tino Geiser and produced by Renato Lopez, Emmanuel offers a new package of romantic ballads recorded in Mexico. "De pronto amor" (T. Geiser-Emmanuel), "Hoy no sabes a mí," (Emmanuel) and "Tú y yo."

### "PASÍO Y SENTIMIENTO"

MERCEDES CASTRO—Musart 10857



Con el respaldo del mariachi Oro y Plata de Pepe Chavez, Mercedes Castro da su toque sentimental a temas románticos rancheros, entre los cuales destacan "Imploración" (M. Camacho), "Limosnero" (F. Corchado-E. Zaldivar), "El cheque en blanco" (E. Elena Valdelamar), "No seas cobarde" (R. Rivera) y "Vil embustero" (F.Z. Maldonado).

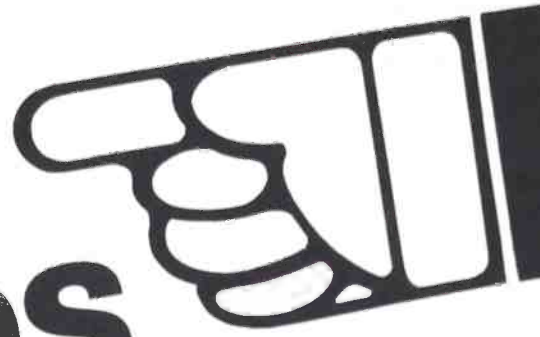
■ Backed by Mariachi Oro y Plata de Pepe Chavez, Mercedes Castro offers a very commercial package of ranchera songs that is selling nicely on the west coast. "Como un perro" (S. Mirón), "Penitencia" (I. Arriaga-A. Venegas), "Amargada" (S. Velásquez), others.





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**EAST COAST — COSTA ESTE**

FEBRUARY 20, 1982

Feb. 20	Feb. 13		
1	2	Amor No Me Ignorees/Camilo Sesto	Pronto 0700
2	1	Viva La Salsa/Varios	Telediscos 1401
3	3	Que Te Paso/Bobby Valentin	Bronco 120
4	4	Celos/Napoleon	Raff 9083
5	7	Preso/José José	Pronto 0701
6	6	Mujer, Mujer/Danny Rivera	T.H. 2163
7	5	Ligia Elena/Ruben Blades/Willie Colon	Fania 597
8	12	Ayudala/Mari Trini	CBS 80314
9	15	Medley Los Condes/Julio Angel	Music Stamp 006
10	8	Quien Sera El Abusador/Victor Waill	Alhambra 172
11	14	Rosas Sin Espinas/Felito Felix	Caytronics 6010
12	10	Disco De Oro/Varios	CBS 10319
13	9	Abusadora/Wilfrido Vargas	Karen 60
14	13	Como Tu/Julio Iglesias	CBS 50317
15	11	Soy Vagabundo/Hector Lavoe	Fania 598
16	22	Cosas Nativas/Tommy Olivencia	T.H. 2171
17	20	Frente A Frente/Jeanette	RCA 7004
18	16	El Menu/El Gran Combo	Combo 2021
19	19	Se Solicita Un Novio/Oscar D'Leon	T.H. 2167
20	23	Mala Suerte/Henry Fiol	SAR 1026
21	17	Ultimatum/Felipe Rodriguez	Global 914
22	18	Ley Seca/Johnny Ventura	Combo 2023
23	21	Mi Piel/Conjunto Quisqueya	Liznel 1399
24	24	Ramona/Sonora Poncena	Inca 1077
25	30	El Cigarrito/J. Pacheco/C. Gonzalez	Fania 600
26	25	Que Me Perdonen Las Dos/Frankie Hernandez	Nuestra 109
27	26	Quiero Que Elijas El Lugar/Basilio	Karen 59
28	27	Una Canita Al Aire/La Solución	T.H. 2154
29	28	Hinca La Yegua/La Terrifica	Artomax 133
30	29	Super Disco/Varios	Gas 4249
31	31	Quiero Dormir Cansado/Emmanuel	Arcano 3535
32	36	Antifaz/Willie Rosario	T.H. 2155
33	33	El Me Mintio/Amanda Miguel	Profono 3049
34	34	Baila Conmigo/Miami Sound Machine	CBS 10320
35	35	Cuando Yo Te Amo/Sandro	Caytronics 6013
36	32	No Me Dejes Solo/Los Hijos del Rey	Karen 61
37	—	No Me Culpes A Mi/Oscar De Fontana	Citation 1010
38	—	Quince Grandes Exitos/Celia Cruz	Cubalegre 1435
39	—	El Regreso/Conjunto Clásico	Lo Mejor 805
40	—	Tu Y Yo/Emmanuel	RCA 0400

**WEST COAST — COSTA OESTE**

FEBRUARY 20, 1982

Feb. 20	Feb. 13		
1	2	Amor No Me Ignorees/Camilo Sesto	Pronto 0700
2	1	Celos/Napoleon	Raff 9083
3	6	Preso/José José	Pronto 0701
4	4	Y Nunca Comprendi/Vicky	Gas 4247
5	3	Frio De Ausencia/Galy Galiano	FM 12075
6	9	Corazon De Papel/Diego Verdaguer	Profono 3044
7	5	No Sirvo Para Estar Sin Ti/Rocio Durcal	Pronto 1097
8	7	Ay Amor Tu Siempre Ganas/Los Bondadosos	Anahuac 4918
9	8	Yo Quiero Saber De Ti/Vicente Fernandez	CBS 20555
10	10	El Baile De Los Pajaritos/Maria Jesus	Belter 330119
11	15	Cuando Quieras Regresar/Los Telefonistas	Ramex 109
12	11	Viva La Salsa/Varios	Teldiscos 1401
13	12	El Me Mintio/Amanda Miguel	Profono 3049
14	14	Arco Iris Musical/Varios	Musart 101
15	13	Viva El Norte Vol. II/Varios	Telediscos 1502
16	16	La Tercera Carta/Mercedes Castro	Musart 10844
17	17	Rancheras De Oro/Varios	CBS 20557
18	22	Deja/Yuri	Profono 3052
19	18	Flor De Capomo/Carlos y José	T.H. 2157
20	24	Se Mi Quieres/Los Bukis	Profono 3050
21	19	No Volveras A Verme / Angélica María	Profono 3053
22	20	Y Que Te Haga Feliz* / Lisa Lopez	Hacienda 6985
23	21	Quince Exitos/Cornelio Reyna	Caytronics 1500
24	23	Como Tu/Julio Iglesias	CBS 50317
25	25	Quince Exitos Mundiales/Parchis	CBS 83301
26	31	El Primer Tonto*/Los Freddy's	Peerless 11780
27	26	Super Disco/Varios	Gas 4249
28	27	Ese Señor De Las Canas/Lorenzo de Monteclaro	CBS 20552
29	30	La Colombia/Los 8 de Colombia	Gas 4241
30	33	Quince Grandes Exitos/Napoleon	Telediscos 1503
31	34	La Pediguena/Los Hermanos Flores	Discolando 1
32	36	Lluvia*/Luis Angel	Profono 79099
33	32	Tu Prieto/Jimmy Edward	T.H. 2165
34	—	Mi Buen Corazon/Amanda Miguel	Profono 3049
35	35	Porque Te Vas*/Emmanuel	RCA 0400
36	28	Ahora Que Estuviste Lejos/Karina	Orfeon 16054
37	29	Quedate Otro Ratico/Norma Sol	Profono 3047
38	—	Por Esa Calle Vive/Los Baron de Apodaca	T.H. 2140
39	37	Con Tu Amor/Juan Gabriel	Pronto 1096
40	40	A La Que Vive Contigo/Manoella Torres	CBS 20545

\*All numbers are LPs unless otherwise indicated.

Todos los números son LPs exceptuando los indicados contrariamente.

**Record World**  
**Latin American**  
**(International) Hit Parade**

**MÉXICO**

(Ventas)  
By Vilo Arias Silva

- Yo quiero saber de tí—Vicente Fernández—CBS
- Fuego—Menudo—Cisne RAFF
- La feliciiana—Sonora Dinamita—Peerless
- Hola amigos—Parchís—Musart
- Ese señor de las canas—Lorenzo de Monteclaro—CBS
- Celos—Napoleón—Cisne Raff
- Deja—Yuri—Gamma
- A la que vive contigo—Manoella Torres—CBS
- El me mintió—Amanda Miguel—Mélody
- Amor no me ignorees—Camilo Sesto—Ariola
- Ni tomaba, ni fumaba—El garrafón y sus cinco monedas—Acción
- Frente a frente—Jeannette—RCA
- Ese hombre—Lupita D'Alessio—Orfeón
- Preso—José José—Ariola
- La misma vida te dirá—Anthony Quinn—Helix

**MÉXICO**

(Popularidad)  
By Vilo Arias Silva

- Deja—Yuri—Gamma
- Fuego—Menudo—Cisne RAFF
- El me mintió—Amanda Miguel—Mélody
- Amor no me ignorees—Camilo Sesto—Ariola
- Preso—José José—Ariola
- Corazón de papel—Diego Verdaguer—Mélody
- Celos—Napoleón—Cisne RAFF
- A la que vive contigo—Manoella Torres—CBS
- Ese hombre—Lupita D'Alessio—Orfeón
- El baile de los pajaritos—Karisma—Gamma
- Frente a frente—Jeannette—RCA
- Total—Vikki Carr—CBS
- Cuando te miro—Anybal Pastor—Peerless
- Palabra de honor—Loretta—Helix
- Vete ó me voy—Joan Sebastian—Musart

**SANTO DOMINGO**

(Ventas)  
By Pedro Maria Santana

- Una Canita al Aire—La Solución—T.H.
- Te Quiero Mucho Todavía—Olga Lara—Combo
- Tevene Gonzalez—Kelman Nuñez—Khendya
- Merencumbé—Sandy Reyes—Karen
- Siempre Peleando—Wilfrido Vargas—Karen
- Un Amante Así—Vickiana—Bartola I
- Que Tal Te Va Sin Mí—Raphael—Hispavox
- Dilema—Marco Antonio Muñiz—RCA
- A la Que Vive Contigo—Rhina Ramirez—Nezli
- Mujer, Mujer—Danny Rivera—T.H.
- Un Mal Necesario—Jorge Char—T.H.
- Tiburón—Ruben Blades—Fania
- Quien Será el Abusador—Victor Waill—Alhambra
- Se Fue La Luz—Luis Ovalles
- Felix Cumbé—Fernandito Villalona—Paloma

**CHILE**

(Popularidad)  
By Radio Cooperativa (Luis F. Cruz)

- Todo Lo Que Tengo Que Hacer Es Soñar—A. Gibb/V. Principal—No Editado
- No Sabes Cuanto Te Quiero—Camilo Sesto—Quatro
- No Hago Otra Cosa Que Pensar En Ti—Joan Manuel Serrat—Quatro
- Identidad Equivocada—Kim Carnes—EMI
- Desde Que Tu Te Has Ido—Mecedades—CBS
- Tema de Arturo—Christopher Cross—Quatro
- Noticiero Cronico—Oscar Andrade—S&M
- Esperando Una Chica Como Tú—Foreigner—Quatro
- Te Amaré, Te Amo Y Te Querré—Mari Trini—Quatro
- Cama y Mesa—R. Carlos—CBS
- Ay Amor—Massiel—Quatro
- Canciones del Ayer—Neil Diamond—CBS
- Morir Enamorado—Jairo—EMI
- Ojos Vivientes—Bee Gees—No Editado
- Sharazan—Al Bano/Romina Power—Quatro



# Dialogo con Manolo Diaz

By TOMÁS FUNDORA

■ **Record World:** Al incorporarte a la oficina regional latinoamericana, cuáles son tus responsabilidades y cuáles son tus planes?

**Manolo Diaz:** Como vice presidente de las operaciones creativas de CBS en Latinoamerica, mi misión consiste en potenciar las acciones de los departamentos de "marketing" y artístico en esta región. Como sabes, CBS cuenta con una gran estructura internacional que garantiza nuestra presencia en todos los mercados de America Latina. Tenemos subsidiarias en el mercado latino de EEUU, Mexico, Centro America, con sede en Costa Rica, Venezuela, Colombia, Brazil, Argentina y Chile, y aunque en los otros países estamos representados por eficientes licenciadas, es intención de CBS el ampliar nuestra red de subsidiarias cuando las circunstancias lo permitan.

En Peru estaremos operando a partir de abril 1982. Las obsesiones de mi departamento van a ser el desarrollo internacional de los artistas que han depositado la confianza en CBS; la mejora de nuestros elencos locals; la búsqueda de nuevos métodos éticos de promoción que nos permitan competir limpiamente en un negocio donde las prácticas son a veces de moral dudosa.

**RW:** ¿En que medida puedes contribuir a dar más agresividad a la presencia de CBS en los distintos mercados? ¿Concretamente en Venezuela, que planes tienes?

**Diaz:** En Venezuela queremos desarrollar un elenco local que sea selecto e importante y para ello contamos con un hombre muy capaz como Armando Calderón que ya ha obtenido un importante éxito con la producción de "Culebra". Reconociendo en Venezuela más posibilidades para el producto Norteamericano que en cualquier otro mercado de latinoamérica, es nuestra intención mejorar los resultados con ese tipo de producto.

En México el gran desafío que tenemos de cara al futuro inmediato consiste en identificar, producir y desarrollar los artistas contemporaneos que, llegado el momento, puedan tomar el relevo de nuestros Vicente Fernandez, Los Panchos, Leo Dan, Javier Solis, etc. CBS-Mexico es líder en su mercado gracias a su valiosísimo catálogo, consecuencia de una acertada política artística que viene de antaño.

No es fácil para CBS competir honestamente en un mercado donde a menudo las practicas promocionales son de moral dudosa, pero esperamos poder estar aun más presentes en el mercado Mexicano donde somos líderes.

En Brasil, a pesar de que como reconocía Adolfo Pino de RCA, la industria vendió un 30 por ciento menos que el año precedente; CBS ha terminado el año vendiendo más que el 80. Y todo esto además coincidiendo con una reestructuración profunda del personal ejecutivo y de la propia filosofía de la empresa. Tomas Muñoz está realizando en Brasil un trabajo admirable. Recuerdo que en 1981, cerraron sus operaciones en Brasil, Ariola y WEA.

En Argentina, donde el mercado atraviesa un período de gran depresión, tenemos en Mochin Marafiotti al director artístico que puede producir el milagro que necesitamos. CBS sigue siendo lider allí también.

En Colombia y Centro América estamos haciendo frente a una situación de mercado difícil como consecuencia de los problemas económicos y, en algunos casos, sociales y políticos de región, pero CBS está perfectamente bien representada y los intereses de sus artistas perfectamente bien defendidos.

**RW:** Hay presiones de parte de CBS Internacional para que determinados artistas prioritarios sean automática y simultáneamente lanzados en todos los países?

**Diaz:** Los lanzamientos automáticos solamente se hacen cuando los resultados de un artista en uno o varios de los importantes mercados es grande y cuando su potencial es internacional. No obstante, los lanzamientos de este tipo son los menos y yo soy de los que prefiero el lanzamiento emocional que, basado en la fé que tengamos en un producto en un mercado determinado, nos permita marcarnos un objetivo y lograrlo. No olvides que el lanzamiento de un disco no es más que una pequeña parte de la estrategia que conduce al objetivo de venta. Reconociendo que el objetivo de la empresa es la rentabilidad, un número indiscriminado de lanzamientos sin emoción o automáticos aumentando las ventas reduciría probablemente el "profit". En mi opinión, no puede haber un lanzamiento si éste no tiene previamente establecido un objetivo de ventas que lo justifique.

**RW:** ¿Como se toma la decisión de lanzar automáticamente a un artista a nivel internacional? ¿Quien toma la decisión?

**Diaz:** Nosotros somos una compañía jerarquizada y bastaría una orden del "Top Management" para que las subsidiarias se tuviesen que poner a trabajar sobre un artista. Yo creo que si el objetivo es el lanzamiento o intento internacional, el sistema del decreto funciona. Ahora bien, si el objetivo es el éxito, entonces la motivación de la compañía, las relaciones artista-compañía y la planificación son mucho más esenciales que el decreto. De ahí la importancia de las oficinas internacionales que CBS



tiene en Nueva York, Miami y Paris.

**RW:** ¿Se habla desde hace tiempo de las posibilidades internacionales de la salsa y yo quisiera tu opinion sobre que salsa es, en tu opinion, la más internacionalizable?

**Diaz:** La salsa se baila hasta en Europa, pero hoy por hoy se baila mucho más de lo que se vende. Yo diría que la salsa más comercializable internacionalmente es la de origen Venezolano. Nosotros precisamente vamos a experimentar sin prejuicios en Europa y en America Latina con el grupo "Culebra" porque creemos en su potencial.

**RW:** En mis contactos con diferentes ejecutivos de CBS, siempre he instuído una predisposición a la firma de artistas ya consagrados para, utilizando su poderosa estructura, internacionalizarlo al máximo. ¿Pareceria que CBS prefiere esa política a la de desarrollar artistas desde su origen?

**Diaz:** Los departamentos A&R de CBS tienen dos misiones básicas descubrir y desarrollar nuevos talentos locales; firmar artistas consagrados cuando sea posible y cuando estos tengan ambición internacional, poniendo a su disposición una estructura internacional única. Bob Dylan, Los Panchos y Roberto Carlos están con CBS desde el comienzo de su carrera. Julio Iglesias sin embargo fue fichado cuando ya era estrella, pero su aventura con CBS multiplica por 10 las ventas que estaba obteniendo anteriormente.

**RW:** Se han creado últimamente ciertas tensiones dentro de las compañías que actualmente distribuyen los discos de Jose Luis Rodriguez, "El Puma" ante el rumor de que CBS había firmado a este artista. ¿Que hay de cierto en ese rumor?

**Diaz:** CBS tiene gran admiración y respeto por los artistas que logran convertirse en superestrellas aunque no formen parte de su elenco, de la misma forma que nuestros competidores me figuro que admirarán a nuestros Barbra Streisand, Julio Iglesias, Roberto Carlos, etc. Es evidente que nos sentiríamos orgullosos de contar en nuestro elenco con superestrellas de la talla del "Puma", Camilo Sexto, Juan Gabriel, Emmanuel, etc., pero que yo sepa, todos ellos tienen contratos en vigor. Tengo que admitir que si alguna superestrella de esa categoría estuviese discográficamente libre y tuviese deseo de ser manejado por CBS, nosotros no nos ibamos a negar a negociar. Todo dentro de una ética y dentro de un respeto por las normas que rigen las relaciones comerciales del mundo occidental, es decir, de libre competencia. Cumpliendo esos condicionamientos, yo no te puedo garantizar que cuando esta entrevista salga publicada alguna gran estrella pasará a nuestro elenco.

**RW:** Hay compañías que firman contratos con artistas aún cuando estos tienen un contrato con otra compañía aún vigente y están dispuestas a esperar hasta que ese compromiso anterior se termine para entonces lanzar lo que tenían firmado. ¿Es esta una política de CBS?

**Diaz:** Vivimos un período de profundos cambios en lo cultural y en lo

(Continued on page 44)



## Nuestro Rincon (Continued from page 40)

Raphael, en sus presentaciones bajo el patrocinio de S.M. la Reina de España, de un recital a beneficio de la asociación AFANIAS en el Teatro Español de Madrid . . . La India Meliyara, excelente intérprete colombiana de música tropical firmó exclusividad con el sello Fuentes. Es de notar que esta intérprete obtuvo el primer lugar en el pasado "Festival de la Canción de Villavicencio", que tuvo lugar a mediados de Diciembre en Colombia . . . Muy buena la grabación titulada Espiritu Libre "Desde el Salvador", que Dicesa lanzó en Centroamérica. También en esta etiqueta los long playings **Estrellas del Ritmo** interpretando "La Pedigüeña" y **Luis Lopez** con "Recuerde sus exitos" . . . El sello norteamericano Silver Bear de Sanborn & Associates lanzó la **Nashville Rhythm Section** en el long playing titulado "Sigue Bailando" (al estilo country) grabado en Nashville e interpretado vocalmente, en Español, por **Nicole Night**. Entre los números destacan "Tengo el próximo baile," "Sigue bailando," "Celebración" y "Estoy bien". Una experiencia en sonido country con influencia muy latina. Para informes referirse a L. Rick Smulian, Koala Record Company, 108 Lavern Circle, P.O. Box 1680, Hendersonville, Tenn. 37075 . . . Aparece esta semana **Ray Barretto** en una entrevista en Jazz Line Magazine, que va a discjockeys F.M. a través de todos los Estados Unidos y Canada, que programan música de jazz. El asunto tratado es su muy fuerte éxito con el tema "La Cuna", lanzado por el sello CTI, que ha movido a Ray de nuevo hacia su gran fuerte especialidad como jazzista latino . . . **Cheo Feliciano** se presentará en el Concierto "Salsa's Perfect Combination", que se ofrecerá el 5 de Marzo próximo en el Madison Square Garden de Nueva York, también con la participación de **Celia Cruz, Eddie Palmieri, Daniel Santos, Conjunto Clásico y Ismael Quintana**. El **Conjunto Clásico** está vendiendo fuerte actualmente en Nueva York con su nuevo long playing, recién lanzado al mercado . . . Y ahora . . . ¡Hasta la proxima!

The importance of television as a promotional tool is growing in the Latin record industry in the States. Among the albums promoted through television that have done well are those released and promoted by companies in the States affiliated with Televisa, Mexico; the different versions available in the New York area of "Abusadora"; and "Arco Iris Musical," released by **Eliseo Valdes** on the Musart label. It is also obvious that the widespread success of TV soap operas means that recordings of their main themes can quickly become hits and establish performers who had previously been practically unknown to radio programmers. This is the case with **Oscar De Fontana**, who had recorded several albums without any consistent success but is now having an impressive impact on the Latin market in New York with his recording of "No Me Culpes a Mi," the theme from the soap opera "Mi Mejor Amiga." His album is nationally distributed by Reyes Records Inc. in Miami and by Top Ten Hits Records in New York.

The World Popular Song Festival in Tokyo sponsored by The Yamaha Music Foundation, is accepting applications until June 30. For further information please contact **Yoshio Nakatani**, general secretary, festival committee '82 Yamaha Music Foundation, 3-24-22 Shimomeguro, Meguro-ku 153, Japan. Phone: Tokoyo (03) 710-3101, Worldfestival Tokyo Cable and Telex 246571 Yamaha J . . . I am sorry to report that **Conchita Vizoso** recently died in New York. She was well known among all New York Latin media . . . **Willie Rosario** is starting to make it big in Puerto Rico via the tune "Antifaz" . . . The Sar All Stars performances in Puerto Rico were extremely successful. Among the performers were **Fernando Lavoy, Jorge Maldonado, Charlie Rodriguez and La India de Oriente** . . . **Raphael**, the Spanish performer, has just accomplished another goal in his career. Sponsored by the Queen of Spain, he offered a benefit concert for the association AFANIAS at the Teatro Español in Madrid . . . **La India Meliyara**, an excellent Colombian folklore music performer, has just signed an exclusive contract with Fuentes Records. She was awarded first place at the recent Song Festival in Villavicencio, Colombia .

# Radio Action

## Most Added Latin Record

(Tema más programado)

(Internacional)

"Corazón de Papel"

(D. Verdaguer/G. Carballo-A. Miguel)

**DIEGO VERDAGUER**

(Profono)

(Regional)

"Cuando Quieras Regresar"

(Ricardo Velázquez)

**LOS TELEFONISTAS**

(Ramex)

## Dialogo (Continued from page 43)

tecnológico que entorpecen la planificación a plazo largo y medio y que hacen muy difícil una política de segundas opciones. Además en un momento de inestabilidad económica, el costo de cualquier anticipo capitalizable de inmediato es enorme. Yo no soy partidario.

**RW:** Si un artista con contrato en vigor con otra compañía es objetivo de CBS como actúan para dismantelar ese acuerdo y que pase a Uds.?, ¿Permite CBS en esos casos que el artista se salga anticipadamente de ese compromiso previo argumentando incumplimientos?

**Diaz:** En ese caso se negociaría con la compañía con la que el artista tiene contrato y separadamente con el artista. No olvides que, "we are here to stay", y que aunque compitamos agresivamente con nuestros competidores, también colaboramos con muchos de ellos a través de acuerdos de licencia que, en unos casos, nos permiten representar sus catálogos en mercados donde nosotros tenemos subsidiaria y ellos no y viceversa. Un claro ejemplo de negociación de ese tipo fue el contrato de CBS con Julio Iglesias negociado también con Columbia Española que en aquel momento tenía contrato vigente con Iglesias.

**RW:** Discos CBS-USA, ¿cae bajo tus responsabilidades?

**Diaz:** Para nosotros, en lo que a operaciones creativas se refiere, es otra subsidiaria de la región.

**RW:** ¿Como ves tú la presencia de CBS en el mercado latino de U.S.A.?

**Diaz:** Creo que le ha hecho un gran bien al mercado latino e U.S.A., pues la irrupción y el éxito de CBS en ese mercado va a forzar la profesionalización de la industria. Bajo la batuta de Ron Chaimowitz, CBS ha obtenido resultados que ni los más optimistas soñaban. Evidentemente en el futuro competiremos con nuestros propios resultados y eso es siempre más difícil que competir con los de los competidores.

**RW:** Discos CBS-U.S.A. ha firmado directamente artistas. ¿Cual es la política en ese sentido?

**Diaz:** Discos CBS es una subsidiaria que solo se diferencia de las demás en que opera en los Estados Unidos solo comercializando producto cantado en lengua latina y básicamente en español. En todo lo demás, su configuración y objetivo son los mismos que en cualquier otra subsidiaria y, en consecuencia, una de sus misiones es la de firmar artistas que en su mercado pueden contribuir al éxito de CBS. El elenco de la compañía ha sido reforzado ultimamente con la firma de **Danny Daniel** y **Manolo Otero**, que unidos a **Yolandita Monje** y **Miami Sound Machine**, constituyen un elenco muy respetable.

**RW:** CBS es en promoción más agresiva en unos mercados que en otros. Se piensa hacer algo allí donde la promoción es débil?

**Diaz:** Es nuestro deber y entra dentro mi responsabilidad mejorar los servicios que CBS presta en todos los países en las áreas de "marketing" y artística. Así pues, no cederemos en nuestro esfuerzo por perfeccionar lo perfeccionable dentro de esas áreas para así continuar defendiendo los intereses del artista que deposita su confianza en CBS.

**RW:** Allí donde sus competidores son más agresivos ¿como van a competir con los que utilizan medios de promoción de ética dudosa?

**Diaz:** Como todo el mundo sabe, los medios de promoción de CBS son ciento por ciento éticos. No es siempre fácil para nosotros competir con las compañías que no siguen la misma norma, pero es evidente que la creatividad de CBS tiene que estar también presente en las estrategias promocionales y ayudando a la prensa, radio y televisión a cumplir sus misiones continuaremos desarrollando con éxito, como lo hemos hecho hasta ahora, a todos nuestros artistas.

**RW:** ¿Recuerdas algún artista que haya dejado CBS para irse con otra compañía?

**Diaz:** Pocos han debido ser los artistas que han abandonado CBS para ir con nuestros competidores. Si algún caso existió ese, lo cual es posible, no creo que se tratase de ningún artista esencial. De todas formas lo que sí es seguro es que nunca un artista que haya abandonado CBS ha logrado el éxito fuera de CBS.

**RW:** Yo conozco tu historial desde hace muchos años pero quisiera que nos hablases un poco de el para comprender mejor tu trayectoria y tus capacidades.

**Diaz:** Yo siempre tuve una clara vocación internacional y aunque nací en España y siento un afecto lógico por mi país, me siento ciudadano del mundo. Nuestro negocio es tan universal como la propia música y yo creo que los chauvinismos no tienen demasiado éxito. Yo empecé en el 1961 como músico en RCA-España y compuse y escribí canciones y estuve muy cerca de los lanzamientos de artistas tan importantes como **Los Bravos**, **Agua Viva**, **Los Pasos**, etc., teniendo grabadas en disco más de 250 canciones escritas por mí.

En 1966, firmé un contrato con Barclay, Francia como intérprete; mas tarde tuve mi propio negocio editorial y después pasé a dirigir artísticamente un sello que la Asociación Española de Radio Difusión (SER) creó en España. Más tarde me fui a Suiza a estudiar pedagogía musical en el conservatorio de Sion y en el 1977 entré a trabajar enviado a Paris para ocuparme del desarrollo artístico europeo y durante el cumplimiento de esta misión tuve la oportunidad de conocer a fondo la estructura de los medio de prensa, radio y televisión en todo Europa. Hace tan solo seis

(Continued on page 45)



## Dialogo

(Continued from page 44)

meses que estoy en USA y pienso aprovechar la oportunidad que CBS me da en este momento para contribuir a la internacionalización de la música latina y a su dignificación dentro la estructura de CBS.

**RW:** CBS siempre ha lanzado grandes artistas de Argentina y de México. ¿Existe en este momento algún plan para repetir aquella exitosa labor en esos dos mercados lanzando artistas al mundo con más fuerza y más apoyo promocional?

**Diaz:** Vivimos en este momento un período de sequedad creativa que hace que sean poquísimos los artistas importantes que surgen en el mundo. En Argentina, contamos con un competentísimo departamento en A & R que tiene como misión el repetir las hazañas del pasado. En Mexico, los esfuerzos y la competencia de Armando de Llano nos tiene que dar a corto plazo los futuros Panchos, Vicente Fernandez, Javier Solis, Leo Dan, etc. Yo no creo que todo el problema se centre en falta de apoyo promocional, sino más bien en falta de figuras jóvenes.

**RW:** Siempre ha habido una gran apatía cercana a la discriminación con relación a las oportunidades que se les dan a los artistas latinos para ser lanzado con escaso éxito un album de Roberto Carlos que a mi personalmente me encanta. Ultimamente se ha producido un fenómeno muy interesante con el número uno de Julio Iglesias en Inglaterra cantando en español "Begin the Beguine." Este éxito de Iglesias rompe todos los cánones establecidos. ¿Este histórico éxito de un cantante de lengua española, en que medida puede ayudar a facilitar la entrada de los cantantes latinos en los mercados anglos como el norteamericano?

**Diaz:** Es evidente que los medios de difusión norteamericanos están hoy por hoy prácticamente cerrados al producto que no sea anglofono, pero pienso que bastaría el éxito de un artista latino en este mercado para acabar con ese incomprensible prejuicio. Si hay en este momento un artista que puede cumplir esa misión, a mi no me cabe la menor duda de que es Julio Iglesias porque su histórico éxito universal lo habilita para convertirse en el artista latino que acabe con esa discriminación. Julio Iglesias es hoy número uno en prácticamente todos los mercados del planeta incluyendo Inglaterra y que yo sepa, los norteamericanos como nosotros, duermen, sueñan y se enamoran como los demás pobladores de este planeta.

En el caso de Roberto Carlos, su disco en inglés no puede ser considerado como un fracaso puesto que el objetivo no era exclusivamente venderlo en USA sino también promoverlo en Europa, Australia, Japón, Canadá y otros mercados internacionales. No conviene olvidar que el inglés es la lengua interaccional de esa época y que el interés que el disco de Roberto Carlos ha despertado en muchos de los mercados internacionales justifica con creces ese proyecto. Solamente en Brasil, de esa grabación en inglés hemos vendido más de 300,000 unidades.

**RW:** Si un producto CBS no es lanzado por la subsidiaria de un país ese producto puede ser licenciado a una tercera compañía, o que definitivamente condenado al anonimato?

**Diaz:** Yo no creo que todos los discos que se graban en cada uno de los países merezcan ser lanzados y además sería físicamente imposible hacerlo así. Al mismo tiempo comprendo la ambición y el interés que cada artista tiene de conseguir una mayor exposición.

Ahora bien, yo pienso que un lanzamiento que no puede lograr un objetivo mínimo de ventas no le hace bien ni siquiera al artista porque si ha y algo que un artista no necesita es el fracaso. Por eso creo que cuando CBS no lanza un producto en un determinado mercado es porque ese producto no tiene ninguna posibilidad de lograr un objetivo mínimo de ventas. Admitir lo contrario, sería reconocer que no sabemos cumplir nuestra misión y nuestros resultados siempre han demostrado que somos los mejores.

**RW:** ¿Como consideras a CBS en relación con las otras multinacionales que compiten en la industria discográfica?

**Diaz:** CBS tiene en el mundo la estructura internacional más completa y, contrariamente a lo que ocurre con la mayor parte de multinacionales que compiten con nosotros, nuestra estructura no deja de crecer. Somos líderes en la mayor parte de los mercados en que operamos y nuestros artistas, una vez con nosotros, no cambian de compañía. Es obvio decir que, en mi opinión, CBS es la mejor compañía discográfica.

**RW:** CBS gusta de ejecutivos agresivos. ¿Qué ocurre cuando un ejecutivo pierde esa agresividad necesaria, se prescinde inmediatamente de él?

**Diaz:** Cuando CBS contrata los servicios de un ejecutivo, tiene muy en cuenta las cualidades necesarias para ocupar el puesto a que ha sido asignado. Es evidente que en CBS, como en toda compañía moderna, el crecimiento de un ejecutivo está en proporción directa a los resultados que le procura a la empresa. Quizás por eso haya casos en que un ejecutivo de CBS cambie de empresa.

## The Coast

(Continued from page 18)

several albums for Epic, one for MCA (a solo effort), and yet another for an independent, Cleveland-based label. Their success was, at best, marginal. "We got to a point a few years ago where it was a matter of sink or swim," he says. "When we did our 'Heartland' album, we recorded it ourselves without any label affiliation. We produced it, even did our own album cover, and then, for the first time in the history of the band, we found that there were about six or seven companies that wanted it. It was the best album we'd recorded up until that time, and the labels wanted the record for what it was; it certainly wasn't a matter of a track record we'd established, because there wasn't much there."

Stanley, who once supported his career by working in a record store, is unusually sophisticated in matters of the record business, and carefully weighed his options before signing with EMI-America. "They were a small label, they were hot, they had good distribution and they didn't have much rock 'n' roll at the time. We figured we'd get the attention we needed." Stanley apparently figured right — EMI (which, with the number one **J. Geils Band LP**, is showing amazing expertise as a recycler of rock 'n' roll bands) made "Heartland" Stanley's most successful LP until that time. A second album, "North Coast," also lingered long on the Album Chart, and the Michael Stanley Band found themselves with a revitalized career and a berth on tours by **ELO**, **Journey** and, most recently, **Foreigner**.

Currently the band is preparing to record their next LP back in Cleveland, where Stanley is now more popular than ever. And after over a decade of plugging away, Stanley says he's looking forward to the group's next stint on the road, due to kick off in early summer. "It's still fun," he says, "and now we've gotten to the point where we can make a living at it, too. That wasn't always the case."

**FANTASTIC FINISHES:** Those in attendance at **Nils Lofgren's** second night at the Roxy last week were fortunate enough to witness one of the more spectacular guitar jams of recent times when, capping an excellent set, flash guitarist Lofgren was joined on stage by his producer, **Jeff Baxter**, and veteran session man **Elliot Randall**. The trio wailed away through a free-form rendition of "Hang On Sloopy," after which Lofgren brought both the house and curtain down with one of his patented backflips, a perfectly executed jump off a conveniently placed trampoline. Now if only AOR radio would jump on his new album.

**FACTS:** Dillon's, a four-story entertainment complex located in Westwood, has gone through a lot of changes over the years, having been a disco, a rock disco, a live rock showcase and who knows what else. Now Dillon's owner **Herb Bromberg** has decided to add jazz to the equation as well, with a new live jazz club called Upstairs at Dillon's set to open on March 11. The great **Joe Williams** will be the first headliner; so far, the only other confirmed performer is **Carmen McRae**, who will be there March 25-28. In the meantime, the other four floors of the building will feature a restaurant (for 25 bucks, you can have dinner and see the show), as well as a disco and live rock 'n' roll club, both of which will be separate from the jazz room. Sounds like a regular musical extravaganza to us . . . **Barry "Dr. Demento" Hansen** will present "An Evening of Dementia" at the Roxy on March 19 and 20. Among his guests will be the renowned **Weird Al Yankovic**, the guy who has given the world such parodies as "My Bologna," "Another One Rides the Bus" and "It's Still Billy Joel to Me," most of them played on accordion. Also featured will be the **Toons** and **Benny Bell**, who between them have been responsible for things like "Roast Chicken Faces" and "Everybody Wants To Squeeze My Fanny." For further info about this show, call publicist **Jay Levey** at (213) 854-3561. We hereby disavow any knowledge of this show's existence . . . Apologies to **Doc Remer**, national promo director for Cleveland's Mirus Music, for misspelling his name in *RW's* recent story about exercise/dance records. For the record, there is no "i" in Remer . . . The **Rossington-Collins Band** will be performing a benefit concert in Jacksonville, Fla. on February 27 to help a local citizen obtain a needed heart transplant . . . **Steve Martin's** TV special, "Twilight Theatre," was to serve as the national debut of the **Waitresses'** single "I Know What Boys Like." The Waitresses themselves couldn't be there, but the record was ordered to go.

## Music from the Streets

(Continued from page 30)

Anthony Newman head the list of new releases, and Sine Qua Non is now the U.S. agent for Chandos Records.

Chandos' major recent release is a lot of never-before-recorded Tchaikovsky, including the Overture and Incidental Music from

*Hamlet*, a Serenade, and some selections from *Mazeppa*, all conducted by Geoffrey Simon, who leads the London Symphony. It is a digital release. More and more digital product is scheduled in the future from Sine Qua Non, on the Digitech and Chandos labels.



## Gospel Time

By PAM LEE

■ Gospel radio veteran Hoss Allen hosted the first taping of a black gospel musical-variety show tentatively titled "Gospel Roots with the Hossman" last Wednesday (10) at Watson Grove Baptist Church in Nashville. Mo-Tee Productions, Inc. is behind the venture, produced by Media Productions, Inc. under the direction of Ted E. Gooden. Wednesday's show included performances by Solomon Burke, the Pilgrim Jubilee Singers, Glenda Smith-Whyte, and Moses Dillard and Creation. Future shows will be filmed in various churches throughout the south and will feature mostly traditional groups and singles acts that "have been known for years and years; tried and true crowd pleasers," according to Allen. "We're trying to get away from the plastic atmosphere of a studio show; we're trying to capture that magic you get between the congregation and a real good name gospel act," Allen told *RW*. Thirty-minute tapes of the shows will be offered for syndication, cable, and satellite.

Word, Inc.'s annual press days began Monday (15) in Waco, Texas. The two-day conference provides journalists the opportunity to meet Word executives and artists and to see some of Word's top artists perform. This year's concert at Baylor University on Tuesday night (16) boasted the talents of B.J. Thomas, Maria Muldaur, Leon Patillo, Dana Scallion, the Mercy River Boys, and Hale & Wilder.

Bread 'N Honey Records recently employed Mediamark Research to determine who listens to religious radio. From a sampling of 20,000 homes

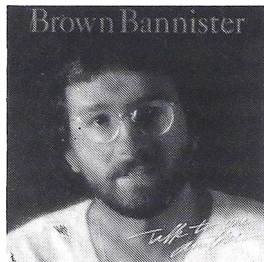
(Continued on page 47)

## Gospel Album Picks

### TALK TO ONE ANOTHER

**BROWN BANNISTER**—NewPax NP 33108

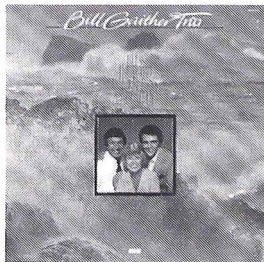
Recognized as one of gospel music's finest producers, Bannister displays his abilities here as an exceptional artist as well. Soothing melodies are couched in clean production accented by piano, horns, harp, glockenspiel, and special effects. "Love Songs," "Love Waits for You," and the title cut stand out.



### BLESS THE LORD WHO REIGNS IN BEAUTY

**THE BILL GAITHER TRIO**—Word WSB 8870

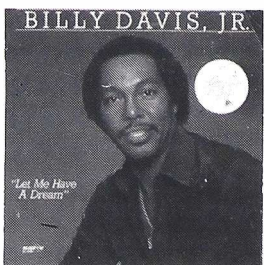
With help from Patrick Henderson and the West Angeles Church of God in Christ Sanctuary Choir on some tunes, and the Sandi Patti Singers on others, the Gaithers achieve a soulful sound here ("A Perfect Heart," "I Have Decided"). Complemented by more traditional songs such as "Sanctus" and "Resurrection," their latest release displays the diversified talents characteristic of Bill, Gloria, and Gary.



### LET ME HAVE A DREAM

**BILLY DAVIS, JR.**—Savoy SL 14661 (Arista)

Under the production arm of James Cleveland and backed by the Southern California Community Choir, Davis delivers quite a different message than from his days with the Fifth Dimension and as part of a duet with wife, Marilyn McCoo. But the dynamics are still there, and Davis stands as one of this year's most promising gospel recording artists.



## Word Honors Bruce Howe



Word, Inc. recently hosted a party at its Winona Lake, Indiana, copyright division control office, honoring Bruce Howe, vice president of Word Music Publishing, and his 40 years of service in the gospel music industry. Howe began his career at Rodeheaver Publishing Company in 1941 and moved to Word when Word purchased Rodeheaver in 1969. Pictured at the celebration are, from left, Tom Stanton, senior vice president, operations, Word, Inc.; Howe; Jarrell McCracken, president, Word, Inc.; Kurt Kaiser, vice president music, Word Records & Music; and Tom Wolfe, senior vice president and chief financial officer, Word, Inc.

## Contemporary & Inspirational Gospel Albums

FEBRUARY 20, 1982

Feb. 20	Feb. 6		
1	1	UNFAILING LOVE EVIE / Word WSB 8867	20 — EXALTATION RON HUFF / Paragon PR 33101 (Benson)
2	5	I SAW THE LORD DALLAS HOLM & PRAISE / Greentree R3723 (Benson)	21 — MOMMY DON'T LOVE DADDY ANYMORE RESURRECTION BAND / Light LS 5803
3	4	AMAZING GRACE B.J. THOMAS / Myrrh MSB 6675 (Word)	22 — TALK TO ONE ANOTHER BROWN BANNISTER / NewPax NP 33108 (Benson)
4	9	THE TRAVELER DON FRANCISCO / NewPax NP 33106 (Benson)	23 19 MY FATHER'S EYES AMY GRANT / Myrrh MSB 6625 (Word)
5	2	JONI'S SONG JONI EARECKSON / Word WSB 8856	24 — NEVER SAY DIE PETRA / StarSong SSR 0032 (Benson)
6	7	THE VERY BEST OF THE IMPERIALS DAYSRING / DST 4025 (Word)	25 28 ONE MORE SONG FOR YOU IMPERIALS / DaySpring DST 4015 (Word)
7	3	PRIORITY IMPERIALS / DaySpring DST 4017 (Word)	26 25 MAKE ME READY FARRELL & FARRELL / NewPax NP33104 (Benson)
8	13	IN CONCERT, VOLUME II AMY GRANT / Myrrh MSB 6677 (Word)	27 38 HEED THE CALL IMPERIALS / DaySpring DST 4011 (Word)
9	11	BULLFROGS & BUTTERFLIES CANDLE / Birdwing BWR 2010 (Sparrow)	28 23 NOBODY KNOWS ME LIKE YOU BENNY HESTER / Myrrh MSB 6655 (Word)
10	20	HOLM, SHEPPARD, & JOHNSON DALLAS HOLM, TIM SHEPPARD, and PHIL JOHNSON / Greentree R3583 (Benson)	29 24 DON'T GIVE IN LEON PATILLO / Myrrh MSB 6662 (Word)
11	17	HE IS JEHOVAH KENNETH COPELAND / KCP SLP 1010	30 29 EVIE FAVORITES, VOL. I EVIE TORNIQUIST / Word WSB 8845
12	6	REJOICE 2nd CHAPTER OF ACTS / Sparrow SPR 1050	31 — FOREVER TIM SHEPPARD / Greentree R 3572 (Benson)
13	8	IN CONCERT AMY GRANT / Myrrh MSB 6668 (Word)	32 32 ANTSHILLVANIA CANDLE / Birdwing BWR 2030 (Sparrow)
14	14	THE BEST OF PRAISE MARANATHA SINGERS / Maranatha MM0083A (Word)	33 — LOVE OVERFLOWING SANDI PATTI / Impact R3742 (Benson)
15	10	MUSIC MACHINE CANDLE / Birdwing BWR 2004 (Sparrow)	34 — FOR EVERY MAN STEVE CAMP / Myrrh MSB 6654 (Word)
16	16	HEARTS OF FIRE SWEET COMFORT BAND / Light LS 5794	35 40 HYMNS TRIUMPHANT BIRDWING / BWR 2023 (Sparrow)
17	21	ANIMALS AND OTHER THINGS CANDLE / Birdwing BWR 2031 (Sparrow)	36 12 BEST OF B.J. THOMAS Myrrh MSB 6653 (Word)
18	15	THE KEITH GREEN COLLECTION Sparrow SPR 1055	37 39 STEVE AND ANNIE CHAPMAN StarSong SSR 0029 (Benson)
19	18	TOWN TO TOWN PHIL KAEAGY / Sparrow SPR 1053	38 31 SOLDIERS OF THE LIGHT ANDRUS/BLACKWOOD & CO. / Greentree R3738 (Benson)
			39 34 SHOT OF LOVE BOB DYLAN / Columbia TC 37496
			40 22 NEVER ALONE AMY GRANT / Myrrh MSB 6645 (Word)



## Oscar Nominees (Continued from page 3)

multiple Oscar winner and veteran film music composer John Williams ("Star Wars," "Jaws," "Close Encounters of the Third Kind"). Vangelis and Newman are first time Academy Award nominees.

Best Original Song and Best Original Score are the only music awards to be presented by the Academy this year. It was announced several weeks ago by Academy president Fay Kanin that the Oscar for Best Original Song Score and Its Adaptation or Best Adaptation Score would not be presented this year, due to an insufficient number of qualified submissions. The decision not to include that category was made by the Academy's board of governors, based on the recommendation of its music branch.

In the major Oscar categories this year, Best Picture nominees are "Atlantic City," "Chariots of Fire," "Reds," "On Golden Pond" and "Raiders of the Lost Ark." For Best Actor, the contenders are Henry Fonda ("On Golden Pond"), Warren Beatty ("Reds"), Burt Lancaster ("Atlantic City"), Dudley Moore ("Arthur") and Paul Newman ("Absence of Malice"); Best Actress nominees are Katharine Hepburn ("On Golden Pond"), Diane Keaton ("Reds"), Marsha Mason ("Only When I Laugh"), Susan Sarandon ("Atlantic City") and Meryl Streep ("The French Lieutenant's Woman").

Films with multiple Oscar nominations include "Reds" (12), "On Golden Pond" (10), "Ragtime" (8), "Raiders of the Lost Ark" (8), "Chariots of Fire" (7), "Atlantic City" (5), "The French Lieutenant's Woman" (5), "Arthur" (4), "Ab-

sence of Malice" (3), "Only When I Laugh" (3) and "Pennies from Heaven" (3).

Among the Best Original Song nominees, considerable commercial success was enjoyed by "Arthur's Theme," "Endless Love" and "For Your Eyes Only." "Arthur's Theme" (recorded by Christopher Cross for Warner Bros.) held down the top spot on the Singles Chart for three weeks, while "Endless Love" (Diana Ross and Lionel Richie, Motown) remained at number one for nine weeks. "For Your Eyes Only" (Sheena Easton, EMI-America) reached number two on the Singles Chart. Those three songs garnered a total of seven Grammy nominations between them.

## Curb Moves

■ LOS ANGELES—Independent production company Curb Records has moved to 111 North Hollywood Way, Burbank, California 91505. Phone: (213) 840-6350.

## Bill Hearn Named Sparrow VP

■ LOS ANGELES—Bill Hearn has been named to the newly created post of vice president, marketing, for Sparrow Records.

Hearn had been director of marketing services and rejoins the company after a six-month hiatus. He assumes direct responsibility for all merchandising and promotion activities, corporate publicity, artist development and record/tape manufacturing.

## Gospel Time (Continued from page 46)

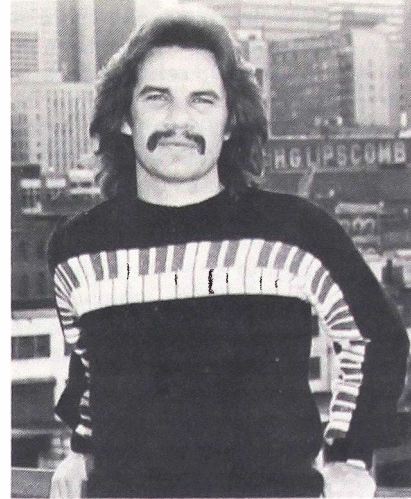
across the country, it was determined that 44 percent of those who listen to religious radio are between 18 and 34 years of age, with the majority of those listeners falling into the 25-34-year-old category. Forty percent of those who tune in to religious radio are over 45. The survey also estimated that 2.5 million people listen to religious radio, but of these listeners, 74 percent did *not* buy records last year — bad news for Bread 'N Honey (and other labels). Peter Alexander, the label's director of research and development, has a real problem in finding out why.

Jesus Northwest '82, to be held at Clark County Fairgrounds in Vancouver, Canada from July 8-10, is scheduled to feature Farrell & Farrell, Jamie Owens-Collins, Jessy Dixon, Scott Wesley Brown, Silverwind, and Nicky Cruz. Ziegfeld's Dinner Theater in Tulsa, Oklahoma will begin featuring top gospel acts Feb. 28, with Richie Furay set to perform that Sunday. Other artists scheduled for Ziegfeld's are Steve Camp (March 7), the Cruse Family (14), Stephanie Boosahda (21), Carman (28), David Stearman and Michael James Murphy (April 4), Gary Dunham and John and Vickijo Witty (11), Joe English (18), Scott Wesley Brown (25), and Jamie Owens-Collins (May 2).

Onyx Records, the Benson Company's newest label, has signed the Richard Smallwood Singers to an exclusive artist contract. The group worked with Larnelle Harris on his next Impact release, "Touch Me, Lord." Messenger Records, based in Memphis, has opened an office in Nashville under the direction of Taylor Sparks, president of the company. The address is 107 32nd Ave. So. Phone is (615) 269-0593.

The fifth annual Jubilate Celebration in Los Angeles raised \$11,000 for Wycliffe Bible Translators. . . On an invitation from Israel's prime minister, Menachem Begin, Rev. Jimmy Snow, host of the Grand Ole Gospel program at the Grand Ole Opry House every Friday night, journeyed to Israel to meet with key leaders from around the world to discuss Israeli relations in the world during the first week of February.

## Dino, Taff Headline Gospel Shows



Dino Kartsonakis (left) and Russ Taff are scheduled to perform at nightly concerts held during Gospel Music Week, Feb. 28-Mar. 3, at the Opryland Hotel in Nashville. Set to entertain Sunday night (28) are Gary McSpadden, the Hemphills, Bobby Jones, Bob Bailey, Sandi Pattl, and the Cruse Family. Dino, Silverwind, the Happy Goodman Family, Barry McGuire, Joni Eareckson, Larnelle Harris, and Truth are scheduled for Monday night's concert (1). In addition to Taff, Tuesday night's show (2) is scheduled to feature the Rex Nelson Singers, Phil Kaegy, Dave Boyer, Al Green, and Bill Pearce. All concerts are open to the public, with tickets available at the door or in advance from the Gospel Music Association. Tickets are \$5 per show, or \$10 for all three nights.

## Soul & Spiritual Gospel Albums

FEBRUARY 20, 1982

Feb. 20	Feb. 6		21	29	
1	1	HIGHER PLANE AL GREEN/Myrrh MSB 6674 (Word)	21	29	COME TOGETHER PILGRIM JUBILEES/Savoy SL 14626 (Arista)
2	2	WHERE IS YOUR FAITH JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7066 (Arista)	22	27	GOD'S WAY (IS THE BEST WAY) JAMES CLEVELAND & THE VOICES OF WATTS/Savoy SL 14631 (Arista)
3	3	GO SHIRLEY CAESAR/Myrrh MSB 6665 (Word)	23	32	I'LL GO WITH JESUS ANGELIC GOSPEL SINGERS/Nashboro 7236
4	4	THE HAWKINS FAMILY WALTER HAWKINS/Light LS 5770	24	22	LOOK TO JESUS PATRICK HENDERSON/NewPax NP 33096 (Benson)
5	12	TOUCH OF CLASS JACKSON SOUTHERNAIRES/Malaco MAL 4375	25	25	BRINGING IN THE SHEAVES REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy SGL 7074 (Arista)
6	8	IS MY LIVING IN VAIN CLARK SISTERS/New Birth NEW 7056 G	26	26	LORD, I NEED A MIRACLE RIGHT NOW SOLOMON BURKE/Savoy SL 14660 (Arista)
7	7	EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA Myrrh MSB 6691 (Word)	27	19	I LOVE JESUS MORE TODAY TRINITY ALL NATIONS COMBINED CHOIR/Savoy SL 14599 (Arista)
8	5	SAINTS HOLD ON SENSATIONAL NIGHTINGALES/Malaco MAL 4373	28	31	HIGHER POWER SWANEE QUINTET/Creed 3112 (Nashboro)
9	9	CLOUDBURST MIGHTY CLOUDS OF JOY/Myrrh MSB 6663 (Word)	29	33	I MADE A STEP INEZ ANDREWS/Savoy SL 14638 (Arista)
10	10	JAMES CLEVELAND WITH THE METRO MASS CHOIR LIVE Savoy SGL 7067 (Arista)	30	—	YOU'VE BEEN MIGHTY GOOD TO ME NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SL 7070 (Arista)
11	6	THE LORD WILL MAKE A WAY AL GREEN/Myrrh MSB 6661 (Word)	31	—	DOUGLAS MILLER & THE TEXAS SOUTHEAST STATE CHOIR Pearl PL 16002
12	30	I'M BLESSED THE FOURTH OF MAY/Savoy SL 14629 (Arista)	32	34	MOTHER WHY? WILLIE BANKS & THE MESSENGERS/Black Label BL 3000 (HSE)
13	18	MAKE A CHANGE HOWARD HUNT & THE SUPREME ANGELS/Black Label BL 3004 (HSE)	33	35	RISE AGAIN GOSPEL KEYNOTES/Nashboro 7227
14	14	DON'T GIVE UP ANDRAE CROUCH/Warner Bros. BSK 3513	34	—	THE GATHERING THE NEW YORK COMMUNITY CHOIR/Myrrh MSB 6657 (Word)
15	15	WHEN ALL GOD'S CHILDREN GET TOGETHER KEITH PRINGLE/Savoy SL 14656 (Arista)	35	24	WHEN YOU CAN BELIEVE WYCB COMMUNITY CHOIR/Savoy SGL 7063 (Arista)
16	17	INTRODUCING THE WINANS Light LS 5792 (Word)	36	23	JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS Savoy SGL 7059 (Arista)
17	13	BE ENCOURAGED FLORIDA MASS CHOIR/Savoy SGL 7064 (Arista)	37	40	MIRACLE JACKSON SOUTHERNAIRES/Malaco 4370
18	11	TRUE VICTORY REV. KEITH PRINGLE/Savoy 7053 (Arista)	38	16	THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)
19	21	I CAN GO TO GOD IN PRAYER ALBERTINA WALKER/Savoy SL 14600 (Arista)	39	37	THINGS HAVE GOT TO GET BETTER GENOBIA JETER/Savoy SL 14597 (Arista)
20	20	SWEET REVIVAL WILLIE NEAL JOHNSON AND THE GOSPEL KEYNOTES/Nashboro 7247	40	38	RIDE THIS TRAIN CANTON SPIRITUALS/J&B 0030



## Accord/TownHouse *(Continued from page 29)*

different view. We treat them as new albums and package them as we would an \$8.98 release. Now we have a history of sales and performance in the \$5.98 series." Gusick is referring to the over a million dollars in sales on 400,000-plus \$5.98 units sold in 1981. He projects another 160,000 mid-priced units to be sold in the first quarter of '82 alone, which translates into \$400,000. By the end of the year, Accord will have over 200 titles in its \$5.98 series.

Gusick returns to his office to make some calls and complete final preparations for the 1 p.m. staff meeting. He quickly reviews an audition tape submitted to him by a new band that the rest of the staff will hear at the meeting. A brief conference with accounting supervisor Terry Dougherty provides him with an update on current royalty functions and mechanical licenses. Accord/TownHouse has just added a new member to its family, an IBM System 23 computer which Gusick proudly claims "is saving us a tremendous amount of time and will tighten up our operation considerably."

Just before meeting time, Barry Bergman, vice president/general manager, music publishing, arrives at the office from a New York studio where he's been working on a forthcoming album by TownHouse artists the Markley Band. Bergman explains that Accord/TownHouse recently formed (last October) two publishing companies, Publishing Corporation of America (BMI) and Musical Properties, Inc. (ASCAP), to secure copyrights "as one of the major sources of revenue in this industry."

According to Bergman, one important way to defray the label's costs in the future would be to participate in the publishing of copyrights. While preparing his presentation for the upcoming meeting, Bergman quickly outlines several areas he'll be concentrating on in the next few months.

"We're concentrating on participating in the publishing on in-house acts (the Markley Band copyrights are all owned by the two publishing houses, and more are being developed). We'll also be looking to acquire publishing rights to acts that already have label deals, we'll be acquiring acts that don't have deals but we feel we can get a deal for, and we'll pursue the acquisition of catalogues." Bergman indicates that he's interested in signing a staff writer in the near future.

The meeting begins with King and Sanders outlining the promotion strategy on Stella Parton's new single. Says King: "It's a three-pronged attack; we're working it country, pop and adult contemporary. Carly is working the south right now." Gusick talks about the

progress on the Parton album, which is being completed in Los Angeles with producer Milan Williams of the Commodores. Gusick also goes over a progress report from Accord/TownHouse's public relations firm on retainer, Solters/Roskin/Friedman, which shows that Parton will be the cover story in the new issue of Country Music magazine. He also talks about plans to have Parton appear on television talk shows and about planned feature stories in major dailies and consumer publications. Everyone agrees on final arrangements for a Stella Parton weekend in Dallas, which will involve the entire Accord/TownHouse executive staff and key radio station personnel attending a Parton performance and party at the Dallas Fairmont Hotel.

The discussion moves on to Maguire, who gives sales figures on titles in the \$5.98 series — several Jimi Hendrix albums and "Bubble Gum Greatest Hits" volumes I and II lead the way — and then previews upcoming releases: albums by Count Basie, the Woody Herman Sextet, Bo Diddley, a greatest hits of the '60s compilation, and others. Maguire also reports on his recent trip to MIDEM and several of the audition tapes he brought back. King reports that, while attending the eighth annual Superstars Programming Conference at Disney World (sponsored by Burkhart/Abrams/Michaels/Douglas and Associates), a number of AOR programmers requested titles from the mid-priced series. Gusick suggests making available a catalogue sheet to all AOR stations.

Bergman gives a progress report on the Markley Band album, due for April release, and on an Australian band with which he's currently negotiating for publishing. Gusick talks about a proposed deal with a major company for distribution rights to the entire Accord/TownHouse catalogue outside of the U.S. and Canada. King offers details about a forthcoming Four Aces single and how he plans to promote it.

The conversation goes back to Gusick, who gives sales figures on recently released Savoy Brown and Tim Bogert albums. He then talks about plans for marketing a new album from the recently signed group Head East. Gusick takes a call from Parton's manager Steve Was and then previews plans for a possible collectors series and \$3.98 series. Both projects are currently on the drawing board and the staff offers suggestions.

Several audition tapes are listened to and opinions presented before the meeting finally breaks in a typical Accord/TownHouse fashion — for a surprise party celebrating promotion assistant Bill Vitelli's birthday.

## Mfrs. Joining SPARS Drive

■ LOS ANGELES—A number of sound equipment manufacturers involved as advisory members of the Society of Professional Audio Recording Studios (SPARS) have joined the organization's booster membership drive with commitments to provide product for a bonus SPARS drawing to be held this summer.

To date, product commitment from SPARS manufacturers include monitors donated by JBL Sound, Inc., a color TV from Mitsubishi/Electric Sales, Inc., a personalized master tape briefcase with stop watch and tool kit from Otari Corp., and a turntable from Studer Revox America, Inc. Drawings for these bonus prizes will be held between March 1 and June 15. All SPARS members are eligible, along with booster members, for the bonus drawing and for the grand drawing for studio time donated by 34 SPARS member studios.

## Radio Replay

*(Continued from page 28)*

APRIL WILL BRING MORE THAN RAIN: CBS Radio's young adult network, RadioRadio, has signed 40 affiliates to date, according to vice president and general manager **Bob Kipperman**, who is working toward a goal of 200 affiliates in 1983. The current 40 includes coverage in eight of the top ten markets, and while some of those stations are owned and operated by CBS, Kipperman stressed that there's no hard-and-fast rule that CBS stations with an 18-34 listenership become affiliates. The affiliate roster is shaping up with a large proportion of adult contemporary and hit-oriented stations rather than AORs (though there is some AOR representation), which is why the current artist lineup for specials on the network, including **Daryl Hall & John Oates**, **Little River Band** and the **Commodores**, makes sense. An affiliate board is currently helping RadioRadio's programming executives tailor their services to station needs.

CAPITAL RETRACTION: *Record World's* Washington correspondent **Joanne Sanders** reports that the FCC has recalled its study of radio industry profits for 1980, the results of which were published in *RW* last week. **Jim Green**, chief of the policy and analysis branch of the FCC Broadcasting Bureau, reported that errors found in three markets permeated the report, and that when corrected, they would not affect the overall figures by more than a small margin. The statistic for profits, for instance, which registered a 33.6 decrease from 1979 to 1980, might only differ by about three percent.

## BMI's New Hot Streak



Songwriter-performers **Billy DeMartines** and **Ron Abrams** from the group **Streak** recently signed with Broadcast Music, Inc. The band is currently working on its second LP for the Columbia/Badland label. Pictured from left are: **Bruce Bird**, president of Columbia/Badland Records; **DeMartines**; **Abrams**; and **Michael Siteman**, executive, writer-publisher relations, BMI.



# Record World Country

## ACM Announces 'Hat' Award Nominees

■ LOS ANGELES—The Academy of Country Music has announced that initial ballots for its 17th annual "Hat" awards poll have been mailed to its more than 3600 voting members.

Initial balloting will narrow the field down to five finalists in each category. Final ballots will be mailed March 12 to the voting membership, whose votes will determine the winners of the "Hat" awards. The winners will be announced during presentation ceremonies at Knott's Berry Farm in Buena Park, CA, airing "live" as a prime-time special on NBC-TV April 29.

The special telecast will be produced by the Dick Clark Company.

The final five nominees in each category are voted by the members from the list of 10 initial selections in each category, made by the Academy's Nominations Selection Committee.

Bill Boyd, the Academy's executive director, announced that the following are initial nominees in categories of awards which will be presented during the television broadcast:

**Entertainer of the Year:** Alabama, Merle Haggard, Willie Nelson, Dolly Parton, Kenny Rogers, Mickey Gilley, Barbara Mandrell, Oak Ridge Boys, Eddie Rabbitt, and Statler Brothers.

**Top Female Vocalist:** Rosanne Cash, Crystal Gayle, Loretta Lynn, Charly McClain, Sylvia, Lacy J. Dalton, Emmylou Harris, Barbara Mandrell, Dolly Parton, and Dottie West.

**Top Male Vocalist:** Mickey Gilley, George Jones, Willie Nelson, Kenny Rogers, Conway Twitty, Merle Haggard, Ronnie Milsap, Eddie Rabbitt, T.G. Sheppard, and Hank Williams, Jr.

**Top New Female Vocalist:** Judy Bailey, Tammy Cline, Terry Gregory, Tricia Johns, Diana Pfeiffer,

Kippi Brannon, Peggy Forman, Donna Hazzard, Juice Newton, and Judy Taylor.

**Top New Male Vocalist:** Earl Thomas Conley, Lee Greenwood, Gary Morris, John Schneider, Bobby Smith, Rodney Crowell, Kieran Kane, Eddy Raven, Ricky Skaggs, and George Strait.

**Top Vocal Duet:** Rex Allen & Margo Smith, R.C. Bannon & Louise Mandrell, David Frizzell & Shelly West, Waylon Jennings & Jessi Colter, Mel Tillis & Nancy Sinatra, Moe Bandy & Joe Stampley, Bellamy Brothers, Emmylou Harris & Don Williams, Kendalls, and Conway Twitty & Loretta Lynn.

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## Crystal Reaches Summit



Columbia's Crystal Gayle recently appeared at the Summit in Houston in support of her latest LP, "Hollywood, Tennessee," and its current single, "You Never Gave Up on Me." Backstage with Crystal following the concert are, from left, Norman Hurt, Columbia local promotion manager, CBS Houston; Charlie Ochs, KIKK PD; and Gary Harmon, concert MC.

## Nashville Report

By AL CUNNIFF

■ Jensing/Jensong publishing here is now administering Paul Craft's Black Sheep Music (BMI) . . . Ed Bruce's MCA single "You're the Best Break" is his highest chart record to date, bulleted at number three on this week's *RW* Country Singles chart . . . The Oak Ridge Boys' "Bobbie Sue," bulleted at 17 in its fifth week, and Conway Twitty's debut Elektra single "The Clown," bulleted at 19 in its fourth week, are two of the hottest singles in some time on our charts. And speaking of hot, CBS acts have seven of the top 16 singles this week.

Watch for Ricky Skaggs on TV's "Austin City Limits" Feb. 25 . . . The House of Gold, which has signed Boys Band members B. James and Greg Gordon as writers, recently secured cuts by the Four Tops and John Cougar . . . Apologies to Rovers U.S. manager Toby Mamis, whose name was mangled by the type gremlins a couple of weeks ago . . . Conway Twitty was recently interviewed by Newsweek magazine in Richmond, Virginia. His show at the Mosque, a 3,500-seat venue there, was reportedly the first sellout of a country show there.

Grammy winner Crystal Gayle has been nominated for a Grammy for the fifth straight year. But for the first time it's not in the Country Female Vocalist category — it's under the Best Recording for Children category, for her role in the "Sesame Country" LP . . . The Atlanta NARAS chapter will host its 12 annual banquet celebrating the Grammy Awards Feb. 24 at the Century Center Hotel . . . Mercury artist Tom Jones will be featured on the "Barbara Mandrell and the Mandrell Sisters" show Saturday (20), and on "Entertainment Tonight" Feb. 22.

Mercury artist Dickey Lee was recently in New Zealand for five days of

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## NSAI Symposium

(Continued from page 17)

panels will be held simultaneously on Sunday (7) beginning at 9 a.m. The panels will consist of four sets of three writers and/or publishers. Included in the morning session will be Dane Bryant, Charlie Feldman, Tom Long, David Conrad, Ed Penney, Ted Barton, Kenny O'Dell, Walter Campbell, Karen Scott-Conrad, and Michael Heeney.

Afternoon panelists for the critique session will be Pat Rolfe, Blake Mevis, Aaron Brown, Ed Thomas, Woody Bomar, Johnny Wright, Pat Higdon, Chuck Neese, Chris Dodson, Terry Choate, Michael Hollandsworth, Jodie Williams, Randy Talmadge, Gary Harrison, and Doyle Brown.

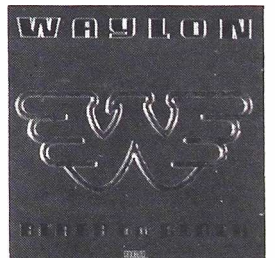
The songwriter panel will include seven pairs of writers: Rory Bourke/Charlie Black, Sam Lorber/Jeff Silbar, Randy Goodrum/Waylon Holyfield, Kye Fleming/Dennis Morgan, Bob Morrison/Johnny MacRae, Michael Garvin/Bucky Jones, and Moses Dillard/Sharon Michalsky.

## Country Picks of the Week

**SINGLE WILLIE NELSON, "ALWAYS ON MY MIND"** (prod.: Chips Moman) (writers: J. Christopher, W. Thompson, M. James) (Screen Gems-EMI/Rose Bridge, BMI) (3:33). This classy ballad has more substance than Nelson's recent releases, opening with Willie singing to the accompaniment of acoustic piano and presenting a direct, evocative lyric. Moman's production touches add a pleasant variety to Nelson's sound. Columbia 18-02741.

**SINGLE DOLLY PARTON, "SINGLE WOMEN"** (prod.: Dolly Parton & Gregg Perry) (writer: M. O'Donoghue) (Least Loved/Velvet Apple, BMI) (3:31). Originally aired as part of a "Saturday Night Live" skit, this tune is apparently aimed at many of the same demographics Parton struck with her "9 to 5" smash. It's a slow, deliberately paced ballad, with subtle pop twists to a country instrumental backing. RCA JK-13057.

**ALBUM WAYLON JENNINGS, "BLACK ON BLACK."** Waylon's first new studio LP in about two years, this package is given a new texture by Chips Moman's production. Highlights include Waylon's recent top five single "Shine," "Honky Tonk Blues," "Folsom Prison Blues," and a duet with Willie Nelson, "Just To Satisfy You." RCA AHL1-4247.





# Country Singles Publisher's List



# Anheuser-Busch, CBS Link For Country Series in Boston

■ NASHVILLE—In an effort to speed country music's penetration in the northeast region of the country, CBS Records-Nashville has joined forces with Anheuser-Busch to initiate a country campaign in the Boston market with an Anheuser-Busch-sponsored series of live country events to be held at Boston's Paradise Theatre.

The series, dubbed "Rock 'N Country Tuesdays," will be kicked off by Merle Haggard and the Burrito Brothers on February 23, followed by George Jones and Bobby Bare on March 16 and Ricky Skaggs with Larry Gatlin and the Gatlin Brothers Band on April 6.

CBS and Anheuser-Busch have

engaged the services of rock promoter Don Law and AOR outlet WBCN Radio in the promotion of the events. CBS has also designed a cross-merchandising plan to attract a broad base of demographics.

Roy Wunsch, vice president, marketing, CBS Records-Nashville, said the label chose WBCN "because it is a major catalyst in the market, and because there was not a country-formatted station in the market that currently had the fluent numbers we needed to generate."

Anheuser-Busch and CBS will be involved in media schedules in the market, Anheuser-Busch through image spots for Busch Beer that

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## Producer, Publisher, Licensee, Writer

A COUNTRY BOY CAN SURVIVE Bowen (Bocephus, BMI) Williams	26	LIES ON YOUR LIPS Oates (Cristy Lane / New Albany, BMI) Shell, Dowell	34
AFTER THE LOVE SLIPS AWAY / SMOKEY MOUNTAIN MEMORIES Larkin-Conley (Blue Moon / Easy Listening, ASCAP & Blue Moon, ASCAP) Conley / Conley, Devereaux	42	LONELY NIGHTS Norman (Blackwood, BMI) Stegall, Harris	13
AIN'T NOBODY GONNA GET MY BODY BUT YOU Vaughn (United Artists, ASCAP) Calhoun	100	LORD, I HOPE THIS DAY IS GOOD Williams, Fundis (Sabal, ASCAP) Hanner	2
A LITTLE BIT CRAZY Bowen (Milene, ASCAP) Raven	62	LOVER (RIGHT WHERE I WANT YOU) Kennedy (Opa-Locka, ASCAP) Carlile	92
ALL I'M MISSING IS YOU Wilson (Bibo / Welk, ASCAP) Holyfield	88	LOVE WAS BORN Kelly (Frebar, BMI) Eden, Kelly	78
AND THEN SOME Montgomery (House of Gold / Chinnichap / Careers, BMI) Slate, Henley, Gray	83	LUCY AND THE STRANGER Butler (House of Gold, BMI) Goldsboro	86
ANOTHER HONKY TONK NIGHT ON BROADWAY Garrett-Dorff (Peso / Wallet, BMI) Brown, Dorff, Garrett	36	MIDNIGHT RODEO Dean-Everette (Denny, ASCAP) Orender, Ware	37
ANOTHER SLEEPLESS NIGHT Norman (Chappell, ASCAP) Black, Bourke	18	MIS'RY RIVER Penney (Chiplin, ASCAP) Worf	20
BANDERA, TEXAS (Keithlee / Trail of Tears, BMI) Russell	85	MISTER GARFIELD Bowen-Williams (Rightsong, BMI) Elliott	59
BEST OF FRIENDS Foglesong (Duchess, BMI) Creed, DeVorzon	65	MOANIN' THE BLUES Mittelsteadt (Publicare, ASCAP) Meister, Meister, Wimberly	96
BE THERE FOR ME BABY Norman (Chappell / Intersong, ASCAP) Black, Rocco	22	MORE THAN I'M USED TO Kennedy (ATV / Blackwood, BMI) Bowling, Butler	97
BIG CITY Haggard-Talley (Shade Tree, BMI) Haggard, Holloway	16	MOUNTAIN OF LOVE Wilson (Morris / Unichappell, BMI) Dorman	5
BLAZE OF GLORY Richie (House of Gold, BMI) Slate, Morrison, Keith	79	NATURAL LOVE Scotti (Flowering Stone, ASCAP / Holy Moley, BMI) Pennig, Espy, Gernhardt	53
BLUE EYES DON'T MAKE AN ANGEL Sutton (September, ASCAP) Shepstone, Dibbens	76	NEW CUT ROAD Crowell (World Song, ASCAP) Clark	41
BLUE MOON WITH HEARTACHE Crowell (Hotwire / Atlantic, BMI) Cash	9	NO RELIEF IN SIGHT Collins (Chappell, ASCAP) Bourke, Dobbins, Wilson	24
BOBBIE SUE Chancey (Bobby Goldsboro, ASCAP / House of Gold, BMI) Tyler, Tyler, Newton	17	NOW I LAY ME DOWN TO CHEAT Sherrill (Fame, BMI / Rick Hall, ASCAP) Aldridge, Henderson	77
BORN WITH THE BLUES Sherrill (Hallnote, BMI) Rodriguez	74	ONE DAY SINCE YESTERDAY Ball (House of Cash, BMI / Moon Pix, ASCAP) Ball, Bogdanovich	90
BUSTED Logan (Tree, BMI) Howard	60	ONLY ONE YOU Killen (Tree, BMI / Cross Keys, ASCAP) Jones, Garvin	1
BUT IT'S CHEATING Feeney (Terrace, ASCAP) Brown	44	ONLY YOU (AND YOU ALONE) Kennedy (Tro-Hollis, BMI) Ram, Rand	11
CHATTANOOGA CITY LIMITS / REVEREND MR. BLACK Sherrill (First Lady, BMI / U.S. Songs, Bexhill, Jac, Blue Seas, ASCAP) Drawdy / Wheeler, Peters	82	PREACHING UP A STORM Rogers (Blackwood / Magic Castle, BMI) Murrain, Anders	63
COULD IT BE LOVE Norman (Gee Sharp, BMI) Sharp	70	PRETENDING FOOL English (Black Mountain Road / Worthmore, BMI) English, Ballew	84
CRYING MY HEART OUT OVER YOU Skaggs (Cedarwood, BMI) Butler, Wilkin	32	RED NECKIN' LOVE MAKIN' NIGHT Twitty / Chancey (Blue Lake / Warner-Tamerlane / Face the Music, BMI) Seals, Barnes	68
DIAMONDS IN THE STARS Pennington (Almarie, BMI) Shofner	40	'ROUND THE CLOCK LOVIN' Davies (Chappell, ASCAP / Tri-Chappell, SESAC) Bourke, Oslin	48
DO ME WITH LOVE Norman (Jack & Bill / Welk, ASCAP) Schweers	6	RUNNING ON LOVE Gibson (Blackwood, BMI) Harris, Stegall	46
DON'T COME KNOCKIN' Barnhill (Cedarwood, BMI) Heeney, Matan	50	SAME OLE ME Sherrill (Silverline, BMI) Overstreet	29
DON'T EVER LEAVE ME AGAIN Fisher (Blue Lake, BMI) Barnes	39	SHE LEFT HER LOVE ALL OVER ME Montgomery (House of Gold, BMI) Lester	10
EVERYBODY LOVES A WINNER Kennedy (Hall-Clement / Welk, BMI) McDill	56	SHINE Moman (Waylon Jennings, BMI) Jennings	4
FROM LEVIT TO CALVIN KLEIN JEANS Chancey (Tree, BMI / Cross Keys, ASCAP) Runyeon, Lathrop, Jones	45	SOMEONE COULD LOSE A HEART TONIGHT Malloy (Briarpatch / DebDave, BMI) Rabbitt, Malloy, Stevens	27
GUILTY EYES Cornelius-Daniel (New Albany, BMI / Hoosier, ASCAP) Dowell, Blazy	47	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE Rogers (Southern Nights, ASCAP) Morrison, MacRae	64
HAVE YOU EVER BEEN LONELY Bradley (Shapiro, Bernstein, ASCAP) DeRose, Brown	87	SWEET YESTERDAY Collins (Tom Collins, BMI) Fleming, Morgan	25
HOLDIN' ON Scruggs-Jennings (Waylon Jennings, BMI) Colter, McDavid, Jennings	71	TENNESSEE ROSE Ahern (Warner-Tamerlane/Bobbling Brooks, BMI & Drunk Monkey, ASCAP) Brooks, DeVito	21
HONKY TONK TONIGHT Heavener (I.S.P.D., ASCAP) Heavener	91	THAT'S WHAT YOUR LOVIN' DOES TO ME Pennington (Almarie, BMI) Shofner	98
IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) Lloyd (Atlantic, BMI) Beland, Guilbeau	31	THE CLOWN Twitty-Bowen (Mammoth Spring / Rose Bridge, BMI) Chalmers, Rhodes, Barnett, Carson	19
IF YOU'RE THINKING YOU WANT A STRANGER Mevis (Jack & Bill / Welk, ASCAP) Mevis, Wills	33	THE CUBE Jenkins (Robchris, BMI) Jenkins	81
IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN' UP) Gillespie-Kendalls (Hall-Clement / Welk, BMI) Bell, Skinner, Wallace	15	THE HIGHLIGHT OF '81 Sherrill (Tree, BMI) Hellard, Garvin	69
I JUST CAME HOME TO COUNT THE MEMORIES Jones-Anderson (Contention, SESAC) Ray	7	THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling / Addison Street, ASCAP) Young	51
I LIE Bradley (Coal Miners, BMI) Dampier	28	THE VERY BEST IS YOU Wilson (AouDad, ASCAP / Ibox, BMI) Stephens, Shell	14
IN A STRANGER'S EYES Jones (Jensong / Choskee Bottom, ASCAP) Rains	99	THROUGH THE YEARS Richie (Peso / Swanee Bravo, BMI) Dorff, Panzer	23
IN LIKE WITH EACH OTHER Gatlin-Gatlin-Gatlin (Larry Gatlin, BMI) Gatlin	43	TIL SOMETHING BETTER COMES ALONG Kilroy (Warner-Tamerlane/Sweet Harmony, BMI) Bannon, Bettis	55
INNOCENT LIES Stilts-James (Marson, BMI) James, Smith	35	TOOK IT LIKE A MAN, CRIED LIKE A BABY DiMartino (Chappell, ASCAP / Tri-Chappell, SESAC) Bourke, Black, Rocco	67
I SEE AN ANGEL EVERY DAY Gibson (Hitkit, BMI) Forst	66	VICTIM OR A FOOL Crowell (Coolwell / Granite, ASCAP) Crowell	61
IT'S WHO YOU LOVE Bowen (Cross Keys / Chappell, ASCAP) Kane, Bourke, Black	58	WATCHIN' THE GIRLS GO BY Killen (Tree / Strawberry Lane, BMI) Killen, McDowell	8
IT'LL BE HER Bowen (Baron / Hat Band, EMI) Reynolds	49	WHEN A MAN LOVES A WOMAN Vaughn-Grayson (Cotillon / Quinzy, BMI) Wright, Lewis	30
I'D LOVE YOU TO WANT ME Morris (Famous, ASCAP) Lobo	73	WHEN YOU WERE BLUE AND I WAS GREEN Rogers (Easy Listening, ASCAP) Conley	57
I WOULDN'T HAVE MISSED IT FOR THE WORLD Milsap-Collins (Hall-Clement / Welk, BMI / Jack & Bill / Welk, ASCAP) Fleming, Morgan, Quillen	94	WILD TURKEY / EVERYBODY MAKES MISTAKES Sherrill (Song Biz, BMI / Algee, BMI) Moffatt, Sebert / Dalton, Sherrill	12
KISS THE HURT AWAY White (Chu-Fin, BMI) Reed, Duncan	95	WRITTEN DOWN IN MY HEART Montgomery-Stevens (Grand Avenue, ASCAP) Davidson	52
LADY LAY DOWN (LAY DOWN ON MY PILLOW) Kennedy (Door Knob, BMI) Johnson	89	YOU NEVER GAVE UP ON ME Reynolds (Michael O'Connor, BMI) Pearl	54
LET'S GO ALL THE WAY Gray (Unichappell, BMI) Rose	80	YOU LOOK LIKE THE ONE I LOVE Gibson (Duchess / Posey / Unichappell / VanHoy, BMI & ASCAP) Allen, VanHoy	38
LET YOUR FINGERS DO THE WALKIN' Rosenberg-Briley (Front Runner / Iron Blossom, ASCAP) Briley	93	(YOU SURE KNOW YOUR WAY) AROUND MY HEART Kilroy (Bibo-Welk / Chappell, ASCAP) Rocco, Bourke, Black	72
		YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD West (Bibo / Vogue / Welk, ASCAP & BMI) Holyfield, Hatch	3
		YOU'RE NOT EASY TO FORGET Maher-Goodrum (ATV / Mann and Weil / Braintree / Snow, BMI) Weil, Snow	75

## All Aboard 'Silver Eagle'



Mel Tillis, Ed Bruce, Lee Greenwood, Terri Gibbs, and the Corbin-Hanner Band line up backstage at Los Angeles' Palomino club, where DIR Broadcasting's Bob Kaminsky, producer of the "Silver Eagle" radio series, recently recorded them for two shows. Pictured from left are Tillis, Dave Hanner, Bruce, Gibbs, Bob Corbin, Greenwood, and Kaminsky.

## Nashville Report

(Continued from page 49)

shows and TV appearances . . . The Kendalls taped a Silver Eagle radio show at Mama's Country Showcase in Atlanta Feb. 10 . . . The Terrace Music Group has signed an administration agreement with Vern Goddin's Hookit Music (BMI) and Hookem Music (ASCAP).

STUDIO NOTES: Audio Media (Sam & Dave), Columbia (Moe Bandy, Leon Everette, Helen Cornelius, Charly McClain, Lacy J. Dalton), Creative Workshop (Coulters), LSI (Cumberland Boys), Music City Music Hall (Tennessee Express, Sylvia, Charley Pride, Ronnie Milsap, Gary Stewart, David Briggs, George Strait), Sound Emporium (Thunder Chicken and Lee Greenwood, Don Williams, White Animals, Ray Rider, Lollie Teague), Sound Stage (Hank Williams Jr., Conway Twitty, Ronnie Rogers, Dave Rowland, Young 'un (Billy Joe Royal), Pete's Place (John Taylor, B.J. Thomas, Ronnie Prophet, Kathy Crow, Jeff Morgan, Justin Dickens), Music City Recorders (Neal Arthurs from England, John Propse), Music Mill (Fireworks), Bennett House (Florence Warner), Sound Connection (Gypsy Martin, Wyatt Easterling), Center Row (Wayne Jackson, Denny Hilton, Jay Patton), Roxy (Clyde Moody, Autry Inman, Cheryl Marie), Scruggs (Earl Thomas Conley, Lee Clayton, Lewis Anderson, Fred Koller, J.J. Lee), Bullet (Kenny Marks, Diane Pfeifer), Sound Lab (Sherry Grooms, Joe Scaife).

Composer/electronic synthesist Jack Tamul will perform original tunes using the acoustic properties of the Parthenon and the sound of kites here March 7. For more information call (615) 292-0922 . . . J & B Records hosted an open house here recently, with company heads Bill Haynes and James Pirtle on hand . . . Wendy Holcombe recently taped Canada's Tommy Hunter show . . . NSD Records' the Shoppe will tour 38 colleges and 22 fairs in the spring . . . Ed Fitzgerald and Civic Duty play Cantrell's here Thursday (18) . . . Moon Shine artists Cedar Creek play the Palomino Feb. 23 in Los Angeles.



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

**Dolly Parton** — "Single Women"

**Gary Morris** — "Don't Look Back"

**Mel Tillis** — "It's A Long Way to Daytona"

The **Solid Gold Band** move strongly onto charts with "Bandera, Texas", now playing at WCMS, KMPS, KGA, WTOP, WLWI, KHEY, KOKE, KRAK, WSLC, KFDI, WVAM, WDLW, KEBC, KKYX, KYNN, WPNX, KVOO, KTTS.

**Bobby Goldsboro** has rapid response to "Lucy and the Stranger" at KKYX, WFAI, KEEN, WTOP, WXCL, KMPS, WLWI, WIRK, WESC, KSO, WGTO, WVAM, KFDI, KRMD, KSSS, KBUC, KWKH, WTSO, WSOC, WJOS, KSOP, KEBC, WPLO, KTTS, WQYK, WPNX, KGA, KWJJ.

**Tony Douglas** is moving with "His 'N Hers" at KFDI, WSLC, KMPS, KEBC, KKYX, KRMD, KSSS, WPNX, WTOP. The **Four Guys** are grabbing attention with their patriotic "Made in the USA" at KSOP, WSLC, KFDI, KTTS, WTOP, WPNX.

**Mack White** continues to build with "Kiss the Hurt Away" at KYNN, KCKC, WPNX, WIRK, WSLC, WESC, WLWI, WDEN, KEBC, WITL, WWNC, WVAM, KWMT.

Super Strong: **Crystal Gayle, John Conlee, Eddy Raven, Dottie West, David Frizzell and Shelly West, George Jones.**

**Calamity Jane** takes the Beatles classic "I've Just Seen a Face" to the airwaves immediately at WMAQ, WIRE, WESC, KFDI, KSO, WGTO, KRMD, WTSO, WAMZ, WSOC, WDLW, WMNI, WHK, WFAI, WSAI, KYNN, WITL, WCMS, WWVA, KWMT, KMPS, WXCL.

**Stella Parton** has play on "I'll Miss You" at KSOP, KTTS, KRMD, KEBC, WFAI, KGA.

Split play on **Elvis Presley**: "There Goes My Everything" is featured at WJRB, KSSS, KCKC, KMPS, KGA, KXLR, KRMD, KEBC, WHOO, KEEN. "You'll Never Walk Alone" is airing at KSOP, WXCL, KSSS, KVOO, WVAM, KEBC, WQOT.

**LaCosta Tucker** is back on the recording scene and has strong initial action with "Love Take It Easy on Me" at WWOL, WTOP, KWMT, WSAI, KTTS, KSSS, KEBC, KRMD, KSOP, WVAM, WGTO, KSO, KFDI, KNIX, KCKC.

## SURE SHOTS

**Willie Nelson** — "Always on My Mind"

**Gene Watson** — "Speak Softly (You're Talking to My Heart)"

**Kieran Kane** — "I Feel It with You"

## LEFT FIELDERS

**The Rovers** — "Pain in My Past"

**Ronnie Rogers** — "My Love Belongs to You"

**The Shoppe** — "She Loves My Troubles Away"

## AREA ACTION

**Joel Hughes** — "Handy Man" (WGTO, WVAM, WPNX)

**Orion** — "Feelings" (WDEN, KVOO, KEBC)

## Busch-CBS Link (Continued from page 50)

will also promote the series, and CBS through artist image spots tagged with their appearance on the series. Print advertising will enhance the overall campaign, and WBCN will add its own promotional spots announcing the series.

Anheuser-Busch has designed a poster that will act as a centerpiece

on the retail level for merchandising aids, which will relate to CBS's existing inventory of artists' point-of-purchase materials.

CBS will also participate in satellite promotions, involving ticket and album giveaways, with Boston-area country stations WHIN, WOKQ, and WDLW.

## Koala Record Company Announces A New Album Release By

# Jack Grayson

## WHEN A MAN LOVES A WOMAN KOA 15751

Includes The Hit Single Headed For Top 10,

"WHEN A MAN LOVES A WOMAN" KOS 340

Executive Producer: Wes Sanborn

Produced By: Bernie Vaughn & Jack Grayson



Distributed By:

Koala Record Company

P.O. Box 1680

Hendersonville, Tennessee 37075

615-824-8601

Marketing Consultant:

Ken Woods

3600 Hillsboro Road

G-13

Nashville, Tennessee 37215

615-298-3751

Watch For New Koala Releases From  
**NASHVILLE RHYTHM SECTION™** And **DEL REEVES**



# Country Single Picks

## COUNTRY SONG OF THE WEEK

### MOE BANDY — Columbia 18-02735

**SOMEDAY SOON** (prod.: Ray Baker) (writer: I. Tyson) (Warner Bros., ASCAP) (3:07)  
Coming off two consecutive top 10 singles, Bandy takes a change of pace with this cover of a Judy Collins track penned by Ian Tyson. The lyric is well suited to Bandy, who has used the song in his live shows for some time.

### KIERAN KANE — Elektra 47415

**I FEEL IT WITH YOU** (prod.: Jimmy Bowen) (writers: K. Kane, R. Kane) (Cross Keys/Liltom, ASCAP) (2:48)

This lively, energetic tune jumps from its opening notes, with guitar/percussive effects tossed in for spicing. The lyric shows the same positive flair as Kane's recent chart successes.

### GENE WATSON — MCA 52009

**SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)** (prod.: Russ Reeder & Gene Watson) (writers: S.P. Spurgin, J.D. Mendenhall) (Booth and Watson, BMI) (3:00)

Coming off his number three "Fourteen Carat Mind," Watson offers an uptempo country tune that opens with brisk acoustic guitar lines and a toe-tappin' beat.

### RONNIE ROGERS — Lifesong 45095

**MY LOVE BELONGS TO YOU** (prod.: Tommy West) (writer: R. Rogers) (Sister John/Sugar Plum/Newkeys, BMI) (3:44)

Rogers, who made waves with his "Gonna Take My Angel Out Tonight" recently, continues to impress with his writing and singing skills on this beautiful ballad about his devotion to his woman.

### ELVIS PRESLEY — RCA JB-13058

**THERE GOES MY EVERYTHING** (prod.: not listed) (writer: D. Frazier) (Elvis Presley/Acuff-Rose/Husky, BMI) (2:56)/**YOU'LL NEVER WALK ALONE** (writers: Rodgers, Hammerstein) (Williamson, ASCAP) (2:43)

Frazier's "Elvira" was the smash of 1981, and this Elvis cover means he'll be hearing from BMI more this year. The flip, which features the Jordonaires, is an intimate, inspiring ballad.

### THE ROVERS — Cleveland International/Epic 14-02728

**PAIN IN MY PAST** (prod.: Jack Richardson) (writers: F. Dycus, M.D. Barnes) (ATV/Screen Gems-EMI, BMI) (2:40)

Extremely successful on the road, this Canadian act enjoyed country and pop chart success with "Wasn't That a Party." This cut, more firmly in the country vein, should earn them new radio attention with its funny, eye-opening lyrics.

### STEVE WARINER — RCA JK-13072

**KANSAS CITY LIGHTS** (prod.: Tom Collins) (writers: K. Fleming, D.W. Morgan) (Tom Collins, BMI) (3:15)

Wariner, an excellent vocalist, offers another midtempo country cut featuring Collins' production of a Fleming-Morgan tune.

### JIMMI CANNON — Warner Bros. 50024

**EVEN IF IT'S WRONG** (prod.: Larry Rogers) (writer: J. Louis) (Steel City, BMI) (2:37)

Many will identify with the message here, I'm gonna love you even if it's wrong. Producer Rogers, who brought Charly McClain to the top with "Who's Cheatin' Who," has nailed down another strong performance by a fine young female vocalist.

### TERRY GREGORY — Handshake WS9 02736

**I NEVER KNEW THE DEVIL'S EYES WERE BLUE** (prod.: Mark Sherrill) (writer: L. Dresser) (Easy Listening/Galleon, ASCAP) (2:20)

Gregory's strongest chart offering to date, this minor-key cut has a flavor reminiscent of Terri Gibbs' "Somebody's Knockin'" in its sound and lyric.

# Country Album Picks

## I AIN'T HONKY TONKIN' NO MORE

Joe Sun — Elektra 60010

Sun lends his distinctive, husky voice to easy-paced, rough-edged material here, some of which (notably "Gimme Some Lovin'") goes beyond the bounds of country. The best tracks here are the title song, "Holed Up in Some Honky Tonk," and "Fraulein."



## LAST TRAIN TO HEAVEN

Box Car Willie — Main Street ST 73001

Box Car continues in his special vein of pure-country songs, many of which owe their immediate inspiration to 1950s country music. Standout tracks here include "Bad News" written by John Loudermilk, "Keep on Rollin' Down the Line," and the easy-paced "Bummin' Around."



## 'Hat' Nominees (Continued from page 49)

**Top Vocal Group:** Alabama, Burrito Brothers, Corbin-Hanner Band, Charlie Daniels Band, Larry Gatlin & Gatlin Brothers Band, Oak Ridge Boys, Tompall & Glaser Brothers, Dave Rowland & Sugar, Statler Brothers, and Tennessee Express.

**Single Record of the Year:** "Dixie" on My Mind," by Hank Wil-

liams, Jr.; "Elvira," by Oak Ridge Boys; "I Love a Rainy Night," by Eddie Rabbitt; "I Was Country When Country Wasn't Cool," by Barbara Mandrell; "Love in the First Degree," by Alabama; "My Favorite Memory," by Merle Haggard; "Party Time," by T.G. Shepard; "Seven Year Ache," by Rosanne Cash; "There's No Getting Over Me," by Ronnie Milsap; "You're the Reason God Made Oklahoma," by David Frizzell & Shelly West.

## Collins Opens Doors

■ NASHVILLE—Tom Collins, who formerly headed the Pi-Gem/Chess publishing organization here, has opened offices at 1015 16th Avenue South as Tom Collins Music (BMI) and Collins Court Music (ASCAP).

Collins, president and chairman of the board of the new organization since the first of the year, has announced the hiring of Sue Patton as vice president and general manager and Cindy Nelson as administrative assistant. The firm will soon name a professional manager.

## E/A Signs Ward

■ NASHVILLE — Singer/actor/comedian Jacky Ward has signed an exclusive, worldwide recording agreement with Elektra/Asylum Records, according to Jimmy Bowen, E/A-Nashville vice president. Ward's debut album, "Night After Night," produced by Mike Post, is due for release in March. The debut single is "Travelin' Man."

**Song of the Year:** "Feels So Right," written by Randy Owen; "A Headache Tomorrow (or a Heartache Tonight)," written by Chick Rains; "Love in the First Degree," written by Jim Hurt, Tim Dubois; "I'm Just and Old Chuck of Coal," written by Billy Joe Shaver; "If I Needed You," written by Townes Van Zandt; "My Favorite Memory," written by Merle Haggard; "It Turns Me Inside Out," written by Jan Crutchfield; "Prisoner of Hope," written by Sterling Whipple, Gerald Metcalf; "Still Doin' Time," written by John Moffat, Michael Henney; "You're the Reason God Made Oklahoma," written by Larry Collins, Sandy Pinkard.

**Album of the Year:** "Big City," by Merle Haggard; "Fancy Free," by Oak Ridge Boys; "Feels So Right," by Alabama; "Juice," by Juice Newton; "9 To 5 and Odd Jobs," by Dolly Parton; "Rowdy," by Hank Williams, Jr.; "Seven Year Ache," by Rosanne Cash; "Still the Same Ole Me," by George Jones; "There's No Getting Over Me," by Ronnie Milsap; "You Don't Know Me," by Mickey Gilley.



# Record World Country Albums



FEBRUARY 20, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Feb. 20	Feb. 13		WKS. ON CHART
1	1	<b>FEELS SO RIGHT</b> ALABAMA RCA AHL1 3930 (15 Weeks)	48
2	2	<b>JUICE</b> JUICE NEWTON/Capitol ST 12136	47
3	3	<b>FANCY FREE</b> OAK RIDGE BOYS/MCA 5209	36
4	6	<b>STILL THE SAME OLE ME</b> GEORGE JONES/Epic FE 37106	12
5	5	<b>GREATEST HITS</b> KENNY ROGERS/Liberty LOO 1072	69
6	7	<b>THE PRESSURE IS ON</b> HANK WILLIAMS, JR./Elektra/Curb SE 535	25
7	8	<b>CIMARRON</b> EMMYLOU HARRIS/Warner Bros. BSK 3603	9
8	10	<b>BIG CITY</b> MERLE HAGGARD/Epic FE 37693	15
9	4	<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> /Columbia KC 2 37542	22
10	9	<b>THERE'S NO GETTIN' OVER ME</b> RONNIE MILSAP/RCA AHL1 4060	25
11	11	<b>BARBARA MANDRELL LIVE</b> /MCA 5243	24
12	12	<b>STEP BY STEP</b> EDDIE RABBITT/Elektra 5E 532	26
13	14	<b>MY HOME'S IN ALABAMA</b> ALABAMA/RCA AHL1 3644	86
14	17	<b>FINALLY</b> T.G. SHEPPARD/Warner/Curb BSK 3600	3
15	15	<b>BET YOUR HEART ON ME</b> JOHNNY LEE/Full Moon/Asylum 5E 541	18
16	25	<b>SOUTHERN COMFORT</b> CONWAY TWITTY/Elektra 60005	3
17	18	<b>GREATEST HITS</b> OAK RIDGE BOYS/MCA 5150	66
18	20	<b>I AM WHAT I AM</b> GEORGE JONES/Epic KE 36492	84
19	19	<b>GREATEST HITS</b> JIM REEVES & PATSY CLINE/RCA AHL1 4127	12
20	13	<b>SHARE YOUR LOVE</b> KENNY ROGERS/Liberty LOO 1108	32
21	22	<b>ESPECIALLY FOR YOU</b> DON WILLIAMS/MCA 5210	30
22	16	<b>HOLLYWOOD, TENNESSEE</b> CRYSTAL GAYLE/Columbia FC 37438	22
23	21	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY/Epic FE 37916	25
24	23	<b>GREATEST HITS</b> CHARLEY PRIDE/RCA AHL1 4151	17
25	29	<b>GREATEST HITS</b> ANNE MURRAY/Capitol SOO 12110	71
26	30	<b>MR. T</b> CONWAY TWITTY/MCA 5204	32
27	24	<b>FIRE AND SMOKE</b> EARL THOMAS CONLEY/RCA AHL1 4135	12
28	27	<b>MIDNIGHT CRAZY</b> MAC DAVIS/Casablanca (PolyGram) NBLP 7257	17
29	26	<b>URBAN CHIPMUNK</b> /RCA AFL1 4027	44
30	28	<b>GREATEST HITS</b> RONNIE MILSAP/RCA AHL1 3772	69
31	31	<b>SEVEN YEAR ACHE</b> ROSANNE CASH/Columbia JE 36865	47
32	38	<b>THE DAVID FRIZZELL/SHELLY WEST ALBUM</b> /Warner Bros. BSK 3643	2
33	33	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 6E 309	66

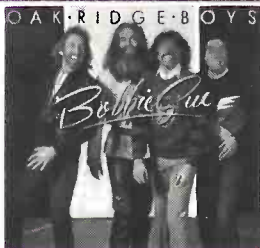


WKS. ON CHART

35	34	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	144
36	36	<b>KING OF THE ROAD</b> BOXCAR WILLIE/Main Street SN 73000	5
37	37	<b>SURROUND ME WITH LOVE</b> CHARLY McCLAIN/Epic FE 37108	39
38	32	<b>ROWDY</b> HANK WILLIAMS, JR./Elektra/Curb 6E 330	43
39	35	<b>TOWN &amp; COUNTRY</b> RAY PRICE/Dimension DL 5003	19
40	50	<b>HEART TO HEART</b> REBA McENTIRE/Mercury SRM 1 6003 (PolyGram)	7
41	44	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	194
42	40	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235	116
43	39	<b>NOT GUILTY</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37466	20
44	41	<b>I LOVE 'EM ALL</b> T.G. SHEPPARD/Warner/Curb BSK 3528	43
45	48	<b>DESPERATE DREAMS</b> EDDY RAVEN/Elektra 5E 545	15
46	43	<b>ASK ANY WOMAN</b> CON HUNLEY/Warner Bros. BSK 3617	10
47	45	<b>HONEYSUCKLE ROSE</b> WILLIE NELSON & FAMILY/Columbia S2 36753	81
48	46	<b>WHERE DO YOU GO WHEN YOU DREAM</b> ANNE MURRAY/Capitol SOO 12144	41
49	47	<b>RAINBOW STEW LIVE</b> MERLE HAGGARD/MCA 5216	29
50	49	<b>YEARS AGO</b> STATLER BROTHERS/Mercury SRM 1 6001 (PolyGram)	31
51	51	<b>SOME DAYS ARE DIAMONDS</b> JOHN DENVER/RCA AFL1 4055	31
52	52	<b>RODEO ROMEO</b> MOE BANDY/Columbia FC 37568	15
53	53	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276	73
54	54	<b>URBAN COWBOY</b> ORIGINAL SOUNDTRACK/Full Moon/Asylum DP 9002	91
55	55	<b>ENCORE</b> MICKEY GILLEY/Epic KE 36586	73
56	—	<b>ME AND MY RC</b> LOUISE MANDRELL & R.C. BANNON/RCA AHL1 4059	1
57	56	<b>SOMEWHERE OVER THE RAINBOW</b> WILLIE NELSON/Columbia FC 36883	48
58	57	<b>BEST OF DON WILLIAMS, VOL. II</b> /MCA 5096	120
59	58	<b>STRAIGHT AHEAD</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	121
60	69	<b>DRIFTER</b> SYLVIA/RCA AHL1 3986	42
61	—	<b>FEELIN' RIGHT</b> RAZZY BAILEY/RCA AHL1 4228	1
62	—	<b>RIDIN' SHOTGUN</b> JESSI COLTER/Capitol ST 12185	1
63	72	<b>WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS/Epic FE 37193	12
64	60	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119	152
65	66	<b>I'M A LADY</b> TERRI GIBBS/MCA 5255	16
66	61	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 5133	69
67	62	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/Liberty L00 982	118
68	63	<b>WILLIE &amp; FAMILY LIVE</b> WILLIE NELSON/Columbia KC 35642	166
69	64	<b>9 TO 5 AND ODD JOBS</b> DOLLY PARTON/RCA AAL 1 3852	48
70	65	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FE 36488	119
71	68	<b>CARRYING ON THE FAMILY NAMES</b> DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	36
72	42	<b>GREATEST HITS, VOL. 1</b> ELVIS/RCA AHL1 2347	6
73	59	<b>GOOD TIME LOVIN' MAN</b> RONNIE McDOWELL/Epic FE 37399	27
74	67	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> JOHN ANDERSON/Warner Bros. BSK 3599	14
75	70	<b>THE VERY BEST OF MEL TILLIS</b> /MCA 3274	15

### CHARTMAKER OF THE WEEK

34 — **BOBBIE SUE**  
OAK RIDGE BOYS  
MCA 5294



1

# LOUISE MANDRELL

**"Til Something Better Comes Along"**  
PB 13029

70 BB 69 CB 72 RW



the new album

# R.C. BANNON

**"You Sure Know Your Way Around My Heart"**  
PB 13039

53 BB 61 CB 55 RW







# Record World Country Singles

FEBRUARY 20, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Feb. 20	Feb. 13		WKS. ON CHART
1	2	<b>ONLY ONE YOU</b> T.G. SHEPPARD Warner/Curb 49858	13
2	1	<b>LORD, I HOPE THIS DAY IS GOOD</b> DON WILLIAMS/MCA 51207	13
3	6	<b>YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD</b> ED BRUCE/MCA 51210	12
4	4	<b>SHINE</b> WAYLON/RCA 12367	13
5	11	<b>MOUNTAIN OF LOVE</b> CHARLEY PRIDE/RCA 13014	8
6	10	<b>DO ME WITH LOVE</b> JANIE FRICKE/Columbia 18 02575	10
7	8	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> JOHN ANDERSON/Warner Bros. 49860	14
8	5	<b>WATCHIN' GIRLS GO BY</b> RONNIE McDOWELL/Epic 14 02614	14
9	15	<b>BLUE MOON WITH HEARTACHE</b> ROSANNE CASH/Columbia 18 02659	9
10	16	<b>SHE LEFT HER LOVE ALL OVER ME</b> RAZZY BAILEY/RCA 13007	8
11	12	<b>ONLY YOU (AND YOU ALONE)</b> REBA McENTIRE/Mercury 57062 (PolyGram)	13
12	14	<b>WILD TURKEY/EVERYBODY MAKES MISTAKES</b> LACY J. DALTON/Columbia/Sherrill 18 02637	11
13	3	<b>LONELY NIGHTS</b> MICKEY GILLEY/Epic 12578	15
14	19	<b>THE VERY BEST IS YOU</b> CHARLY McCLAIN/Epic 14 02656	9
15	18	<b>IF YOU'RE WAITIN' ON ME (YOU'RE BACKING UP)</b> THE KENDALLS/Mercury 76131 (PolyGram)	10
16	20	<b>BIG CITY</b> MERLE HAGGARD/Epic 14 02686	6
17	21	<b>BOBBIE SUE</b> OAK RIDGE BOYS/MCA 51231	5
18	22	<b>ANOTHER SLEEPLESS NIGHT</b> ANNE MURRAY/Capitol 5083	6
19	25	<b>THE CLOWN</b> CONWAY TWITTY/Elektra 47302	4
20	23	<b>MIS 'RY RIVER</b> TERRI GIBBS/MCA 51225	8
21	24	<b>TENNESSEE ROSE</b> EMMYLOU HARRIS/Warner Brothers 49892	6
22	27	<b>BE THERE FOR ME BABY</b> JOHNNY LEE/Full Moon/Asylum 47301	5
23	35	<b>THROUGH THE YEARS</b> KENNY ROGERS/Liberty 1444	6
24	28	<b>NO RELIEF IN SIGHT</b> CON HUNLEY/Warner Bros. 49887	8
25	29	<b>SWEET YESTERDAY</b> SYLVIA/RCA 13020	6
26	30	<b>A COUNTRY BOY CAN SURVIVE</b> HANK WILLIAMS, JR./Elektra/Curb 47257	5
27	7	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> EDDIE RABBITT/Elektra 47239	13
28	34	<b>I LIE</b> LORETTA LYNN/MCA 52005	5
29	37	<b>SAME OLE ME</b> GEORGE JONES/Epic 14 02696	3
30	32	<b>WHEN A MAN LOVES A WOMAN</b> JACK GRAYSON & BLACKJACK/Koala 340	9
31	33	<b>IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE)</b> BURRITO BROTHERS/Curb/CBS 5 02641	10
32	41	<b>CRYING MY HEART OUT OVER YOU</b> RICKY SKAGGS/Epic 14 02692	5
33	42	<b>IF YOU'RE THINKING YOU WANT A STRANGER</b> GEORGE STRAIT/MCA 51228	4
34	38	<b>LIES ON YOUR LIPS</b> CRISTY LANE/Liberty 1443	7
35	36	<b>INNOCENT LIES</b> SONNY JAMES & HIS SOUTHERN GENTLEMEN/Dimension 1026	9
36	44	<b>ANOTHER HONKY TONK NIGHT ON BROADWAY</b> DAVID FRIZZELL & SHELLY WEST/Warner Bros./Viva 50007	3
37	9	<b>MIDNIGHT RODEO</b> LEON EVERETTE/RCA 12355	14
38	39	<b>YOU LOOK LIKE THE ONE I LOVE</b> DEBORAH ALLEN/Capitol 5080	7
39	43	<b>DON'T EVER LEAVE ME AGAIN</b> VERN GOSDIN/AMI 1302	6
40	13	<b>DIAMONDS IN THE STARS</b> RAY PRICE/Dimension 1024	14
41	45	<b>NEW CUT ROAD</b> BOBBY BARE/Columbia 18 02690	6
42	48	<b>AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES</b> EARL THOMAS CONLEY/RCA 13053	3
43	52	<b>IN LIKE WITH EACH OTHER</b> LARRY GATLIN AND THE GATLIN BROTHERS/Columbia 18 02698	3
44	51	<b>BUT IT'S CHEATING</b> FAMILY BROWN/RCA 13015	6
45	50	<b>FROM LEVIS TO CALVIN KLEIN JEANS</b> BRENDA LEE/MCA 51230	4
46	47	<b>RUNNING ON LOVE</b> DON KING/Epic 14 02674	6
47	49	<b>GUILTY EYES</b> BANDANA/Warner Bros. 49872	8
48	65	<b>'ROUND THE CLOCK LOVIN'</b> GAIL DAVIES/Warner Bros. 50004	2
49	66	<b>IT'LL BE HER</b> TOMPALL AND THE GLASER BROTHERS/Elektra 47405	2



50	55	<b>DON'T COME KNOCKIN'</b> CINDY HURT/Churchill 94000	5
51	17	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON/Capitol 5046	17
52	62	<b>WRITTEN DOWN IN MY HEART</b> RAY STEVENS/RCA 13038	4
53	70	<b>NATURAL LOVE</b> PETULA CLARK/Scotti Brothers 5 02676	3

## CHARTMAKER OF THE WEEK

54	—	<b>YOU NEVER GAVE UP ON ME</b> CRYSTAL GAYLE Columbia 18 02718	1
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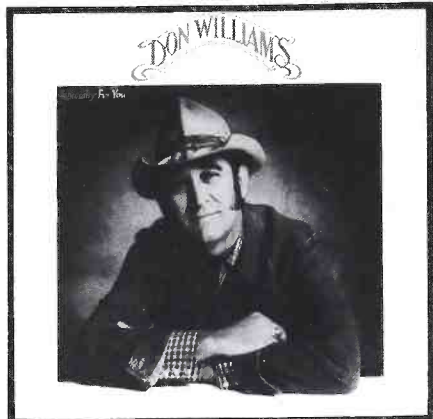


55	61	<b>TIL SOMETHING BETTER COMES ALONG</b> R.C. BANNON/RCA 13029	6
56	58	<b>EVERYBODY LOVES A WINNER</b> DICKEY LEE/Mercury 76129	5
57	31	<b>WHEN YOU WERE BLUE AND I WAS GREEN</b> KIN VASSY/Liberty 1440	10
58	26	<b>IT'S WHO YOU LOVE</b> KIERAN KANE/Elektra 47228	15
59	56	<b>MISTER GARFIELD</b> MERLE KILGORE and FRIENDS/Elektra 47252	7
60	—	<b>BUSTED</b> JOHN CONLEE/MCA 52008	1
61	71	<b>VICTIM OR A FOOL</b> RODNEY CROWELL/Warner Bros. 50008	3
62	—	<b>A LITTLE BIT CRAZY</b> EDDY RAVEN/Elektra 47413	1
63	46	<b>PREACHING UP A STORM</b> MEL McDANIEL/Capitol 5059	15
64	54	<b>STUCK RIGHT IN THE MIDDLE OF YOUR LOVE</b> BILLY SWAN/Epic 14 02659	9
65	72	<b>BEST OF FRIENDS</b> THE THRASHER BROTHERS/MCA 51227	5
66	67	<b>I SEE AN ANGEL EVERYDAY</b> BILLY PARKER/Soundwaves 4659	8
67	76	<b>TOOK IT LIKE A MAN, CRIED LIKE A BABY</b> CEDAR CREEK/Moon Shine 3003	3
68	57	<b>RED NECKIN' LOVE MAKIN' NIGHT</b> CONWAY TWITTY/MCA 51199	16
69	63	<b>THE HIGHLIGHT OF '81</b> JOHNNY PAYCHECK/Epic 14 20684	6
70	79	<b>COULD IT BE LOVE</b> JENNIFER WARNES/Arista 0611	3
71	77	<b>HOLDIN' ON</b> JESSI COLTER/Capitol 5073	3
72	87	<b>(YOU SURE KNOW YOUR WAY) AROUND MY HEART</b> LOUISE MANDRELL/RCA 13039	2
73	86	<b>I'D LOVE YOU TO WANT ME</b> NARVEL FELTS/Lobo 111	2
74	85	<b>BORN WITH THE BLUES</b> JOHNNY RODRIQUEZ/Epic 14 02638	2
75	—	<b>YOU'RE NOT EASY TO FORGET</b> DOTTIE WEST/Liberty 1451	1
76	64	<b>BLUE EYES DON'T MAKE AN ANGEL</b> ZELLA LEHR/Columbia 18 02677	6
77	69	<b>NOW I LAY ME DOWN TO CHEAT</b> DAVID ALLAN COE/Columbia 18 02678	6
78	53	<b>LOVE WAS BORN</b> RANDY BARLOW/James 45 002	9
79	40	<b>BLAZE OF GLORY</b> KENNY ROGERS/Liberty 1441	14
80	83	<b>LET'S GO ALL THE WAY</b> CLAUDE GRAY & NORMA JEAN/Granny White 1009 (NSD)	3
81	74	<b>THE CUBE</b> BOB JENKINS/Liberty 1448	4
82	68	<b>CHATTANOOGA CITY LIMIT/REVEREND MR. BLACK</b> JOHNNY CASH/Columbia 18 02669	7
83	—	<b>AND THEN SOME</b> BOBBY SMITH/Liberty 1452	1
84	89	<b>PRETENDING FOOL</b> MICHAEL BALLEW/Liberty 1447	4
85	—	<b>BANDERA, TEXAS</b> SOLID GOLD BAND/NSD 121	1
86	—	<b>LUCY AND THE STRANGER</b> BOBBY GOLDSBORO/Curb/CBS Z55 0726	1
87	60	<b>HAVE YOU EVER BEEN LONELY</b> JIM REEVES & PATSY CLINE/RCA 12346	15
88	59	<b>ALL I'M MISSING IS YOU</b> EDDY ARNOLD/RCA 13000	11
89	73	<b>LADY LAY DOWN (LAY DOWN ON MY PILLOW)</b> GARY GOODNIGHT/Door Knob 81 169	6
90	78	<b>ONE DAY SINCE YESTERDAY</b> COLLEEN CAMP/Moon Pictures (NSD) 0001	5
91	99	<b>HONKY TONK TONIGHT</b> DAVID HEAVENER/Brent 1019	2
92	—	<b>LOVER (RIGHT WHERE I WANT YOU)</b> TOM CARLILE/Door Knob 81 170	1
93	98	<b>LET YOUR FINGERS DO THE WALKIN'</b> JEBRY LEE BRILEY/P.A.I.D./IBC 141	4
94	75	<b>I WOULDN'T HAVE MISSED IT FOR THE WORLD</b> RONNIE MILSAP/RCA 12342	16
95	—	<b>KISS THE HURT AWAY</b> MACK WHITE/Commercial 1381	1
96	—	<b>MOANIN' THE BLUES</b> KENNY DALE/Funderburg 5001	1
97	—	<b>MORE THAN I USED TO</b> ROGER BOWLING/Mercury 76135 (PolyGram)	1
98	—	<b>THAT'S WHAT YOUR LOVIN' DOES TO ME</b> PEGGY FORMAN/Dimension 1027	1
99	—	<b>IN A STRANGER'S EYES</b> RALPH MAY/AMI 1901	1
100	80	<b>AIN'T NOBODY GONNA GET MY BODY BUT YOU</b> DEL REEVES/Koala 339	6



**THE MCA RECORDS GROUP CONGRATULATES  
DON WILLIAMS  
ON THE SECOND #1 SINGLE,  
"LORD, I HOPE THIS DAY IS GOOD"**

MCA-51207

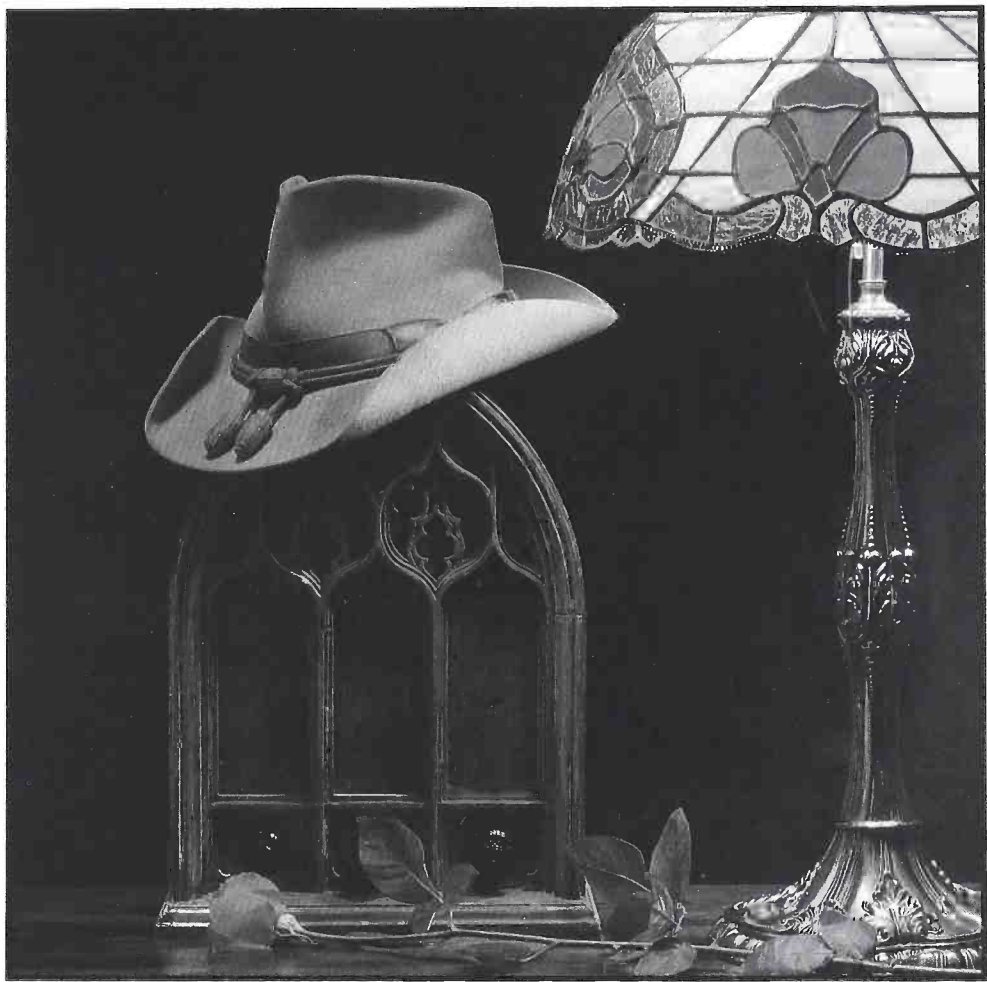


Especially For You MCA-5210

From his album

...And coming in April

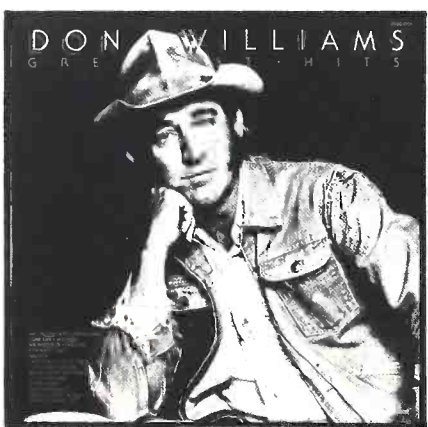
**THE NEW DON WILLIAMS ALBUM**



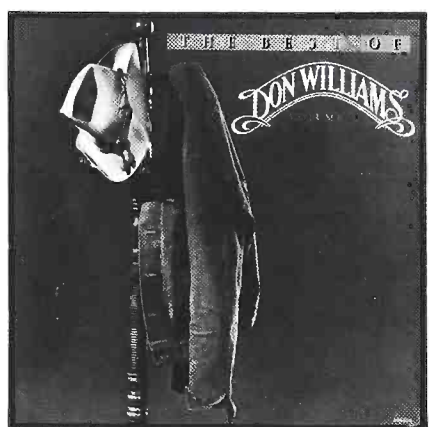
**"LISTEN TO THE RADIO"**

MCA-5306

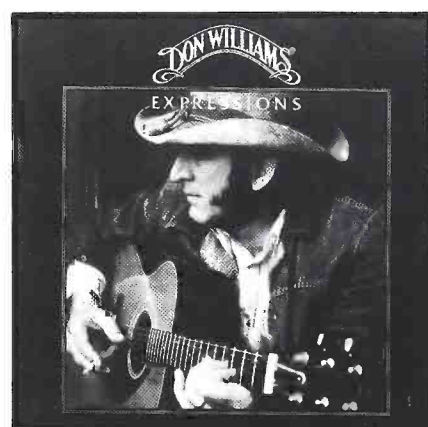
...Also, check your stock on these #1 classics from Don...



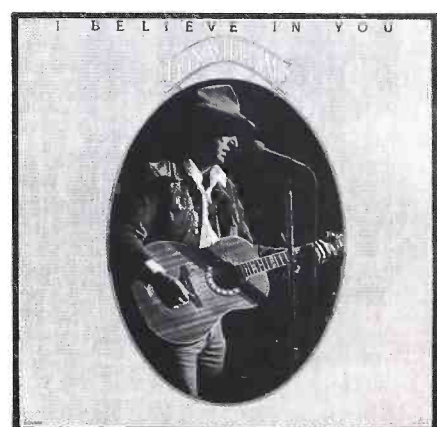
Greatest Hits Vol. I DO-2035



Best Of Vol. II MCA-3096



Expressions AY-1069



I Believe In You MCA-5133

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**UFO**

**MECHANIX**

**MAXIMUM  
PERFORMANCE  
ROCK 'N' ROLL**

**Watch for UFO on tour  
with Ozzy Osbourne  
beginning February 17th.**



**Chrysalis**  
Records and Tapes  
The album CHR 1360  
Produced by Gary Lyons