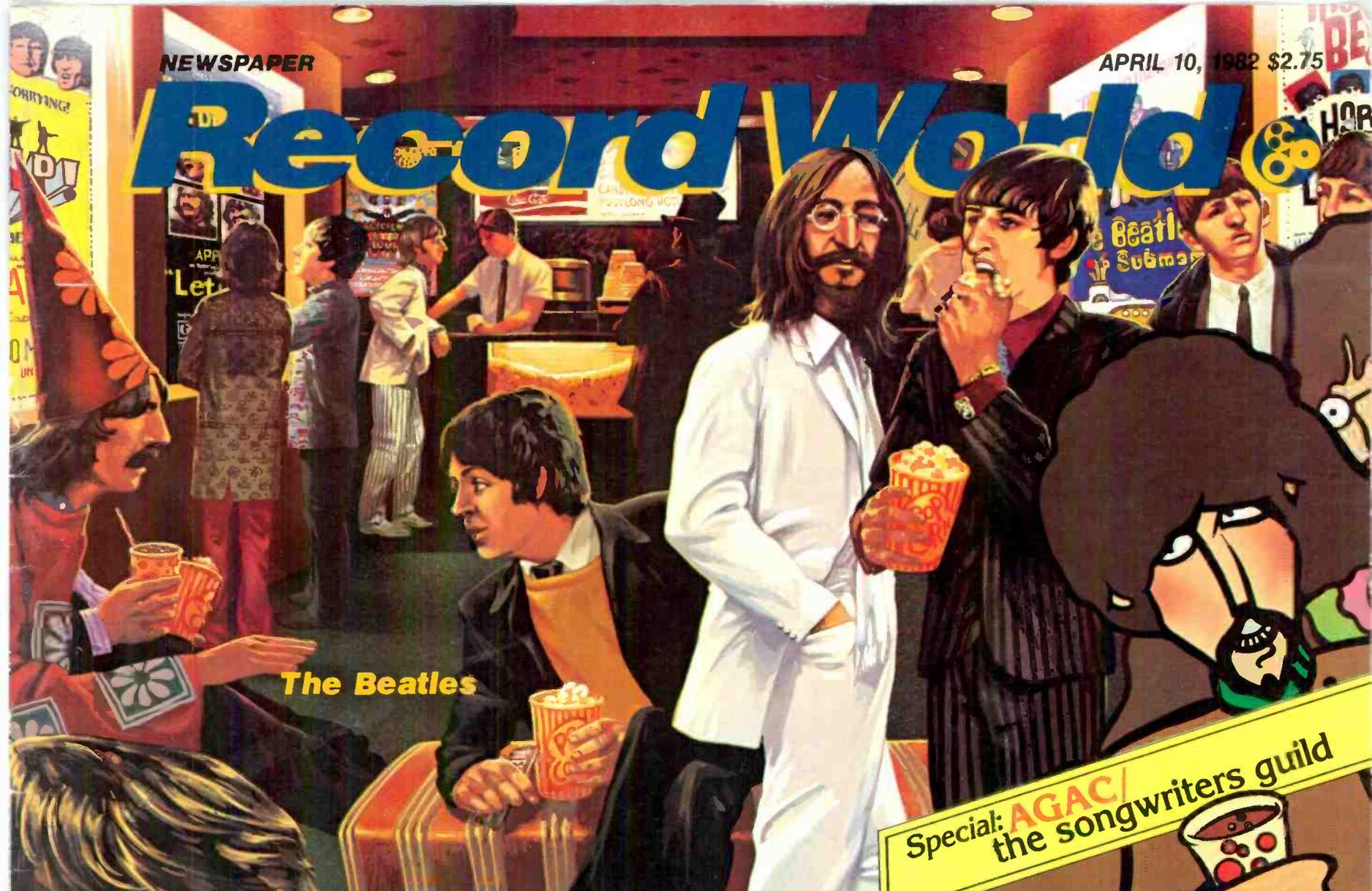


Record World



The Beatles

Special: **AGAC** / the songwriters guild

Hits of the Week

PAUL McCARTNEY, "EBONY AND IVORY" (prod.: Martin) (writer: McCartney) (MPL Communication, ASCAP) (3:41). Paul is joined by Stevie Wonder on vocals for this intitial single from his forthcoming "Tug of War" LP. It's vintage McCartney, with a pretty pop melody and sing-along chorus hook. Columbia 18-02860.



DIANA ROSS, "WORK THAT BODY" (prod.: Ross) (writers: Jabara-Ross-Chew) (Songs of Manhattan Island/Olga/Ray-Han/Koppelman-Bandier/Rossville, BMI) (3:29). Diana gets physical on this sweaty workout from her "Why Do Fools..." LP. An energetic marching beat will keep radio listeners in shape. RCA 13201.



DAN FOGELBERG, "RUN FOR THE ROSES" (prod.: Fogelberg-Lewis) (writer: Fogelberg) (Hickory Grove/April, ASCAP) (4:16). Fogelberg should notch his third successive top 10 single from "The Innocent Age" LP with this heartwarming ballad. His relaxed vocal and the dramatic score stand out. Full Moon/Epic 14-02821.



DIONNE WARWICK AND JOHNNY MATHIS, "FRIENDS IN LOVE" (prod.: Graydon) (writers: Graydon-Champlin-Foster) (Farden Rake/Foster Frees, BMI/JSH, ASCAP) (3:53). Two of pop music's vocal giants create one unforgettable musical experience on this stunning ballad. The exhilarating harmonies are a joy. Arista 0673.



"ASIA." Keyboardist Geoffrey Downes (ex-Yes), guitarist Steve Howe (ex-Yes), drummer Carl Palmer (ex-ELP) and bassist/lead vocalist John Wetton (ex-King Crimson) have channelled their virtuosity to the greater good of individual songs resulting in a hook-laden LP that AOR is playing several cuts deep. Geffen GHS 2008 (WB) (8.98).



"TOTO IV." Four looks like a lucky number for this all-star band, judging by the depth of strong songs on this multi-textured LP. Sustained airplay on stations of varied formats is guaranteed by cuts like "Rosanna," "Make Believe," "Good for You" and the highly rhythmic concluding track, "Africa." Columbia FC 37728.



LITTLE RIVER BAND, "MAN ON YOUR MIND" (prod.: Martin) (writers: Shorrock-Tolhurst) (Screen Gems-EMI, BMI) (4:05). A big, ominous beat is the initial ear-opener, quickly followed by chilling keyboard lines and multi-vocal choruses. From the "Time Exposure" LP, it can't miss on pop and A/C radio. Capitol 5061.



SMOKEY ROBINSON, "OLD FASHIONED LOVE" (prod.: Tobin) (writers: Goetzman-Piccirillo) (Chardax, BMI) (3:12). Smokey floats and glides as only he can on this loving cut from his "Yes It's You Lady" LP. A toe-tapping beat, warm horn break and smooth hook will win multi-format play. Tamla 1615 (Motown).



FRANKE & THE KNOCKOUTS, "BELOW THE BELT." Franke Previte's big voice and solid songwriting (with Knockouts Blake Levisohn and Billy Elworthy) are making AOR tidal waves with "Never Had It Better" and "Keep on Fighting," while the single, "Without You," assures a successful second LP. Millennium BXL1 7763 (RCA) (8.98).



EDDIE RABBITT, "I DON'T KNOW WHERE TO START" (prod.: Malloy) (writer: Schuyler) (Briarpatch/DebDave, BMI) (3:24). Intricate acoustic guitar lacework adorns Rabbit's tender loving vocal on this ballad from his "Step by Step" LP. It's a delicate composition that's perfect for radio romance. Elektra 47435.



SHEENA EASTON, "WHEN HE SHINES" (prod.: Neill) (writers: Bugatti-Palmer) (WB, ASCAP) (3:57). Everything Easton sings seems to go gold. This emotional ballad from her "You Could Have Been with Me" LP has all the earmarks of another pop A/C hit. Christopher Neill's production stands out. EMI America 8113.



GRAHAM PARKER, "ANOTHER GREY AREA." Parker's intensely personal yet widely accessible songs take on a new perspective with co-producer Jack Douglas and an expert crew of participating musicians. "Temporary Beauty," "You Hit the Spot," "Big Fat Zero" and the title cut warrant heavy AOR rotation. Arista AL 9589 (8.98).



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PD-1-6335



Record World



APRIL 10, 1982

1981 Record, Tape Shipments Down

■ NEW YORK—According to figures released by the Recording Industry Association of America, U.S. manufacturer shipments of records and prerecorded tapes were down in 1981 by 8.5 percent, totaling 594 million in 1981 and 649 million the year before. The list value of these shipments declined 1.5 percent, to \$3.626 billion in 1981 from \$3.682 billion in 1980. The wholesale value of the product was up slightly, however, at \$1.988 billion.

The report, released by the RIAA's market research committee, stressed that consumer buying has no direct relationship with manufacturer shipments. Instead, shipments reflect retail inventory shifts and such influences as disc and tape imports, home taping, and bootleg or counterfeit recordings.

A breakdown of results according to configuration found the market

share of cassette tapes up dramatically, from 20 percent in 1980 to 28 percent last year, while eight-track declined to 11 percent from 17, and LPs held at 61 percent from 63 percent.

LP units shipped were down 11.5 percent to 272 million, with retail list value down four percent, at \$2.1 billion, and wholesale value down slightly at \$1.14 billion.

(Continued on page 11)

20th Century Label Pacts with PolyGram

■ LOS ANGELES—PolyGram Records, Inc., and 20th Century-Fox Record Corp. have concluded an agreement whereby PolyGram will assume the operations and management of 20th Century-Fox Records, releasing the label's artists on 20th Century-Fox Records, it was jointly announced by Guenter Hensler, president and chief operating officer, PolyGram, and Herb Eiseman, chairman of the board, 20th Century-Fox Records.

The first 20th Century-Fox release under the new pact will be Stephanie Mills' fourth album,

(Continued on page 24)

Cornyn, Ellis NARM Talks Focus on Industry's Problems

By SAMUEL GRAHAM

■ LOS ANGELES—Stressing that "the record companies' problems are your problems, too," National Association of Recording Merchandisers Convention keynote speaker Terry Ellis warned his audience that unless "united action" is taken, the record business as we know it is in "grave danger of extinction."

The Chrysalis co-chairman's remarks, coming during the Saturday (27) opening business session at the Century Plaza Hotel here, were in keeping with the rather somber note sounded later during the same session by featured speaker Stan Cornyn, senior vice president of the Warner Communications, Inc. Record Group (see separate story). Yet the mood of the opening session was not all downbeat, as outgoing NARM president John Marmaduke, president of Hastings Books/Records/Video,

(Continued on page 56)

Further coverage of the NARM Convention begins on page 10.

■ LOS ANGELES—There are several "plagues" that pose serious threats to the record business, with home taping, piracy, counterfeiting and the spectre of record rental prominent among them. And if unified steps are not taken to combat those plagues, the industry will continue to receive no compensation for fully half of the estimated \$7 billion worth of commercial recordings that consumers are enjoying in their homes each year.

That was the sobering message contained in a speech delivered at the recent NARM Convention here by Stan Cornyn, senior vice president for the Warner Communications, Inc. Record Group. Cornyn's speech, entitled "The Seven Plagues of Sammy Ricklin" (Ricklin is the now-retired owner of the California Music one-stop, who handled Warner Bros. Records' product from the label's earliest days), came during the NARM gathering's March 27 opening business session at the Century Plaza Hotel.

Missing Record Business

In America, "the record business as we know it lately has leveled off at about \$3.3 billion" in annual retail sales, a figure to which about \$360 million in mail order sales could fairly be added, Cornyn said. Yet according to Cornyn's figures, that legitimate \$3.66 billion figure has been more than matched by what he called "the missing record business," amounts lost to such activities as home taping (representing a loss of \$2.85 in market value in the survey year of 1980), counterfeiting (\$400 million), piracy (\$110 million) and bootlegging (\$100 million).

Projected losses to record rental — "the Maxell Medfly" that has al-

(Continued on page 57)

Capitol Group Unveils 'Breakthrough' Cassette

By SAMUEL GRAHAM

■ LOS ANGELES—The Capitol Records Group unveiled its new "eXtended Dynamic Range" (XDR) cassette at a press conference at the Capitol Tower here last Wednesday (31), calling it a "major breakthrough" that "in essence improves the dynamic range of the pre-recorded music by 10db and virtually eliminates all tape hiss."

The Motels' "All Four One" LP, due for release on April 5, will be the first product issued in the new cassette format. Beginning May 10, all Capitol Records Group cassettes — including those released by the Capitol, EMI/America/Liberty and Angel labels — will be reproduced through the XDR system.

The XDR cassettes will be offered at the same list price (\$8.98 for most full-length albums) as the Capitol labels' current cassettes.

(Continued on page 24)

'Chariots of Fire,' 'Arthur's Theme' Win Music Oscars

■ LOS ANGELES—While the victory of the British film "Chariots of Fire" in the best picture category must be considered the major upset of last Monday's (29) Academy of Motion Picture Arts and Sciences awards ceremony here, the victory of its music, composed by Vangelis, in the best original score category

(Continued on page 17)

Pac-Man Explodes at Retail

By GREG BRODSKY

■ NEW YORK—A seller's market has rapidly developed for the home version of Pac-Man.

Pac-Man, for months one of the nation's favorite arcade video games, was made available as a home video cartridge in mid-March by Atari, a Warner Communications company.

According to a sampling of record

and video retailers and distributors, however, the consumer demand for the game (which lists for \$37.95) is far exceeding the supply. In fact, retailers and wholesalers say they have only been receiving roughly 20 to 40 percent of their initial orders, which were made in January. In many cases, entire shipments of Pac-Man units arriv-

(Continued on page 14)

Columbia Records Previews 'Annie'



Columbia Records previewed the motion picture "Annie" during the recent NARM Convention in Los Angeles at Grauman's Chinese Theatre. The Columbia Pictures/Rastar Productions film, which features Carol Burnett and Albert Finney in starring roles, will open nationally in June. Columbia Records will release the soundtrack album at the end of April. Standing next to the "Annie" poster in the lobby of the theatre are, from left: Al Teller, senior vice president and general manager, Columbia Records; Mike Dilbeck, vice president west coast A&R, Columbia Records; and Walter Yetnikoff, president, CBS Records Group.

Return Date Set For Goody Motions

■ NEW YORK—Judge Thomas C. Platt will hear arguments on all outstanding motions in the ongoing Sam Goody counterfeit tape case, this Friday (9).

Judge Platt set the date after a U.S. Appeals Court ruling returned jurisdiction over the case to him (*Record World*, April 3).

(Continued on page 13)

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Page 42. In the last few months, signs would seem to indicate that folk music is slowly undergoing a resurgence. *Record World* talked with some performers and promoters who are active on the folk scene to find out whether the music is really booming again.

AGAC/ the songwriters guild

Opposite page 24. AGAC/The Songwriters Guild was established in 1931 as a means of protecting songwriters against unfair music business practices. This year, with over 4000 writer-members, the Guild is celebrating its 50th year of protecting the rights of the American songwriter. In a special section, *Record World* salutes the Guild on its golden anniversary.

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Powerhouse Picks

Paul McCartney with vocals by Stevie Wonder "Ebony and Ivory" (Columbia)

In one week's time, this exciting new vocal combination has amassed extensive airplay, making it Chartmaker and programmers' pick.

Deniece Williams "It's Gonna Take a Miracle" (ARC/Columbia)
This classic song superbly reworked is showing itself at a powerful 25 on the Black Oriented Singles Chart while simultaneously gathering strong pop acceptance.

Warner Communications Names Elliot Goldman

■ NEW YORK—Warner Communications Inc. has announced the appointment of Elliot Goldman as a senior vice president of the corporation.



Elliot Goldman

Goldman's initial activities will primarily relate to the record and music publishing divisions of WCI. He will work with David H. Horowitz, co-chief operating officer, who has responsibility for the recorded music operations of the corporation.

Goldman's experience includes seven years at CBS Records in various executive capacities with responsibility for the domestic record group's business affairs, A&R administration and music publishing operations. In 1974 he left CBS, where he had been administrative vice president of CBS Records, to become executive vice president and general manager of Arista Records at its inception. In 1979, following Ariola's acquisition of Arista, he assumed the additional responsibility of vice president, U.S. and Canadian operations for the Ariola International Group.

Arista Names Portnow West Coast A&R VP

■ NEW YORK—Clive Davis, president of Arista Records, has announced the appointment of Neil Portnow as vice president, west coast A&R.



Neil Portnow

Portnow, who had been president of 20th Century-Fox Records, will be based in the label's Los Angeles office. He will be responsible for talent acquisition and the evaluation of product for Arista on the west coast. In addition, he will be responsible for the coordination of inter-departmental activities on the west coast.

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VOL. 18, NO. 1808

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Epic Signs Natalie Cole



Epic Records has signed Natalie Cole to a worldwide recording contract. Pictured at Epic's New York offices celebrating the signing are, from left: Larkin Arnold, vice president, general manager, A&R black music, CBS Records; Walter Yetnikoff, president, CBS Records Group; Dick Asher, deputy president and chief operating officer, CBS Records Group; Cole; Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels; Paris Eley, vice president black music/jazz promotion, E/P/A; and Kevin Hunter, Cole's manager.

Committee Proposed for Digital Disc Intro

By ELIOT SEKULER

■ LOS ANGELES—A committee to coordinate the introduction of digital playback systems was proposed at the NARM Convention by outgoing association president John Marmaduke. The proposal calls for the cooperative efforts of the boards of NARM, the RIAA, the Society of Professional Audio Recording Studios (SPARS) and the Electronic Industries Association (EIA).

Marmaduke delivered his proposal following a presentation titled "The Magic of Digital Music," chaired by Record Plant and SPARS president Chris Stone and featuring an explanation of the three competing delivery systems by Motown Recording Studios vice president and general manager Guy Costa. According to Stone, the industry is "on the threshold of a new era." The digital audio disc (DAD) — one of the three systems

in development — will deliver 50 percent more dynamic range with no tape hiss or other noise, he said.

The DAD, developed by Sony and Philips, is currently the frontrunner among the digital delivery systems, with a combined hardware-software launch planned for Europe and Japan by the end of 1982 and a U.S. introduction planned for the second quarter of 1983. Currently, such software

(Continued on page 13)

WCI Security Stickers Lead to Suit in Mass.

■ NEW YORK—The use of Warner Communications, Inc.'s anti-counterfeiting stickers has led to the filing of a civil complaint against a Massachusetts record and tape distributor. According to the Recording Industry Association of America, this marks the first time that WCI's stickers have directly contributed to investigation and litigation for copyright infringement.

The complaint was filed last Friday (26) in the U.S. District Court for the district of Massachusetts by WCI, Elektra/Asylum/Nonesuch Records, Warner Bros. Records, Atlantic Records, A&M Records, Capitol Records, and CBS Inc. against Hot Cakes Music Inc., Federated Record Co., Inc., and Michael Driscoll of Newtonville for alleged copyright infringement of sound recordings, album graphics and trademark infringement.

Over 6,000 allegedly counterfeit cassettes were seized during a raid on Monday (29) at a warehouse operated by Hot Cakes and Federated at 24 Munroe St., Newtonville. The cassettes, allegedly manufactured in Canada, were discovered by staffers of the Warner/Elektra/Atlantic Boston branch, who noticed that they bore anti-counterfeit stickers which were not retro-reflective when viewed through WCI verifiers.

Changes at RCA Int'l Marketing

■ NEW YORK—Jorge Pino, director, international marketing, RCA Records, has announced the new lineup of RCA's international marketing organization.

Reporting to Pino will be Dan Castagna, recently named manager, international artist development and tours; Judy Cornelius-Reilly, who has been promoted to manager, international product management — Europe/Canada; Joan L. Kamuca, who has been promoted to manager, international product management — Latin America/Pacific; Dennis A. Bernstein, who has been promoted to manager, order services and analysis; and Janice Daidone, administrator, artist and product promotion.

Cornelius-Reilly had been manager, international compilations and order services. She joined RCA in 1975 in Nashville in advertising administration. She subsequently became administrator, artist development services in Nashville. In 1979, she transferred to New York as administrator, international product management.

Kamuca joined RCA in 1978 as a secretary in product management. In 1980, she became administrator, product management. She entered the music business in 1970 with A&M Records, and later spent five years with Warner Bros. Records and Warner Communications.

Bernstein joined RCA in 1979 as a junior accountant and shortly thereafter was promoted to senior accountant, involved with RCA's recording studios.

Daidone joined RCA in 1969 as a correspondent in consumer services activity. In 1972, she became a secretary in the RCA Records international department, and from 1975 to the present, she was administrator, artist and product promotion, RCA Records, international.

NARM, SPARS Join 'Save America's Music'

■ NEW YORK—The National Association of Recording Merchandisers (NARM) and the Society of Professional Audio Recording Studios (SPARS) have joined the Coalition To Save America's Music, bringing the coalition's membership to 20.

The coalition is made up of music community organizations supporting pending legislation to impose copyright royalties on blank tape and home recording equipment.

SPARS' board of directors had voted unanimously to join the coalition. However, NARM specified its support for the audio portions of the legislation only.

The coalition's member organizations represent singers, musicians, songwriters, publishers, studios, merchandisers and record manufacturers.



"Coming up this hour: Mantovani's 'My Way' and, by request, 'Beatle Medley' by The 1001 Strings, plus, a few surprises . . ."

Kenny Rogers Sues Poster Manufacturer

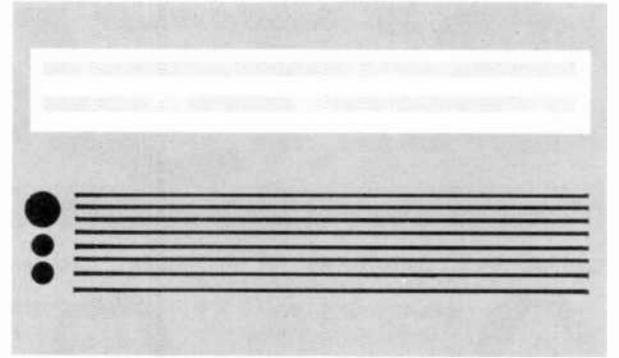
■ LOS ANGELES—Kenny Rogers Productions has filed a \$350,000 suit against an Indiana poster manufacturer, alleging that the company has been violating federal trademark laws by selling lithographs of Rogers.

The suit was filed in Federal District Court for the Northern District of Indiana, South Bend Division, against L.S.C. Corporation and its owners and operators. L.S.C. does a mail-order and telephone-order business, offering posters of a number of celebrities, including Rogers.

Attorney Eric Wurst, who initiated the action, said in a prepared statement: "Many people are still

(Continued on page 61)

Black Radio Talks About Record World.



Record World is the only chart I pay attention to. It's accurate, reliable and honest.

Joe "Butterball" Tamburro, program director
WDAS/Philadelphia

The Record World chart is the most accurate and valuable chart to the record industry.

Freddie James, music director
WDMT/Cleveland

If someone tells me a record is happening 'on the charts,' I look to the Record World chart. It is the record industry chart.

Pam Wells, assistant program director and music director
WVON/WGCI/Chicago

The important thing about Record World is the credibility and honesty of the charts. The advance charts are one of my major tools in keeping me informed and up to date.

Ron Olson, program director
WHRK/Memphis

Record World is undoubtedly the most concise and accurate chart of any in the industry. It's primarily what I use the trade for.

Dwight Langley, program director
OK-100/Washington, D.C.

The Record World chart is always up to date and gives programmers around the country a clear and precise picture of what is going on in the music industry today. I rely on it weekly.

Larry Tinsley, program director
WAOK/Atlanta

As far as I'm concerned, Record World is the first trade that I open up and tear through — record for record, word for word, add for add, and drop for drop.

Steve Harris, program director
KRLY/Houston

Record World is very informative and useful as a programming tool. It keeps me posted on all facets of music — records, radio and artists. I always enjoy checking out the Chartmaker.

Barbara Taylor, program director
WWDM/Sumter

They say a picture is worth 1000 words, but the words of Record World put the picture of the industry in the minds of everyone. Record World is the last word.

Curtis Anderson, program director
WWIN, Baltimore

I know that when a record hits the Record World charts it has withstood the test of initial strength. Record World is my standard of judgment for adds.

Everett Cork, program director
WCIN/Cincinnati

The Record World chart is a valuable asset to my weekly research. I find it to be the most accurate chart in the business. It's reliable.

Fred Mills, music director
WNJR/Newark

I feel Record World gives an honest and true appraisal of what's happening in the music business today. Everything I need to know is in Record World, and if it's not there, it's not happening.

J.C. Floyd, program director
WAMO/Pittsburgh

Record World is so well liked here it's hard to keep in my office. I respect its honesty and reliability.

Jon Badeaux, music director
KDAY/Los Angeles

Accuracy, reliability, credibility, and honesty are not traits usually connected with a trade magazine. Record World, you are the first.

Barry Mayo, assistant program director
WRKS/New York

Record World is the most consistent trade out today. It keeps the average MD or PD informed of what's happening with music today and tomorrow.

Les Norman, music director
WPEG/Charlotte

Record World has the most accurate black singles chart in the industry. I read it and use it every week. It helps make me the number one station in New Orleans.

Barry Richards, program director
WAIL/New Orleans

Record World provides me with an in-depth source for music and radio that is the most up to date, honest and thorough of any trade in the industry.

Chris Turner, program director
WGIV, Charlotte

Record World 
Our Bullets Mean Business

Record World Single Picks



THE DREGS — Arista 0674



CRANK IT UP (prod.: Offord-Morse) (writers: group-Morse) (Dregs/Coreers, BMI) (2:54)

The southern jazz-rock-country-boogie-fusion band steps into pop territory with the addition of Santana vocalist Alex Ligertwood on this explosive track from the new "Industry Standard" LP. A bona fide AOR-pop radio contender.

Pop

LAMONT CRANSTON BAND — RCA 13203

MOONLIGHT ON THE BROKEN GLASS (prod.: group-Wiese-Daly) (writer: McCabe) (Waterhouse, BMI) (3:24)

The Minnesota-based band has built a sizeable regional following through years of tireless touring. They're ready for national recognition with this punchy pop-rocker, the initial single from their label debut "Shakedown" LP.

DOC HOLLIDAY — A&M 2403

DON'T STOP LOVING ME (prod.: Anderle-Allom) (writer: Brookshire) (Cain-Matthews/Rachael Songs, BMI) (3:20)

Piercing guitar lines wind around Bruce Brookshire's tought lead vocal plea on this track from the group's "Rides Again" LP. Thick organ textures add to the AOR-pop appeal.

McGUFFEY LANE — Atco 7404

FALLIN' TIMBER (prod.: Nalli-Weck) (writer: McNelley) (McGuffey Lane/Hat Band, BMI) (4:06)

Culled from the Ohio-based band's "Aqua Dream" LP, this powerful ballad features emotive lead vocals, sparkling piano work and a dynamic chorus hook that may work on several formats.

JOE "KING" CARRASCO & The Crowns — MCA 52039

WANNA GET THAT FEEL (Again) (prod.: Ferguson) (writers: Carrasco-Perez) (Pink Chance/La Villita, ASCAP) (3:21)

This is the kind of rousing music that's usually reserved for special events like weddings. The ethnic rhythms and la-la-la choruses are appropriate for any occasion with a party theme.

THOMPSON TWINS — Arista 0671

IN THE NAME OF LOVE (prod.: Lillywhite) (writers: Bailey-group) (Point, ATV) (3:18)

The British septet debuts stateside with this driving electronic rocker that's already gaining acceptance on the DOR club circuit. Frantic guitars, keyboards and percussion blend under an equally untamed vocal mix.

AC/DC — Atlantic 4029



FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) (prod.: Lange) (writers: Young-Young-Johnson) (J. Albert/Marks, BMI) (3:50)

Brian Johnson's vocal sounds like a wildcat in heat and the crazed guitar assault calls to mind a pack of hungry wolves on the prowl. It's just the kind of stuff that's delighted millions of AOR listeners.

LARRY LEE — Col 18-02740

DON'T TALK (prod.: Ryan) (writers: Britten-Shifrin) (Chappell, ASCAP/Sue's, BMI) (3:19)

Lee makes an impressive debut with this polished pop-rock slice from his new "Marooned" LP. A star-studded cast of L.A. session men lends a hand while John Ryan produces expertly. The melody and hook are tailor-made for pop-A/C listeners.

PETER CETERA — Full Moon/WB 50052

ON THE LINE (prod.: Cetera) (writer: Cetera) (Double Virgo, ASCAP) (3:40)

The former Chicago bassist offers this slick pop piece from his solo debut, self-titled LP. The creative arrangement sports interesting tempo changes, a bracing guitar break, pounding keyboards and enough drama to win on pop radio.

MOLLY HATCHET — Epic 14-02820

LADY LUCK (prod.: Werman) (writer: Hlubek) (Mister Sunshine, BMI) (3:10)

A revved-up rhythm section spouts stinging guitars and barrelhouse piano rolls on this hot rocker from the "Take No Prisoners" LP. Jimmy Farrar's brash, macho vocal is convincing.

THE SCRATCH BAND Featuring DANNY FLOWERS — MCA 52028

TO BE YOUR MAN (prod.: Williams-Fundis) (writers: Williams-Flowers) (Bilba c/o Welk, ASCAP) (3:49)

Better known as Don Williams' back-up band, this quartet is comprised of excellent musicians. Biff Watson's keyboard melodies flow around Flowers' yearning lead vocals, while the band cooks up a reggae-flavored beat.

DEVO — WB 50048

THROUGH BEING COOL (prod.: Devo) (writers: Casale-Mothersbaugh-Mothersbaugh) (Devo/Nymph, BMI) (3:08)

A boss bass groove sets the pace for dancers while the rhythm guitars add a funky flavor and keyboard melodies go after pop ears. The cold, robot-like vocals give an anthem-like feel to the sound.

CARPENTERS — A&M 2405



BEECHWOOD 4-5789 (prod.: Carpenter) (writers: Stevenson-Gaye-Gordy) (Stone Agate, BMI/Jobete, ASCAP) (3:05)

Richard and Linda put a glossy pop-A/C finish on this Marvelettes classic from '62. Cheerful choruses, bright horns, a bouncy beat and Linda's candy-coated lead vocal are all highlights in Richard's smart arrangement. A cinch on easy listening radio.

B.O.S./Pop

FRANCE JOLI — Prelude 8047

YOUR GOOD LOVIN' (prod.: Payne-Matthew) (writers: Matthew-Payne) (Phylmar/Eric Matthew/Paynetronics, ASCAP) (4:25)

The Canadian songstress lets the vocal sauce flow over a deep, dark dance beat on this initial single from her new "Now" LP. An instant add at clubs, with black radio to follow.

LONNIE JORDAN — Boardwalk 7-11-141

I THINK YOU'RE OUT OF THIS WORLD (prod.: Jordan) (writers: Buckner-Goldstein-Jordan) (Far Out/L.A.I.M./River Jordan, ASCAP) (3:57)

The initial single from Jordan's forthcoming "The Affair" LP is a splendid ballad affair that spotlights an intense vocal. Celestial choruses, smart tempo shifts and a feverish sax solo are featured.

MARY WELLS — Epic 14-02855

THESE ARMS (prod.: Perry) (writer: Perry) (Peabody & Co./Mekk, ASCAP) (4:07)

Greg Perry's production is the perfect setting for Wells' elegant vocal on this cut from the "In and Out of Love" LP. A catchy, recurring chorus hook will help garner crossover radio action.

DENNIS BROWN — A&M 2407

LOVE HAS FOUND ITS WAY (prod.: Gibbs-Lindo-Brown) (writers: Brown-Brown) (Irving/Joe Gibbs, BMI) (3:40)

This title track from Brown's forthcoming LP is a refined reggae slice that's headed for pop acceptance. Brown's robust, romantic vocal is loaded with comfort. The relaxed rhythm sway provides an appropriate backdrop.

MYSTIC MERLIN — Capitol 5093

MR. MAGICIAN (prod.: Abrahams) (writer: Anderson) (E.B. Marks, BMI) (3:40)

Agile horns jump off a steady bass pulse while Freddie Jackson casts a magical vocal spell. It's a classy sound that's certain to make headway on the dance floors and black radio.

EYE TO EYE — WB 50050



NICE GIRLS (prod.: Katz) (writers: Marshall-Berg) (Intersong, ASCAP) (4:25)

Vocalist/writer Deborah Berg and keyboardist/writer Julian Marshall are an American and an Englishman, respectively, who, under the watchful eye of producer Gary Katz (Steely Dan), have created a thoroughly refreshing, unique sound that should catch with AOR and pop audiences.

GENE CHANDLER — Chi-Sound 1001

MAKE THE LIVING WORTHWHILE (prod.: Chandler-Sanders) (writers: Levine-Simon) (Waetana/Ensign/Cachand, BMI) (4:05)

The veteran soul man is in peak form on this contagious cut. A hot, percussive rhythm mix percolates beneath, while sweet strings and full choruses surround Chandler's mellow tenor.

KLIQUE — MCA 52035

DANCE LIKE CRAZY (prod.: Cooper-Fuller-Pilate of Confunkshun and Suthers) (writers: Suthers-Cooper-Jackson) (ForGeorge/Bee Fermaire, BMI) (3:49)

As the title indicates, this funky spin is headed in one direction. Exciting vocal interaction rides the crisp, percussive rhythm mix with just enough flash for radio programming.

Country/Pop

THE CORBIN/HANNER BAND — Alfa 7022

EVERYONE KNOWS I'M YOURS (prod.: Weast) (writer: Hanner) (Sabal, ASCAP) (3:42)

Sparkling guitar work and soaring harmony choruses spark this easy-rolling ballad from the group's outstanding "Son of America" LP. There's enough pop appeal here to make this a crossover contender.

THE BURRITO BROTHERS — Curb 5-02835 (CBS)

CLOSER TO YOU (prod.: Lloyd) (writers: Beland-Guilbeau) (Atlantic, BMI) (3:02)

Pinpoint harmonies create an irresistible hook on this well-crafted cut from the "Sunset Sundown" LP. Stellar steel guitar work flows around the steady beat, giving widespread appeal.

LACY J. DALTON — Col 18-02847

SLOW DOWN (prod.: Sherrill) (writers: Dalton-Sherrill-Sherrill) (Algee, BMI) (2:37)

Soft strings and a romantic sax solo combine for an appropriate introduction to this torchy ballad from one of country music's most promising vocalists. Dalton gives an unforgettable performance that deserves pop and A/C attention.

Record World Album Picks



THE NUMBER OF THE BEAST
IRON MAIDEN — Harvest ST-12202
(Capitol) (8.98)

Faithfully represented by their recognizable mascot "Eddy," these British metallurgists are ready to build on an impressive American sales record with this release. Headbangers will be possessed by "Invaders" and the title track.



ONE VICE AT A TIME
KROKUS — Arista AL 9591 (8.98)
Marc Storace stretches his vocal cords to the limits of endurance as this European heavy metal quintet preaches the wine, women and noise approach to life that AC/DC fans love. "Long Stick Goes Boom" and "I'm on the Run" rate airplay on sympathetic AORs.



MISSIN' TWENTY GRAND
DAVID LASLEY — EMI America ST 17066
(8.98)

Lasley's falsetto has been heard backing many stars, and they've turned out in force to spice his soul-flavored pop debut. Pete Townshend, Bonnie Raitt, James Taylor and Luther Vandross are guests on this multi-format contender.



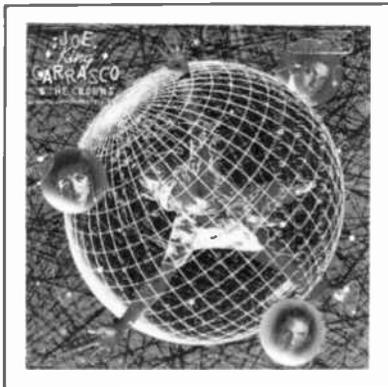
HIT AND RUN
GIRLSCHOOL — Stiff America USE 18
(8.98)

These four girls play rough; their rock 'n' roll is hard, heavy and executed with alarming instrumental virtuosity. With songs like "Race with the Devil," "The Hunter" and the title cut, this LP has already found a home at major AORs.



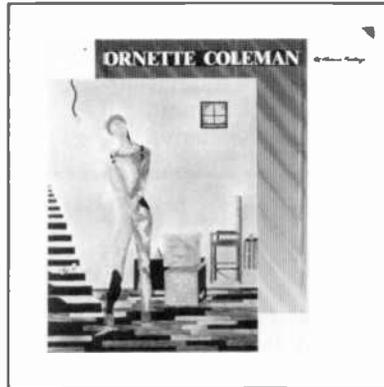
THE GIFT
THE JAM — Polydor PD-1-6349 (PolyGram)
(8.98)

This U.K. trio's Stateside popularity has never matched its strength at home, but this LP could be a breakthrough. Funkier beats, the addition of horns and songs like the bouncy "Town Called Malice" are the attractions.



SYNAPSE GAP (MUNDO TOTAL)
JOE "KING" CARRASCO & THE CROWNS —
MCA 5308 (8.98)

The Texas tornado debuts on a new label with a frantically-paced LP that retains the Mexican and Caribbean influences of his previous work. "Imitation Class" and "Front Me Some Love" are highlights.



OF HUMAN FEELINGS
ORNETTE COLEMAN — Antilles AN 2001
(Island) (8.98)

A new jazz label debuts with class, releasing an album by one of the music's legendary innovators. Recorded in 1979, this passionately played collection of improvisatory funk is still way ahead of its time. Tune into "Times Square."



DRUMS ALONG THE HUDSON
THE BONGOS — PVC 8909 (JEM) (8.98)
This Hoboken, N.J.-based group has had success in England, and their spare, tasteful pop approach has equal potential back home in the U.S.A. "In the Congo," "Zebra Club" and a cover of T Rex's "Mambo Sun" contain classic rock hooks.

HERE I AM
NORMAN SALEET — RCA NFL1-8002 (6.98)



Writer of hit material for Air Supply, Saleet is a pop-sensitive interpreter of his own songs, especially on the title cut, "Let's Stop Before We Fall in Love" and "High Cost of Lovin'."

INDESTRUCTIBLE
THE MIGHTY DIAMONDS — Alligator 8303 (8.98)



A scintillating collection by this influential reggae vocal trio, with the cream of Jamaica's studio musicians and hit songs like 1979's "Tamarind Seed" (remixed) and 1981's "Pass the Kouchie."

URBAN BUSHMEN
THE ART ENSEMBLE OF CHICAGO — ECM-2-1211 (WB)
(14.98)



From delicate horn overtones to multi-colored percussion to sudden bursts of joyful swing, Manfred Eicher's production captures every nuance of this creative group in concert.

MIGHTY RHYTHM
MANDINGO GRIOT SOCIETY — Flying Fish FF 269 (8.98)



Led by Gambia-born Jali Foday Musa Suso, this quintet blends a riot of African rhythms, chants and instrumental textures, and even finds room for a little blues guitar on "One Man Dancing."

ROLL WITH THE PUNCHES
ADC BAND — Cotillion SD 5232 (AtI) (8.98)



This Detroit-based ensemble's repertoire ranges from the boiling funk of the title cut to the romantic moods of "You're My Angel." The in-house horn players add distinction.

TELECOMMUNICATION
AZYMUTH — Milestone M-9101 (Fantasy) (8.98)



This Brazilian trio has begun to make inroads with a pleasant mixture of Latin, jazz and funk, characterized by the light rhythmic touch of "May I Have This Dance."

Rogers, Ross & Richie Among NARM Winners

■ NEW YORK—Kenny Rogers, Diana Ross and Lionel Richie, Grover Washington, Jr., Alabama, and Earth, Wind & Fire were among the artists singled out for their achievements by members of the National Association of Recording Merchandisers, during the "Gift of Music" Awards Banquet which brought the 24th NARM Convention to a close.

The evening was emceed by Boardwalk recording artist Rich Little, with RCA recording artist Rick Springfield providing the entertainment.

Voted best selling single was "Endless Love," the theme song from the motion picture of the same name, composed by Richie and performed in duet with Ross. Best selling album was "Hi Infidelity," by REO Speedwagon, which also won an award as the best selling album by a group.

In the contemporary field, Stevie Nicks' "Bella Donna" was picked as the best selling album by a female artist, while Kenny Rogers' "Greatest Hits" was chosen as the best selling album by a male artist. Rogers, who won last year for the "Greatest Hits" album, was also awarded a 1981 "Gift of Music" Award for the best selling country album by a male artist.

In the country field, the award for the best selling country album by a female artist went to Juice Newton for "Juice," while Alabama picked up the award for the best selling country album by a group, for "Feels So Right."

Diana Ross, also a previous winner, was again chosen for the best

selling black music album by a female artist award, for her first release on RCA, "Why Do Fools Fall in Love." The award for the best selling black music album by a male artist went to Rick James for "Street Songs," while Earth, Wind & Fire took the award for the best selling black music album by a group.

Four awards were handed out in the best selling album by a new artist category, to the Go-Go's, for "Beauty and the Beat"; to Stevie Nicks, for "Bella Donna"; to Billy Squier, for "Don't Say No"; and to Rick Springfield, for "Working Class Dog."

In the jazz category, Grover Washington, Jr. was the winner for "Winelight," chosen best selling jazz album; and Luciano Pavarotti received NARM accolades for his "Greatest Hits" release, chosen best selling classical album.

Other winners included "The Jazz Singer" (best selling movie soundtrack album), "Annie" (best selling original cast album), Rodney Dangerfield's "No Respect" (best selling comedy album), Andrae Crouch's "Don't Give Up" (best selling gospel/spiritual album), and "Urban Chipmunk" (best selling children's album).

Feineigle to Portrait

■ NEW YORK—Lennie Petze, vice president and general manager, Portrait Records, has announced the appointment of Bob Feineigle as director, A&R/promotion.

Feineigle has been director, national album promotion, Epic/Portrait/CBS Associated Labels since 1978.

Okinow Elected NARM President

■ LOS ANGELES—The NARM board of directors for the upcoming year was announced at the Sunday (28) business luncheon of the just-completed convention.

Harold Okinow, president of Lieberman Enterprises, was elected president, succeeding John Marmaduke.

Other new NARM officers include Louis Fogelman, president, Show Industries, NARM vice president; Calvin Simpson, Jr., president, Simpson's Wholesale, who was re-elected to the position of secretary; and Paul David, Stark Record and Tape Service/Camelot Music, treasurer.

In his acceptance speech, Okinow praised the "Gift of Music" campaign, and introduced the Grammy Award merchandising program, designed to increase consumer awareness about records nominated for the Grammy Awards each year.

Summer Proposes Creation of NARM Anti-Piracy War Chest

By ELIOT SEKULER

■ LOS ANGELES—Echoing a theme made familiar during this year's NARM Convention, RCA Records president Robert Summer told attendees of the Sunday (28) general business session that piracy and counterfeiting — both the domestic and international varieties — should be causes of grave concern to U.S. distributors and retailers, as well as to manufacturers.

Summer delivered a proposal developed by the IFPI anti-piracy organization and endorsed by the Recording Industry Association of America that called for an anti-piracy fund to be administered by NARM and underwritten by retailers, rack jobbers and distributors.

A primary proposal, as outlined by Summer, would entail the following formula of payments: Firms would contribute \$2 per month for each retail or racked location in

their operation, \$5 for each delegate sent to the NARM Convention, \$100 per year for each headquarters operation billing over \$10 million annually, \$50 per year for each headquarters operation billing between \$1 million and \$10 million, and \$25 per year for each headquarters operation billing under \$1 million.

An alternative plan was also suggested that would call for NARM members to contribute a quarter cent (\$.025) for each unit sold at retail. The latter concept was cited as analogous to the manufacturers' contribution to the "Gift of Music" industry advertising campaign.

Summer told the meeting, "There is an enormous amount of capital standing ready to come pouring into this industry for equipment to be used in the illegal manufacture of records and tapes, if we show signs of losing our resolve." Should industry efforts at curbing piracy and counterfeiting be abandoned, he forecasted chaotic results.

Cause for some optimism in the anti-piracy battle lies in pending legislation, now lacking only the approval of the House of Representatives for passage, that would sharply increase penalties for first-time violators of federal copyright laws. The new laws would make such first offenses felonies and would allow for fines as high as \$250,000 and prison sentences of up to two years.

Stark/Camelot Named Merchandiser of Year

■ LOS ANGELES—Stark Record and Tape Service/Camelot Music, based in North Canton, Ohio, was the recipient of NARM's 1982 Merchandiser of the Year Award. The 25 year-old company has won the award on two past occasions.

The recipient of the award is chosen on the basis of several criteria, including artist development, cooperation and communication with manufacturers and distributors, creative merchandising and tie-ins with television, artist tours, in-store appearances and varied forms of advertising, and fiscal responsibility.

Willie Phoenix Rises at A&M



A&M Records has signed Willie Phoenix to an exclusive contract. Pictured after the signing are, from left, standing: Harold Childs, senior vice president of sales and promotion; David Kershenbaum, vice president of A&R; and Rob Friedheim, manager of Willie Phoenix. Seated: David Anderle, director of new talent/A&R and producer of Phoenix's album; Martin Kirkup, vice president of artist development; Phoenix; and Gil Friesen, president of A&M Records and Films.

NARM Announces Scholarship Winners

■ LOS ANGELES—These are the 1982 NARM scholarship winners:

Lisa Hughes — Joel Friedman Memorial Scholarship; Christopher Lopes — Shelly Siegel Memorial Scholarship; Lisa Strenger — Elvis Presley Memorial Scholarship; Wanda Chenault — Goddard Lieberman Memorial Scholarship; Alida Welzer — Record World Scholarship; Lorena Lund — PolyGram Records Scholarship; Lee Weille-Heilicher Family Scholarship; Craig DeFilippo — Capitol Records Scholarship; Kathleen McArdle — CBS Records Scholarship; Darlene Shields — Leonard Goldenson Scholarship; Mary Altman — Theodore Izenstark Memorial Scholarship; Neil Rothouse — David Kapp Memorial Scholarship; Brian Grady — Harry Chapin Memorial Scholarship; Angela Lomelino — American Can/Pickwick International Scholarship; David Juliana — Harry Apostoleris Memorial Scholarship; Lisa Reynolds — "Kid Stuff" Scholarship.

Lewow to Kat Family

■ ATLANTA—Mike Sullivan, vice president and general manager of Kat Family Records, has announced the appointment of Louis Lewow as vice president of national promotion and A&R for the CBS Associated Label.

Prior to joining Kat Family, Lewow had been associate director of national promotion for Epic/Por-trait/CBS Associated Labels. He had previously been local Atlanta promotion manager for CBS Associated Labels; national secondary markets promotion manager, E/P/A; national secondary and AOR promotion manager for Private Stock; and college representative for A&M.



Louis Lewow

Divine Sued For \$15 Million

■ NEW YORK—A \$15 million lawsuit has been filed in New York County Supreme Court against Harris Milstead, professionally known as Divine, and his manager Bernard Jay for breach of contract and fraud.

The plaintiffs, Plattner-Beck Productions Inc. and David Plattner, claim they had a contract whereby a master recording of Divine singing was taped for the purpose of launching Divine's singing career. The claim states that the tape was illegally taken from the recording studio and reproduced for commercial distribution.

According to the suit, the recording has been distributed through Wax Trax Records in Chicago under the name of "Get Cheap Divine" or "Born To Be Cheap."

At press time, Divine could not be reached for comment.

Chrysalis Ups Starr

■ LOS ANGELES—Sal Licata, president of Chrysalis Records, has announced the appointment of Valerie Starr as assistant to the president. Starr has been with Chrysalis for three years.

Video Retailers Ass'n Affiliates with NARDA

■ LOS ANGELES—The Video Retailers Association, formerly known as the Video Software Retailers Association, has affiliated with the National Association of Retail Dealers of America and will share offices in the latter group's Chicago headquarters.

The name change was effected to avoid confusion with the NARM-backed Video Software Dealers Association.

Officers of the VRA include Rocco LaCapria of AA Video Exchange (New York), John Pough of Video Cassettes Unlimited (California), Bob Price of Video Station (Alabama), and Sid Radonski of Precision Video (Illinois). Mike Weiss, formerly acting executive director of the group, will now serve as consultant.

According to the VRA, NARDA's function will be strictly advisory, although VRA members will enjoy membership in NARDA as well. An annual \$150 membership fee will be divided between NARDA, the VRA and regional groups affiliated with the national video association. According to Weiss, approximately \$100 of each membership will go to NARDA and an undisclosed portion will be funneled back to the regional groups.

According to NARDA executive vice president Jules Steinberg, NARDA will provide a tape rental cost of doing business survey, business training sessions, a low-cost bank card program, and a computerized electronic billboard, among other programs, and will provide the VRA with office facilities and administrative support.

Ray Bloch Dies

■ MIAMI—Ray Bloch, who attained national prominence as music conductor of the Ed Sullivan Show from 1947 to 1971, and as the music conductor of Jackie Gleason's TV variety programs, died following a heart attack here last Monday (29). He was 79.

Bloch was born in the Alsace-Lorraine region of France in 1902 and brought to the U.S. by his parents while he was still in his infancy.

During the 1920s he began to play piano with small musical groups, and he eventually became the leader of small dance bands before beginning his career in radio. In the 1930s and 1940s he was music director for several radio programs.

Bloch was a member of the original board of governors of the Academy of Television Arts & Sciences. A composer and publisher, he was a member of the American Society of Authors and Composers for more than 50 years.

New York, N.Y.

By LAURIE LENNARD

■ CLUB WARS: This city's rock clubs are notorious for their competitiveness. One hears stories about club owners tipping fire marshals off to overcrowding in other clubs and about bitter bidding wars and backstabbing. But since club owners are allegedly music fans at heart, it's a nice change to hear about an incident in which owners cooperate for the sake of the music.

One such instance of cooperation occurred between the newly reopened Danceteria — managed by Jim Fouratt and Rudolf — and the Negril, a small club located in the East Village that has been regularly presenting rap music and break dancing on Thursday nights.

(Rap and breaking have been popular in the south Bronx for several years but only recently have become chic among New York's downtown crowd. A typical show at Negril features one or two DJs who artfully spin and manipulate records; a handful of MCs who egg on the dancing crowd and are often featured as singers; and several break dancing crews who compete in a highly ritualized gymnastic dance that must be seen to be appreciated.)

On a recent Thursday night, Negril was visited by New York fire marshals, who ordered the club immediately closed because of a building code violation. Disappointed and confused patrons were escorted out the door at midnight, but most lingered outside in the street. The promoter of the show, an Englishwoman known as Blue, ran frantically to Danceteria to see if her friend Fouratt could help out.

"At around 12:30 I saw Blue standing in the doorway and she looked frantic," Fouratt told New York, New York. "We were closed that night for a private party which was just winding down, so I told her to bring everyone down here." By two in the morning the curtains went up at Danceteria and Negril's show went on.

For the next three weeks, fans can see the Negril show at Danceteria on Tuesday nights. According to Blue, the show will then be moved back to the Negril when it reopens.

"Danceteria really helped us out," said Blue, "but there is no place like home." However, one breaker at Danceteria last week admitted that he liked Danceteria better because "the floors are better to break on."

One last bit of Danceteria news: the Athens, Georgia band R.E.M., who re-opened Danceteria two months ago, will be back next Thursday (15). This is a great American pop-rock band and a *must see!*

RAP SLAMMING: "Uptown Meets Downtown" was the name of a triple bill show held last week at the seedy Diplomat Hotel in Times Square. The three bands were Heart Attack, a hard core band with a loyal following of young slam dancers; the Treacherous 3, a rap group that is very popular among New York's rock critics; and Liquid Liquid, an avant funk band who record for 99 Records.

The premise of the show was noble and legitimate. The barriers between various types of dance music in New York are breaking down more and more, and "Uptown Meets Downtown" sought to unite the varied audiences. Unfortunately, the concert was not a complete success, proving once again that oil and water don't mix.

The biggest problem was that the dozen-odd slam dancers, who came to see Heart Attack, ruined the Treacherous 3's performance and created a particularly uncomfortable environment. The Treacherous 3 is a great dance band, but people who tried to enjoy their show had to deal with the slam dancers' violence.

ON A CALMER NOTE: Nick Lowe and his new band, Noise To Go, put on a good show at the Palladium last Friday (26). Noise To Go features keyboardist Paul Carrack (Squeeze, Ace) and guitarist Martin Belmont (the Rumour). This is the first tour in some time that Lowe has performed without former partner Dave Edmunds, but Lowe's performance proved he can certainly hold his own. Highlights included "Breaking Glass," "Switchboard Susan" and Carrack's "Tempted."

PRESS CLIPS: The new issue of Mother Jones has a good feature on the Clash. It's always interesting to see how non-music magazines tackle a rock music story. Although not the definitive word, the article is a good read, and definitely better than the attempt Esquire made several months back when they ran an article on the band in their new quarterly music section. . . . The April New York Rocker is the magazines' 50th issue, and to celebrate the occasion the Rocker contains a special section on independent records. The section is by far the most comprehensive study to date of the topic and features an excellent and insightful "state of the art" introductory piece by Greg Shaw, president of Bomp Records. Recommended reading.

BITS AND PIECES: The latest collaboration between an independent
(Continued on page 12)

Cover Story

The Beatles' Legacy of 'Reel Music'



■ History will prove, if it hasn't already, that The Beatles are the most important thing rock 'n' roll ever produced. They led the culture and the music through its most influential period, the 1960s, and their pre-eminence in the field still stands unchallenged.

Due to the five films made by the group, The Beatles will remain a vital presence for generations to come. Elvis Presley may have made a lot more films, but only his most die-hard fans find an enduring identity behind those Hollywood vehicles. The Beatles' cinematic legacy, on the other hand, recapitulates their music and its impact at each step of their evolution, and is thus a valuable documentation of their genius.

Capitol Records recently released "Reel Music," an album containing 14 of the best songs from The Beatles' five movies, combined with visual packaging elements from and about the films. Each album contains a 12-page "souvenir booklet" containing rare photos and extensive notes about each

film.

"Reel Music" was preceded by the March 22 release of the single "The Beatles' Movie Medley," which contains excerpts from seven of the songs on the album. It was put together by John Palladino, who also created the highly successful "Beach Boys Medley."

The album contains more tunes than have ever been included on a single-disc Beatles album in the U.S. All the music comes from sub-master tapes ordered from EMI in England to ensure the best sound quality available. And two of the songs — "A Hard Day's Night" and "Ticket To Ride" — have never before been available in stereo.

Marketing Campaign

A massive marketing campaign is being readied to sell both the new album and the Beatles catalogue.

"Reel Music" can be looked upon as a album designed to remind longtime Beatles fans of the seminal period they survived, but it can also work for a new generation as a stunning introduction to the magic of The Beatles on record and film.

New York, N.Y. (Continued from page 11)

label and a major will unite San Francisco-based 415 Records and Columbia. The 415 roster includes Romeo Void, Red Rockers, Units, New Math and Translator. A source close to the scene says that the deal will be similar in structure to the I.R.S.-A&M pact . . . Chuck Leavell has rejoined the Allman Brothers Band after a five-year separation. In 1977, Leavell left the Allmans to form his own band, Sea Level. Leavell is expected to work occasionally with Sea Level . . . RCA will be releasing its first commercial EP this month with BowWowWow's new four-song collection, "The Last of the Mohicans." The EP will retail for \$5.98 and will be the first of several planned for the label. Coinciding with the EP, BowWowWow will open several east coast dates for the Police and then join Queen for a 22-date European tour . . . Two Bob Dylan records that have long been out of print — "Planet Waves" and "Before the Flood" — will be reissued sometime this summer by Columbia. The records were originally released by Asylum.

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ STAR TIME: The Go-Go's, the nubile, chart-topping quintet that has certainly been among the year's most refreshing success stories — along with the inimitable Pia Zadora, of course — were guests of honor at a party given by their label, I.R.S., at Zoetrope Studios here not long ago, and what an affair it was. There were folks loitering all over the place, watching the girls' new concert video, applauding as they received their gold and platinum albums for "Beauty and the Beat," ooh-ing and ahh-ing as someone named Dizzy Heights did a routine on a trapeze and, of course, drinking and eating to excess. But the star turnout is what really impressed us. Why, less than a year ago, the Go-Go's were something less than a big smash; they had no label, in fact, and were said to barely be able to play their instruments. Now they've got celebs like Rick James, ZZ Top guitarist Billy Gibbons and actors Martin Sheen (we hardly had him pegged as a Go-Go's fan, but after "Apocalypse Now," we suppose anything's possible), Tatum O'Neal and Timothy Hutton all turning out to, ah, pay their respects — and if ever a more disparate bunch of stars assembled for a rock 'n' roll party, we'd like to know about it . . . Tatum, it develops, is a serious ZZ Top fan, and it was a major thrill for her to meet and be photographed with the very sly and funny Mr. Gibbons. He invited her to attend the ZZ gig at the L.A. Sports Arena the very next night, but we hear that when Tatum showed up at the venue with a couple of other names of note — i.e., dad Ryan O'Neal and none other than Farrah Fawcett — all three were denied backstage access by some security guard, who may or may not still have his job. The trio probably couldn't remember all the words to "Pearl Necklace" and "Tube Snake Boogie," so the guard figured they weren't real fans . . . Tim Hutton also made it to the Blasters' gig at the Roxy over the weekend, along with Richard Chamberlain, Richard "Cheech" Marin, Tom Waits, Screamin' Scott Simon, members of the Cramps and some of the cast of the film "Eating Raoul."

FROM THE APOLLO TO THE ROXY: Billy Vera's upcoming second Alfa Records LP marks the white R&B stylist's reunion with co-producer Jerry Wexler, who signed Vera to Atlantic Records back in the '60s. "He wasn't my nominal producer back then," recalls Vera, "but he had a hand in recording the hits." Per Vera's recollection, a phone call came while he was playing a date at the legendary Apollo Theatre; Wexler wanted to know if Vera would be free to record a song called "With Pen in Hand." "We went into the studio on Friday, and by Monday morning, there were test pressings with typed labels in every radio station around the country," says Vera, who could stand and testify that things don't happen as quickly as they once did in this industry.

The new LP, "Billy Vera," reflects many of the same '60s influences that preoccupied Vera during those days of gigs at the Apollo: a little Sam Cooke on some songs, a lot of Memphis/Stax-style flavor on others. And, not surprisingly, Wexler selected two old Memphis veterans, Tommy Cogbill and Gene Chrisman, to augment Vera's already impressive instrumental unit. "He wanted guys who would be more conversant with the music I played," says Vera, who considers this second album "my favorite work." "For the first time," he adds, "somebody has captured what I want to hear on a record."

Vera, who packed crowds into the Roxy here every Monday during March, is now looking forward to a cross-country tour, possibly on a bill with Graham Parker. He's especially looking forward to two dates scheduled for the Ritz in his native New York. "I haven't played back east at all with this band, and I want to show the people back there that I've been working for a living."

A SPEEDY RECOVERY: to the ailing Frank Johnson, the apple of Ralph Records' collective eye. Frank achieved a measure of immortality via the Ralph LP titled "Frank Johnson's Favorites," which included some of the most requested tunes recorded by the Residents, Snakefinger, Renaldo and the Loaf et al. Frank has been down, we're told, due to worn contacts and whatever other maladies beset computers in their middle years. Get well soon, Frank.

PERSONALS: Musician Kenny Edwards, whose latest projects include the production of Karla Bonoff's new LP (called "Wild Heart of the Young"), will be marrying singer/songwriter Liza Jane Gonzales on June 13. Just in case you're planning to attend, we're giving you a good two months' warning . . . Gordon Bennett, vice president at Kragen and Company, married Melinda Kokkinakis, division manager of the Apple One temporary agency, on March 13 in L.A. . . . Chris and Betsy Whorf (he's the proprietor of Art Hotel, a graphic arts studio; she's in the Motown marketing department) are celebrating the February 17 birth of daughter
(Continued on page 48)

Digital Committee Proposed

(Continued from page 6)
manufacturers as PolyGram, EMI and CBS-Sony have contributed some 200 titles, which are expected to be available by the end of 1982. Software will initially retail for the same price as most analog audiophile discs (approximately \$15), but prices are expected to drop as mass production increases cost-efficiency. Likewise, the hardware system — a player that will be compatible with other components of existing stereo systems — will debut at about \$700, but will gradually become less expensive.

'Credit Card' System

Stone reported that 38 hardware manufacturers have already signed on as licensees of the Sony-Philips system, including such major firms as Matsushita, Teac, Toshiba and, of course, Sony.

Goody Motions

(Continued from page 3)

The outstanding defense motion is one seeking dismissal of charges because of prejudicial publicity affecting the case. On Monday (29), U.S. District Attorney Edward R. Korman submitted a request to the U.S. Appeals Court for a 30-day stay of the proceeding to permit consultations between his office and the U.S. Solicitor General to decide upon a possible appeal of Judge Platt's order for a new trial to the U.S. Supreme Court.

One source told *RW* that additional motions regarding excusal of Judge Platt from the case and speedy trial might be entered by the prosecution and defense, respectively. Motions were due by April 2, to be argued April 9.

A Brooklyn jury had found Sam Goody, Inc. and Goody vice president Samuel Stolon guilty of copyright infringement and interstate transportation of stolen property in April 1981.

The other two digital playback systems include the Audiofile "credit card" system, in which the software consists of a rectangular, optically-encoded card that is read while remaining stationary by a low power laser beam mounted on a rotating disc. Developed by Digital Recording Corp.-Soundstream, that player's costs are expected to fall anywhere between \$200 and \$800; software is expected to retail for prices comparable to those of ordinary albums. A recording-capable system will also be made available in the future, and since the software is replicated by a simple photographic process, the recording feature of the Audiofile format could represent a mixed blessing for an industry already plagued by home taping. DRC-Soundstream plans to introduce the playback only model in 1984.

Third on line for introduction to world consumer markets is JVC's AHD (Audio High Density) system, a companion piece to the firm's VHD (Video High Density) videodisc technology. As is true of competing digital systems, AHD offers wear-free digital sound with vastly increased dynamic range and low noise; an advantage lies in the system's compatibility with JVC's VHD hardware. The introduction of AHD is expected to follow the JVC videodisc's introduction, which has been postponed often but is now set for June of this year, according to the firm.

Although all three exponents of the incompatible digital playback systems have given highly optimistic predictions for market penetration, many in the industry dread a repetition of the ongoing battles between the various video software formats. Chris Stone, who as SPARS president and owner of a digitally-equipped recording studio has an abiding interest in the success of digital recording, predicted that it would take a decade for a standardized format to emerge.

Club Usage of Video Up, But Its Legality Is Debated

By LAURIE LENNARD and BRIAN CHIN

■ NEW YORK—The arrival of videotaped music and film clips as a significant element in the entertainment mix of nightclubs, dance clubs and bars has brought with it a web of claims and counterclaims regarding the permissibility of their usage.

As venue owners and video artists develop progressively more elaborate multi-media presentations — which may include a combination of film, television and musical promo clips — the original copyright owners are now concerned over their compensation for the use of their clips in such for-profit entertainment.

Dialogue between the copyright holders of source material and the users of that material has taken several forms, ranging from free distribution of specially produced material (rock promo clips) to threatened legal action for unauthorized use. In Maine, for example, a number of major movie studios are suing Cod Father's Tavern, a restaurant and bar, for its showing of full-length films, while in New York, the Ritz rock club has been contacted by the Motion Picture Association of America (MPAA) and the Federal Bureau of Investigation and warned regarding possible infringement of copyrights in the video collages that the Ritz regularly runs on a giant video screen.

The lines between the video artist and the copyright holder seem clearly drawn. The artist argues that the clips taken from television are shown so quickly, interspersed with other material, as to make them unrecognizable. Others claim that much of that material is, effectively, in the public domain.

"Once you let something go through the airwaves, you've released that material," said John

Sanborn, an independent video artist who produces video entertainment for Danceteria. "It is ridiculous to try and legislate things that go through the air. It would be like arresting everyone who hums a particular copyrighted song." Danny Cornyetz of Video Mix remarked, "The video art form is analogous to the situation pop artists found themselves in 20 years ago. Artists like Andy Warhol took images from the media and used them in their art. This was a clear infringement on the original art, but the images were colorized and altered so that they really became new images. That is exactly what video artists are doing today." Cornyetz, with his partner Jessica Jason, runs Video Mix, an independent video production company.

Ed Murphy of the MPAA disagrees: "Any use of any part of a film is illegal and a clear infringement on the copyright." According to Murphy, the MPAA has been actively sending out dozens of cease and desist orders to clubs around the country. "It is a new fad that seems to be growing in popularity and we aren't sure how big a problem it will turn out to be," Murphy said.

FBI agent David Gizzi, who has been involved in some investigations of New York clubs, said, "It is going to be a huge problem in the next few years. Right now it seems centered in a few major cities, but when clubs all over the country begin to install video equipment and are in need of programming, the problem of copyright infringement will really fester."

Owners and regulators of the source material used in video presentations agree that any public performance, whether for profit or

(Continued on page 17)

David Greets Diamond



ASCAP president Hal David (right) congratulates member Neil Diamond backstage following one of Diamond's three recent concerts at the Brendan Byrne Arena at the Meadowlands in New Jersey.

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Atlantic Reorganizes Publicity Department

■ NEW YORK—Atlantic Records has restructured its national publicity department, it was announced by senior director of artist relations / publicity / television Perry Cooper and director of national publicity Simo Doe. As part of the restructuring, four appointments have been announced:

Bob Kaus, chief writer, has been promoted to associate director of national publicity. Kaus joined Atlantic in 1976 as tour publicist. In 1977, he was named staff writer, and the following year he was promoted to chief writer. Prior to joining Atlantic, Kaus was an editor of Cash Box.

Patti Conte, formerly east coast publicity manager, has also been named associate director of national publicity. In addition to new responsibilities on the national level, Conte will remain Atlantic's liaison with the music trade publications in New York. She came to Atlantic in 1978 as secretary to the director of national publicity, and was promoted to east coast publicity manager in 1979. Conte had previously been with RCA Records and Columbia Records.

Horace Burrell and Joanne Toker have both been named publicity managers, with their primary duties involving press coverage of artists on tour. Burrell has been with Atlantic since 1971 and was most recently tour publicist/special markets. Toker joined the company in 1977 as secretary in the publicity department.



Bob Kaus



Patti Conte

J. Geils Band Feted



EMI America/Liberty Records hosted a gala party for the J. Geils Band at S.I.R. Studios in Los Angeles following the band's recent concert at the Sports arena. The group received gold, platinum and double platinum awards for their current album, "Freeze-Frame." Pictured at the party is EMI marketing vice president Joe Petrone (left) congratulating J. Geils Band lead singer Peter Wolf as (from left) EMI promotion vice president Dick Williams, EMI/Liberty president Jim Mazza, EMI U.K. vice president Cliff Busby and EMI business affairs vice president Mark Levinson look on.

Pac-Man Big at Retail *(Continued from page 3)*

ing at retail outlets were sold out within hours.

Charlie Myers' story is typical of the Pac-Man craze. Myers is the assistant merchandise manager of video and accessories for the Washington, D.C.-based Schwartz Brothers Inc. and SBI Video. Among his record retail accounts are Harmony Hut, Kemp Mill, Penguin Feather and Waxie Maxie. "All told," Myers said, "we had ordered around 10,000. We initially received 2400, and then we got another 900 a week later and they're all gone."

"We were only able to fill orders for about 20 percent of what was ordered," he added. "And that's only counting the people who gave us their orders way back in January. Of those who called in their orders after that, I don't think they got any. There was just no way."

Although the home video game version of Pac-Man has been on sale for several weeks, Atari has chosen Saturday (3) as "National Pac-Man Day." In 26 cities across the country, Atari will officially introduce Pac-Man with prizes and contests at selected locations. Leading the festivities in each city will be a person dressed in a yellow Pac-Man costume.

For example, in Los Angeles, the Pac-Man will be throwing out the first ball at a Dodgers-Angels exhibition game. In Chicago, he'll be helicoptered into Wrigley Field and do the same for the Cubs-White Sox game. In the nation's capital, he'll be leading the Cherry Blossom Festival Parade.

Jonas Halperin, a Warner Communications vice president, was asked about the origination of the national campaign. "If you look at

your calendar, you'll see Johnny Appleseed Day, Save Your Vision Week, etc. Everybody's got something to promote. Someone at Atari said, 'Let's have a National Pac-Man Day.' So we did it," he said.

On the matter of whether Atari was having trouble keeping up with orders made two months ago, Halperin replied, "We are staying even at the moment. For that we're grateful."

Ira Rothstein, promotional director for the New York metropolitan area Record World/Elroy chain, *(Continued on page 16)*

RIAA Report

(Continued from page 3)

Singles in seven and 12-inch format were down seven percent to 147 million units, with retail list and wholesale value down at \$246 million and \$116 million, respectively. Eight-track cartridges declined sharply for the third year, down to 50 million, 42 percent less than in 1980, with retail list value down 41 percent to \$313 million, and wholesale value down 36 percent to \$202 million.

Only cassettes registered a gain in units shipped, with 124 million, up 26 percent, listing at retail for \$954 million, up 35 percent, and at wholesale for \$528 million, up 38 percent. Cassettes have now become the dominant format in pre-recorded tapes, representing over 70 percent of that market, compared to the 56 percent majority of the market held by eight-tracks in 1979.

RIAA reporting companies constitute over 90 percent of U.S. manufacturer shipments, the report said.

Epic Ups Totoian; New Duties for Leeds

■ NEW YORK—Richard Totoian has been named director, national album promotion, Epic/Portrait/CBS Associated Labels, it was announced by Al Gurewitz, vice president, national promotion, E/P/A.



Richard Totoian

Totoian has been associate director, national promotion, CBS Associated Labels since last year. He came to E/P/A after having served as director, national album promotion, A&M Records, for six years. Before that he held national promotion positions at Bell Records and Windfall Music Management, and prior to that he worked at Columbia Records as regional promotion manager, west coast, and at Epic Records as director, national promotion, based in New York.

In addition, Totoian announced that Harvey Leeds, associate director, national album promotion, E/P/A, will assume new responsibilities. Leeds will serve as liaison with all industry trade and tip sheets in regard to E/P/A album promotion; will be E/P/A's key representative to rock pools throughout the U.S.; and will coordinate the utilization of E/P/A artist videos and designated special marketing projects as they relate to radio/album promotion.

Hi-Ho, Steverino



Long-time ASCAP member Steve Allen greets Karen Sherry, ASCAP national director of public relations, at Michael's Pub in New York, where Allen recently performed.

Video World

APRIL 10, 1982



Marilyn Monroe

Video Visions

By DIDIER C. DEUTSCH

■ **LIMITATIONS ON CABLE TV ENDORSED:** The House Judiciary Committee has approved a bill sponsored by Rep. Robert W. Kastenmeier (D-Wis.) whereby television stations could claim exclusive rights over syndicated programs on their schedule.

The bill, which is opposed by the Reagan Administration (which is intent on eliminating all federal controls over the copyright system for cable television), would mean that a cable operator might not be allowed to transmit a syndicated program from a distant television station if a local station has exclusive rights over that program in the market serviced.

In other words, WTBS in Atlanta could not show segments of "All in the Family" via its cable feed in the New York market, as long as that show is also being rerun on local station WNEW.

The bill, which is considered a compromise between broadcasters, cable operators and television producers, would also relax the current restrictions on the number of local stations a cable operator must provide its subscribers. At present, a cable operator is compelled to give its viewers all the local stations operating in the market, regardless of their audience impact.

DO YOU, CBS, TAKE FOX TO BE... The much-talked-about deal linking CBS and 20th Century-Fox is still being firmed up, but details are already beginning to emerge, ever so slowly. The new joint venture, to be known as CBS-Fox Company, will have total assets of \$300 million and is scheduled to debut sometime in May.

At this point, it is understood that CBS-Fox would be operating four cable programming units, including the CBS Cable channel which is already operative, and a pay-TV channel which would telecast films produced and distributed by Fox, with a time lag of three to six months between the theatrical release of these films and their distribution to such other cable outlets as HBO or Showtime.

Another interesting aspect of the venture is the setting up of a video club which will presumably do for the home consumer what the Columbia Record Club has been doing for years — make product available with a built-in incentive that will make the product competitive with retail outlets.

Whatever the final details might be, one thing is certain — the arrangement is going to make both partners the unquestioned leaders in the video field. How it will affect the rest of the industry is yet to be assessed, but we will soon find out, won't we?

DO YOU, RCA, TAKE WARNER TO BE... Meanwhile, word has finally leaked out about Warner's decision to jump on the videodisc bandwagon. Of the majors, Warner Home Video was the last one to have resisted the urge, but under the terms of an agreement with RCA, Warner will release 35 titles on SelectaVision, including such blockbusters as "Superman," "10," "Blazing Saddles," "Rebel Without a Cause," and "Mister Roberts."

(Continued on page 16)

Video Picks

THE FRENCH LIEUTENANT'S WOMAN (1981): Produced by Leon Clare. Directed by Carel Reisz. Starring Meryl Streep and Jeremy Irons. (20th Century-Fox Video, color, 124 mins., \$79.95.) Two intertwined love stories compare today's society with the views of yesteryear in this wonderful film based on the international best-seller by John Fowles.

TAPS (1981): Produced by Darryl Ponicsan, Robert Kamen and James Lineberger. Directed by Harold Becker. Starring Timothy Hutton and George C. Scott. (20th Century-Fox Video, color, 126 mins., rental only.) Teen dream Tim Hutton stars in this powerful drama of a military school's fight to stay alive.

HALLOWEEN II (1981): Produced by Debra Hill and John Carpenter. Directed by Rick Rosenthal. Starring Jamie Lee Curtis, Charles Cyphers, Lance Guest and Pamela Susan Shoop. (MCA Videocassettes, color, 92 mins., \$101.46.) Even before the titles appear on screen, you know it's going to be another one of those nights. "Halloween II" picks up on the same gory trail where its predecessor left off and should prove enormously popular among home video audiences.

WESTWORLD (1973): Produced by Paul N. Lazarus III. Directed by Michael Crichton. Starring Yul Brynner, Richard Benjamin and James Brolin. (MGM-CBS Home Video, color, 90 mins., \$59.95.) A wild west Fantasy Island-like vacation goes awry when robot gunfighter Yul Brynner runs amuck with his guests. A perennial TV favorite.



Promo Picks

"FREEZE FRAME" — THE J. GEILS BAND (EMI America). Directed by Seth Justman for John Goodhue Productions. Utilizing almost every special effects trick known to filmmaking, this clip turns them to good advantage in accenting the punchy rhythm of one of the year's biggest records. A paint fight at the end results in one of rock video's most colorful messes.



"HAPPY BIRTHDAY" — ALTERED IMAGES (Portrait). Charming lead singer Clare Grogan flaunts her unique vocal style in this delightful, danceable video featuring clips of the band's live performance mixed with scenes from a child's birthday party.



Video World



Video Visions

(Continued from page 15)

The way we understand it, however, the deal is not unilateral, and Warner apparently is getting a counteroffer from RCA no one else has yet been able to secure — the option to manufacture its own CED videodiscs, and to sell them through its own distribution network.

IN TERMS OF PRYOR-ITIES. . . . There's no two ways about it, Richard Pryor is hot news all over the country these days. Currently, he can be seen in movie theatres in not one but two different films, "Live on the Sunset Strip," already breaking box-office records in most situations, and "Some Kind of Hero," which went into selected release last week.

On television, both HBO and Showtime have scheduled "Stir Crazy," the film in which Pryor and Gene Wilder star as two inept cons, as an April special, with "Bustin' Loose," with Pryor and Cicely Tyson, currently making the rounds on cable before presumably hitting commercial TV.

Meanwhile, Pryor is also contributing significantly to the success story of Vestron Video, which is marketing "Richard Pryor Live in Concert." The videocassette is on *RW's* sales charts, and was recently given the VIRA Award for best comedy program at a ceremony held at Regine's in New York. In case you didn't know, the VIRA is an award created by Video Review Magazine, in recognition of outstanding performances on videocassette and disc.

SPEAKING OF AWARDS: Teleprompter was recently given a special award for its participation in the Business Advisory Council, an association of 11 major corporations providing training and operational expertise to the Federal Prison Industries program at the Danbury Correctional Institution.

The facility, which makes sophisticated components for military, aerospace and other government agencies, provides inmates with skills that should help them obtain employment once they are released.

APRIL SHOWERS OF NEW TITLES: MGM/CBS Home Video (remember them?) will offer five new titles this month to satisfy every possible taste. Swashbuckling fans will revel in the release of "The Prisoner of Zenda," starring Stewart Granger times two (he plays a dual role in this one), Deborah Kerr, and James Mason in one of his most memorable villainous roles; those who love music will no doubt enjoy "Simon and Garfunkel: The Concert in Central Park," of which much has already been said; and Broadway fanciers will probably delight in seeing the lavish "Kismet," with Howard Keel and Ann Blyth, replete with exquisite tunes borrowed from Aleksander Borodin. For the sports fans, there is also "Greatest Fights of the 60s," with great bouts including Muhammad Ali and Sonny Liston, Floyd Patterson, Joe Frazier and George Foreman, among others; and for drama buffs, Sir Ralph Richardson is starring in "Early Days," which was written for him by David Storey, and in which he portrays a cantankerous retired politician.

At Vestron, the accent is going to be placed on a couple of new releases, including Chuck Norris in the martial-arts action-adventure "Good Guys Wear Black," also the focus of a special merchandising campaign centering around the most creative in-store or window display, with a grand prize of \$500 awarded to the winning entry. Other titles at Vestron include "Joe," the film that launched Peter Boyle's career; "The Lenny Bruce Performance Film"; and "Comedy Tonight," a live in-concert performance starring Robin Williams and Andy Kaufman.

HOW TEVPE DOES IT: Thorn EMI Video Programming Enterprises, a.k.a. TEVPE, has begun marketing its first properties to the cable and pay-television industry. Included so far are "Heartland," a 1981 film starring Rip Torn, depicting life on the Wyoming frontier in the early 1900s, already sold to Showtime, The Movie Channel, Select-TV, Gill Cable, and Wometco Home Theatre; "Never Never Land," with Petula Clark; and "Caravan to Vaccharas," a 1981 Alistair MacLean thriller.

This, in addition to a number of music specials featuring artists such as the Little River Band, the Tubes, the Dirt Band, and Billy Squier, which are distributed in conjunction with EMI Music Video.

Pac-Man (Continued from page 14)

reported a brisk business on the Pac-Man games but added, "We can't get enough of them. We're trying to keep up with the requests for it, but our sources can't get it themselves. We're getting it in dribs and

drabs, and as we get it in that's as quick as they go out.

"It's like anything that's hot, that's a novelty," he went on. "You get it while it's hot and you blow it out of the store. It brings people into your stores, and that's what you're looking for."

George Moris of the 15-store Specs chain in Florida said that Specs ordered approximately 1000 Pac-Man units in January but only received "a couple of hundred" and quickly sold out. "I definitely think in the long run it'll really help us out — just having that traffic in here," Moris said. "But right now, it looks to me like a lot of kids are checking anywhere possible to get it. I didn't notice a lot of impulse buyers. They knew what they wanted and they were coming to get it."

Of the retailers contacted, the going price for the Pac-Man cartridge ranged from a low of \$32.95 at the Elroy stores to a high of \$38 — five cents above list — at New York area Bloomingdale's department stores. However, according to one retailer, "Other dummies are giving it away at \$28."

The situation was well-summarized by a frustrated Gary Reichel, the software buyer for Thomas Video in Detroit. Reichel, who received only 20 Pac-Man units of an initial 400-unit order, said, "The world won't end over Pac-Man. We've got lots of other things to make money on."

On the Cover: Marilyn Monroe

■ Twentieth Century-Fox Video is in the midst of a two-month "Star Festival" featuring Marilyn Monroe, a woman aptly described by the company as "America's Glamour Queen . . . A sensitive artist whose performances will live on . . . the 'Queen of the Silver Screen.'"

Coinciding with the 20th anniversary of Monroe's death, Fox Video has released seven of her classic films on videocassette: "Bus Stop," "Some Like It Hot," "The Seven Year Itch," "How To Marry a Millionaire," "The Misfits," "There's No Business Like Show Business" and "Gentlemen Prefer Blondes."

Among the ways Fox Video is promoting the release are a special eight-minute in-store promotional videocassette featuring a montage of photos of Monroe taken by Milton Greene, and a Marilyn Monroe look-alike contest, set for Saturday (3) at Sam Goody's Rockefeller Center store in New York. Among the prizes are a videocassette recorder and a complete set of Marilyn Monroe videocassettes.

Hall & Oates Honored in Cleveland



RCA recording artists Daryl Hall and John Oates were visited backstage by video crews from both MTV: Music Television and "Entertainment Tonight" following a recent concert in Cleveland. The occasion was the presentation of both gold and platinum awards to Hall and Oates for the albums "Private Eyes" and "Voices." Pictured at the presentation are, from left: Joe Mansfield, division vice president, contemporary music, RCA Records; Oates; Tommy Mottola, president, Champion Entertainment; Hall; Jack Craig, division vice president, RCA Records, U.S.A. and Canada; Jeb Brien, vice president, creative services, Champion Entertainment; Dave Lucas, local promotion representative, Cleveland branch; and Brian Doyle, tour manager, Champion Entertainment.

Oscar Winners

(Continued from page 3)
came as considerably less of a surprise.

The Greek-born composer's score for the film about two track stars in the 1924 Olympics had been the odds-on favorite to win the Oscar. In capturing the award, Vangelis, who was not on hand to accept it, beat out first-time Oscar nominee Randy Newman ("Ragtime") and movie music veterans John Williams ("Raiders of the Lost Ark"), Dave Grusin ("On Golden Pond"), and Alex North ("Dragonslayer").

The "Chariots of Fire" soundtrack album, on Polydor, is one of the most successful soundtrack albums of recent years. It is bulleted at number four on this week's *Record World* Album Chart and has spawned a major hit single in "Main Theme from 'Chariots of Fire,'" which this week is bulleted at seven on the Singles Chart.

Another significant pop hit, "Arthur's Theme (Best That You Can Do)," won the Oscar for best song. The theme from the hit comedy "Arthur" was composed by Peter Allen, Burt Bacharach, Christopher Cross and Carole Bayer Sager. The Warner Bros. single by Cross — who performed it at the awards ceremony — had occupied the number one spot on the *RW* Singles Chart for three weeks last October. It also reached the top of the Adult Contemporary Chart.

Its chief competitor for best song honors had been Lionel Richie's "Endless Love," from the film of the same name. The Motown single of "Endless Love," performed by Richie and Diana Ross, had been one of the biggest hits of 1981, spending eight weeks at the top of the Singles Chart (it was succeeded there by "Arthur's Theme") and topping the Black Oriented and A/C charts as well. Richie and Ross performed the song at the awards ceremony, which was telecast live on ABC-TV and via satellite.

The other nominated song to have achieved substantial success as a single in 1981 was "For Your Eyes Only," from the James Bond film, with music by Bill Conti and lyrics by Mick Leeson. The Liberty recording of the song by Sheena Easton, who performed it on the telecast, spent four weeks at the number three spot on the *RW* Singles Chart.

The two other nominees for best song were Newman's "One More Hour," from "Ragtime," performed on the telecast by John Schneider, and Joe Raposo's "The First Time It Happens," from "The Great Muppet Caper," performed by Kermit the Frog and Miss Piggy of the Muppets.

The winners in the best sound category were Bill Varney, Steve Maslow, Gregg Landaker and Roy Charman for their work on "Raiders of the Lost Ark."

"On Golden Pond" and "Reds" were the winners in most of the ma-

Club Usage of Video

(Continued from page 13)
not, is unacceptable without specific permission. "We do not condone the usage of film clips (of any length) without our consent," stated Helen Ganz, director of worldwide copyright security for 20th Century-Fox, one of the film companies involved in the Maine case. The company grants routine license agreements for film footage, but if the company decides not to permit use, "that's just a hazard of business. You can't just use the material." Unauthorized usage reaches the company through branch personnel and local theatre exhibitors, Ganz said, and in the Maine case, Fox notified the management of the infringement, the bar continued the showing, "and the next thing they knew, they were looking down the barrel of a lawsuit."

So far, record labels providing video material to rock clubs and subscription services such as RockAmerica have done so for a service fee that covers only duplication and distribution expenses. Chrysalis Records Visual Services' Linda Carhart services some 125 locations with music video in half hour segments that are ID-ed 10 seconds from the beginning and end of each selection. "When we service videos," Carhart said, "the contract prohibits copying or charging special admission for viewing the video. It's strictly for enhancement of entertainment. If we start finding duplication for commercial sale, legal action would be necessary."

For the most part, video is a simple but valuable addition to the entertainment repertoire of local clubs outside of trend-setting urban areas. Susan Gearhart, a DJ and video jockey at Washington, D.C.'s 930 Club, runs a one-deck, four-monitor video system intermittently as segue between DJ or live sets. "If a group is coming to the club, we show the video frequently so people can start associating the name with the song." On album oriented radio, Gearhart remarked, "these things slip by, but video makes immediate identification possible. We would like to utilize monitors as a source of light, as ambient video." Another VJ from the Chicago area with a similar-sized setup stated that VJ-ing is "definitely, absolutely" becoming an art. Oftentimes, she said, the sound quality of RockAmerica's third-generation tape copies is lacking, as is creativity in many of the tapes available, but the presence of video

major categories except best picture. The former's stars, Henry Fonda and Katharine Hepburn, took the top acting awards, while the latter copped the best director Oscar for Warren Beatty and the best supporting actress prize for Maureen Stapleton. Sir John Gielgud won the best supporting actor award for his work in "Arthur."

"has been very important to my club." Variety is provided by "image tapes" put together by local computer students ("If this were the sixties, you'd call them psychedelic") and by occasional privately copied film and TV clips. "We run film clips only on weeknights, when we have no cover charge," the VJ said; "On weekends we use RockAmerica exclusively."

"Because there is a lack of programming, people have to be creative," said Vinnie Longobardo, associate producer of MTV and part-time video jockey. "The video artist has to have the sensibility of a DJ and the technical knowledge of video."

Even with the several options for authorized video use, it seems that other involved parties will soon have to deal directly and specifically with the new medium. Performance royalties for music videos, for example, are a yet-unaddressed subject, with BMI currently classifying them along with other recorded material licensed for club performance by the organization, according to BMI licensing vice president Alan Smith: "At the moment, videos are covered under a number of different license forms. If it becomes substantial, BMI will develop a special license." ASCAP general counsel Bernard Korman, however, said that he definitely foresees the development of a spe-

cial performance rate for music video presentations. "We now have rates covering 'mechanical music,' which is radio, records or tapes, with fees determined by the amount of music used. Present agreements were not written with (visual) use in mind. If places now licensed for live music have large screens, there might be a cumulative fee . . . The issue is relatively new, but it will be addressed."

Such a resolution, in all aspects, for all parties, should not be far off, considering the onward march of technology and artistic expression in the realm of the video user, and the readiness of copyright owners to protect their rights and cash in on the boom.

CBS Taps Schulman

■ NEW YORK—Michael T. Schulman has been appointed attorney in the records section of the CBS law department in Los Angeles, it was announced by James K. Parker, senior vice president and general counsel, CBS Inc.

WB Names Streicker

■ LOS ANGELES—David Berman, vice president of business affairs for Warner Bros. Records, has announced the appointment of Richard Streicker to the company's legal and business affairs department.

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Record World Classical

Hagegard and Four Conductors

By SPEIGHT JENKINS

■ NEW YORK—News that RCA has just signed the Swedish lyric baritone Hakan Hagegard to an exclusive, long-term recording contract might indicate a resurgence in vocal music at the American company. Once a leader in recorded opera, RCA in recent years has recorded much less. Though its recording of *Die Zauberfloete* last year, with James Levine conducting, won the *Record World* Critics Panel Award for Best Standard Opera, very few other operas were issued by the company in 1981.

Hagegard, it must be noted, has not been announced as lead baritone on any forthcoming opera recording. The announcement of his signing said that his first solo recording will include Schumann's *Dichterliebe* and five Brahms songs. But Hagegard is an opera singer, with long-term commitments at the Metropolitan and San Francisco Operas and a good deal of opera involvement in his homeland. That he is a prominent lieder singer, too, has been frequently attested in the last few years in New York. Particularly memorable was a performance of Schubert's *Winterreise* in March of 1980, sung at the 92nd Street YM-YWHA. Full of anguish and yet lyrically sound, the performance was not one to forget.

Oddly enough, with the same mail that brought the press release from RCA came a release from Caprice Records, a Swedish company, which included a recital record by Hagegard with Carlo Felice Cillario conducting the Hovkapellet Orchestra. A very interesting concert, it showed the telling lyricism of Hagegard's voice and his capacity, at least on records, for dramatic baritone parts.

Along with the standard baritone arias — the *Pagliacci* Prologue, Valentine's aria from *Faust*, "Cortignani, vil razza dannata" from *Rigoletto*, Wolfram's Abendstern from *Tannhaeuser* and Posa's arias from *Don Carlo* — there are some unusual pieces, such as Crispin's monologue from Werle's *Tintomara*, Yeletzky's aria from Tchaikovsky's *Queen of Spades* and Orestes' aria from Gluck's *Iphi-genie in Taurus*.

Hagegard's range is impressive, as are the colors he can apply to his voice. Good, too, is his lack of forcing and his subtlety in handling the most dramatic moments. The Prologue to *Pagliacci* and the *Don Carlo* aria are both very strong in lyrical flow and the long line. The "Abendstern," too, has the magical

quality of a song, yet enough projection to be dramatic. On all the Italians arias, however, Hagegard shows a need for greater care in diction, and occasionally he sings with too much restraint for the extroverted music he is undertaking. All in all, though, his voice is clear and well-focused, his taste is good, and much is promised for the future. His forthcoming appearances as Figaro in next season's *Barber of Seville* at the Metropolitan should be even more eagerly anticipated. And RCA, hopefully, will make use of someone so valuable. The vocal tradition of Red Seal is one that has meant much to most of us as long as we have heard records.

Leading Conductors

Two discs from Philips and two from Angel present four of the leading conductors in the world in prime form. Dvorak's Symphony No. 8 has 17 versions in the Schwann Catalogue, but there is always room for another as engaging as Neville Marriner's with the Minnesota Orchestra. Lively, exciting and yet properly lyrical at the right moments, Marriner brings to this work all his remarkable expertise at recording. The Minnesota Orchestra may be a far more massive orchestra than that of the Academy of St. Martins-in-the-Fields, which Marriner founded and so often led in recordings, but he gets from the American orchestra the kind of detail and buoyant playing always associated with him. It is a wonderful reading recorded in Philips' always impeccable sound.

Of greater interest, if not quite as brilliant a reading, is a disc of Wagner Overtures by the Dutch conductor, Edo De Waart. His reading of the overtures to *Tannhaeuser* (with the Venusberg music) and *Der Fliegende Hollaender* show off the already known, considerable values of the Concertgebouw in Wagner. Their warm, rich tone and thrilling sonority helped make Bernard Haitink's recording of Wagner Preludes (also on Philips) one of the most memorable of the last few years. Yet De Waart does not make these two particularly individual. They are just good and gorgeously played. What makes the record an essential part of anyone's record library is the elegant and very romantic reading of the overture to *Die Feen*, Wagner's first opera. Now more familiar (and more in the news) than at any time in the last century, *Die Feen* was recently

(Continued on page 24)

Classical Retail Report

APRIL 10, 1982

CLASSIC OF THE WEEK



PLACIDO DOMINGO SINGS TANGOS

Deutsche Grammophon

BEST SELLERS OF THE WEEK

PLACIDO DOMINGO SINGS TANGOS — DG
 GAY: BEGGAR'S OPERA — Sutherland, Te Kanawa, Moorehead, Bonyng — London
 GLASS: WORKS — CBS
 PACHELBEL: KANON — Hogwood, Academy of Ancient Music — L'Oiseau Lyre

SAM GOODY/EAST COAST

BEETHOVEN: SYMPHONY NO. 5 — Bernstein — DG
 BOLLING: SUITE FOR FLUTE AND JAZZ PIANO — Rampal, Bolling — CBS
 BRAVISSIMO DOMINGO — RCA
 PLACIDO DOMINGO CON AMORE — RCA
 DOMINGO SINGS TANGOS — DG
 FAURE: LA BONNE CHANSON — Ameling — CBS
 GAY: BEGGAR'S OPERA — London
 GLASS: WORKS — CBS
 PACHELBEL: KANON — L'Oiseau Lyre
 WEILL: UNKNOWN SONGS — Stratas — Nonesuch Digital

KING KAROL/NEW YORK

BEETHOVEN: SYMPHONY NO. 9 — Boehm — DG
 BRAHMS: CLARINET SONATAS — Stoltzman — RCA
 CHERUBINI: REQUIEM — Muti — Angel
 DOMINGO SINGS TANGOS — DG
 GAY: BEGGAR'S OPERA — London
 GLASS: WORKS — CBS
 HAYDN: SONGS — Ameling — Philips
 STARS OF THE VIENNA OPERA 1947-53 — EMI (Impart)
 WAGNER: TRISTAN UND ISOLDE — Goodall — London Digital
 ROBERT WHITE: SONGS MY FATHER TAUGHT ME — RCA

SPECS/MIAMI

BACH: CONCERTOS FOR TWO HARPISCHORDS — Pennock — DG Archiv

BEETHOVEN: COMPLETE SYMPHONIES —

Karajan — DG Budget Box
 BOLLING: SUITE FOR FLUTE AND JAZZ PIANO — Rampal, Bolling — CBS
 DOMINGO SINGS TANGOS — DG
 PACHELBEL: KANON — L'Oiseau Lyre
 PACHELBEL: KANON — Paillard — RCA
 LUCIANO PAVAROTTI: GREATEST HITS — London
 PONCHIELLI: LA GIOCONDA — Caballe, Pavarotti, Bartoletti — London
 STERN 60TH BIRTHDAY CELEBRATION — Stern, Perlman, Zukerman, Mehta — CBS
 VERDI: IL TROVATORE — Ricciarelli, Carreras, Davis — Philips

RADIO DOCTORS/MILWAUKEE

BACH: BRANDENBURG CONCERTOS — Marriner — Philips
 BEETHOVEN: SYMPHONY NO. 9 — Bernstein — DG
 PLACIDO DOMINGO SINGS A GALA CONCERT — Giulini — DG
 DOMINGO SINGS TANGOS — DG
 DVORAK: SYMPHONY NO. 8 — Marriner — Philips
 GAY: BEGGAR'S OPERA — London
 GERSHWIN: SONGS — Hendricks, Labeque Sisters — Philips
 MOZART: PIANO CONCERTO (K. 482) — Ashkenazy — London
 MOZART: SONATAS — Schiff — London
 PACHELBEL: KANON — L'Oiseau Lyre

DISCOUNT RECORDS/SAN FRANCISCO

BIZET-SHCHEDRIN: CARMEN SUITE — Schwarz — Angel Digital
 BRAHMS: LIEBESLIEDER WALTZES — Beroff, Collard — Angel
 DOMINGO SINGS TANGOS — DG
 GAY: BEGGAR'S OPERA — London
 GERSHWIN: SONGS — Hendricks, Labeque Sisters — Philips
 PACHELBEL: KANON — L'Oiseau Lyre
 RAVEL: PIANO MUSIC — Laredo — CBS
 ROSSINI: SING OF MY OLD AGE — Los Angeles Vocal Arts Ensemble — Nonesuch
 WAVERLY CONSORT: SPANISH MUSIC IN AGE OF EXPLORATION — CBS
 WEILL: UNKNOWN SONGS — Stratas — Nonesuch Digital

TOWER RECORDS/SEATTLE

BACH, TELEMANN, VIVALDI — Zampir — Philips
 BEST OF LUCIANO PAVAROTTI — London
 BRAHMS: SYMPHONY NO. 2 — Giulini — DG
 DEBUSSY: IMAGES — Arrau — Philips
 GLASS: WORKS — CBS
 SIBELIUS: SYMPHONY NO. 5 — Rattle — Angel
 FREDERICA VON STADE LIVE! — CBS
 STRAUSS: ALPINE SYMPHONY — Karajan — DG
 KIRI TE KANAWA IN CONCERT — CBS
 VERDI: IL TROVATORE — Ricciarelli, Carreras, Davis — Philips

Record World
Singles
 Alphabetical Listing

Producer, Publisher, Licensee

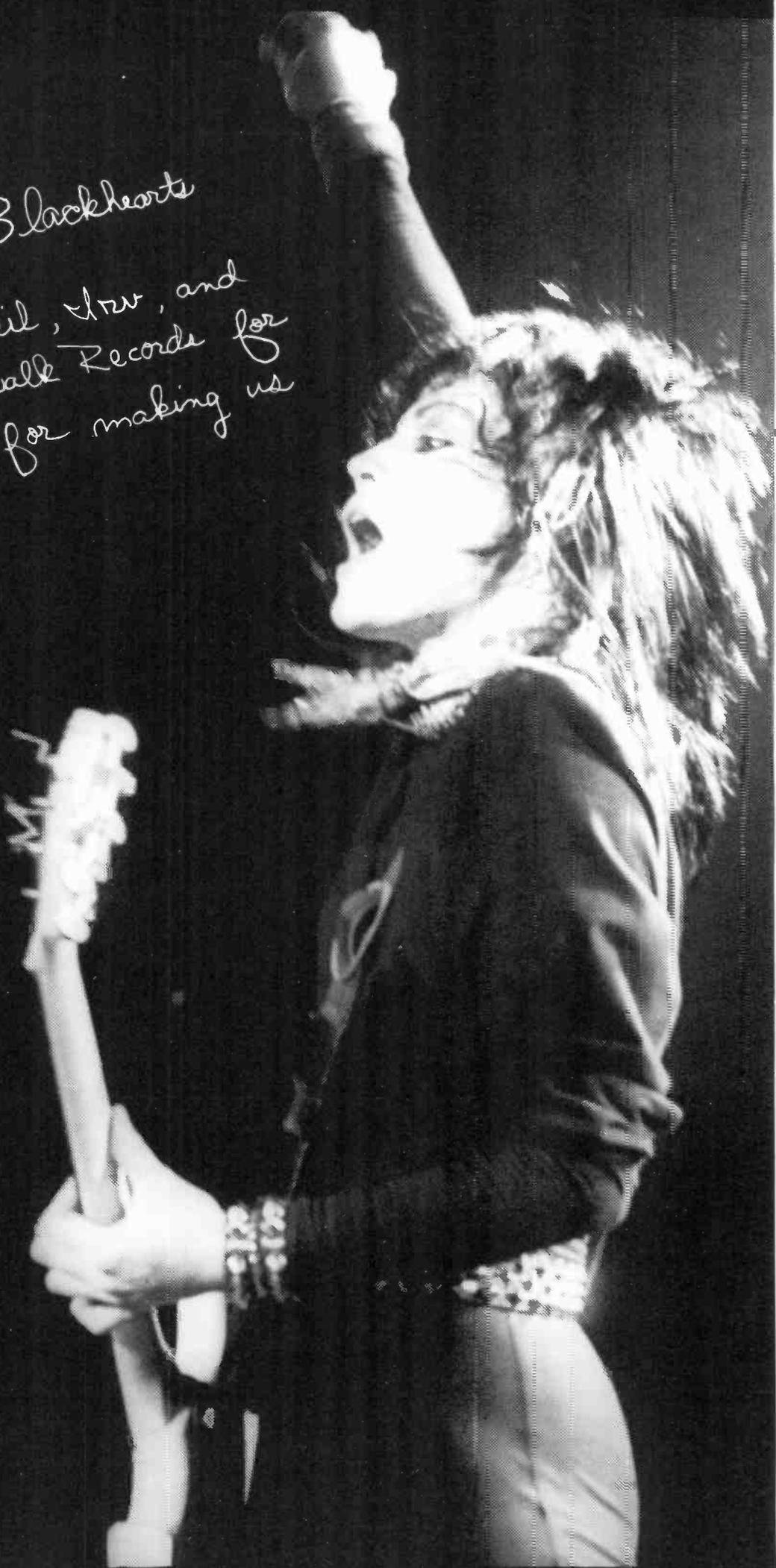
| | | | |
|---|----|---|-----|
| ALWAYS ON MY MIND Maman (Screen Gems-EMI/Rosebridge, BMI) | 53 | MAN ON THE CORNER Group (Hit and Run, ASCAP) | 64 |
| ANOTHER SLEEPLESS NIGHT Norman (Chappell, ASCAP) | 65 | MAN ON YOUR MIND Not Listed (Screen Gems-EMI, BMI) | 73 |
| ANYONE CAN SEE Dante (Carub, ASCAP/Fedora, BMI) | 83 | MEMORY Webber (The Really Useful Company/Trevor Nun/Koppelman-Bandier, BMI) | 100 |
| BABY MAKES HER BLUE JEANS TALK Haffkine (Horse Hairs, BMI) | 21 | MIRROR, MIRROR Ross (Songs of Bandier-Koppelman/Jay Landers/Gravity Raincoat/Rosstown, ASCAP) | 32 |
| BOBBIE SUE Chauncey (House of Gold, BMI) | 13 | MURPHY'S LAW Hunt-James (Hygraton/Lopressor (PRO)/Paddle, BMI) | 87 |
| CENTERFOLD Justman (Center City, ASCAP) | 6 | MY GIRL Avsec (Bems/AMEB/Sweet City, ASCAP) | 71 |
| CIRCLES Carmichael (Almo-Jadaway, ASCAP) | 85 | MY GUY Group (Jobete, ASCAP) | 29 |
| DADDY'S HOME Richard (Big Seven, BMI) | 92 | NEVER GIVE UP ON A GOOD THING Graydon (O'Lyric/Blackwood, BMI) | 50 |
| DID IT IN A MINUTE Hall Oates (Fust Buzza/Hot-Cha/Six Continents, BMI) | 31 | NOBODY SAID IT WAS EASY (Lookin' For The Lights) Medica (Screen Gems-EMI/Lemeo, BMI) | 27 |
| DON'T STOP ME BABY (I'M ON FIRE) Granet (House of Gold, BMI-Bobby Goldsboro, ASCAP) | 88 | (OH) PRETTY WOMAN Templeman (Acuff-Rose, BMI) | 16 |
| DON'T TALK TO STRANGERS Olsen (Super Ron/Robie Porter, BMI) | 12 | ON A CAROUSEL Pole-Silva (Maribus, BMI) | 67 |
| DON'T YOU WANT ME Rushent-Group (Virgin/Chappell/Sound Diagrams, ASCAP) | 42 | ONE HUNDRED WAYS Jones (State of the Arts/Eliza M. Ritsonian, ASCAP) | 24 |
| DO YOU BELIEVE IN LOVE Group (Zomba, BMI) | 18 | ONE TO ONE Hallman-King (Elodac, ASCAP/ATV/Mann & Weil, BMI) | 80 |
| EBONY AND IVORY Martin (MPL Communications, ASCAP) | 40 | ON THE WAY TO THE SKY Diamond-St. John (Stoneridge, ASCAP/Unichappell/Begonia Melodies, BMI) | 33 |
| EDGE OF SEVENTEEN Iovine (Welsh Witch, BMI) | 19 | OPEN ARMS Stone-Elson (Weed High Nightmare, BMI) | 11 |
| 867-5309 Plotkin-Tutone-Taylor (Tutone-Keller, BMI) | 20 | PAC-MAN FEVER Buckner-Garcia (BGO, ASCAP) | 8 |
| EMPTY GARDEN (HEY, HEY JOHNNY) Thamos (Intersong, ASCAP) | 48 | PHYSICAL Farrar (Stephen A. Kipner/April/Terry Shaddick, ASCAP, BMI) | 14 |
| FANTASY Nova (ATV, BMI) | 72 | POP GOES THE MOVIES (Part 1) Monardo-Bangjovi-Quinn (20th Century-Fox/Robbins/Warner Bros./UA, ASCAP/Unart, BMI) | 57 |
| FINALLY Killen (Meadow Green, ASCAP) | 76 | RUN FOR THE ROSES Fogelberg-Lewis (Nickory Grove, ASCAP) | 66 |
| FIND ANOTHER FOOL Ross (Narrow Dude/Bonnie Bee Good/WB, ASCAP) | 25 | SECRET JOURNEY Group-Padham (Virgin/Chappell, ASCAP) | 90 |
| FREEZE-FRAME Justman (Center City, ASCAP) | 5 | SHAKE IT UP Baker (Ric Ocacek/Lido, BMI) | 37 |
| GENIUS OF LOVE Group (Metered/Ackee, ASCAP) | 35 | SHANGHAI BREEZES Denver Wycoff (Cherry Lane, ASCAP) | 49 |
| GET DOWN ON IT Deodato-Group (Delightful Music/Second Decade, BMI) | 34 | SHINE ON DUKE (Mycenae, ASCAP) | 52 |
| GOIN' DOWN Ryan (World Song, ASCAP) | 26 | SHOULD I DO IT Perry (Unichappell/Watch Hill, BMI) | 15 |
| HANG FIRE Glimmer Twins (Colgems-EMI, ASCAP) | 56 | SINCE YOU'RE GONE Baker (Ric Ocacek/UDO, BMI) | 68 |
| HOLLYWOOD McKay (Mad Teal, BMI) | 81 | SLEEPWALK Carlton (The Hudson Bay, BMI) | 74 |
| HOT ON A THING (CALLED LOVE) Record-Davis (Angelsheal/Six Continents, BM) | 95 | '65 LOVE AFFAIR Seay-Davis (Web IV, BMI) | 22 |
| I CAN'T GO FOR THAT (NO CAN DO) Hall-Oates (Fust Buzza/Hot-Cha/Six Continents, BMI) | 28 | SPIRITS IN THE MATERIAL WORLD Group-Padham (Virgin/Chappell, ASCAP) | 47 |
| IF I HAD MY WISH TONIGHT Lasley (Chappell/Ironside, ASCAP) | 60 | STARS ON MEDLEY III (A tribute to Stevie Wonder) Eggermont (Various Publishers, ASCAP/BMI) | 61 |
| IF IT AN'T ONE THING . . . IT'S ANOTHER FIELDS Wilson (On The Boardwalk/Dat Richfield Kat, BMI-Songs Can Sing, ASCAP) | 84 | STILL IN SAIGON Boylan (Dreena/Dan Daley, BMI) | 59 |
| I'LL DRINK TO YOU Kolotkin (Frankly, BMI) | 89 | SWEET DREAMS Moslin (Careers/Bestall, BMI/Riva, P.R.S.) | 36 |
| I'LL TRY SOMETHING NEW McKay (Jobete, ASCAP) | 54 | TAINTED LOVE Thorne (Equinox, BMI) | 58 |
| I LOVE ROCK 'N' ROLL Cordell-Laguna (Finchley, ASCAP) | 1 | TAKE IT EASY ON ME Prod. not listed Screen Gems-EMI, BMI) | 62 |
| I'M IN LOVE AGAIN Morali (Brooklyn, ASCAP/Can't Stop, BMI) | 82 | TAKE OFF Giacomelli (McKenzie Brothers PRO) | 10 |
| IN THE RAW Sylvers-Sylvers-Group (Spectrum VII/Silver Sounds/Satellite III, ASCAP) | 91 | TELL ME TOMORROW (Part 1) Tobin (Charday, BMI) | 94 |
| IT'S GONNA TAKE A MIRACLE Bell-Williams (Wolk, BMI) | 63 | THAT GIRL Wonder (Jobete/Black Bull, ASCAP) | 3 |
| I'VE NEVER BEEN TO ME Miller-Gordy-Costa (Stone Diamond, BMI) | 30 | THE BEATLES MOVIE MEDLEY Martin-Spector (Comet/MacLen/Unart, BMI) | 39 |
| I WANT TO HOLD YOUR HAND Group (Duchess, BMI) | 99 | THE GIGOLO Burnette-Cornelius (Cortez, ASCAP) | 69 |
| JUKE BOX HERO Lange-Jones (Somerset/Evansongs, ASCAP) | 23 | THE OTHER WOMAN Parker (Raydiola, ASCAP) | 43 |
| JUST CAN'T WIN 'EM ALL White (Slapshot/Edition Sunrise/Interworld/Mighty Mathieson Vinyl, BMI) | 97 | THEME FROM MAGNUM P.I. Post (MCA, ASCAP) | 41 |
| KEY LARGO Sumba-MacLellan (Jen Lee/Chappell, ASCAP/Lowrey, BMI) | 9 | THROUGH THE YEARS Richie (Peso/SwaneBravo, BMI) | 38 |
| LEADER OF THE BAND Fogelberg-Lewis (Hickory Grove/April, ASCAP) | 46 | TONIGHT I'M YOURS (DON'T HURT ME) Stewart (Riva/WB, ASCAP) | 17 |
| LET'S HANG ON Manilow (Seasons Four/Saturday/Screen Gems-EMI, BMI) | 55 | WAKE UP LITTLE SUSIE Simon-Garfunkel-Ramone-Halee (House of Bryant, BMI) | 75 |
| LET'S WORK Prince (Controversy, ASCAP) | 93 | WE GOT THE BEAT Gottherr-Freeman (Daddy Oh, ASCAP) | 2 |
| LOVE IN THE FIRST DEGREE Group-McBride-Shedd (Maypop, BMI) | 44 | WITHOUT YOU (NOT ANOTHER LONELY NIGHT) Solley (Bright Smile, ASCAP/Big Teeth, BMI/Knockout, ASCAP/Black & Blue, BMI/Kid, ASCAP) | 70 |
| LOVE IS LIKE A ROCK Avsec (Bema/Sweet City, ASCAP) | 96 | WHEN HE SHINES Neil (WB, ASCAP) | 79 |
| MAKE A MOVE ON ME Farrar (Farrar/Snow, BMI) | 4 | WHEN IT'S OVER Foibrain-Dean (Blackwood/Dean of Music, BMI/Bobby Goldsboro, ASCAP) | 89 |
| MAKE UP YOUR MIND Washington (Lucky Three/Red Aurr, BMI) | 98 | WORK THAT BODY Ross (Songs of Manhattan Island/Olga/Ray Han/Koppelman-Bandier/Rossville, BMI) | 77 |
| MAKING LOVE Bacharach-Sager (20th Century-Fox, New Hidden Valley, ASCAP/Begonia Melodies, Fedora, BMI) | 51 | WORK THAT SUCKER TO DEATH Philips-Harris-Currier (Terry Philips, ASCAP) | 86 |
| MAIN THEME FROM CHARIOTS OF FIRE Vongelis (Spheric B.V./WB, ASCAP) | 7 | | |
| MAMA USED TO SAY Carter (Pressure/Aves/EMI, PRS) | 45 | | |

Record World
Singles
 101-150

APRIL 10, 1982

| | | | |
|---------|--------|--|--|
| Apr. 10 | Apr. 3 | | |
| 101 | 103 | RIGHT THE FIRST TIME GAMMA/Elektra 47423 (Montrose, BMI) | |
| 102 | 104 | LONELY NIGHTS BRYAN ADAMS/A&M 2359 (Irving, BMI) | |
| 103 | 120 | A NIGHT TO REMEMBER SHALAMAR/Solar 48005 (E/A) (Silver Sound/Spectrum VII/Satellite III, ASCAP) | |
| 104 | 123 | TEACH ME TONIGHT AL JARREAU/Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP) | |
| 105 | 113 | YOU GOT THE POWER WAR/RCA 13061 (Far-Out, ASCAP/Milwaukee, BMI) | |
| 106 | 122 | BABY, COME TO ME PATTI AUSTIN with JAMES INGRAM/Qwest 50036 (WB) (Rodsongs/Rondor/Almo, ASCAP) | |
| 107 | 117 | LOVING YOU CHRIS REA/Columbia 18 02727 (Magnet/Interworld, ASCAP) | |
| 108 | 128 | IF I COULD GET YOU (INTO MY LIFE) GENE COTTON/Knoll 5002 (Knoll, ASCAP) | |
| 109 | 108 | GLAD TO KNOW YOU CHAS JANKEL/A&M 2396 (Avir, BMI/WB, ASCAP) | |
| 110 | 105 | WHO'S FOOLIN' WHO LULU/Alfa 7021 (MCA/Holicanthus/Golden Clover, ASCAP) | |
| 111 | 129 | FORGET ME NOTS PATRICE RUSHEN/Elektra 47427 (Boby Fingers, ASCAP/Freddie Dee, BMI) | |
| 112 | — | YOU SURE FOOLED ME JOHN HALL BAND/EMI America 8112 (Siren/Clean Cut, BMI/ASCAP) | |
| 113 | 144 | I KNOW WHAT BOYS LIKE WAITRESSES/Polydor/Ze 2196 (PolyGram) (Merovingian/Cri Cri, BMI) | |
| 114 | 116 | COMPLICATED NOW JOHNNY & THE DISTRACTIONS/A&M 2399 (Tuff Boot/Sparkman/Koanze/Spangler) | |
| 115 | 114 | IT'S NASTY (GENIUS OF LOVE) GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 775 (Metered, ASCAP) | |
| 116 | — | CAT PEOPLE (PUTTING OUT FIRE) DAVID BOWIE/Backstreet/MCA 52024 (MCA, ASCAP/BMI) | |
| 117 | — | TRY JAH LOVE THIRD WORLD/Columbia 18 02744 (Jobete/Black Bull, ASCAP) | |
| 118 | 107 | I'LL MISS YOU STELLA PARTON/Town House/Record 1056 (My Mama's, BMI) | |
| 119 | 119 | YOU BRING OUT THE FREAK IN ME WALDO/Columbia 18 02745 (Diamond In The Rough, BMI) | |
| 120 | 121 | OVER THE LINE EDDIE SCHWARTZ/Atco 7402 (ATV/Schwartzcake, BMI) | |
| 121 | 109 | MEMORIES OF DAYS GONE BY FRED PARRIS & THE FIVE SATINS/Elektra 47411 (Various Publishers, ASCAP/BMI) | |
| 122 | 124 | I DON'T FEEL BETTER MARTIN BRILEY/Mercury 76137 (PolyGram) (Rare Blue/Miserable Melodies, ASCAP) | |
| 123 | 142 | JUST BE YOURSELF CAMEO/Chocolate City 3231 (PolyGram) (All Seeing Eye, BMI) | |
| 124 | — | LET IT WHIP DAZZ BAND/Motown 1609 (Vjima/Macvacalac, ASCAP) | |
| 125 | 115 | KEEP THIS HEART IN MIND BONNIE RAITT/Warner Bros. 50022 (Home Grown/Dat's All, BMI) | |
| 126 | 135 | MUST BE THE MUSIC STREET WEAPON/Prelude 8036 (Trumar/Smoothee, BMI) | |
| 127 | 130 | APRIL LOVE L.T.D./A&M 2395 (Almo/McRovscod/Key of G, ASCAP) | |
| 128 | 111 | SEA OF HEARTBREAK POCO/MCA 52001 (Shapiro Bernstein, ASCAP) | |
| 129 | 136 | WHO'S FOOLIN' WHO ONE WAY/MCA 52004 (Perks/Duchess, BMI) | |
| 130 | — | I JUST WANT TO SATISFY O'JAYS/Phila. Intl. 502834 (LBS) (Mighty Three, BMI) | |
| 131 | — | PERSONALLY KARLA BONOFF/Columbia 18 02805 (Tree/Five of a Kind, BMI) | |
| 132 | — | THE VISITORS ABBA/Atlantic 4031 (Countless Songs, BMI) | |
| 133 | — | JAMAICA BOBBY CALDWELL/Polydor 2202 (PolyGram) (Bobby Caldwell/Happy Stepchild, BMI) | |
| 134 | 125 | SAY GOODBYE TRIUMPH/RCA 13035 (Triumph, CAPAC) | |
| 135 | 110 | RIGHT IN THE MIDDLE (OF FALLING IN LOVE) BETTYE LAVETTE/Motown 1532 (Unichappel, BMI) | |
| 136 | 139 | ALL NIGHT WITH ME LAURA BRANIGAN/Atlantic 4023 (Special Old Sock, ASCAP) | |
| 137 | 140 | DANCE LITTLE BIRD JOEY & THE LITTLE BIRDS/Polydor 2199 (PolyGram) (September, ASCAP) | |
| 138 | 118 | WATCH OUT BRANDI WELLS/WMO 9 02654 (Framingreg, BMI) | |
| 139 | 126 | NIGHTS OVER EGYPT JONES GIRLS/Phila. Intl. 502713 (CBS) (Mighty Three, BMI) | |
| 140 | 133 | HOLDIN' OUT FOR LOVE ANGELA BOFILL/Arista 0666 (ATV/Mann and Weil/Braintree/Snow, BMI) | |
| 141 | 127 | TONIGHT I'M GONNA LOVE YOU ALL OVER FOUR TOPS/Casablanca 2345 (PolyGram) (Koota, BMI) | |
| 142 | 131 | SHE WILL SURVIVE (POLAND) BOBBY VINTON/Tapestry 008 (MCA/Dutchess, BMI/ASCAP) | |
| 143 | 132 | HELP IS ON THE WAY WHATNAUTS/Harlem Intl. 110 (Song World, ASCAP) James Car, BMI) | |
| 144 | 137 | THE END RUPERT HOLMES/Elektra 47409 (WB/The Holmes Line of Music, ASCAP) | |
| 145 | 138 | NOBODY'S BUSINESS MAXUS/Warner Bros. 50015 (Colgems-EMI/Nevebianca, ASCAP) | |
| 146 | 141 | IF YOU COME WITH ME DUNN & BRUCE STREET/Devaki 4005 (Mirus) (Dunn Pearson/Moving World/Devahkee/Murios, ASCAP) | |
| 147 | 143 | YOU NEVER GAVE UP ON ME CRYSTAL GAYLE/Columbia 18 02718 (Michael O'Connor, BMI) | |
| 148 | 145 | NEVER SAY DIE 4 OUT OF 5 DOCTORS/Nemperor 5 02716 (CBS) (Rightsong/Pebs, BMI) | |
| 149 | 146 | HONEY HONEY MANHATTANS/Columbia 18 02666 (Sherlyn, BMI) | |
| 150 | 147 | YOU ARE THE ONE AM-FM/Dakar 4568 (Brunswick) (Lena/Boogie People, BMI) | |

Joan Jett & the Blackhearts
want to thank Neil, Steve, and
the staff of Boardwalk Records for
a great job and for making us
Number 1



Record World Singles



APRIL 10, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

| Apr. 10 | Apr. 3 | | WKS. ON CHART |
|---------|--------|---|---------------|
| 1 | 1 | I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS Boardwalk 7 11 135 (4th Week) | 9 |
| 2 | 4 | WE GOT THE BEAT GO-GO'S / I.R.S. 9903 (A&M) | 10 |
| 3 | 3 | THAT GIRL STEVIE WONDER / Tamla 1602 (Motown) | 12 |
| 4 | 5 | MAKE A MOVE ON ME OLIVIA NEWTON-JOHN / MCA 52000 | 8 |
| 5 | 15 | FREEZE-FRAME / FLAME-THROWER J. GEILS BAND / EMI-America 8108 | 7 |
| 6 | 2 | CENTERFOLD J. GEILS BAND / EMI-America 8012 | 20 |
| 7 | 11 | MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS / Polydor 2189 (PolyGram) | 12 |
| 8 | 8 | PAC-MAN FEVER BUCKNER & GARCIA / Columbia 18 02673 | 13 |
| 9 | 9 | KEY LARGO BERTIE HIGGINS / Kat Family 9 02524 (CBS) | 17 |
| 10 | 10 | TAKE OFF BOB & DOUG MCKENZIE / Mercury 76134 (PolyGram) | 9 |
| 11 | 7 | OPEN ARMS JOURNEY / Columbia 18 02687 | 12 |
| 12 | 23 | DON'T TALK TO STRANGERS RICK SPRINGFIELD / RCA 13070 | 5 |
| 13 | 6 | BOBBIE SUE OAK RIDGE BOYS / MCA 51231 | 11 |
| 14 | 12 | PHYSICAL OLIVIA NEWTON-JOHN / MCA 51182 | 25 |
| 15 | 19 | SHOULD I DO IT POINTER SISTERS / Planet 47960 (E/A) | 10 |
| 16 | 28 | (OH) PRETTY WOMAN VAN HALEN / Warner Bros. 50003 | 8 |
| 17 | 17 | TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART / Warner Bros. 49886 | 11 |
| 18 | 20 | DO YOU BELIEVE IN LOVE HUEY LEWIS & THE NEWS / Chrysalis 2589 | 9 |
| 19 | 21 | EDGE OF SEVENTEEN STEVIE NICKS / Modern 7401 (Atco) | 7 |
| 20 | 38 | 867-5309 / JENNY TOMMY TUTONE / Columbia 18 02646 | 10 |
| 21 | 39 | BABY MAKES HER BLUE JEANS TALK DR. HOOK / Casablanca 2347 (PolyGram) | 6 |
| 22 | 35 | '65 LOVE AFFAIR PAUL DAVIS / Arista 0661 | 6 |
| 23 | 26 | JUKE BOX HERO FOREIGNER / Atlantic 4017 | 9 |
| 24 | 27 | ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM / A&M 2387 | 11 |
| 25 | 32 | FIND ANOTHER FOOL QUARTERFLASH / Geffen 50006 (WB) | 7 |
| 26 | 36 | GOIN' DOWN GREG GUIDRY / Columbia / Badland 18 02691 | 7 |
| 27 | 30 | NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS) LE ROUX / RCA 13059 | 7 |
| 28 | 14 | I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES / RCA 12361 | 19 |
| 29 | 31 | MY GUY SISTER SLEDGE / Cotillion 47000 (Atco) | 10 |
| 30 | 40 | I'VE NEVER BEEN TO ME CHARLENE / Motown 1611 | 5 |
| 31 | 41 | DID IT IN A MINUTE DARYL HALL & JOHN OATES / RCA 13065 | 3 |
| 32 | 13 | MIRROR, MIRROR DIANA ROSS / RCA 13021 | 12 |
| 33 | 33 | ON THE WAY TO THE SKY NEIL DIAMOND / Columbia 18 02712 | 9 |
| 34 | 44 | GET DOWN ON IT KOOL & THE GANG / De-Lite 818 (PolyGram) | 5 |
| 35 | 37 | GENIUS OF LOVE TOM TOM CLUB / Sire 49882 (WB) | 11 |
| 36 | 24 | SWEET DREAMS AIR SUPPLY / Arista 0655 | 15 |
| 37 | 16 | SHAKE IT UP CARS / Elektra 47250 | 18 |
| 38 | 18 | THROUGH THE YEARS KENNY ROGERS / Liberty 1444 | 13 |
| 39 | 64 | THE BEATLES' MOVIE MEDLEY THE BEATLES / Capitol 5100 | 2 |

CHARTMAKER OF THE WEEK

| | | | |
|----|----|--|---|
| 40 | — | EBONY AND IVORY PAUL McCARTNEY with vocals by STEVIE WONDER Columbia 18 02860 | 1 |
| 41 | 45 | THEME FROM MAGNUM P.I. MIKE POST / Elektra 47400 | 8 |
| 42 | 55 | DON'T YOU WANT ME HUMAN LEAGUE / A&M 2397 | 5 |
| 43 | 59 | THE OTHER WOMAN RAY PARKER, JR. / Arista 0669 | 3 |



| | | | |
|-----|----|---|----|
| 44 | 22 | LOVE IN THE FIRST DEGREE ALABAMA / RCA 12288 | 15 |
| 45 | 50 | MAMA USED TO SAY JUNIOR / Mercury 76132 (PolyGram) | 7 |
| 46 | 29 | LEADER OF THE BAND DAN FOGELBERG / Full Moon / Epic 14 02647 | 16 |
| 47 | 25 | SPIRITS IN THE MATERIAL WORLD POLICE / A&M 2390 | 12 |
| 48 | 67 | EMPTY GARDEN (HEY HEY JOHNNY) ELTON JOHN / Geffen 50049 (WB) | 3 |
| 49 | 63 | SHANGHAI BREEZES JOHN DENVER / RCA 13071 | 4 |
| 50 | 56 | NEVER GIVE UP ON A GOOD THING GEORGE BENSON / Warner Bros. 50005 | 6 |
| 51 | 62 | MAKING LOVE ROBERTA FLACK / Atlantic 4005 | 5 |
| 52 | 53 | SHINE ON GEORGE DUKE / Epic 14 02701 | 6 |
| 53 | 68 | ALWAYS ON MY MIND WILLIE NELSON / Columbia 18 02741 | 4 |
| 54 | 65 | I'LL TRY SOMETHING NEW A TASTE OF HONEY / Capitol 5099 | 4 |
| 55 | 70 | LET'S HANG ON BARRY MANILOW / Arista 0675 | 2 |
| 56 | 72 | HANG FIRE ROLLING STONES / Rolling Stones 40305 (Atco) | 3 |
| 57 | 47 | POP GOES THE MOVIES (PART 1) MECO / Arista 0660 | 8 |
| 58 | 61 | TAINTED LOVE SOFT CELL / Sire 49855 (WB) | 7 |
| 59 | 81 | STILL IN SAIGON CHARLIE DANIELS BAND / Epic 14 02828 | 2 |
| 60 | 66 | IF I HAD MY WISH TONIGHT DAVID LASLEY / EMI-America 8111 | 4 |
| 61 | 84 | STARS ON MEDLEY III (A TRIBUTE TO STEVIE WONDER) STARS ON / Radio 4019 (Atl) | 2 |
| 62 | 34 | TAKE IT EASY ON ME LITTLE RIVER BAND / Capitol 5057 | 16 |
| 63 | — | IT'S GONNA TAKE A MIRACLE DENIECE WILLIAMS / ARC / Columbia 18 02812 | 1 |
| 64 | 80 | MAN ON THE CORNER GENESIS / Atlantic 4023 | 3 |
| 65 | 48 | ANOTHER SLEEPLESS NIGHT ANNE MURRAY / Capitol 5083 | 8 |
| 66 | — | RUN FOR THE ROSES DAN FOGELBERG / Full Moon / Epic 14 02821 | 1 |
| 67 | 73 | ON A CAROUSEL GLASS MOON / Radio 4022 (Atl) | 4 |
| 68 | 79 | SINCE YOU'RE GONE CARS / Elektra 47433 | 2 |
| 69 | 78 | THE GIGOLO O'BRYAN / Capitol 5067 | 2 |
| 70 | — | WITHOUT YOU (NOT ANOTHER LONELY NIGHT) FRANKIE & THE KNOCKOUTS / Millennium 13105 (RCA) | 1 |
| 71 | — | MY GIRL DONNIE IRIS / MCA 52031 | 1 |
| 72 | 83 | FANTASY ALDO NOVA / Portrait 24 02799 | 2 |
| 73 | — | MAN ON YOUR MIND LITTLE RIVER BAND / Capitol 5061 | 1 |
| 74 | 74 | SLEEPWALK LARRY CARLTON / Warner Bros. 50019 | 4 |
| 75 | — | WAKE UP LITTLE SUSIE SIMON & GARFUNKEL / Warner Bros. 50053 | 1 |
| 76 | — | FINALLY T.G. SHEPPARD / Warner / Curb 50041 | 1 |
| 77 | — | WORK THAT BODY DIANA ROSS / RCA 13201 | 1 |
| 78 | 89 | I'LL DRINK TO YOU DUKE JUPITER / Coast to Coast 02801 (CBS) | 2 |
| 79 | — | WHEN HE SHINES SHEENA EASTON / EMI-America 8113 | 1 |
| 80 | 88 | ONE TO ONE CAROLE KING / Atlantic 4026 | 2 |
| 81 | 87 | HOLLYWOOD SHOOTING STAR / Virgin / Epic 14 02755 | 2 |
| 82 | 90 | I'M IN LOVE AGAIN PIA ZADORA / Elektra / Curb 47428 | 2 |
| 83 | 51 | ANYONE CAN SEE IRENE CARA / Network 47950 (E/A) | 8 |
| 84 | — | IF IT AIN'T ONE THING . . . IT'S ANOTHER RICHARD "DIMPLES" FIELDS / Boardwalk 7 11 139 | 1 |
| 85 | — | CIRCLES ATLANTIC STARR / A&M 2392 | 1 |
| 86 | 92 | WORK THAT SUCKER TO DEATH XAVIER / Liberty 1445 | 3 |
| 87 | — | MURPHY'S LAW CHERI / Venture 149 | 1 |
| 88 | 96 | DON'T STOP ME BABY (I'M ON FIRE) BOYS BAND / Elektra 47406 | 2 |
| 89 | — | WHEN IT'S OVER LOVERBOY / Columbia 02814 | 1 |
| 90 | — | SECRET JOURNEY POLICE / A&M 2408 | 1 |
| 91 | 91 | IN THE RAW WHISPERS / Solar 47961 (E/A) | 4 |
| 92 | 42 | DADDY'S HOME CLIFF RICHARD / EMI-America 8103 | 12 |
| 93 | 93 | LET'S WORK PRINCE / Warner Bros. 50002 | 3 |
| 94 | 43 | TELL ME TOMORROW (PART 1) SMOKEY ROBINSON / Tamla 1601 (Motown) | 11 |
| 95 | 97 | HOT ON A THING (CALLED LOVE) CHI-LITES featuring EUGENE RECORD / Chi-Sound / 20th Century-Fox 2600 (RCA) | 2 |
| 96 | 46 | LOVE IS LIKE A ROCK DONNIE IRIS / MCA 51223 | 14 |
| 97 | 60 | JUST CAN'T WIN 'EM ALL STEVIE WOODS / Cotillion 46030 (Atco) | 8 |
| 98 | 76 | MAKE UP YOUR MIND AURRA / Salsoul 77017 (RCA) | 7 |
| 99 | 82 | I WANT TO HOLD YOUR HAND LAKESIDE / Solar 47954 (E/A) | 6 |
| 100 | 57 | MEMORY BARBRA STREISAND / Columbia 18 02717 | 6 |

Record World Album Airplay

FLASHMAKER
KIHNTINUED
GREG KIHN BAND
Beserkley



APRIL 10, 1982

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

WNEW-FM/NEW YORK

ADDS:
FRANKE AND THE KNOCKOUTS — Millennium
GREG KIHN — Beserkley
CAROLE KING — Atlantic
PAUL McCARTNEY (single) — Columbia
PETER NOONE — Johnston
GRAHAM PARKER — Arista
RAINBOW (12") — Mercury
LOU REED — RCA
TALKING HEADS — Sire
TOTO — Columbia
HEAVY ACTION:
ASIA — Geffen
JOAN JETT — Boardwalk
QUARTERFLASH — Geffen
SAMMY HAGAR — Geffen
HALL AND OATES — RCA
SECRET POLICEMAN'S OTHER BALL — Island
TOMMY TUTONE — Columbia
PRISM — Capitol
SOFT CELL — Sire
GO-GO'S — I.R.S.

WBCN-FM/BOSTON

ADDS:
BLASTERS — Slash/WB
CHARLIE DANIELS BAND — Epic
IRON MAIDEN — Harvest
PAUL McCARTNEY (single) — Columbia
GRAHAM PARKER — Arista
UTOPIA — Bearsville
KIM WILDE — EMI America
HEAVY ACTION:
GO-GO'S — I.R.S.
CARS — Elektra
ASIA — Geffen
J. GEILS BAND — EMI America
JOAN JETT — Boardwalk
HALL & OATES — RCA
GENESIS — Atlantic
SECRET POLICEMAN'S OTHER BALL — Island
POLICE — A&M
ROGER DALTRY — MCA

WCOZ-FM/BOSTON

ADDS:
ASIA — Geffen
DUKE JUPITER — Coast To Coast
FRANKE AND THE KNOCKOUTS — Millennium
HUMAN LEAGUE — A&M
RAINBOW (12") — Mercury
HEAVY ACTION:
SHOOTING STAR — Virgin/Epic
CARS — Elektra
SAMMY HAGAR — Geffen
MICHAEL SCHENKER — Chrysalis
GENESIS — Atlantic
OZZY OSBOURNE — Jet
GO-GO'S — I.R.S.
ROGER DALTRY — MCA
SCORPIONS — Mercury
TRIUMPH — RCA

WBLM-FM/MAINE

ADDS:
CAT PEOPLE (soundtrack) — Backstreet/MCA

FRANKE AND THE KNOCKOUTS — Millennium
GREG KIHN — Beserkley
KROKUS — Arista
RAINBOW (EP) — Mercury
EDDIE SCHWARTZ (single) — Atco
DWIGHT TWILLEY — EMI America
HEAVY ACTION:
HUEY LEWIS AND THE NEWS — Chrysalis
LE ROUX — RCA
LOVERBOY — Columbia
J. GEILS BAND — EMI America
JOAN JETT — Boardwalk
BRYAN ADAMS — A&M
SAMMY HAGAR — Geffen
TOMMY TUTONE — Columbia
SCORPIONS — Mercury
RICK SPRINGFIELD — RCA

WCCC-FM/HARTFORD

ADDS:
BEATLES — Capitol
FRANKE AND THE KNOCKOUTS — Millennium
IRON MAIDEN — Harvest
KROKUS — Arista
MISSING PERSONS (EP) — Capitol
RAINBOW (12") — Mercury
SCORPIONS — Mercury
TOTO — Columbia
WAITRESSES — Polydor
HEAVY ACTION:
ASIA — Geffen
LOVERBOY — Columbia
RICK SPRINGFIELD — RCA
TOMMY TUTONE — Columbia
POLICE — A&M
KROKUS — Arista
JAY FERGUSON — Capitol
SECRET POLICEMAN'S OTHER BALL — Island
JOAN JETT — Boardwalk
SCORPIONS — Mercury

WPLR-FM/NEW HAVEN

ADDS:
ASIA — Geffen
FRANKE AND THE KNOCKOUTS — Millennium
JAM — Polydor
GREG KIHN — Beserkley
RITA MARLEY — Shanachie
PAUL McCARTNEY (single) — Columbia
GRAHAM PARKER — Arista
SCORPIONS — Mercury
TOTO — Columbia
KIM WILDE — EMI America
HEAVY ACTION:
SAMMY HAGAR — Geffen
VAN HALEN (single) — WB
SOFT CELL — Sire
XTC — Virgin/Epic
HUMAN LEAGUE — A&M
ALDO NOVA — Portrait
RICK SPRINGFIELD — RCA
SECRET POLICEMAN'S OTHER BALL — Island
POLICE — A&M
QUARTERFLASH — Geffen

WLIR-FM/LONG ISLAND

ADDS:
D DAY (single) — Moment Productions
DOUG AND THE SLUGS — RCA
GREG KIHN — Beserkley
KROKUS — Arista
PAUL McCARTNEY (single) — Columbia
RAINBOW (12") — Mercury
DAN SIEGEL — Elektra
TALKING HEADS — Sire
TOTO — Columbia
KIM WILDE — EMI America
HEAVY ACTION:
ASIA — Geffen
KASIM SULTON — EMI America
EYE TO EYE — WB
KIM WILDE — EMI America
JOAN JETT — Boardwalk
GREG KIHN — Beserkley
NICK LOWE — Columbia
SECRET POLICEMAN'S OTHER BALL — Island
J. GEILS BAND — EMI America
DREGS — Arista

WYSP-FM/PHILADELPHIA

ADDS:
DEATH WISH II (soundtrack) — Swan Song
FRANKE AND THE KNOCKOUTS — Millennium
IRON MAIDEN — Harvest
GREG KIHN — Beserkley
STEVIE NICKS (12") — Modern
RAINBOW (12") — Mercury
HEAVY ACTION:
LOVERBOY — Columbia
BILLY SQUIER — Capitol
GENESIS — Atlantic
HUEY LEWIS AND THE NEWS — Chrysalis
SAMMY HAGAR — Geffen
GO-GO'S — I.R.S.
BRYAN ADAMS — A&M
THIN LIZZY — WB
JOAN JETT — Boardwalk
TOUCH — Atlantic

WHFS-FM/WASHINGTON

ADDS:
JOE KING CARRASCO — MCA
CAT PEOPLE (soundtrack) — Backstreet/MCA
FUN BOY THREE — Chrysalis
HAIRCUT ONE HUNDRED — Arista
LOVE TRACTOR — DB
PETER NOONE — Johnston
ROBERT PALMER (single) — Island
GRAHAM PARKER — Arista
SPANDAU BALLET — Chrysalis
TALKING HEADS — Sire
HEAVY ACTION:
GO-GO'S — I.R.S.
POLICE — A&M
BONNIE RAITT — WB
HUMAN LEAGUE — A&M
JOAN JETT — Boardwalk
XTC — Virgin/Epic
BLASTERS — Slash/WB
SECRET POLICEMAN'S OTHER BALL — Island

OMD — Virgin/Epic
JAM — Polydor

WQBK-FM/ALBANY

ADDS:
CAT PEOPLE (soundtrack) — Backstreet/MCA
HAIRCUT ONE HUNDRED — Arista
GREG KIHN — Beserkley
PAUL McCARTNEY (single) — Columbia
MISSING PERSONS (EP) — Capitol
GRAHAM PARKER — Arista
POINT BLANK — MCA
TALKING HEADS — Sire
WENDY WALDMAN — Epic
KIM WILDE — EMI America
HEAVY ACTION:
XTC — Virgin/Epic
UTOPIA — Bearsville
GRAHAM PARKER — Arista
BONNIE RAITT — WB
ASIA — Geffen
J. GEILS BAND — EMI America
POLICE — A&M
RICK SPRINGFIELD — RCA
NICK LOWE — Columbia
SIMON AND GARFUNKEL — WB

WAQX-FM/SYRACUSE

ADDS:
RICK CUA — Refuge
GREG KIHN — Beserkley
POINT BLANK — MCA
RAINBOW (12") — Mercury
SOFT CELL — Sire
HEAVY ACTION:
OZZY OSBOURNE — Jet
FOREIGNER — Atlantic
LOVERBOY — Columbia
J. GEILS BAND — EMI America
ALDO NOVA — Portrait
SECRET POLICEMAN'S OTHER BALL — Island
ASIA — Geffen
BRYAN ADAMS — A&M
CARS — Elektra
GO-GO'S — I.R.S.

WOUR-FM/UTICA

ADDS:
KARLA BONOFF — Columbia
GREG KIHN — Beserkley
POINT BLANK (single) — MCA
RAINBOW (12") — Mercury
TOTO — Columbia
HEAVY ACTION:
DWIGHT TWILLEY — EMI America
J. GEILS BAND — EMI America
POLICE — A&M
CARS — Elektra
TOMMY TUTONE — Columbia
GENESIS — Atlantic
CHUBBY CHECKER — MCA
NICK LOWE — Columbia
ASIA — Geffen
JOHNNY & THE DISTRACTIONS — A&M

WMJQ-FM/ROCHESTER

ADDS:
DAVID BOWIE (single) — Backstreet/MCA

PAUL COLLINS' BEAT — Columbia
JAY FERGUSON — Capitol
FRANKE AND THE KNOCKOUTS — Millennium
GREG KIHN — Beserkley
KROKUS — Arista
RAINBOW (12") — Mercury
BONNIE RAITT — WB
HEAVY ACTION:
SAMMY HAGAR — Geffen
LOVERBOY — Columbia
JOAN JETT — Boardwalk
ALDO NOVA — Portrait
BRYAN ADAMS — A&M
LE ROUX — RCA
HUEY LEWIS AND THE NEWS — Chrysalis
DUKE JUPITER — Coast To Coast
RICK SPRINGFIELD — RCA
ASIA — Geffen

WDVE-FM/PITTSBURGH

ADDS:
DUKE JUPITER — Coast To Coast
FRANKE AND THE KNOCKOUTS — Millennium
GREG KIHN — Beserkley
KROKUS — Arista
RAINBOW (12") — Mercury
SOFT CELL — Sire
TOTO — Columbia
HEAVY ACTION:
POLICE — A&M
ASIA — Geffen
SAMMY HAGAR — Geffen
J. GEILS BAND — EMI America
OZZY OSBOURNE — Jet
CHARLIE DANIELS BAND — Epic
AC/DC — Atlantic
GAMMA — Elektra
TOMMY TUTONE — Columbia
ALDO NOVA — Portrait

WMMS-FM/CLEVELAND

ADDS:
ROGER DALTRY — MCA
FRANKE AND THE KNOCKOUTS — Millennium
IRON MAIDEN — Harvest
GREG KIHN — Beserkley
KROKUS — Arista
PAUL McCARTNEY (single) — Columbia
GRAHAM PARKER — Arista
POINT BLANK — MCA
RAINBOW (12") — Mercury
TOTO — Columbia
HEAVY ACTION:
JOAN JETT — Boardwalk
ALDO NOVA — Portrait
J. GEILS BAND — EMI America
ASIA — Geffen
SOFT CELL — Sire
SAMMY HAGAR — Geffen
POLICE — A&M
CARS — Elektra
HUEY LEWIS AND THE NEWS — Chrysalis
NICK LOWE — Columbia

WABX-FM/DETROIT

ADDS:
CHARLIE DANIELS BAND — Epic

MOST ADDED

KIHNTINUED — Greg Kihn Band — Beserkley (29)
STONE COLD (12'') — Rainbow — Mercury (27)
BELOW THE BELT — Franke and the Knockouts — Millennium (26)
ONE VICE AT A TIME — Krokus — Arista (17)
TOTO IV — Columbia (16)
ON A ROLL — Point Blank — MCA (13)
THE NUMBER OF THE BEAST — Iron Maiden — Harvest (9)
DUKE JUPITER 1 — Coast to Coast (8)
ANOTHER GREY AREA — Graham Parker — Arista (7)
EBONY AND IVORY (single) — Paul McCartney — Columbia (7)

TOP AIRPLAY

STANDING HAMPTON
SAMMY HAGAR
Geffen



MOST AIRPLAY

STANDING HAMPTON — Sammy Hagar — Geffen (24)
ASIA — Geffen (23)
I LOVE ROCK 'N ROLL — Joan Jett — Boardwalk (22)
GHOST IN THE MACHINE — Police — A&M (19)
FREEZE-FRAME — J. Geils Band — EMI America (18)
SUCCESS HASN'T SPOILED ME YET — Rick Springfield — RCA (17)
ALDO NOVA — Portrait (15)
GET LUCKY — Loverboy — Columbia (14)
TOMMY TUTONE 2 — Columbia (13)
BEAUTY AND THE BEAT — Go-Go's — I.R.S. (12)
BLACKOUT — Scorpions — Mercury (12)
SHAKE IT UP — Cars — Elektra (12)

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

KROKUS — Arista
RAINBOW (12'') — Mercury
HEAVY ACTION:
J. GEILS BAND — EMI America
CARS — Elektra
GO-GO'S — I.R.S.
VAN HALEN (single) — WB
FOREIGNER — Atlantic
JOAN JETT — Boardwalk
SAMMY HAGAR — Geffen
DWIGHT TWILLEY — EMI America
QUARTERFLASH — Geffen
PRISM — Capitol

WLPX-FM / MILWAUKEE

ADDS:
CHARLIE DANIELS BAND — Epic
FRANKE AND THE KNOCKOUTS — Millennium
IRON MAIDEN — Harvest
GREG KIHN — Beserkley
KROKUS — Arista
POINT BLANK — MCA
HEAVY ACTION:
LOVERBOY — Columbia
ASIA — Geffen
SCORPIONS — Mercury
RICK SPRINGFIELD — RCA
JOAN JETT — Boardwalk
POLICE — A&M
PRISM — Capitol
UFO — Chrysalis
SHOOTING STAR — Virgin/Epic
ALDO NOVA — Portrait

WQFM-FM / MILWAUKEE

ADDS:
ASIA — Geffen
PAUL COLLINS' BEAT — Columbia
DUKE JUPITER — Coast To Coast
JAY FERGUSON — Capitol
FRANKE AND THE KNOCKOUTS — Millennium
GREG KIHN — Beserkley
KROKUS — Arista
RAINBOW (12'') — Mercury
HEAVY ACTION:
SAMMY HAGAR — Geffen
LE ROUX — RCA
ASIA — Geffen
LOVERBOY — Columbia
FOREIGNER — Atlantic
WRABIT — MCA
JOAN JETT — Boardwalk
OZZY OSBOURNE — Jet
BRYAN ADAMS — A&M
SCORPIONS — Mercury

WLUP-FM / CHICAGO

ADDS:
ASIA — Geffen
PAUL COLLINS' BEAT — Columbia
DUKE JUPITER — Coast To Coast
FRANKE AND THE KNOCKOUTS — Millennium
GREG KIHN — Beserkley
POLICE (single) — A&M
RAINBOW (12'') — Mercury
TOTO — Columbia
HEAVY ACTION:
SAMMY HAGAR — Geffen
HUEY LEWIS AND THE NEWS — Chrysalis
BRYAN ADAMS — A&M
PAUL COLLINS' BEAT — Columbia

POLICE — A&M
CARS — Elektra
ASIA — Geffen
SOFT CELL — Sire
UFO — Chrysalis
SCORPIONS — Mercury

KSHE-FM / ST. LOUIS

ADDS:
FRANKE AND THE KNOCKOUTS — Millennium
KROKUS — Arista
MOON MARTIN — Capitol
POINT BLANK — MCA
RAINBOW (12'') — Mercury
RIGGS — Full Moon/WB
TOTO — Columbia
HEAVY ACTION:
POLICE — A&M
JOAN JETT — Boardwalk
LE ROUX — RCA
ASIA — Geffen
SAMMY HAGAR — Geffen
PRISM — Capitol
GAMMA — Elektra
CHARLIE DANIELS BAND — Epic
J. GEILS BAND — EMI America
RICK SPRINGFIELD — RCA

KQRS-FM / MINNEAPOLIS

ADDS:
FRANKE AND THE KNOCKOUTS — Millennium
GREG KIHN — Beserkley
POINT BLANK — MCA
RAINBOW (12'') — Mercury
HEAVY ACTION:
NOVO COMBO — Polydor
ASIA — Geffen
CHARLIE DANIELS BAND — Epic
TOMMY TUTONE — Columbia
SAMMY HAGAR — Geffen
ALDO NOVA — Portrait
UFO — Chrysalis
SCORPIONS — Mercury
DREGS — Arista
DWIGHT TWILLEY — EMI America

WKLS-FM / ATLANTA

ADDS:
DUKE JUPITER — Coast To Coast
FRANKE AND THE KNOCKOUTS — Millennium
IRON MAIDEN — Harvest
GREG KIHN — Beserkley
KROKUS — Arista
RAINBOW (12'') — Mercury
THIN LIZZY — WB
HEAVY ACTION:
JOAN JETT — Boardwalk
LOVERBOY — Columbia
OZZY OSBOURNE — Jet
JOURNEY — Columbia
RICK SPRINGFIELD — RCA
POLICE — A&M
J. GEILS BAND — EMI America
FOREIGNER — Atlantic
HOME COOKING II — Local
QUARTERFLASH — Geffen

WYMX-FM / AUGUSTA

ADDS:
KARLA BONOFF — Columbia

CAT PEOPLE (soundtrack) — Backstreet/MCA
DUKE JUPITER — Coast To Coast
CAROLE KING — Atlantic
SCORPIONS — Mercury
HEAVY ACTION:
J. GEILS BAND — EMI America
JOAN JETT — Boardwalk
RICK SPRINGFIELD — RCA
GO-GO'S — I.R.S.
VAN HALEN (single) — WB
JIMMY BUFFETT — MCA
ROD STEWART — WB
POLICE — A&M
LOVERBOY — Columbia
DREGS — Arista

WSHE-FM / FT. LAUDERDALE

ADDS:
CHARLIE DANIELS BAND — Epic
FRANKE AND THE KNOCKOUTS — Millennium
KROKUS — Arista
RICK SPRINGFIELD — RCA
HEAVY ACTION:
VAN HALEN (single) — WB
LOVERBOY — Columbia
J. GEILS BAND — EMI America
SOFT CELL — Sire
GO-GO'S — I.R.S.
TOMMY TUTONE — Columbia
SAMMY HAGAR — Geffen
JOAN JETT — Boardwalk
PRISM — Capitol
ASIA — Geffen

KSRR-FM / HOUSTON

ADDS:
IRON MAIDEN — Harvest
KROKUS — Arista
POINT BLANK — MCA
RAINBOW (12'') — Mercury
TOTO — Columbia
HEAVY ACTION:
J. GEILS BAND — EMI America
JOAN JETT — Boardwalk
LOVERBOY — Columbia
GO-GO'S — I.R.S.
POLICE — A&M
SAMMY HAGAR — Geffen
CARS — Elektra
QUARTERFLASH — Geffen
GENESIS — Atlantic
ALDO NOVA — Portrait

KZEW-FM / DALLAS

ADDS:
CHARLIE DANIELS BAND — Epic
FRANKE AND THE KNOCKOUTS — Millennium
GREG KIHN — Beserkley
POINT BLANK — MCA
RAINBOW (12'') — Mercury
SOFT CELL — Sire
TOTO — Columbia
UTOPIA — Bearsville
HEAVY ACTION:
ALDO NOVA — Portrait
BRYAN ADAMS — A&M
RICK SPRINGFIELD — RCA

BONNIE RAITT — WB
GENESIS — Atlantic
HUEY LEWIS AND THE NEWS — Chrysalis
JOHNNY & THE DISTRACTIONS — A&M
ASIA — Geffen
HUMAN LEAGUE — A&M
SAMMY HAGAR — Geffen

KTXQ-FM / DALLAS

ADDS:
FRANKE AND THE KNOCKOUTS — Millennium
GREG KIHN — Beserkley
POINT BLANK — MCA
HEAVY ACTION:
ASIA — Geffen
POLICE — A&M
GENESIS — Atlantic
PRISM — Capitol
HUEY LEWIS AND THE NEWS — Chrysalis
ALDO NOVA — Portrait
TOMMY TUTONE — Columbia
CARS — Elektra
QUARTERFLASH — Geffen
SAMMY HAGAR — Geffen

KBPI-FM / DENVER

ADDS:
ASIA — Geffen
DREGS — Arista
FRANKE AND THE KNOCKOUTS — Millennium
HUMAN LEAGUE — A&M
GREG KIHN — Beserkley
LOVERBOY (single) — Columbia
POINT BLANK — MCA
RAINBOW (12'') — Mercury
HEAVY ACTION:
RICK SPRINGFIELD — RCA
SAMMY HAGAR — Geffen
BONNIE RAITT — WB
VAN HALEN (single) — WB
TOMMY TUTONE — Columbia
JOHN HALL — EMI America
POLICE — A&M
BOB WELCH — RCA
CARS — Elektra
GAMMA — Elektra

KGB-FM / SAN DIEGO

ADDS:
CAT PEOPLE (soundtrack) — Backstreet/MCA
DREGS — Arista
FRANKE AND THE KNOCKOUTS — Millennium
HALL AND OATES (12'') — RCA
GREG KIHN — Beserkley
CAROLE KING — Atlantic
KROKUS — Arista
POINT BLANK — MCA
RAINBOW (12'') — Mercury
TOTO — Columbia
HEAVY ACTION:
J. GEILS BAND — EMI America
JOAN JETT — Boardwalk
QUARTERFLASH — Geffen
TOMMY TUTONE — Columbia

SCORPIONS — Mercury
ASIA — Geffen
ROLLING STONES — Rolling Stones
LOVERBOY — Columbia
JOURNEY — Columbia
RICK SPRINGFIELD — RCA

KROQ-FM / LOS ANGELES

ADDS:
GREG KIHN — Beserkley
MOON MARTIN — Capitol
GRAHAM PARKER — Arista
KIM WILDE — EMI America

HEAVY ACTION:
SOFT CELL — Sire
WAITRESSES — Polydor
POLICE — A&M
B-52'S — WB
HUMAN LEAGUE — A&M
NICK LOWE — Columbia
KING CRIMSON — WB/EG
JOAN JETT — Boardwalk
A FLOCK OF SEAGULLS (EP) — Arista/Jive
OMD — Virgin/Epic

KSJO-FM / SAN JOSE

ADDS:
DUKE JUPITER — Coast To Coast
FRANKE AND THE KNOCKOUTS — Millennium
GREG KIHN — Beserkley
RAINBOW (12'') — Mercury

HEAVY ACTION:
SAMMY HAGAR — Geffen
CHUBBY CHECKER — MCA
SCORPIONS — Mercury
GENESIS — Atlantic
DREGS — Arista
POLICE — A&M
BRYAN ADAMS — A&M
CARS — Elektra
LE ROUX — RCA
ASIA — Geffen

KZAP-FM / SACRAMENTO

ADDS:
JOAN JETT (12'') — Boardwalk
GREG KIHN — Beserkley

HEAVY ACTION:
SAMMY HAGAR — Geffen
ALDO NOVA — Portrait
RICK SPRINGFIELD — RCA
TOMMY TUTONE — Columbia
POLICE — A&M
J. GEILS BAND — EMI America
HUEY LEWIS AND THE NEWS — Chrysalis
LOVERBOY — Columbia
GAMMA — Elektra
SCORPIONS — Mercury

38 stations reporting this week. In addition to those printed are: WBAB-FM, WCMF-FM, Y95-FM, KLBK-FM, KOME-FM, KZEL-FM.

Radio Replay

By PHIL DIMAURO

■ **LAW LEAVES NBC:** Alexander Law, who's still often referred to by his former air name, Al Brady, will leave NBC Radio as vice president of programming and audience development to become president of Surrey Communications Research. The firm is owned by Tucson, Arizona-based Surrey Communications, which recently acquired a chain of owned properties with the purchase of seven radio stations. Brady's move follows a current trend — both Dick Verne, former president of NBC Radio, and Marty Greenberg, formerly vice president of the ABC FM stations, recently resigned their posts to join smaller, privately-owned corporations which could offer them financial participation in operations slated for long-range growth. Brady, who listed a desire for new challenges and "tendency to get bored when things become routine" among his reasons for moving, he told Radio Replay that "participation is definitely the name of the game" for corporate execs concerned with their fiscal futures.



SHE'S "W"—HE'S "E"—HE'S "A": Why are these people smiling? They're at a party recently thrown by WPLJ, New York, in a gesture of thanks to record companies. We like this photo because it's a rare gathering of the three local promotion cornerstones of WEA distribution in the Big Apple, which is housed comfortably several floors below *Record World* in swinging, swaying 1700 Broadway. (If you've ever been on the 42nd story on a windy day, you know exactly what we mean.) And, they're grouped in corporate order! Flanking WPLJ music director Dorothy Vanturini (leopard print, second from left) are Warner Bros.' Valarie Goodman; Elektra/Asylum's Willis DiMault; and Atlantic's Danny Buch.

MOVES: Konstantin Grab will move within the Westinghouse chain from KODA, Houston to the prestigious program manager slot at KDKA, Pittsburgh . . . WRKO, Boston, has hired Mel Miller, veteran program director of Boston's WEEI, to fill the vacancy created when Charlie Van Dyke left the station in January . . . Buddy Scott will leave WZUU AM and FM, Milwaukee, to join WBBM-FM, Chicago, as program director . . . Rob Edwards has been named director of programming for Bonneville's Los Angeles/San Francisco division.

DUPED IN CHICAGO: The folks at WXRT, Chicago, just can't get serious: last Thursday (1), they were on the air inviting citizens down to another city shindig sponsored by publicity-hungry Mayor Jane Byrne, "Mayor Byrne's April Fool's Fest," to be held at Navy Pier. And would you believe it? People were calling the station from that location all day long, asking when the festivities would start. "We didn't think they would take us seriously," a station spokesperson said. Neither did Orson Welles.

WE KNOW IT'S NONE OF OUR BUSINESS, BUT . . . Damned if we can figure out what's happening at AOR stations consulted by Burkhart, Abrams, Michaels, Douglas and Associates. Our first tip advised us that the Superstars library had been cut from about 800 titles down to 500, and that currents had been trimmed from an average of 36 records down to 24, in effect, creating a situation where only five new songs would be heard on a station which strictly follows the guidelines, and only in slots between 7 p.m. and 5 a.m. A survey of Abrams stations, however, revealed differing interpretations of the guidelines. Lee Abrams himself told *Record World's* Greg Brodsky that "catalogue" had actually increased, and that while it's true that the number of "current new songs" has been cut, those songs will be played more often. Abrams emphasized that there's "lots of flexibility" from station to station, a comment supported by station contacts, most of whom said that they would continue to make the choices that were best for their markets. Beau Phillips, PD of KISW, Seattle, called the Abrams organization "a consultant in the truest sense of the word" as far as his station goes. "They're good, bright people, and I have the utmost respect for them, but they don't call the shots around here."

Capitol's 'Breakthrough' Cassette

(Continued from page 3)

Asked how the manufacturer could offer an improved product without raising the cost, Ralph Cousino, vice president of studios and engineering, replied that "certain economies in (tape) production" had been passed on to quality control; in other words, he added, money saved in one area was used to make improvements in another.

Paul West, Capitol's national quality control director, explained that cassette copies are made from a one-inch "running master," from which duplicating masters are prepared "before any compromises in signal processing are made for cutting disc product." Capitol's duplicating master, according to a prepared release, provides an increase in tape dynamic range of at least three decibels, while also alleviating "momentary signal loss problems incurred by the industry standard format of half-inch-wide track." What's more, according to West, the program tracks (two on each side of the tape, one for the left channel and one for the right) on XDR tapes will be placed "side by side for maximum stereo integrity"; the elimination of gaps between program tracks further reduces "tape imperfections," West said.

In addition, all XDR cassettes will utilize the Dolby B encoding process, which reduces tape noise and provides higher frequency response. While some other labels have encoded cassettes with the Dolby system for some time, label sources indicated that the Capitol companies had refrained from doing so because until now, not enough home and automobile playback equipment featured a Dolby decoding capability.

Other advantages offered by the XDR cassette, according to company literature, result in part from the upgrading of Capitol's tape guidance design, "to assure proper tape-to-head alignment and industry standard azimuth (the angle at which a tape meets a player's playback heads) and phase integrity, providing excellent stereo image stability." In addition, Capitol's duplicating facilities are now equipped with a computer-controlled signal alignment monitor system that "injects" a tone on to the beginning of side one and the end of side two of each cassette.

20th-PolyGram

(Continued from page 3)

"Tantalizingly Hot!," her first since her 1981 gold album "Stephanie." Mills' first two 20th Century albums, "Whatcha Gonna Do With My Lovin'" and "Sweet Sensation," are both approaching platinum status. Mills' new album is set to be released May 10.

The label had been manufactured and distributed by RCA.

That tone confirms frequency response, azimuth, maximum operating level, speed, accuracy, recording bias condition and other elements of the tape duplication process.

Capitol has also taken steps to develop a superior plastic tape shell, which is "constantly monitored to assure conformance with dimensional standards" and to guard against warpage or any other factor that might disrupt "the sensitive area of tape engagement with the head." Finally, Capitol's tape duplication will now be done at a ratio of 64:1, as opposed to the industry standard of 32:1. Through what were described as "electronic developments," reproduction equipment now has "a faster reaction time to changes in the signal all the way through the frequency range."

MCA Names Price

■ **LOS ANGELES—**Romelle Price has been named national promotion coordinator for R&B product for MCA Records, it was announced by Elmer Hill, national promotion manager of R&B product.

Four Conductors

(Continued from page 18)

given a concert performance by the New York City Opera. This performance shows all the lines to Mendelssohn and Weber, present throughout *Die Feen*, and also much that is pure, if young, Wagner. *Die Feen* makes the record very interesting.

No conductor these days has received more favorable press, whether in a live concert or on records, than Simon Rattle, the young Englishman who conducts for EMI (Angel). His new recording of Sibelius' Symphony No. 5 and the composer's "Night Ride and Sunset" adds to his favorable image. It is a thrilling, committed interpretation, made particularly impressive because of the conductor's capacity for drama. The music moves inexorably from the first note to the last without a false step.

Riccardo Muti's association with the Philadelphia Orchestra has not previously brought forth as important a record as the new pressing of the Suite from Prokofiev's *Romeo and Juliet*. This may be the first time that we can hear what Muti wants to get from the orchestra. The sound is very different from the silk of Ormandy but is just as interesting. It is cool yet very involved. The dynamic variety is no more extreme than necessary but very telling, and the whole concept is gripping. One is struck throughout not only with Prokofiev's genius but with his grasp of Shakespeare's moods. The orchestra carefully captures every nuance.

Record World Salutes

The 50th Anniversary of
AGAC/the songwriters guild

American Guild of Authors and Composers

• New York • Los Angeles • Nashville •

April 10, 1982

**A
HAPPY
50TH**

*and our
best for life!*

Linden & Deutsch

**Shapiro
Bernstein**

**Salutes
The Many
Accomplishments
Of
AGAC/the songwriters guild**

AGAC/the songwriters guild

TRO / The RICHMOND ORGANIZATION

go well together*

***We started going together 33 years ago.**

AGAC/The Songwriters Guild

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Marian McPartland
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50 Years of the Guild

By ERVIN DRAKE

■ By the beginning of this century, the American ballad had earned its position as one of the most important forms of native popular artistic creation. The songwriter found himself involved in a rapidly growing business that would soon constitute a major industry.

The 1909 Copyright Act had been in effect less than a decade when our early counterparts developed an uneasy awareness that the relationship between them and their publishers was anything but a partnership. This was painfully evident in the contracts they were obliged to agree to: royalty payments to writers were too often not specified in contracts and, where they were, the rate was generally one cent per copy of sheet music sold and anywhere from 16 2/3 to 25 percent of royalties from mechanicals (i.e., records and piano rolls). Moreover, the incidence of faulty bookkeeping was not an uncommon phenomenon.

Fortunately, due to the Guild's continuing vigilance and the heightened conscience of many of today's publishers, most of the aforementioned inequities have disappeared.

However, at that time, the writers made several abortive attempts to organize in an effort to remedy the situation:

1915—United Songwriters of America

1920—Songwriters' Union

1921—Composers and Lyricists Protective League

Unsuccessful as these early attempts were, they served to testify to the songwriter's needs and his deter-

mination that his contractual rights would one day be as widely recognized and respected as his lyrics and melodies.

Finally, in 1931 three leading writers — Billy Rose, George W. Meyer and Edgar Leslie — formed the Songwriters Protective Association (SPA), now known as AGAC/The Songwriters Guild (the American Guild of Authors and Composers).

The preamble to this constitution charged the Council to take "such lawful actions as will advance, promote and benefit the profession." A succession of leading songwriters were to head this organization through the years: Sigmund Romberg, Irving Caesar, Charles Tobias, Abel Baer, Burton Lane, Edward Eliscu, Ervin Drake, and George David Weiss.

In 1932, SPA issued the first Standard Uniform Popular Songwriters Contract — the composer's "Magna Carta." Few publishers accepted the first SPA contract; many resisted bitterly. But the writers stood firm and were rewarded in time with general acceptance. Even those writers who did not join SPA/AGAC benefited from our existence, for our contracts raised the level of even the individual publisher's "boilerplate" agreements.

This was only the first demonstration of many that saw songwriters lay it on the line for what they felt was just. Again they had to tough it out during the initially controversial audits of publishers in the 1950s. Later they had to fund from within the ranks of the Guild for the successful battle in Washington that gave everyone the Copyright Act of 1976. But the tug of

war with the record industry was not yet over and again the songwriter went to Washington — together with the new breed of enlightened song publisher — to consolidate fully the gain of the new law in a series of appearances before the Copyright Royalty Tribunal.

And, when we emerged victorious in the escalation of the mechanical royalty rate, the Guild writers in California and New York had found strong new partners in the talented men and women who work the song

mines of Nashville. As a result of getting to know each other during the Copyright Act and the Copyright Royalty Tribunal battles, the American songwriters discovered that their needs know no boundaries, regions or ethnicity. And today we are bound together as never before.

At the Guild, during any debate over a course of action to be taken, we have always asked ourselves one question: "Is it good or bad for songwriters?" We shall continue to be ruled by the answer to that question.

Exec. Committee Meets on East Coast



At a recent meeting in New York, pictured from left to right: Former president Ervin Drake, executive director Lewis M. Bachman, vice president Ray Evans, vice president John D. Loudermilk, president George David Weiss, vice president Ken Jacobson, executive vice president Sheldon Harnick, and counsel Alvin Deutsch.

What The Guild Does For You, The Songwriter

AGAC/The Songwriters Guild is a voluntary national songwriters' association run by and for songwriters. Neither the officers nor directors receive payment for their services.

1. PROTECTS YOUR RIGHTS BY PROVIDING YOU WITH THE BEST SONGWRITER'S CONTRACT IN THE BUSINESS, THE GUILD CONTRACT

The new Guild song contract, updated to take full advantage of the Copyright Act of 1976, is a protection for songwriters in their dealings with publishers. A Guild contract contains major benefits which may not be part of the so-called "standard songwriter's agreement." Among them are:

a. If the publisher fails to obtain a recording of a song within an agreed upon time period (not exceeding twelve months), paragraph 6A(i) of the Guild contract provides that the song must be returned to the writer. (The publisher, however, may extend the term of the contract for an agreed upon time period, not exceeding six months, by paying a bonus of no less than \$250.)

b. The Guild provides the formula most advantageous to you for computing sheet music royalties. Instead of a "standard songwriter's agreement" providing a flat rate of a few pennies per copy sold, the Guild contract guarantees you a royalty of no less than 10 percent of the wholesale price. Furthermore, this percentage automatically increases as your sheet music sales reach higher levels.

c. Under the Guild contract, the publisher must permit you to inspect all books and records relating to your song.

2. REVIEWS YOUR SONGWRITER CONTRACTS ON REQUEST IF THEY ARE NOT GUILD CONTRACTS

If a publisher inserts changes in a Guild contract or offers his own "standard songwriter's agreement," as a service to the membership, any member may have that agreement reviewed by the Guild. Since the Guild is not a union, members are not required to sign a Guild contract even if it is most advisable.

3. COLLECTS YOUR WRITER ROYALTIES FROM YOUR PUBLISHERS

The Guild Royalty Collection Plan is your assurance that you will collect royalties from all sources covered by your publishing contract, including sheet music, song folios, recordings, tapes, motion picture and TV film uses.

The Guild maintains copies of all records of your royalty payments for your future reference (i.e., personal and estate taxes, review of past earnings, auditing, etc.) for six years. The Guild maintains a permanent file of all contracts you submit. In the event you lose copies of contracts, a full set of duplicates exists at the Guild.

4. AUDITS MUSIC PUBLISHERS ON A REGULAR BASIS

AGAC/The Songwriters Guild has

an ongoing audit program. Each year, one major music publisher and a number of small and medium-sized firms are selected for a comprehensive audit covering all types of income from which the writer is due royalties from the publisher, i.e. print, mechanical, foreign, synchronization, etc.

These audits have enabled the Guild to recover over five million dollars that otherwise would not have been paid to the writers.

5. FIGHTS TO STRENGTHEN YOUR RIGHTS AND TO INCREASE YOUR ROYALTIES BY CAMPAIGNING FOR LEGISLATION WHICH DIRECTLY AFFECTS YOUR COPY-RIGHTS

In the 1909 Copyright Act, Congress placed a ceiling on the mechanical rate to be paid to publishers and songwriters by the users of their songs. The statutory rate of two cents, per song was to remain unchanged for 69 years, even though every other element in the price structure of the music business rose dramatically. This maximum rate of two cents per song was a legal limit, often negotiated down by recording companies.

In the 1950s, Congressional committees began hearing witnesses who testified to the necessity of updating the old Copyright Act. Unfortunately, no definitive Congressional action was realized. AGAC/The Songwriters Guild got into the fight in 1974. Our approach was vigorous and realistic. Members and friends of the Guild contributed vast sums of money needed for attorneys and lobbyists to mount an effective campaign on behalf of the songwriter. One of the Guild's most persuasive tactics was to bring songwriters from all over the country to Washington, D.C. Consequently, the legislators had the opportunity to talk with and be entertained by writers representing all income levels.

As a direct result of the Guild's efforts, a new Copyright Act was passed in 1976. It set a new mechanical rate of two and three-fourths cents per song. More important, a Copyright Royalty Tribunal (CRT) was established with the power to review and make additional changes in the rate, starting with their hearings in 1980.

Spearheading the effort to secure favorable mechanical royalty rate adjustments at these hearings, AGAC/The Songwriters Guild continued to be an effective political force in Washington and was recognized as the unified voice of American songwriters. Well before the 1980 hearings, the Guild ascertained that the members of the CRT had a limited awareness of the music business. Therefore, the Guild determined that it was crucial to prepare a socio-economic survey of all songwriters' earnings. Once again, the membership responded promptly with realistic financial support, which enabled the Guild to hire one of the most prestigious economic research organiza-

tions. Their detailed report proved that the average songwriter was working in a very "high risk-low reward" profession. The Songwriter Economic Profile was presented in evidence before the CRT.

Throughout the spring and summer of 1980, the Guild, represented by counsel and songwriters, waged the battle at every CRT session.

With the Guild helping to lead the fight, songwriters and their publishers were victorious and the royalty rate was raised to four cents per song, or three-fourths cents per minute of playing time, whichever was larger. Further, the CRT stated that it would annually survey the average list price of records, and when warranted, would announce matching increases in royalty rates.

The ruling was appealed in the U.S. Court of Appeals, and the royalty rate of four cents was upheld. However, the court ruled that the CRT had been mistaken in assuming that it was empowered, under the 1976 Copyright Act, to meet again before 1987. This decision prohibited the projected annual survey.

The Guild was keenly aware that songwriters' need for increasing royalties in the interim had to be dealt with and promptly pursued negotiations with the music publishers and the record companies. The result of these meetings was that the CRT, in November 1981, was able to announce a final time-table for periodic royalty increases.

Starting on January 1, 1983, the statutory rate will be 4.25 cents or 0.8 cents per minute of playing time, whichever is larger. On July 1, 1984, the rate will increase to 4.5 cents or 0.85 cents per minute of playing time, whichever is larger. On January 1, 1986, the rate will increase to five cents or 0.95 cents per minute of playing time, whichever is larger.

And when the Tribunal convenes again in 1987, the Guild will be in Washington, leading the fight again for songwriters.

As this brochure is being printed, AGAC/The Songwriters Guild is entering another fight. The Guild, NSAI (Nashville Songwriters' Association, International), NMPA (National Music Publishers' Association of America) and RIAA (Recording Industry Association of America) are now working closely together to address the problem of home taping.

Home taping has plagued songwriters and the music industry for years and poses a growing threat to the vitality of the creative musical arts community.

Consequently, the Guild retained the services of Charls E. Walker Associates, Inc. (under the direction of James Free) as consultants and advisors to any matters relating to audio/visual congressional legislation.

The Guild is continually addressing itself to the issues which directly concern the American songwriter.

6. PROVIDES A SPECIAL SERVICE TO WRITERS WHO CONTROL THEIR OWN PUBLISHING RIGHTS

The Catalogue Administration Plan (CAP) helps the writer who is his or her own publisher. CAP services include:

- Proper registration of copyrights.
- Assignments and renewals of copyrights.
- Collection of all royalties.
- Prompt and accurate accounting of royalties and payment of proper shares to collaborators.
- Registration of songs with the performing rights society designated by the writer.

This program provides complete financial administration of a writer's catalogue at the lowest possible cost. Other agents normally charge 15-20 percent (sometimes more) of the writer/publisher's *total gross income*. CAP's fees are only two percent of publisher performance income and only seven and a half of all other income. CAP has no ownership interest in your copyrights. Because AGAC represents all songwriters equally, CAP is not allowed to engage in any exploitation of songs.

7. MAINTAINS A COPYRIGHT RENEWAL SERVICE

Thanks to the Guild's Copyright Renewal Service, writer/members are informed one year in advance when their compositions are due for renewal with the Register of Copyrights. When requested, the Guild will obtain the Copyright Renewal Certificate on your behalf.

8. OFFERS FINANCIAL EVALUATION OF SONG CATALOGUE

This service can be a vital help to you if you are selling your catalogue, planning your estate, anticipating or negotiating renewals.

9. OPERATES AN ESTATES ADMINISTRATION SERVICE

This service protects writers' heirs totally by administering a deceased writer's catalogue, collecting royalties, maintaining records, and offering all other Guild services to the estate.

10. PERIODICALLY PUBLISHES A NEWSLETTER

This bulletin, with essential information for songwriters, is published periodically.

11. OFFERS A GROUP MEDICAL AND LIFE INSURANCE PLAN

12. MAINTAINS A COLLABORATION LISTING FOR THE SONGWRITER IN NEED OF A LYRICIST OR COMPOSER

13. MAINTAINS THE AGAC FOUNDATION, A NON-PROFIT EDUCATIONAL ORGANIZATION

The AGAC Foundation was created to aid and educate writers through university scholarship grants and various continuing Guild programs, which are offered for the lowest tuition possible. Scholarships have been awarded in the names of Duke Ellington and Dorothy Fields. An ongoing summer program for deserving mu-

(Continued on page 10)

**ASCAP AND AGAC
HAVE ALWAYS SHARED
A COMMON CAUSE:**

**THE
AMERICAN
SONGWRITER**

American Society of Composers, Authors & Publishers

ascap

AGAC/The Songwriters Guild Welcomes Its New President

■ George David Weiss, the new president of AGAC/The Songwriters Guild, is himself a successful songwriter, having written lyrics and/or music for a number of best-selling records like the Elvis Presley hit, "Can't Help Falling in Love," "The Lion Sleeps Tonight" (currently riding high in the British charts), the Stylistics' "Let's Put It All Together," and the standard "Too Close for Comfort."

As such, he firmly believes that "the ordinary songwriter needs more recognition, more visibility" and will be working to see that the Guild helps him or her get it, but not at the expense of good relationships with the other ends of the music business. "Everything begins with the writer," he says, "but we need the effort and talents of others — the record companies, the artists, and of course the publishers — to complete what we have started, to finalize it."

As he describes that interaction, it need not be an argumentative one. "Writers are not compelled to sign a Guild contract, but our task is to x-ray whatever contract the writer does get from the publisher. Of course, when you sit down to make a deal, the publisher's job is to exploit what the writers have created, but both the publisher and the writer should be partners. We don't want to be antagonistic; a songwriter's partner is his or her publisher."

Weiss' active involvement with the

WHAT AGAC DOES FOR YOU



Ervin Drake (left) welcomes George David Weiss as new Guild president.

Guild began in 1975 when he was asked to testify before Congress as AGAC/The Songwriters Guild sought to institute a change in the copyright law. As he remembers it, "My initial involvement was a bit reluctant, because, being a songwriter, I had never been before the public." But that appearance was to change Weiss' very idea of what the Guild was about, and he's been a fiercely active participant since. "I was so impressed with the victory, seeing the Guild and these songwriters as the catalyst that got the law changed, that I decided to try and help in whatever way I could." Weiss became a member of numerous Guild committees, and served as secretary and executive vice president of AGAC/The Songwriters Guild, leading up to his current position as president.

Weiss sees an important task in letting the writers know just how much and how well the Guild can serve their needs. "When I appeared before the Copyright Royalty Tribunal," he remembers, "I was appalled to see that no one seemed to know what we were all about. But as a result of our fight, more people became aware of AGAC/The Songwriters Guild and I was inundated with questions about our organization. This resulted in our opening an office in Nashville. I'm thrilled to death that it took off that way."

Looking towards the future, Weiss sees his position as holding varied responsibilities. First off, he stresses, "We will continue on all the various legal and political problems that will be facing our business. We will not retreat on that. But also, I want to make

publishers aware of the fact that, even though we are out to protect songwriters, we are in no way an enemy of the publishers, and are not out to hurt them. We want them to welcome us, and to work in unison with us. I want to make it an honest, not rhetorical, reality that we all need each other, and if we're all out to do good for each other, there's no need for arguments or fights."

Part of Weiss' plans for increasing awareness of the Guild is a stronger attention to publicity needs. "We have never been involved in public relations before," he admits, "but I want to make the writers aware that there is a Songwriters Guild. Writers should know that they have a home, namely AGAC/The Songwriters Guild."

And while displaying that support for writers within the organization, Weiss vows to increase the songwriters' recognition outside it as well. "Today a writer is only identified on the record label, in small characters underneath the title of the song, often by his last name only. What we are fighting for is for the songwriter to have a greater visibility in the marketplace."

Weiss' own visibility will be high as well, given his continued work as a performer/writer in addition to his duties as president. Next month, a new film, "Silhouettes," will be opening in New York City, one in which Weiss will star (in addition to having written the screenplay and music). Naturally, he's excited about the project, and about his goal to remain active both in the Guild and his writing profession for as long as his talents and energies can carry him. As he tells it, "I intend to continue until they carry me off."

Life of the AGAC Foundation

By JACK LAWRENCE, *president*

■ FOUNDATION (as defined by Webster's): "That upon which anything is established by endowment; that upon which anything stands and by which it is supported."

While it is true that AGAC had been in existence many years before the AGAC Foundation came into being, it is equally true that sooner or later every successful organization discovers the need for an extension — an arm — a base — a foundation to complement the organization's routine functions.

Following this foreword you will learn that many of the AGAC services now taken for granted by our members could not exist, or only to a limited extent, were it not for the recently formed Foundation. By itself AGAC could not afford to supply all these services.

Naturally, like all foundations we are in constant need and in search of greater funding. We would like to operate many more and expanded Writer Workshops; we would like to institute a lecture series in colleges and universities where there seems to be a great interest in popular and classical music courses. Above all, we would



Jack Lawrence

love to be able to fund more scholarships and offer grants in all fields of lyric and music writing. Also, we would like to be able to come to the aid of writer members who find themselves in need.

Where is such funding to come from? It would be fortunate if we could

(Continued on page 12)

Exec Director Bachman Helps Increase Services

■ Under the leadership of executive director Lewis M. Bachman, the services offered to members of the Guild have increased greatly in the past ten years. Bachman, who assumed the executive directorship in 1972 at the behest of former president Ervin Drake (after six years as a controller for a large independent music publisher), stresses that the Guild's most important overall function is to "provide the means for writers to be educated and to know everything about the industry. We are here to be big brothers to writers. The door is always open for the writer to come in and discuss any matter."

Besides the long-standing Guild services such as reviewing contracts that are not standard AGAC format, collecting royalties and policing publishers, there are other programs designed for the protection and convenience of songwriters. Each year one major and several minor publishers are audited in field audits, and desk audits go on daily. Over \$5 million in royalties have been recovered so far in the program. The Songwriters Guild also makes provisions for a year's advance notification of writers whose



Lewis M. Bachman

compositions will be due for renewal and assistance of writers and heirs in preparation and filing of renewals. The Guild also advises and assists writers and their families in the recapture of rights from publishers.

Key new programs, many of which were conceived and implemented by Bachman and former president Drake, include the Catalogue Administration Program. Over 80 Guild members have taken advantage of this, according to Bachman, who comments, "The program is for writers who want to retain publishing rights but don't know the ins and outs of deals or foreign subpublishing

(Continued on page 12)

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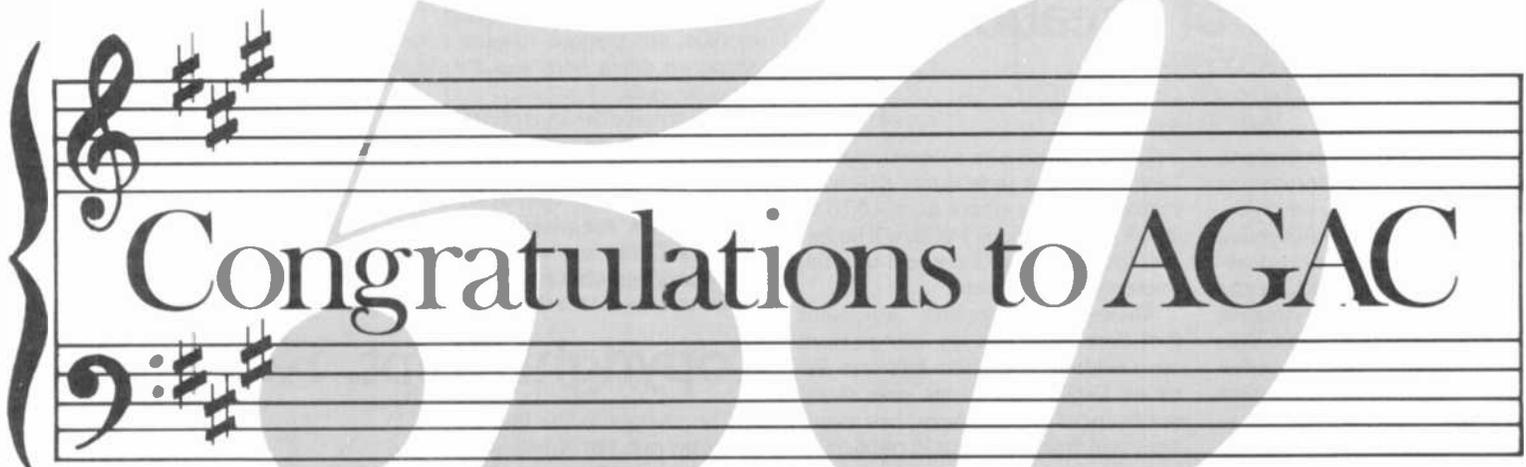
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Holtzman Helps Writers

■ As special projects director, part of Jonathan Holtzman's job is to provide songwriters with a forum in which to discuss, debate and question both the business and creative elements of songwriting.

Once a month, about twelve members of the Guild meet in a Special Projects committee and discuss new ideas and better ways to service the membership of the Guild. Workshops, seminars, etc. all started out as ideas from this committee. Several weekly events provide specific services to the new songwriter. At Ask-A-Pro meetings, 30 to 40 songwriters gather for a dialogue with professionals in the music industry, whether it be producer, publisher, record company executive, writer, etc., to discuss the business of music. Song Critiques focus on the craft of songwriting.

"The critiques are very helpful because it gives writers a chance to test their work before going to a publisher," Holtzman said. Ask-A-Pro helps the songwriter figure out where their talents fit in and how they can best make use of their abilities. For writers looking for more in-depth study, the Guild offers workshops which go into much greater detail. The Craft of Lyric Writing, taught by gold record writer Sheila Davis, has produced many published writers as well as 1981 Grammy winner Dennis Scott. Other workshops include Beginning Music Theory and Strategy of the Hit Single.

Holtzman has a good understanding of the trials and tribulations of songwriters because he is first and foremost a songwriter himself. He



Jonathan Holtzman

has written the music of John Bishop's new play, "The Great Grandson of Jedidiah Kohler" as well as the country-pop score for Susan Cooper and Hume Cronyn's new play, "Foxfire," scheduled to open on Broadway in November.

Holtzman is involved in a myriad of other activities as well as planning workshops and special activities in New York and assisting the Guild's two other offices in Nashville and Los Angeles. He also acts as a liaison for potential and new members, and is aided greatly by membership rep and veteran songwriter Robert Sour.

As a liaison, Holtzman explains to potential members how the Guild can help their careers. "The Guild is tremendously important. It's a tough world and sometimes it's hard to represent yourself as an individual. Having the Guild behind you looking out for your best interests and making sure your contracts are fair can be very comforting."

An Act of Creation

By ALVIN DEUTSCH
Linden and Deutsch,
General Counsel

■ The 1976 U.S. Copyright Law was a radical departure from its forebear in at least one major respect. Its predecessor required an act of publication to invest statutory copyright in the author's creation; and that act, in the vast majority of cases, was performed by a publisher, not the creator. This investiture of copyright by publication was rejected in the 1976 law, which recognizes that copyright exists at the time of creation. That change imposed concomitant obligations on creators to insure proper protection for their works—a job heretofore having been the responsibility of a publisher.

One may infer from this: the greater the benefit, the greater the responsibility.

In no small measure, AGAC/The Songwriters Guild has demonstrated its awareness of this axiom by assuming the mantle of responsibility in representing the songwriter both in the final years of the copyright hearings in Congress and on a full-time basis before the Copyright Royalty Tribunal during its 45 days of hearings on the mechanical rate.

The results are in: a new Copyright Law and a mechanical rate which increased by 45 percent from 1978 to 1981 and which, by 1986, will be further increased by 25 percent over the present four-cent rate.

These achievements represent first-time activities by songwriters representing their own interests for which they received not only moral but financial support from their members and from the music publishing industry.

AGAC is now engaged, along with NSAI, NMPA and RIAA, in seeking to secure federal legislation which will ameliorate the deleterious effect of home taping. The legislative hearings on home taping are but another indication that the age-old battle between user and creator will undoubtedly continue into the foreseeable future. Thus, AGAC must, on behalf of all songwriters (whether or not members), continue its vigilance, together with its natural allies, in defending the achievements embodied in the 1976 Copyright Act from erosion.

We are honored to have been a part of AGAC's illustrious 50-year history.

Coast Office in Good Hands

■ AGAC/The Songwriters Guild's regional office in Los Angeles was established approximately 20 years ago and is currently headed by regional director Parveen Michaels. Michaels is aided greatly by the Guild's volunteer four-member Los Angeles executive committee. (In addition, an informal college intern program generally provides a college student each semester from one of the area's many universities.)

Like the Guild's two other regional offices, the west coast office offers various seminars, songwriting workshops and Ask-A-Pro sessions. Michaels, in fact, was a special projects assistant for the Guild's Ask-A-Pro meetings for about half a year before she became regional director seven months ago. She mentioned a growing west coast library and tentative plans for a west coast Guild newsletter as two of her short term goals.

Donald Kahn, a member of the executive committee along with Bernie Wayne, Vic Mizzy and Ray Evans,



Parveen Michaels

notes that the Los Angeles office currently boasts 960 writer-members. He added, however, that the Guild is not anti-publisher. For example, it is not always in a songwriter's best interest to retain renewal rights to a particular song especially if the song's publisher offers to purchase the copyright. These cases often arise and are one of the reasons why songwriters seek out the Guild for advice.

AGAC's Nashville Office

■ Although the AGAC regional office in Nashville is brand new, having opened in early March, 30 songwriters in the Nashville music community have already joined the Guild.

Susan Loudermilk, the new office's regional director, had been working with the Guild last fall when she set up a seminar for area songwriters. Its success led to the opening of the Nashville office. "There was so much interest and so many questions arising concerning the various aspects of songwriters' rights. The response was just wonderful," she recalls. "After that, we worked toward establishing an office here and it's finally come to pass.

"People have thought of AGAC/The Songwriters Guild as being strictly for the New York area and to an extent for Los Angeles. But the Guild represents all its members all across America. The only difference from what we do and what our New York office does is deal with the regional per-



Susan Loudermilk

sonalities. The music community is located entirely within several square blocks. It therefore makes it easy for the writers to come in here while they're making their rounds.

"We do exactly the same things as the other Guild offices: educating the writers of their rights, and protecting their business interests in two ways, individually and as a group through the legislation that we work towards."

Copyright Dept. Keeps Busy

■ The change in the late 1970s in the copyright law drastically altered the rules regarding song publishing. Songs written before 1978 became subject to different regulations than those songs written from 1978 on. As the Guild's copyright manager, it is up to Marianne Conlin to notify Guild writer-members when their pre-1978 songs are up for renewal.

The rewritten law now provides a writer (or his heirs) of a pre-1978 song an additional (and automatic) 19 years copyright once the original 56-year rights expire, for a total of 75 years. For songs written from 1978 on, "the copyright lasts through the death of the last living author (of the song plus an additional 50 years)," according to Conlin.

"When we find a song that is going to be due for renewal in the next year," she goes on, "we send the notification to our writer-member. It's up to them to decide whether or not they want us to renew it on their behalf." If the writer chooses, for whatever reason, not to renew a particular song, it goes into the public domain.

While Conlin is making sure that Guild members know their rights, Fernandez Grierson, the Guild's royalty administrator, makes sure that writer-members are being accurately paid each quarter. When asked if discrepancies ever arise regarding how much the music publishers owe the songwriters, Grierson replies, "Yes,

(Continued on page 13)

Wherever there's music, there's BMI.



Congratulations on your 50th year.



The Guild's Presidents

■ AGAC/The Songwriters Guild was known as the Songwriters Protective Association from 1931 through the mid-sixties. The name was then changed to the American Guild of Authors and Composers until this year, when the name was expanded to AGAC/The Songwriters Guild.

Our Guild could not have been built without the dedicated support of its members and its leading executive officers who serve without pay. The Guild has been fortunate in obtaining the services of top songwriters who have shown remarkable executive skill and administrative ability, as council members and as presidents.

Following is a brief recap of those who served as presidents of the Guild:



BILLY ROSE (1931): Together with George Meyer and Edgar Leslie, Billy Rose founded the Songwriters Protective Association in 1931. He was a pioneer fighter for the rights of songwriters, and the first president of SPA. Thousands of songwriters and their families lead a better life because of Billy Rose.



SIGMUND ROMBERG (1932-1936): Operetta composers supposedly dwell in the land of princes and palaces, but Romberg proved to be one of the Guild's most effective leaders. Besides helping expand SPA in the thirties, he helped establish SPA's first Uniform Popular Songwriters Contract. This pace-setting agreement set forth the principle that a publisher must do something with a song or else return the song to the writer. Serving as president for a second time (1942-1951), "Romy" helped negotiate the revised 1947 Uniform Popular Songwriters Contract in which foreign as well as domestic rights revert to the writers at the end of the first copyright period.



IRVING CAESAR (1936-1942): Lyricist Irving Caesar helped shape and negotiate SPA's revised second contract, the 1939 Standard Uniform Popular Songwriters Contract. It was the first time that a contract was negotiated with publishers who signed a basic agreement with SPA. Further, the contract stipulated that a songwriter would get 50 percent on all mechanicals, transcriptions, etc., instead of the previous 33 1/3 percent, a tremendous victory for the Guild.



CHARLES TOBIAS (1951-1955): Under Charles Tobias' aegis, the Guild joined with ASCAP, BMI, and NMPA to urge American participation in establishing the Universal Copyright Convention, which meant that songwriters and their catalogues could be better protected throughout the world. Tobias also set up lyric folio audits, and won more than \$70,000 for writers whose works were presented in the popular song hit magazines. He was a charter member of the Guild, having joined in 1931. He also served as treasurer, secretary and vice president.



ABEL BAER (1955-1957): Veteran Tin Pan Alley composer Abel Baer became president after a stint as treasurer. Throughout his conscientious career at the Guild, Baer was of tremendous help in the delicate art of fund raising. The monies he raised were essentially to support the Guild's programs and policies.



BURTON LANE (1957-1967): As president of the Guild, Burton Lane fought hard on many issues such as copyright reform, winning many new members. His finest achievement was the setting up of the Royalty Collection Plan in 1959, which proved to be an outstanding success. Under his administration, the name was changed from the Songwriters Protective Association to the American Guild of Authors and Composers.



EDWARD ELISCU (1968-1973): Under the presidency of lyricist Edward Eliscu, the Guild began to work more closely with publishers and with the National Music Publishers' Association in order to gain a better understanding of mutual interests. A greater communication was also sought within the guild itself at this time, and president Eliscu brought the east and west coasts closer together by establishing specific delegates from both coasts to attend all council meetings.



ERVIN DRAKE (1973-1982): During the presidency of lyricist and composer Ervin Drake, the Guild became a politically active organization. President Drake led the Guild's copyright efforts in Washington which resulted in the 1976 Copyright Law and the increases in the mechanical royalty rate first to 2 3/4 cents in 1976, to four

cents in 1981, and then by steps to five cents in 1986. Drake helped create the Catalogue Administration Program (CAP) for those writers who control their own publishing. His administration encouraged the expansion of activities for newer writers such as the workshops, song critiques, seminars, and Ask-a-pro sessions. Drake expanded the Guild through all his programs and, because of his untiring efforts in organizing the fight before the Congress and the Copyright Tribunal, all songwriters in America will benefit for many years to come.



GEORGE DAVID WEISS (1982): As executive vice president of the Guild, George David Weiss brought the Guild's message to the great writers of Nashville on his frequent trips to the area. Because of the growing interest generated among those writers, the Guild is proud to open its new office in Nashville while some of the town's greatest writers have joined. The Guild looks forward with great anticipation to his presidency.

What AGAC Does

(Continued from page 4)

sic students is funded by Meredith Willson, while donations from Jack Lawrence have supported Guild workshops, song critiques, seminars and Ask-a-pro sessions.

Song critique is an ongoing, weekly program offering writers the opportunity to present material and receive constructive criticism from working peers and professionals.

Ask-a-pro is a weekly program where songwriters can "ask a professional" relevant questions about the music business today. Some of the most prominent people in the industry have been guests: producers, recording artists, music publishers, chart writers, artist managers, theatre writers, jingle writers, producers, lawyers, and record promoters.

Songwriting workshops are taught by leading professional writers. Courses have included "The Craft of Lyric Writing," "The Strategy of the Hit Single," "Melodic and Harmonic Songwriting Techniques," and "The Business of Songwriting."

Seminars are conducted periodically. Each seminar is an opportunity for the professional writer to meet and exchange ideas with prominent people representing various aspects of the music industry.

Industry Organizations Salute AGAC

ASCAP

By HAL DAVID
President, American Society of
Composers, Authors and Publishers

■ For an organization, reaching the 50th birthday is a very great achievement. Especially if it can look in the mirror and see itself looking even better than it did when it was younger, becoming more and more useful, and combining its years of experience with an energy that makes it stronger every day. And if, in addition, it can also point to the support and respect of its friends — it can consider itself lucky indeed.

This year, the American Guild of Authors and Composers is well able to view itself this way and all of us at ASCAP take pride in congratulating our colleague on its accomplishments.

ASCAP and AGAC have a lot in common: both our names include authors and composers in our titles; we are dedicated, each in our own way, to the protection of the songwriter. Some of ASCAP's leading members have played prominent roles in the development of AGAC. In fact, if you review the list of past AGAC presidents, you'll find that every one of them is also an ASCAP member. Consider: Billy Rose, Sigmund Romberg, Irving Caesar, Charles Tobias, Abel Baer, Burton Lane, Eddie Eliscu, and of course Ervin Drake, who has just concluded his term as president.

And now George David Weiss is the new president of AGAC, and the ties are just as strong. Again, I'll be working with a man I've known and respected from the moment I entered the music business. If George proves to be one tenth as good at leading AGAC as he is at writing and demonstrating songs, AGAC will have in him a great president.

The service AGAC provides is important to both the beginning and established songwriter.

I can recall sending many new songwriters over to Lew Bachman for advice and he was never too busy to see them. They came away knowing they had a place to go to get accurate information and important direction on matters affecting their careers.

For the more experienced writer, AGAC offers many benefits including a copyright renewal service.

AGAC has other programs that are available to the songwriter. Over the years, it has offered a forum for songwriters to gather and learn about the business end of the business. In fact, I recall participating in one such session some years ago with my fellow ASCAP member, Billy Taylor. It was a very rewarding experience be-

■ To be a full member of AGAC/The Songwriters Guild, you must be a member of one of the performing rights organizations.

cause conducting rap sessions with other professionals inevitably leads to one result: you get out of it as much as you give.

In addition, AGAC has a collaboration service to bring together the potential hit songwriting teams of the future.

Most importantly, AGAC has always been there on the front lines when it was necessary to fight for the protection of our copyrights. For example, it made an important contribution to the successful effort to increase the mechanical royalty rate to four cents.

I'm sure AGAC will continue to keep an eye on the issues concerning songwriters as effectively tomorrow as it does today.

As the music business continues to grow larger and more complex, all of us in the music community will need to join hands to successfully meet the new challenges of the audio and video explosion of the '80's. ASCAP and AGAC will continue to be linked in our search for new ways to assist both the aspiring and established songwriter.

And with sturdy steering from its board of directors and help from its members, I'm confident that the Guild will reach its next milestone birthday with as flattering a reflection as it enjoys today.

SESAC

By VINCENT CANDILORA
Vice President, SESAC

■ At SESAC, we pursue young writers who most often are inexperienced in the music business. We like to make an effort to educate our writers. In doing so, we always use the AGAC contract as an example of the best agreement a songwriter can get from a publisher.

SESAC encourages its writers to join AGAC and to participate in the many workshops and seminars that AGAC sponsors throughout the year. In conjunction with AGAC, SESAC has done several Ask-A-Pro sessions; not only in New York, but in Los Angeles as well. In the past, we have joined AGAC, along with many other organizations, to help revise the copyright law. Presently our views and support are joined once again to combat perhaps the most serious threat to the music industry — that of home taping. As a rule, SESAC's and AGAC's views run parallel because both of our organizations are in the business of protecting songwriters.

We are proud to salute AGAC on its 50th anniversary.

BMI

By EDWARD M. CRAMER
President, Broadcast Music, Inc.

■ Some might say that the first 50 years are the hardest, but as we in the music business stand at the brink of the final decades of the 20th Century, I would guess that the times to come will be more challenging than any of us could have imagined just a few years ago.

I say this as I note further indications each day of a sputtering economy complete with uncertain inflation and rising unemployment ranged against decaying cities and curtailed services. The leisure dollar is tightening and the occurrence of bankruptcy is not uncommon.

All of these are ominous omens for our business, indeed, yet almost in counterpoint, I note the outpouring of endless and ingenious technological advances. I mean cable, video and discs, satellite transmission and other breathtaking communications breakthroughs still on the drawing board. These advances will force us all into shaping new methods of licensing and protecting music. And yes, these advances will shape the way in which music is created and marketed in the future.

As the American Guild of Authors and Composers celebrates its golden anniversary, we at BMI are pleased to offer our salute to a unique organization which has demonstrated its continuing dedication to the American songwriter.

AGAC's dedication has shown itself

in a number of ways. Notably, it has been a force in the vanguard for the overdue revision of copyright law. Moreover, it continues as a voice for maintaining and strengthening the existing statutes that are subject to constant erosion by special interests. This has been and will continue to be a never-ending fight, and we at BMI have been heartened to have an ally like AGAC in the lists.

Along with a myriad of special services to songwriters — seminars, workshops, informationals, as well as auditing and administrative services — AGAC has fashioned a songwriter's contract that is a model for writers.

Through Robert Sour, former BMI president who served from 1966-68, we have had a close relationship with AGAC. Bob, himself a songwriter of note, has served as a voluntary consultant to AGAC, its directors and members for close to 15 years.

Any anniversary should be a happy occasion and AGAC's 50th is particularly noteworthy. Our congratulations are extended to its president Ervin Drake, president-elect George David Weiss and Lew Bachman, executive director, as well as all other officers and directors.

AGAC members and all songwriters face extremely difficult times. AGAC, representing all segments of the music industry, will play a important part in how challenges are met and solved in the future.

NMPA

By LEONARD FEIST
President, NMPA

■ Several years ago, in your President's Report to an AGAC California membership meeting, you stated that the relation between songwriters and music publishers was symbiotic. It made me blink, gulp, and do a doublethink.

As a boy, I was early and often exposed to authors and composers, possibly even dangled on a knee or two. All my business career has been intertwined with the women and men who make music and words. Yet, I never suspected that we were being symbiotic — that is, 'til I learned it from you.

"Symbiosis" — for all those who have a rhyming rather than an Oxford Universal dictionary — is the "association of two different organisms which live attached to each other and contribute to each other's support."

The symbiosis between the individual writer and his or her publisher is clearly between quite different organisms. Only mischievous or malicious legends or rumors have built up a

(Continued on page 12)

By SALVATORE T. CHIANTIA
Chairman, NMPA

■ In joining the salute to AGAC on its 50th anniversary we mean to honor not only its impressive half century of dedicated service to authors and composers but also the birth of a new spirit of cooperation and understanding between writers and publishers.

It is really not so long ago that AGAC was known as the songwriter's protective association and NMPA as the music publisher's protective association. Both organizations were conceived to be defensive in nature and, sad to say, there was ample reason to do so. Of course AGAC continues to be vigilant, as it should be.

Shared Interests

There is now, however, the welcome, warranted and shared perception that the interests of writers and publishers are basically the same — the promotion and preservation of authors' rights. The well-being of writers affects us all and that well-being must always be the primary concern of AGAC and the music publisher.

(Continued on page 13)

Law Bachman *(Continued from page 6)*

rights." AGAC/The Songwriters Guild also offers a financial evaluation of catalogues for federal, state and estate tax purposes, and an expanded insurance program.

Other important actions in protecting the rights of songwriters include the Guild's decision in 1975 to take an active role in the 1976 reframing of the U.S. Copyright Act, and its important involvement before the Copyright Royalty Tribunal on the matter of the mechanical royalty rate. "It was a progressive step," comments Bachman. "We ran a deficit to participate, and we've gone to our members a number of times to get contributions (for the effort)." In addition,

the Guild commissioned the first ever economic study of songwriters, which became a key part of the Guild's submission to the CRT. Outreach to the rest of the music industry on the issue of home taping has also come about with the formation of a coalition with the RIAA, NMPA, NSAI and National Music Council, and the retaining of Washington representation to ensure passage of a fair bill on hardware/software royalties.

"AGAC The Songwriters Guild is always looking for involvement in current actions that will help writers and further their rights," Bachman declares. "We never know what we'll be involved in tomorrow."

Jack Lawrence *(Continued from page 6)*

share in Exxon's largesse or that of any other public-minded, generous corporation. To date our few approaches in that direction have not been successful. So we must be realists — it is we the writers who will have to help the AGAC Foundation strengthen its base before the large corporations can be attracted.

All you creators out there — you writers for film and theatre who have hit the jackpot deservedly! — you writers/performers who have earned your success in the world of recordings and concerts — you writers who have slowly and painstakingly built up well-performed catalogues — all of you could help. It could be that no one

ever gave you a helping hand, but think back — it's highly unlikely that you did it all by yourself. Wouldn't it be nice to give a little back to the business that made and supported you?

Our Foundation sets no specific limitation on anyone's voluntary contribution — whatever one's conscience dictates and as much as one can comfortably afford to give is appreciated. Another option would be to include the Foundation in your will for a specific bequest or percentage. The lovely part about all this giving is that all contributions are tax-deductible.

The AGAC Foundation would love to hear from any reader who has other suggestions for fund-raising.

Exec. Committee on West Coast



Pictured at a recent meeting in Los Angeles from left to right: assistant treasurer Donald Kahn, vice president Ray Evans, vice president Vic Mizzy, and assistant secretary Bernie Wayne.

Leonard Feist *(Continued from page 11)*

body of phony folklore that seeks to contradict the historical facts. After all, songwriters and publishers can't get along without each other. Never could — never will.

Because it was founded in 1917, the Music Publishers' Protective Association (now NMPA) had a lonely fourteen years waiting around for the Songwriters Protective Association (now AGAC) to come into being so that our organizations could get into a state of symbiosis. And, although our first several decades may not have been notable for concord and amity,

in the more recent years the leadership of both organizations has indeed achieved a relationship that can be characterized best by the word you so astutely chose. The mutual activities of AGAC and NMPA have brought us closer and closer together with greater and greater benefits to both of us.

Congratulations to AGAC on this significant anniversary! May we, together, continue to confound those who are our adversaries, to work for our mutual best well-being and to serve the public's thirst for songs.

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A New Love Song

By STANLEY M. GORTIKOV
President, Recording Industry
Association of America

■ Not so long ago, music composers and publishers were locked in battle with recording companies over the mechanical royalty rate. Washington was the battlefield, and AGAC, NMPA and RIAA were the forces in combat.

Meanwhile, back in America's recording arenas, these same forces — composers, publishers, and recording companies — weren't fighting at all. They were too busy making and recording music. And that is just how our joint inter-relationship always should be: a creative confirmation. Our missiles should be sharps and flats — targeted as "hits," not "bombs."

Certainly there have been times when the convictions and perspectives of recording companies have been at odds with those of composers and publishers. But never — never — has there been doubt or question over the vital, core role of the song and the songwriter in a recording. If there's no song, there's no record. But the converse is true too: if there's no record, there's mighty little opportunity for the song.

Changing technology rapidly is bringing together other common goals of songwriters, publishers, performers, and recording companies.

Technology in the past has provided fresh opportunities for market expansion, for more purchasers of our recorded music. Now we are all linked together to assure the perpetuation of technology's bounty — rather than becoming its hopeless victims. Home taping, for example, emerges as our joint threat. But composers, publishers, and record companies are now bound in a totally cooperative program of response to home taping. So at last we properly are bringing to Washington the same rapport we practice in the recording arena.

Every constituency needs an effective spokesman. AGAC fills that role for many songwriters. RIAA is pleased to find ever-increasing opportunities to cooperate with AGAC and to focus constructively on the many goals where our interests coincide.

Salvatore Chiantia *(Continued from page 11)*

We share a common destiny and the future will, in large measure, depend upon our continuing commitment to the "droit d'auteur," our mutual respect and growing cooperation. Your leadership and ours have recently demonstrated how productive such cooperation can be.

In Memory of Stephen Foster

By ALBERT BERMAN
President, Harry Fox Agency

■ There are only eight notes in a scale — and thousands of words. They are available to everyone to mix and mingle. Without the one vital ingredient, however, they emerge as sounds that would be better served by silence. But add that one vital ingredient — talent — and the songs are born. And the proud parents are the author and the composer.

When creativity flames, the urge to compose is irresistible. Beethoven wrote his symphonies and Stephen Foster his songs before there were copyright laws to protect their originality or provide the fruit for their labor. And books would continue to be written and songs composed even if there were no one to hear them or to pay for the privilege.

But the workman is worthy of his hire and over the years laws were writ-

ten so that the composer could work at his craft and, in addition to the satisfaction derived, be compensated for his endeavor.

Creativity and an astute business sense generally do not go hand in hand. Therefore, over the years, the authors and composers joined forces with music publishers. After the song was written and the job of the creator was finished, the music publisher would assist in fashioning a commodity that the public wanted to hear and would pay for. It is a relationship that has blossomed over the years.

Grierson

(Continued from page 8)
but once we show (a publisher) a discrepancy and they agree with our audit, they respond with the payment promptly." Grierson acknowledges that most discrepancies in statements are generally honest mistakes. But over \$5 million has been collected by the Guild so far that would have otherwise not been accounted for.

A 13-year AGAC veteran, Grierson also reviews writer contracts with the publishing companies to make sure that the rates being paid are correct.

AGAC / the songwriters guild

American Guild of Authors and Composers

**Working together to
serve the interests of
our Authors and
Composers!**



The Songwriter's New Voice in Nashville

By JOHN D. LOUDERMILK

■ Few people in Nashville know what AGAC is, yet. A few do, but the majority do not. Almost everybody knows what the letters stand for — American Guild of Authors and Composers — but many do not understand what that means. Some think it's a union; almost everybody thinks it's anti-publisher. Nothing could be further from the truth. Is the Harry Fox Agency anti-record company? Is the musicians' union anti-record company? Are artists' managers anti-booker or anti-network? No, of course not, and neither is The Songwriters Guild anti-publisher. Publishers are as necessary to a songwriter as a TV network or a record company is to an artist. The division of labor makes us all dependent on each other.

The misunderstanding seems to spring from the work of the Guild in protecting the business interests of the songwriter. Many writers are astute business-minded people who come to the Guild for the services and information it provides: the songwriter's contract, the catalogue evaluation, the estates administration service, etc.; many other writes are only artistically inclined, with no idea of what's in the contracts they sign or of what business options they have.

Guild members are not obliged to use the AGAC contract and publishers are not forced to sign it when dealing with members of the Guild. Publisher contracts are drawn up by publishers' lawyers to protect the interests of publishers. AGAC contracts are drawn up to protect the interests of writers. Ultimately, it's up to the individuals involved to negotiate the deal they feel is best for them.

If you own your own works, the Guild will administer your catalogue; it can help with your estate planning and guide you in preparing a will tailored to your needs as a songwriter.

When you die, AGAC can assist your estate for your heirs. At all times, AGAC/The Songwriters Guild keeps up with every change in the songwriting business and keeps its members informed.

BMI, ASCAP and SESAC charge 10 percent to collect your performances. AGAC charges five percent to collect your mechanicals. You might say, well, my publisher pays on time now, why do I need someone to collect for me? Let me ask you a question. Can you really read your royalty statement? Can you understand what it really says? Have you ever at-

tempted to ask a lawyer or accountant questions about your business, only to have them ask you first? And how about this raise we finally got? You know it was AGAC who guided America's songwriters, in tandem with the National Music Publishers Association, to double the mechanical royalty paid to publishers and writers for use of their songs. Who do you think paid the cost of educating the Congress about the problem and then campaigning to fit it?

The result was a better rate for all writers and publishers. Don't you feel some responsibility to carry your share of the load? I do, and that's why I joined AGAC.

NSAI

By MAGGIE CAVENDER
Executive Director, NSAI

■ It is indeed a privilege and, in fact, a downright pleasure, for the Nashville Songwriters Association International to congratulate the American Guild of Authors and Composers on its 50th anniversary.

NSAI, the baby of the two songwriter organizations, has drawn much strength from AGAC, the mother of songwriter organizations. Although quite different in services offered to the songwriter, being songwriters all, the common goal of the two organizations is one and the same: the love for

the songwriter, the development of the songwriter, the recognition of the songwriter, and in a great number of instances the protection of the songwriter.

Through the thick of the copyright revision which became law in 1976, AGAC and NSAI were side by side through a long and difficult fight to gain this legislation, long overdue as everyone is aware. Then the Copyright Royalty Tribunal hearings, where success was again attained in the raising of the mechanical royalty rate from that gained in 1976. And now standing tall and together NSAI and AGAC

are facing, along with the rest of the industry, yet another legislative battle: protection of the writer in the home taping dilemma.

These accomplishments are mentioned merely to denote the devoted bond between the two organizations.

NSAI not only congratulates AGAC on 50 years, but thanks it from the soul for having the guts and determination to pick up the banner of the songwriter that many years ago, and to continue to have that banner blowing strongly in the wind.

Congratulations, AGAC... You are gold!!!!

CONGRATULATIONS AGAC/the songwriters guild

Mrs. Harold Adamson
D. L. Byron
Valerie Darvick
Sandra Green
Jonathan Holtzman
Arthur Kent
Phoebe Lewin
Philip E. Palmer

David Ray
Buddy Robbins
Young Kline Rosen
Wally Schuster
Hy Shore, Esq.
Carl Sigman
Harry Tobias
Henry Tobias



Guild members, projects director Jonathan Holtzman, and Foundation president Jack Lawrence all listen intently at recent Song Critique Session in New York.

A West Coast Perspective

By BERNIE WAYNE

■ As a transplant to California for only ten years, I am still in a position to see clearly the regional differences as well as regional similarities. One of the differences is the weather. People "chug" around in New York because of the bitter wind. In California there is more golf time. But a basic difference is, "sharks" have a tendency to proliferate in warm waters, and therefore California songwriters have a great need for protective shark repellents. And that's what AGAC/The Songwriters Guild gives out with its basic contract.

The office in California is a meeting place not only for the council and executive committee residing in California, but for all songwriters with problems, who can use guidance. And in a time when education is stripped more and more, the Guild in California, like the Guild in New York and Nashville, provides song workshops and Ask-a-pro sessions.

When the Guild embarked upon po-

litical action, Henry Mancini, Jack Lawrence, John Green, and I, myself, were part of the "flying political action" committee that joined up with the New York and Nashville forces in Washington. As far as songwriters are concerned, AGAC East and West was one of the most vital factors in the passage of the Copyright Law of 1976, and the upgrading of the Mechanical Royalty Rate that was awarded us by the copyright Royalty Tribunal in 1981.

Some executive is always on his way to New York to attend Guild meetings, and frequently in the course of the year, AGAC West plays host to visitors from the East. Now we have a new representative traveling east and west out of Nashville.

Every year the President of the United States makes a "State of the Union" Address. It is my profound wish that one day the "State of the Union" will be once again as hopeful as the state of the Guild.

Congratulations

AGAC/the songwriters guild

On Your 50th Anniversary

Famous Music Publishing Companies

AGAC/the songwriters guild

American Guild of Authors and Composers

• New York • Los Angeles • Nashville •

HOW TO JOIN

Fill out the AGAC application form. When your application is received, it will be reviewed by the Membership Committee and you will be notified by mail of your acceptance.

THERE ARE THREE MEMBERSHIP CATEGORIES:

1. A Full Member is a songwriter who has signed a contract with a music publisher.
2. An Associate Member is an unpublished songwriter who desires to learn more about the business and craft of songwriting.
3. Estate Members are heirs of deceased writers. All categories of membership entitle you to reduced rates for all Guild-related activities, including workshops, critique sessions, and seminars. (Ask-a-pro is free to members).

FEES:

Annual dues and commissions are kept very low. We seek to provide only enough income to run the organization and supply the necessary services to our members.

DUES:

Associate members pay \$30.00 a year. Full members pay dues on a graduated scale (ranging from \$55.00 to \$350.00) based on royalties collected by AGAC.

COMMISSIONS:

A full member is charged a 5 percent commission on the first \$20,000 of income and sheet music royalties collected (on his/her account) by AGAC from publishing, 1/2 of 1 percent thereafter. In no event, however, will commissions ever exceed \$1400 in any calendar year.

MAIL APPLICATIONS TO:

AGAC/the songwriters guild

40 West 57th Street
New York N.Y. 10019
(212) 757-8833

6430 Sunset Blvd.
Hollywood, Calif. 90028
(213) 462-1108

50 Music Square West
Nashville, Tenn. 37203
(615) 329-1782

APPLICATION FOR MEMBERSHIP

THE UNDERSIGNED hereby applies for membership in AGAC/The Songwriters Guild as:

- Lyricist
 Composer

Date of Birth _____
(Month) (Day) (Year)

TWO SIGNED COPIES OF COLLECTION OF ROYALTIES AUTHORIZATION MUST FOLLOW APPLICATION

I am a member of the following organizations in the musical field (List each as ASCAP, BMI, Dramatists Guild, AF of M, AFTRA, etc):

I have read the Constitution and By-Laws and agree to bound thereby, and to all lawful amendments thereof, upon election to membership.

A DEPOSIT CHECK IN THE AMOUNT OF \$30.00 MUST ACCOMPANY THE APPLICATION

Please print full legal name:

Signed: _____
(full legal name)

Street Address: _____

City and State: _____

Telephone No.: _____

Your Social Security No.: _____

Please include along with this application a list of a I published and/or recorded works or submit catalog of songs as registered with ASCAP, BMI, SESAC or any other small performing rights organization.

Please indicate your annual income from publishers: \$ _____





THE NATIONAL MUSIC PUBLISHERS' ASSOCIATION

salutes the

AMERICAN GUILD OF AUTHORS AND COMPOSERS

on 50 years
of dedication to the cause of music —
more particularly,
those gifted people who write it.

Salvatore T. Chiantia
Chairman

Leonard Feist
President

Ornette at the Ritz



Antilles, Island Records' new jazz label, has just released Ornette Coleman's long-awaited new album, "Of Human Feelings." To support the release, Coleman recently performed at the Ritz in New York City with his band Prime Time. Pictured after the show are, from left: Coleman; Stan Bernstein, Coleman's manager; and Ron Goldstein, president of Island Records, U.S.A.

CBS Records Plans All-Star Jazz Benefit

■ NEW YORK—CBS Records will present an all-star jazz concert in Washington, D.C. on May 14 to benefit the National Urban Coalition, it was announced by CBS vice president LeBaron Taylor.

The Constitution Hall event, dubbed "An Evening of Just Jazz," will feature Hubert Laws, Ron Carter, Charles Earland, Ramsey Lewis, Arthur Blythe and Wynton Marsalis. The event will be recorded and videotaped.

Dr. George Butler, vice president of jazz and progressive music, CBS Records, will produce the concert.

MCA To Debut Audiophile Line

■ LOS ANGELES—MCA Records will debut its own audiophile line the first week of May.

The three initial releases in the series will be Steely Dan's "Gaucho," Spyro Gyra's "Catching the Sun," and Olivia Newton-John's current album "Physical."

Mega Names Lester

■ LOS ANGELES—Charles Murock, president of Mega Records, has announced the appointment of Heidi Lester as manager, artist relations.

The Jazz LP Chart

APRIL 10, 1982

1. THE GEORGE BENSON COLLECTION
GEORGE BENSON/Warner Bros. 2HW 3577
2. COME MORNING
GROVER WASHINGTON, JR./Elektra SE 562
3. ELECTRIC RENDEZVOUS
AL DI MEOLA/Columbia FC 37654
4. BREAKIN' AWAY
AL JARREAU/Warner Bros. BSK 3576
5. MYSTICAL ADVENTURES
JEAN-LUC PONTY/Atlantic SD 19333
6. THE DUDE
QUINCY JONES/A&M SP 3721
7. DREAM ON
GEORGE DUKE/Epic FE 37532
8. OBJECTS OF DESIRE
MICHAEL FRANKS/Warner Bros. BSK 3648
9. SLEEPWALKER
LARRY CARLTON/Warner Bros. BSK 3635
10. WYNTON MARSALIS
Columbia FC 37574
11. CRAZY FOR YOU
EARL KLUGH/Liberty LT 51113
12. IT'S A FACT
JEFF LORBER/Arista AL 9583
13. SILK
FUSE ONE/CTI 9006
14. LIVE AT THE SAVOY
RAMSEY LEWIS/Columbia FC 37687
15. RIO
LEE RITENOUR/Elektra/Musician E1 60024
16. WEATHER REPORT
ARC/Columbia FC 37616
17. BLUE HORIZON
ERIC GALE/Elektra/Musician E1 60022
18. CHARIOTS OF FIRE
ERNIE WATTS/Qwest/WB QWS 3637
19. ECHOES OF AN ERA
VARIOUS ARTISTS/Elektra E1 60021
20. SOMETHING ABOUT YOU
ANGELA BOFILL/Arista AL 9576

21. SOLID GROUND
RONNIE LAWS/Liberty LO 51087
22. TELECOMMUNICATION
AZYMUTH/Milestone M 9101 (Fantasy)
23. REFLECTIONS
GIL SCOTT-HERON/Arista AL 9566
24. THE GRIFFITH PARK COLLECTION
VARIOUS ARTISTS/Elektra/Musician E1 60025
25. MEMORY SERVES
MATERIAL/Elektra/Musician E1 60042
26. YOURS TRULY
TOM BROWNE/Arista/GRP 5507
27. BELO HORIZONTE
JOHN McLAUGHLIN/Warner Bros. BSK 3619
28. DAN SIEGEL
Elektra E1 60037
29. FREE TIME
SPYRO GYRA/MCA 5238
30. SIGN OF THE TIMES
BOB JAMES/Tappan Zee/Columbia FC 37495
31. EARLAND'S JAM
CHARLES EARLAND/Columbia FC 37573
32. AUTUMN
GEORGE WINSTON/Windham Hill C 1012
33. EVERY HOME SHOULD HAVE ONE
PATTI AUSTIN/Qwest/WB QWS 3591
34. THE LADY AND HER MUSIC — LIVE ON BROADWAY
LENA HORNE/Qwest/WB 2QW 3597
35. STANDING TALL
CRUSADERS/MCA 5254
36. SHARKY'S MACHINE (ORIGINAL SOUNDTRACK)
Warner Bros. BSK 3653
37. FEELING GOOD
ROY AYERS/Polydor PD 1 6348 (PolyGram)
38. SPLASH
FREDDIE HUBBARD/Fantasy F 9610
39. THE GREAT PRETENDER
LESTER BOWIE/ECM 1 1209 (WB)
40. TAURUS
TANIA MARIA/Concord Jazz CJP 175

Record World A/C Chart

APRIL 10, 1982

| Apr. 10 | Apr. 3 | | WKS. ON CHART |
|---------|--------|--|---------------|
| 1 | 4 | MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS Polydor 2189 (PolyGram) | 10 |
| 2 | 1 | KEY LARGO BERTIE HIGGINS/Kat Family 9 02524 (CBS) | 13 |
| 3 | 2 | OPEN ARMS JOURNEY/Columbia 18 02687 | 10 |
| 4 | 11 | MAKE A MOVE ON ME OLIVIA NEWTON-JOHN/MCA 52000 | 6 |
| 5 | 5 | THAT GIRL STEVIE WONDER/Tamla 1602 (Motown) | 9 |
| 6 | 8 | ON THE WAY TO THE SKY NEIL DIAMOND/Columbia 18 02712 | 7 |
| 7 | 9 | ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM/A&M 2387 | 10 |
| 8 | 3 | THROUGH THE YEARS KENNY ROGERS/Liberty 1444 | 12 |
| 9 | 12 | MY GUY SISTER SLEDGE/Cotillion 47000 (Atco) | 9 |
| 10 | 10 | DADDY'S HOME CLIFF RICHARD/EMI-America 8103 | 10 |
| 11 | 22 | '65 LOVE AFFAIR PAUL DAVIS/Arista 0661 | 4 |
| 12 | 25 | SHANGHAI BREEZES JOHN DENVER/RCA 13071 | 4 |
| 13 | 6 | SWEET DREAMS AIR SUPPLY/Arista 0655 | 13 |
| 14 | 17 | SHOULD I DO IT POINTER SISTERS/Planet 47960 (E/A) | 8 |
| 15 | 15 | JUST CAN'T WIN 'EM ALL STEVIE WOODS/Cotillion 46030 (Atco) | 9 |
| 16 | 7 | LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288 | 14 |
| 17 | 43 | LET'S HANG ON BARRY MANILOW/Arista 0675 | 2 |
| 18 | 20 | SLEEPWALK LARRY CARLTON/Warner Bros. 50019 | 7 |
| 19 | 19 | BOBBIE SUE OAK RIDGE BOYS/MCA 51231 | 9 |
| 20 | 13 | YOU COULD HAVE BEEN WITH ME SHEENA EASTON/EMI-America 8101 | 15 |
| 21 | 24 | MEMORY BARBRA STREISAND/Columbia 18 02717 | 6 |
| 22 | 28 | MAKING LOVE ROBERTA FLACK/Atlantic 4005 | 4 |
| 23 | 21 | LEADER OF THE BAND DAN FOGELBERG/Full Moon/Epic 14 02647 | 15 |
| 24 | 14 | WHEN ALL IS SAID AND DONE ABBA/Atlantic 3889 | 12 |
| 25 | 34 | ALWAYS ON MY MIND WILLIE NELSON/Columbia 18 02741 | 4 |
| 26 | 32 | GOIN' DOWN GREG GUIDRY/Columbia/Badland 18 02691 | 5 |
| 27 | 42 | I'VE NEVER BEEN TO ME CHARLENE/Motown 1611 | 2 |
| 28 | 30 | IF I COULD GET YOU (INTO MY LIFE) GENE COTTON/Knoll 5002 | 6 |
| 29 | 16 | TAKE IT EASY ON ME LITTLE RIVER BAND/Capitol 5057 | 13 |
| 30 | 37 | TEACH ME TONIGHT AL JARREAU/Warner Bros. 50032 | 3 |
| 31 | 23 | POP GOES THE MOVIES (Part I) MECO/Arista 0660 | 8 |
| 32 | 44 | BABY STEP BACK GORDON LIGHTFOOT/Warner Bros. 50012 | 2 |
| 33 | 26 | SOMEWHERE DOWN THE ROAD BARRY MANILOW/Arista 0658 | 13 |
| 34 | 18 | ANOTHER SLEEPLESS NIGHT ANNE MURRAY/Capitol 5083 | 10 |

CHARTMAKER OF THE WEEK

| | | | |
|----|----|--|----|
| 35 | — | THE BEATLES' MOVIE MEDLEY THE BEATLES Capitol 5100 | 1 |
| 36 | 40 | NEVER GIVE UP ON A GOOD THING GEORGE BENSON/Warner Bros. 50005 | 3 |
| 37 | — | DON'T TALK TO STRANGERS RICK SPRINGFIELD/RCA 13070 | 1 |
| 38 | 38 | SEA OF HEARTBREAK POCO/MCA 52001 | 4 |
| 39 | 39 | DO I EVER CROSS YOUR MIND MICHEAL SMOTHERMAN/Epic 14 02711 | 4 |
| 40 | — | EMPTY GARDEN (HEY, HEY JOHNNY) ELTON JOHN/Geffen 50049 (WB) | 1 |
| 41 | — | BEECHWOOD 4-5789 CARPENTERS/A&M 2405 | 1 |
| 42 | — | RUN FOR THE ROSES DAN FOGELBERG/Full Moon/Epic 14 02821 | 1 |
| 43 | 36 | MEMORIES OF DAYS GONE BY FRED PARRIS & THE FIVE SATINS/Elektra 47411 | 5 |
| 44 | 45 | THEME FROM MAGNUM P.I. MIKE POST/Elektra 47400 | 3 |
| 45 | — | I'LL TRY SOMETHING NEW A TASTE OF HONEY/Capitol 5099 | 1 |
| 46 | 29 | I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361 | 17 |
| 47 | 27 | SHE'S GOT A WAY BILLY JOEL/Columbia 18 02628 | 16 |
| 48 | 33 | COOL NIGHT PAUL DAVIS/Arista 0645 | 18 |
| 49 | 41 | THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046 | 21 |
| 50 | 31 | THE END RUPERT HOLMES/Elektra 47409 | 7 |

■ NEW YORK—Is folk music having a resurgence?

In the last few months, signs would seem to indicate that the musical form which reached a peak in the early sixties and fell into relative silence in the past decade is slowly revitalizing, redefining, and gearing itself for a new challenge in the eighties.

On a national level, a collection of Simon and Garfunkel's greatest hits recorded live in New York's Central Park is enjoying strong sales, while another two-record set by folk favorites Pete Seeger and Arlo Guthrie has recently come out. Peter, Paul & Mary sold out four shows at New York's Savoy club, and rockers like Roger McGuinn and Jorma Kaukonen are appearing in solo acoustic shows that respect their folkie origins.

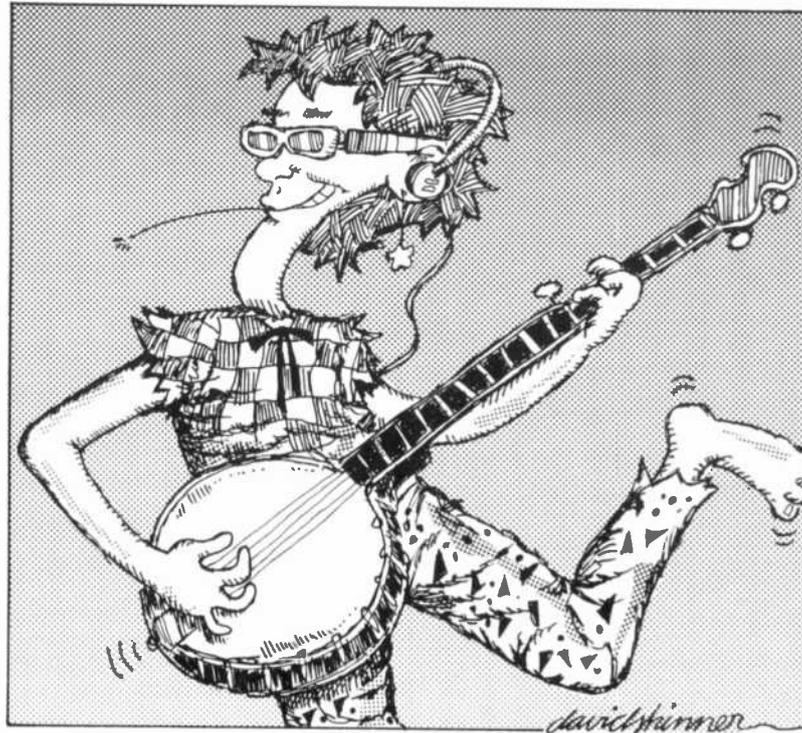
But it is, perhaps more appropriately, on the grassroots level that the new folk renaissance seems to be taking place. In New York's Greenwich Village, which a proliferation of clubs and talent made a hotbed for the original folk boom, a new breed of singers and songwriters, along with an older generation of performers, are keeping the traditional music alive, writing new songs, and attempting to bring the form back into the spotlight.

One of the most interesting recent developments here is the case of the Speakeasy, a one-time disco tucked in the back of a typical Village falafel joint which has literally been taken over by a group of folk musicians who call themselves the Musician's Cooperative.

Centered around a seven-member "steering committee" that convinced the club's owner to let them take over the tiny venue's booking policy, the Co-op is a loose amalgamation of some 100 musicians, writers, singers and folk-oriented technicians and friends who are seeking to establish a communication network, support system and public forum for like-minded folkies.

According to Jack Hardy, a folk-circuit fixture with four albums of original songs to his credit, the idea started with a group of performers (including Dave Van Ronk, Erik Frandsen and Frank Mazzetti) who "were looking for a place where the musicians would have final say in what was going on, in the whole texture of the club." Since striking their deal with the Speakeasy's owner (he gets the bar receipts, the Co-op keeps cover charges), the group has not only set up a weekly schedule of folk happenings at the club, but has also initiated an ambitious project in a monthly newsletter-cum-record album focusing on the burgeoning talent in the area.

Called "The COOP (The Fast Folk Music Magazine)," the package spotlights 12 songs/performers each month in a simple (four-track) but professional-sounding slice of vinyl that crosses generational, lyrical, and even language boundaries



The Times They Are A-Changin': Is There a Folk Music Revival?

By MARIANNE MEYER

in its attempt to present "a documentation of what's going on, and get the songs out there, not in a demo capacity, but in case people want to sing them. That's part of the folk process," as Hardy describes it.

Brian Rose, a featured performer on the first "COOP" LP, a steering committee member, and a village regular, sees the album as a psychological boost to new artists — "There's nothing like getting on vinyl, even if it is a relatively limited thing" — and as a boon to honoring their craft — "You have to let a song stand on its own, so you can see what other people think and gain your own perspective."

Rose, who came to New York from his native Virginia four and a half years ago, appreciates the fact that the "support of a community, such as we're seeing here, helps new talent that might otherwise find it very difficult to break into the folk scene." Citing the involvement of older artists like Van Ronk in the Co-op, Rose remarked, "It's been good to get some of the older singers involved. We're reaching out a lot more now and learning from each other." In the future, Rose said, the albums will include material from other cities exploring the folk form.

Frank Christian, another featured performer on the "COOP" LP who has also seen the recent release of his first independently produced album (on Great Divide Records), sees the albums as both entities in themselves and steps toward future career development. "I'm sure in

the back of everyone's mind, they'd like to get a major record deal, or a major distribution deal," he said, but he acknowledged that the state of the economy doesn't make that the prime focus of the recordings.

Christian, who uses his musical talents in session work and teaching as well as performing, said he thinks that things are happening on the folk scene in a small but meaningful way that bodes well for practitioners of the form. "So many of us know each other that there's a looseness and sense of cooperation there that's grown in the past few years. People lend assistance, advice about where to get jobs, and it's considerably more professional. Right now we're finding out that the scene can support its people, and that there's enough people out there who can enjoy and support what we do. There's a resurgence of excitement that I haven't seen in a while."

Part of the excitement lies in the re-defining of the term "folk music" and the efforts of the musicians involved to prove their music's validity — both economically and socially — to those people who have tended to dismiss it since the days when people like Bob Dylan brought it to such prominence. Hardy calls that time "the great folk scare of the sixties" and feels that "perhaps it was blown out of proportion. I don't think there was any more then than there is now. If anything, there's more of it now. It's just a question of how you look at it, and how much time the press decides to devote to it."

The hardest thing may be simply to define the words "folk music." To Robbie Wolliver, owner of Folk City, the legendary club where Dylan made his first New York City appearances (and where the walls are lined with similar stellar remembrances), the stereotypic image of folk music as "some frail blonde with flowers in her hair, strumming an acoustic guitar and singing insipid songs," was enough to make him consider changing the name of the venue when he took it over a few years back. "Finally," he says, "we decided to try to change people's concept of folk music instead of changing the name." Wolliver brought in an eclectic mix of music, including art/rock bands from the SoHo avant garde, which "horrified" some purists, but fit in with his own concepts of good music, folk and otherwise. "To me, the punk music of London when it first started was folk music, because it's important and says something."

Though one doubts that the world at large will ever lump the Sex Pistols with Peter, Paul & Mary, Wolliver's words are well taken; pinning down the essence of folk music is a source of ongoing debate. The "COOP" newsletter, while featuring interviews, essays, and song lyrics, devotes great space to ongoing dialogues on the issue, and its letters column especially holds the promise of heated arguments to come. (In the March edition, Terre Roche takes the editors to task for not allowing a point similar to Wolliver's punk/folk parallels.) While some would say that the absence of electrified instruments is the key, others say it's an emphasis on the song and not the singer, some argue for the traditional aspects of handing a song down through generations of word-of-mouth, others claim the word folk for performers of the singer/songwriter ilk.

"The question is all everyone talks of down here," Wolliver admitted, but while he hesitated to pin down the music, he said he feels strongly about the environment itself. "There's definitely a scene happening here in the Village," he said. "I don't know if I'd call it folk music; something different is going on. The *Times* has come down more in a month than they have in the last five years. Record companies call to say they want to see some act or another perform."

Could it be the start of another folk boom? Not necessarily. As Wolliver admitted, "The record companies are worried about even their major acts — they're not going to take a chance on a solo acoustic performer. But many of those performers are changing — even die-hard folkies are putting together bands. When do you stop calling it folk? I think you don't. People who are exciting and have something to say are building their followings, honing their craft and taking off."



Record World[®] Retail Report

APRIL 10, 1982

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

HANDLEMAN/NATIONAL

AEROBIC DANCE HITS — Casablanca
BUCKNER & GARCIA — Columbia
CHARIOTS OF FIRE (Soundtrack) — Polydor
RICHARD "DIMPLES" FIELDS — Boardwalk
HUEY LEWIS & THE NEWS — Chrysalis
MOUSERCISE — Disneyland
WILLIE NELSON — Columbia
PRISM — Capitol
SMOKEY ROBINSON — Tamla
RICK SPRINGFIELD — RCA

PICKWICK/NATIONAL

ALABAMA — RCA
BUCKNER & GARCIA — Columbia
JOHN DENVER — RCA
KIDS FROM "FAME" — RCA
BERTIE HIGGINS — Kat Family
JOAN JETT — Boardwalk
WILLIE NELSON — Columbia
SIMON AND GARFUNKEL — WB
RICK SPRINGFIELD — RCA
TOMMY TUTONE — Columbia

SOUND UNLIMITED/ NATIONAL

BEATLES — Capitol
BLACK UHURU — Mango
CAMEO — Chocolate City
FRANKE & THE KNOCKOUTS — Millennium
IRON MAIDEN — Harvest
GREG KIHN BAND — Beserkley
KROKUS — Aristo
ONE WAY — MCA
GRAHAM PARKER — Aristo
LUCIANO PAVAROTTI — London

WHEREHOUSE/NATIONAL

ATLANTIC STARR — A&M
DAZZ BAND — Motown
GAMMA — Elektro
JAM — Polydor
WILLIE NELSON — Columbia
SCORPIONS — Mercury
THIRD WORLD — Columbia
MICHAEL WYCOFF — RCA
XTC — Virgin/Epic

STRAWBERRIES/NEW ENGLAND

ALABAMA — RCA
KARLA BONOFF — Columbia
DAZZ BAND — Motown
DUKE JUPITER — Coast to Coast
GAMMA — Elektro
GLASS MOON — Radio
OMD — Virgin/Epic
SCORPIONS — Mercury
DWIGHT TWILLEY — EMI America
XAVIER — EMI America

CUTLERS/NEW HAVEN

ATLANTIC STARR — A&M
CHUBBY CHECKER — MCA
JAY FERGUSON — Capitol
HUMAN LEAGUE — A&M
JAM — Polydor
LE ROUX — RCA
NICK LOWE — Columbia
DWIGHT TWILLEY — EMI America
WAR — RCA
XTC — Virgin/Epic

EL-ROY/NORTHEAST

ATLANTIC STARR — A&M
BEATLES — Capitol
LAURA BRANIGAN — Atlantic
CHARLIE DANIELS BAND — Epic
JAM — A&M
SCORPIONS — Mercury
RICK SPRINGFIELD — RCA
TOMMY TUTONE — Columbia
DWIGHT TWILLEY — EMI America
XTC — Virgin/Epic

DISC-O-MAT/NEW YORK

ATLANTIC STARR — A&M
BEATLES — Capitol
BUCKNER & GARCIA — Columbia
DANIEL — City Sounds
MILLIE JACKSON — Spring
JAM — Polydor
HUEY LEWIS & THE NEWS — Chrysalis
MECO — Aristo
ALDO NOVA — Parrot
RICK SPRINGFIELD — RCA

KING KAROL/NEW YORK

ASIA — Geffen
HUMAN LEAGUE — A&M
JAM — Polydor
CHAS JANKEL — A&M
MERRILY WE ROLL ALONG (Original Cost) — RCA
GRAHAM PARKER — Aristo
SCORPIONS — Mercury
RICK SPRINGFIELD — RCA
THIRD WORLD — Columbia
DENIECE WILLIAMS — Columbia

RADIO 437/PHILADELPHIA

LOU AND BARTON — Asylum
DAVID BOWIE — RCA
DEATH WISH II (Soundtrack) — Swan Song
FRANKE & THE KNOCKOUTS — Millennium
HUMAN LEAGUE — A&M
GREG KIHN BAND — Beserkley
HUEY LEWIS & THE NEWS — Chrysalis
JEFF LORBER — Aristo
THIRD WORLD — Columbia
REN WOODS — Elektro

WEBB/PHILADELPHIA

ADC BAND — Cotillion
PATTI AUSTIN — Qwest
DANIEL — City Sounds
INSTANT FUNK — Salsoul
MILLIE JACKSON — Spring
JIGSAW — Elektro
ONE WAY — MCA
PATRICE RUSHEN — Elektro
SKOOL BOYZ — Destiny
WAS (NOT WAS) — Island

RECORD REVOLUTION/PA./ DEL.

ASIA — Geffen
CHARLIE DANIELS BAND — Epic
DREGS — Aristo
RICHARD "DIMPLES" FIELDS — Boardwalk
JAM — Polydor
CAROLE KING — Atlantic
SCORPIONS — Mercury
RICK SPRINGFIELD — RCA
TOTO — Columbia
WAR — RCA

RECORD & TAPE COLLECTOR/ BALTIMORE

ATLANTIC STARR — A&M
BEATLES — Capitol
CAMEO — Chocolate City
DREGS — Aristo
RICHARD "DIMPLES" FIELDS — Boardwalk
IMAGINATION — MCA
IRON MAIDEN — Capitol
JOURNEY — Columbia
SCORPIONS — Mercury
RICK SPRINGFIELD — RCA

RECORD THEATRE/ BALTIMORE

ASIA — Geffen
BEATLES — Capitol
CAMEO — Chocolate City
RICHARD "DIMPLES" FIELDS — Boardwalk
IMAGINATION — MCA
LAKESIDE — Solar
ALDO NOVA — Parrot

RICK SPRINGFIELD — RCA
UFO — Chrysalis
XAVIER — EMI America

WAXIE MAXIE/ WASHINGTON D.C.

ASIA — Geffen
ATLANTIC STARR — A&M
BEATLES — Capitol
CAMEO — Chocolate City
CHARLENE — Motown
MECO — Aristo
O'BRYAN — Capitol
RICK SPRINGFIELD — RCA
ST. TROPEZ — Destiny
THIRD WORLD — Columbia

PENGUIN FEATHER/NO. VIRGINIA

ASIA — Geffen
BEATLES — Capitol
GIRLSCHOOL — Stiff
IRON MAIDEN
JAM — Polydor
KROKUS — Aristo
GRAHAM PARKER — Aristo
SCORPIONS — Mercury
YUKIHIRO TAKAHASHI — Alfa
TOMMY TUTONE — Columbia

CAVAGES/BUFFALO

ASIA — Geffen
CHARLIE DANIELS BAND — Epic
MILLIE JACKSON — Spring
O'BRYAN — Capitol
OZZY OSBOURNE (Picture Disc) — Jet
PLEASURE — RCA
SCORPIONS — Mercury
SOFT CELL — Sire
T-CONNECTION — Capitol
XAVIER — EMI America

RECORD RENDEZVOUS/ CLEVELAND

BOBBY CALDWELL — Polydor
GODLEY & CREME — Mirage
MILLIE JACKSON — Spring
JAM — Polydor
JOHNNY AND THE DISTRACTIONS — A&M
RICHARD PRYOR — WB
SCORPIONS — Mercury
RICK SPRINGFIELD — RCA
TALKING HEADS — Sire
DENIECE WILLIAMS — ARC/Columbia

KARMA/INDIANAPOLIS

ASIA — Geffen
BEATLES — Capitol
CAMEO — Chocolate City
CHARLIE DANIELS BAND — Epic
GREG KIHN BAND — Beserkley
HUMAN LEAGUE — A&M
IRON MAIDEN — Harvest
KROKUS — Aristo
GRAHAM PARKER — Aristo
SCORPIONS — Mercury

ROSE RECORDS/CHICAGO

ASIA — Geffen
CAMEO — Chocolate City
BOBBY CALDWELL — Polydor
JAM — Polydor
MERGE — Chi Sound
MODERN ROMANCE — Atlantic
VAN MORRISON — WB
O'BRYAN — Capitol
ONE WAY — MCA
MICHAEL WYCOFF — RCA

RADIO DOCTORS/ MILWAUKEE

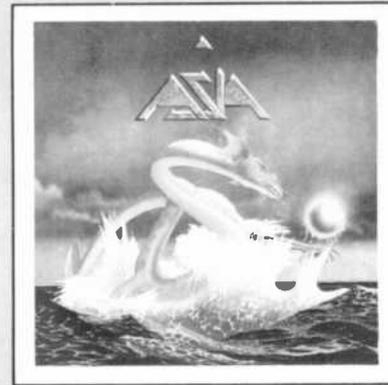
BEATLES — Capitol
CAMEO — Chocolate City

SALESMAKER

ASIA
Geffen

TOP SALES

ASIA — Geffen
BLACKOUT — Scorpions — Mercury
REEL MUSIC — Beatles — Capitol
SUCCESS HASN'T SPOILED ME YET — Rick
Springfield — RCA
THE GIFT — Jam — Polydor
ANOTHER GREY AREA — Graham Parker —
Arista



FRANKE & THE KNOCKOUTS — Millennium
GREG KIHN BAND — Beserkley
IRON MAIDEN — Harvest
KROKUS — Aristo
SUSAN LYNCH — Johnston
GRAHAM PARKER — Aristo
TENPOLE TUDOR — Stiff
VISAGE — Polydor

GREAT AMERICAN/ MINNEAPOLIS

ASIA — Geffen
BLASTERS — WB
JAY FERGUSON — Capitol
FLAMIN' OH'S — Fet City
GAMMA — Elektro
CAROLE KING — Atlantic
JEFF LORBER — Aristo
RED RIDER — Capitol
SCORPIONS — Mercury
STEVE TIBBETS — ECM

LIEBERMAN/MINNESOTA

ASIA — Geffen
BEATLES — Capitol
CHARIOTS OF FIRE (Soundtrack) — Polydor
FLAMIN' OH'S — Fet City
GREG KIHN BAND — Beserkley
HUMAN LEAGUE — A&M
IRON MAIDEN — Harvest
ALDO NOVA — Parrot
GRAHAM PARKER — Aristo
TOMMY TUTONE — Columbia

STREETSIDE/S. LOUIS

ALABAMA — RCA
ASIA — Geffen
KARLA BONOFF — Columbia
BRIDESHEAD REVISITED (Soundtrack) —
Chrysalis
CAMEO — Chocolate City
PAUL COLLINS — Columbia
PHILIP GLASS — CBS Masterworks
MERGE — RCA
DAN SIEGEL — Elektro
THIRD WORLD — Columbia

MUSIC VISION/ST. LOUIS

J. GEILS BAND — EMI America
DR. HOOK — Casablanca
LITTLE RIVER BAND — Capitol
WILLIE NELSON — Columbia
MIKE POST — Elektro
PRISM — Capitol
SMOKEY ROBINSON — Tamla
ROSSINGTON COLLINS — MCA
SOFT CELL — Sire
TANYA TUCKER — MCA

RECORD CITY/ORLANDO

ASIA — Geffen
BEATLES — Capitol
KARLA BONOFF — Columbia
JAM — Polydor
SUSAN LYNCH — Johnston
GRAHAM PARKER — Aristo
RICK SPRINGFIELD — RCA
TALKING HEADS — Sire
VISAGE — Polydor
KIM WILDE — EMI America

EAST/WEST/CENTRAL FLORIDA

ASIA — Geffen
BEATLES — Capitol
KARLA BONOFF — Columbia
BORDER (Soundtrack) — Backstreet
O'BRYAN — Capitol
J.J. CALE — Mercury
CAMEO — Chocolate City
DEATH WISH II (Soundtrack) — Swan Song
JEFF LORBER — Aristo
GRAHAM PARKER — Aristo

SPEC'S/FLORIDA

BEATLES — Capitol
BOBBY CALDWELL — Polydor
DREGS — Aristo
JAM — Polydor
CAROLE KING — Atlantic
MASS PRODUCTION — Cotillion
MIAMI SOUND MACHINE — CBS International
MIKE POST — Elektro
RICK SPRINGFIELD — RCA
TOM TOM CLUB — Sire

TURTLES/ATLANTA

LOU ANN BARTON — Asylum
BEATLES — Capitol
CAMEO — Chocolate City
DAZZ BAND — Motown
DUKES OF HAZZARD — Scotti Bros.
GREG GUIDRY — Columbia
KROKUS — Aristo
GRAHAM PARKER — Aristo
LUCIANO PAVAROTTI — London
TOMMY TUTONE — Columbia

TAPE CITY/NEW ORLEANS

ASIA — Geffen
BEATLES — Capitol
BOYS BAND — Elektro
CHARLENE — Motown
CHARLIE DANIELS BAND — Epic
CAROLE KING — Atlantic
FRANKE & THE KNOCKOUTS — Millennium
WILLIE NELSON — Columbia
SCORPIONS — Mercury
RICK SPRINGFIELD — RCA

TOWER/PHOENIX

ASIA — Geffen
CHARLIE DANIELS BAND — Epic
DREGS — Aristo
GODLEY & CREME — Mirage
JAM — Polydor
CAROLE KING — Atlantic
LE ROUX — RCA
SCORPIONS — Mercury
RICK SPRINGFIELD — RCA
XTC — Virgin/Epic

MUSIC PLUS/LOS ANGELES

BOBBY CALDWELL — Polydor
DREGS — Aristo
RONNIE DYSON — Cotillion
KIDS FROM "FAME" — RCA
GREG KIHN BAND — Beserkley
BERTIE HIGGINS — Kat Family
IRON MAIDEN — Harvest
GRAHAM PARKER — Aristo
QUEST FOR FIRE (Soundtrack) — RCA
REN WOODS — Elektro

LICORICE PIZZA/LOS ANGELES

ASIA — Geffen
KARLA BONOFF — Columbia
FRANKE & THE KNOCKOUTS — Millennium
JAM — Polydor
MISSING PERSONS — Capitol
WILLIE NELSON — Columbia
ALDO NOVA — Parrot
QUEST FOR FIRE (Soundtrack) — RCA
SCORPIONS — Mercury
XTC — Virgin/Epic

EVERYBODY'S/NORTHWEST

ASIA — Geffen
FRANKE & THE KNOCKOUTS — Millennium
GRAHAM PARKER — Aristo
HUEY LEWIS & THE NEWS — Chrysalis
JEFF LORBER — Aristo
WILLIE NELSON — Columbia
PLEASURE — RCA
PRISM — Capitol
DAN SIEGEL — Elektro
RICK SPRINGFIELD — RCA



Record World Albums

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

APRIL 10, 1982

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

| Apr. 10 | Apr. 3 | | WKS. ON CHART | |
|---------|--------|--|---------------|---|
| 1 | 1 | BEAUTY AND THE BEAT GO-GO'S I.R.S. SP 70021 (A&M) (2nd Week) | 34 | H |
| 2 | 2 | FREEZE-FRAME J. GEILS BAND/EMI-America SOO 17062 | 19 | H |
| 3 | 4 | I LOVE ROCK 'N' ROLL JOAN JETT AND THE BLACKHEARTS/ Boardwalk NB 1 33243 | 14 | H |
| 4 | 7 | CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK) VANGELIS/ Polydor PD 1 6335 (PolyGram) | 22 | H |
| 5 | 5 | HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA AFL1 4194 | 19 | H |
| 6 | 3 | PHYSICAL OLIVIA NEWTON-JOHN/MCA 5229 | 21 | H |
| 7 | 37 | SUCCESS HASN'T SPOILED ME YET RICK SPRINGFIELD/RCA AFL1 4125 | 2 | H |
| 8 | 6 | ESCAPE JOURNEY /Columbia TC 37408 | 33 | O |
| 9 | 8 | FOREIGNER /Atlantic SD 16999 | 35 | H |
| 10 | 10 | GET LUCKY LOVERBOY/Columbia FC 37638 | 19 | O |
| 11 | 12 | GHOST IN THE MACHINE POLICE/A&M SP 3730 | 22 | H |
| 12 | 13 | MOUNTAIN MUSIC ALABAMA/RCA AHL1 4229 | 4 | H |
| 13 | 18 | THE CONCERT IN CENTRAL PARK SIMON & GARFUNKEL/ Warner Bros. 2 BSK 3654 | 5 | X |
| 14 | 11 | QUARTERFLASH /Geffen GHS 2003 (WB) | 21 | H |
| 15 | 15 | BOBBIE SUE OAK RIDGE BOYS/MCA 5294 | 7 | H |
| 16 | 14 | PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028 | 27 | H |
| 17 | 16 | BELLA DONNA STEVIE NICKS/Modern MR 38 139 (Atco) | 32 | H |
| 18 | 9 | GREAT WHITE NORTH BOB & DOUG MCKENZIE/Mercury SRM 1 4034 (PolyGram) | 12 | H |
| 19 | 25 | THE DUDE QUINCY JONES/A&M SP 3721 | 51 | H |
| 20 | 17 | THE INNOCENT AGE DAN FOGELBERG/Full Moon/Epic KE2 37393 | 27 | O |
| 21 | 19 | SHAKE IT UP CARS/Elektra 5E 567 | 17 | H |
| 22 | 75 | PAC-MAN FEVER BUCKNER & GARCIA/Columbia FC 37941 | 4 | O |
| 23 | 20 | TOM TOM CLUB /Sire SRK 3628 (WB) | 23 | H |
| 24 | 23 | SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram) | 23 | H |
| 25 | 26 | DIARY OF A MADMAN OZZY OSBOURNE/Jet FZ 37492 (CBS) | 18 | O |
| 26 | 28 | WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697 | 52 | H |
| 27 | 52 | ALWAYS ON MY MIND WILLIE NELSON/Columbia FC 37951 | 3 | O |

CHARTMAKER OF THE WEEK

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|----|---|-------------------------------------|---|---|
| 28 | — | ASIA Geffen GHS 2008 (WB) | 1 | H |
|----|---|-------------------------------------|---|---|



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|----|----|--|----|---|
| 29 | 29 | YES IT'S YOU LADY SMOKEY ROBINSON/Tamla 6001 T1 (Motown) | 7 | H |
| 30 | 24 | THE FIRST FAMILY RIDES AGAIN RICH LITTLE/Boardwalk NB 33248 | 8 | H |
| 31 | 31 | FEELS SO RIGHT ALABAMA/RCA AHL1 3920 | 53 | H |
| 32 | 21 | WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153 | 20 | H |
| 33 | 22 | FOR THOSE ABOUT TO ROCK WE SALUTE YOU AC/DC/ Atlantic SD 11111 | 15 | H |
| 34 | 27 | TATTOO YOU ROLLING STONES/Rolling Stones COC 16052 (Atco) | 28 | H |
| 35 | 30 | SKYYLINE SKYY/Salsoul SA 3548 (RCA) | 20 | H |
| 36 | 36 | LOVE IS WHERE YOU FIND IT WHISPERS/Solar S 27 (E/A) | 12 | H |
| 37 | 32 | MEMORIES BARBRA STREISAND/Columbia TC 37678 | 15 | O |
| 38 | 39 | 20 AEROBIC DANCE HITS MARCY MUIR/Parade PA 101 (Peter Pan) | 13 | H |
| 39 | 33 | TONIGHT I'M YOURS ROD STEWART/Warner Bros. BSK 3602 | 18 | H |
| 40 | 40 | YOUR WISH IS MY COMMAND LAKESIDE/Solar S 26 (E/A) | 14 | H |
| 41 | 41 | FRIENDS SHALAMAR/Solar S28 (E/A) | 7 | H |
| 42 | 42 | ABACAB GENESIS/Atlantic SD 19313 | 23 | H |

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|-----|-----|---|----|---|
| 43 | 43 | STANDING HAMPTON SAMMY HAGAR/Geffen GHS 2006 (WB) | 9 | H |
| 44 | 34 | RAISE! EARTH, WIND & FIRE /ARC/Columbia TC 37548 | 19 | O |
| 45 | 97 | BRILLIANCE ATLANTIC STARR/A&M SP 4883 | 2 | H |
| 46 | 99 | BLACKOUT SCORPIONS/Mercury SRM 1 4039 (PolyGram) | 2 | H |
| 47 | 47 | CAROL HENSEL'S EXERCISE & DANCE PROGRAM, VOL. II / Vintage/Mirus VN 1773 | 12 | H |
| 48 | 53 | WASN'T TOMORROW WONDERFUL WAITRESSES/Polydor PD 1 6346 (PolyGram) | 10 | H |
| 49 | 98 | MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS/Boardwalk NBI 33249 | 6 | H |
| 50 | 55 | NON STOP EROTIC CABARET SOFT CELL/Sire SRK 3647 (WB) | 12 | H |
| 51 | 48 | CAROL HENSEL'S EXERCISE AND DANCE PROGRAM / Vintage/Mirus VNI 7713 | 57 | H |
| 52 | 57 | FAME (ORIGINAL SOUNDTRACK) /RSO RX 1 3080 (PolyGram) | 80 | H |
| 53 | 69 | DARE HUMAN LEAGUE/A&M SP 6 4892 | 6 | X |
| 54 | 56 | JAZZERCISE JUDY SHEPPARD MISSETT/MCA 5272 | 16 | H |
| 55 | 50 | AEROBIC DANCING featuring DORIAN DAMMER /Parade PA 100 (Peter Pan) | 25 | H |
| 56 | 61 | BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576 | 31 | H |
| 57 | 76 | ALDO NOVA /Portrait ARR 37498 | 10 | O |
| 58 | 35 | THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551 | 41 | H |
| 59 | 58 | THE GEORGE BENSON COLLECTION /Warner Bros. 2HW 3577 | 18 | X |
| 60 | 65 | KATHY SMITH'S AEROBIC FITNESS Muscletone MT 72151 | 8 | H |
| 61 | 66 | DREAM ON GEORGE DUKE/Epic FE 37532 | 5 | O |
| 62 | 68 | GREEN LIGHT BONNIE RAITT/Warner Bros. BSK 3630 | 5 | H |
| 63 | 63 | YOU COULD HAVE BEEN WITH ME SHEENA EASTON/ EMI-America SW 17061 | 16 | H |
| 64 | 64 | THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAY 12120 | 67 | I |
| 65 | 38 | JUICE JUICE NEWTON/Capitol ST 12136 | 51 | H |
| 66 | 44 | MESOPOTAMIA THE B-52'S/Warner Bros. MINI 3641 | 7 | X |
| 67 | 45 | I AM LOVE PEABO BRYSON/Capitol ST 12179 | 17 | H |
| 68 | 80 | THE SECRET POLICEMAN'S OTHER BALL—THE MUSIC VARIOUS ARTISTS/Island ILPS 9698 (WB) | 3 | H |
| 69 | 46 | DON'T SAY NO BILLY SQUIER/Capitol ST 12146 | 46 | H |
| 70 | 106 | YOU'VE GOT THE POWER THIRD WORLD/Columbia FC 37744 | 3 | O |
| 71 | 49 | THE POET BOBBY WOMACK/Beverly Glen BG 10000 | 19 | H |
| 72 | 112 | TOMMY TUTONE 2 TOMMY TUTONE/Columbia ARC 37401 | 11 | O |
| 73 | 51 | CONTROVERSY PRINCE/Warner Bros. BSK 3601 | 20 | H |
| 74 | 81 | PICTURE THIS HUEY LEWIS AND THE NEWS/Chrysalis CHR 1340 | 6 | H |
| 75 | 82 | FANCY FREE OAK RIDGE BOYS/MCA 5029 | 42 | H |
| 76 | 83 | LIVE AND OUTRAGEOUS MILLIE JACKSON/Spring SP 1 6735 (PolyGram) | 6 | H |
| 77 | 78 | MECHANIX UFO/Chrysalis CHR 1360 | 7 | H |
| 78 | 54 | NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451 | 27 | O |
| 79 | 59 | A LITTLE LOVE AURRA/Salsoul SA 8551 (RCA) | 8 | H |
| 80 | — | WINDOWS CHARLIE DANIELS BAND/Epic FE 37694 | 1 | O |
| 81 | 60 | KENNY ROGERS' GREATEST HITS /Liberty LOO 1072 | 73 | H |
| 82 | 74 | ON THE WAY TO THE SKY NEIL DIAMOND/Columbia TC 37628 | 17 | O |
| 83 | 84 | SCUBA DIVERS DWIGHT TWILLEY/EMI-America ST 17064 | 6 | H |
| 84 | 72 | STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown) | 48 | H |
| 85 | 67 | MYSTICAL ADVENTURES JEAN-LUC PONTY/Atlantic SD 19333 | 8 | H |
| 86 | 62 | SMALL CHANGE PRISM/Capitol ST 12184 | 10 | H |
| 87 | 73 | COME MORNING GROVER WASHINGTON, JR./Elektra 5E 562 | 15 | H |
| 88 | 77 | BEAUTIFUL VISION VAN MORRISON/Warner Bros. BSK 3652 | 5 | H |
| 89 | 92 | NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram) | 19 | H |
| 90 | — | REEL MUSIC BEATLES/Capitol SV 12199 | 1 | I |
| 91 | 87 | GREATEST HITS QUEEN/Elektra 5E 564 | 19 | H |
| 92 | 129 | SEASONS OF THE HEART JOHN DENVER/RCA AFL1 4256 | 3 | H |
| 93 | 102 | TELEVISION THEME SONGS MIKE POST/Elektra E1 60028 Y | 6 | X |
| 94 | 89 | WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) /Columbia KC2 37542 | 27 | O |
| 95 | 95 | BLACK ON BLACK WAYLON JENNINGS/RCA AHL1 4247 | 6 | H |
| 96 | 88 | DANCE & EXERCISE LINDA FRATIANNI/Columbia BFC 37653 | 8 | O |
| 97 | 90 | AEROBIC DANCING Gateway GSLP 7610 | 42 | H |
| 98 | 96 | THE VISITORS ABBA/Atlantic SD 19332 | 12 | H |
| 99 | 94 | SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108 | 37 | H |
| 100 | 91 | HI INFIDELITY REO SPEEDWAGON/Epic FE 36884 | 65 | O |

Albums 101-200



APRIL 10, 1982

| Apr. 10 | Apr. 3 | | WKS. ON CHART | | | | | | |
|---------|--------|--|---------------|---|-----|-----|--|----|---|
| 101 | 122 | OUTLAW WAR/RCA AFL1 4208 | 4 | H | 151 | 128 | FAREWELL SONG JANIS JOPLIN/Columbia PC 37569 | 9 | O |
| 102 | 86 | THE SISTERS SISTER SLEDGE/Cotillion SD 5231 (Atco) | 8 | H | 152 | 136 | FEELING SO GOOD ROY AYERS/Polydor PD 1 6348 (PolyGram) | 5 | H |
| 103 | 93 | PURE & NATURAL T-CONNECTION/Capitol ST 12191 | 6 | H | 153 | 114 | ARCHITECTURE & MORALITY ORCHESTRAL MANOEUVRES IN THE DARK/Virgin/Epic ARE 37721 | 10 | O |
| 104 | 130 | INDUSTRY STANDARD DREGS/Arista AL 9588 | 2 | H | 154 | 157 | REFLECTIONS GIL SCOTT-HERON/Arista AL 9566 | 25 | H |
| 105 | 116 | ENGLISH SETTLEMENT XTC/Virgin/Epic ARE 37943 | 4 | O | 155 | 148 | WYNTON MARSALIS/Columbia FC 37574 | 9 | O |
| 106 | 101 | PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346 | 36 | H | 156 | 141 | BACK IN BLACK AC/DC/Atlantic SD 16018 | 82 | H |
| 107 | 117 | GAMMA 3 GAMMA/Elektra E1 60034 | 4 | H | 157 | 167 | IT'S A FACT JEFF LORBER/Arista AL 9583 | 2 | H |
| 108 | 103 | TIME EXPOSURE LITTLE RIVER BAND/Capitol ST 12163 | 27 | H | 158 | — | ONE VICE AT A TIME KROKUS/Arista AL 9591 | 1 | H |
| 109 | 71 | OBJECTS OF DESIRE MICHAEL FRANKS/Warner Bros. BSK 3648 | 10 | H | 159 | — | ONE TO ONE CAROLE KING/Atlantic SD 19344 | 1 | H |
| 110 | 70 | ELECTRIC RENDEZVOUS AL DiMEOLA/Columbia FC 37654 | 10 | O | 160 | 149 | SILK FUSE ONE/CTI 9006 | 9 | H |
| 111 | 108 | PERHAPS LOVE PLACIDO DOMINGO with JOHN DENVER/CBS Masterworks FM 37243 | 19 | O | 161 | 125 | ECHOES OF AN ERA VARIOUS ARTISTS/Elektra E1 70021 | 10 | H |
| 112 | 107 | CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275 | 81 | H | 162 | 137 | WATCH OUT BRANDI WELLS/WMOT FW 37668 | 9 | H |
| 113 | 143 | JUST ANOTHER DAY IN PARADISE BERTIE HIGGINS/Kat Family FZ 37901 (CBS) | 5 | O | 163 | 124 | WEATHER REPORT ARC/Columbia FC 37616 | 7 | O |
| 114 | 85 | TIME/Warner Bros. BSK 3598 | 31 | H | 164 | 154 | RIO LEE RITENOUR/Elektra/Musician E1 60024 | 3 | H |
| 115 | 120 | SWING TO THE RIGHT UTOPIA/Bearsville BRK 3666 (WB) | 3 | H | 165 | 158 | LOVERBOY Columbia JC 36762 | 61 | O |
| 116 | 79 | NICK THE KNIFE NICK LOWE/Columbia FC 37932 | 8 | O | 166 | 170 | NOW! FRANCE JOEL/Prelude PRL 14103 | 3 | H |
| 117 | 100 | TASTE THE MUSIC KLEER/Atlantic SD 19334 | 8 | H | 167 | 140 | ME AND YOU CHI-LITES featuring EUGENE RECORD/20th Century-Fox/Chi-Sound T635 (RCA) | 6 | H |
| 118 | 133 | WHO'S FOOLIN' WHO ONE WAY/MCA 5279 | 3 | H | 168 | 155 | URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027 | 43 | H |
| 119 | 109 | CHRISTOPHER CROSS/Warner Bros. BSK 3383 | 104 | H | 169 | 194 | THE KIDS FROM FAME/RCA ALF1 4259 | 2 | H |
| 120 | 104 | LAST SAFE PLACE LE ROUX/RCA AFL1 4195 | 10 | H | 170 | — | IN A CITY GROOVE MASS PRODUCTION/Atlantic SD 5233 | 1 | H |
| 121 | 131 | KEEP IT ALIVE DAZZ BAND/Motown 6004 ML | 3 | H | 171 | 138 | WHITE NOISE JAY FERGUSON/Capitol ST 12196 | 4 | H |
| 122 | 115 | IF I SHOULD LOVE AGAIN BARRY MANILOW/Arista AL 9573 | 23 | H | 172 | — | KIHNTINUED GREG KIHN/Beserkley E1 60101 | 1 | H |
| 123 | 121 | NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND/Capitol STBK 12182 | 26 | K | 173 | 176 | BODY TALK IMAGINATION/MCA 5271 | 5 | H |
| 124 | 144 | AEROBIC DANCE HITS VOL. I/Casablanca NBLP 7263 (PolyGram) | 3 | H | 174 | — | MISTER CROWLEY (Picture Disc) OZZY OSBOURNE/Jet AZ 8-87640 (CBS) | 1 | O |
| 125 | 135 | DEATH WISH II (ORIGINAL SOUNDTRACK) JIMMY PAGE/Swan Song SS 8511 (All) | 2 | H | 175 | 175 | ADULT PHYSICAL FITNESS/Gateway GSLP 7611 | 5 | H |
| 126 | 150 | THE GIFT JAM/Polydor PD 1 6349 (PolyGram) | 2 | H | 176 | — | WILD HEART OF THE YOUNG KARLA BONOFF/Columbia FC 37444 | 1 | O |
| 127 | — | ALLIGATOR WOMAN CAMEO/Chocolate City CCLP 2021 (PolyGram) | 1 | H | 177 | 177 | EARLAND'S JAM CHARLES EARLAND/Columbia FC 37573 | 3 | O |
| 128 | — | ANOTHER GREY AREA GRAHAM PARKER/Arista AL 9589 | 1 | H | 178 | 186 | STAY RAY, GOODMAN & BROWN/Polydor PD 1 6341 (PolyGram) | 12 | H |
| 129 | 146 | POINT OF PLEASURE XAVIER/Liberty LT 51116 | 2 | H | 179 | 183 | PARADISE THEATER STYX/A&M SP 3719 | 60 | H |
| 130 | 105 | SHADOWS GORDON LIGHTFOOT/Warner Bros. BSK 3633 | 7 | H | 180 | 182 | MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052 | 37 | H |
| 131 | 134 | GLASSWORKS PHILIP GLASS/CBS FM 37265 | 3 | O | 181 | 181 | JAM THE BOX BILL SUMMERS & SUMMER'S HEAT/MCA 5266 | 13 | H |
| 132 | 142 | POP GOES THE MOVIES MECO/Arista AL 9598 | 2 | H | 182 | 152 | GET AS MUCH LOVE AS YOU CAN JONES GIRLS/Phila. Intl. FZ 37627 (CBS) | 16 | O |
| 133 | 127 | SATURDAY SATURDAY NIGHT ZOOM/Polydor PD 1 6343 (PolyGram) | 12 | H | 183 | 156 | WRABIT/MCA 5268 | 10 | H |
| 134 | 145 | THE BLASTERS/Slash SR 109 | 11 | H | 184 | 185 | JAPAN/Virgin/Epic ARE 37914 | 3 | O |
| 135 | 113 | SLEEPWALKER LARRY CARLTON/Warner Bros. BSK 3635 | 10 | H | 185 | 173 | ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2 | 22 | H |
| 136 | 110 | SONGS IN THE ATTIC BILLY JOEL/Columbia TC 37461 | 25 | O | 186 | 160 | WALK UNDER LADDERS JOAN ARMATRADING/A&M SP 4876 | 23 | H |
| 137 | 132 | LIVE AT THE SAVOY RAMSEY LEWIS/Columbia FC 37687 | 4 | O | 187 | — | TEAR IT UP BLACK UHURU/Mango MLPS 9696 (Island) | 1 | H |
| 138 | 139 | COOL NIGHT PAUL DAVIS/Arista AL 9578 | 6 | H | 188 | 162 | WANNA BE A STAR CHILLIWACK/Millennium BXL1 7759 (RCA) | 29 | H |
| 139 | 119 | THE BEST OF BLONDIE/Chrysalis CHR 1337 | 21 | H | 189 | 171 | NEW TRADITIONALISTS DEVO/Warner Bros. BSK 3953 | 24 | H |
| 140 | 111 | CRAZY FOR YOU EARL KLUGH/Liberty LT 51113 | 20 | H | 190 | 193 | MYSTERY TICKET MOON MARTIN/Capitol ST 12200 | 2 | H |
| 141 | 118 | CHARIOTS OF FIRE ERNIE WATTS/Qwest/WB QWS 3637 | 9 | H | 191 | 174 | QUESTIONNAIRE CHAS JANKEL/A&M SP 6 4885 | 8 | X |
| 142 | 123 | SOMEWHERE OVER CHINA JIMMY BUFFETT/MCA 5285 | 11 | H | 192 | 187 | RENEGADE THIN LIZZY/Warner Bros. BSK 3622 | 6 | H |
| 143 | 126 | ANYONE CAN SEE IRENE CARA/Network E1 60003 (E/A) | 10 | H | 193 | 188 | LIVE JACKSONS/Epic KE2 37545 | 17 | O |
| 144 | 163 | DOIN' ALRIGHT O'BRYAN/Capitol ST 12192 | 2 | H | 194 | 189 | NIGHT ATTACK ANGEL CITY/Epic ARE 37702 | 4 | O |
| 145 | 164 | WALT DISNEY PRODUCTIONS MOUSERCISE/Disneyland 62516 | 3 | H | 195 | 165 | LOVE MAGIC LTD/A&M SP 4881 | 17 | H |
| 146 | 147 | 8TH WONDER SUGARHILL GANG/Sugarhill SH 249 | 12 | H | 196 | 196 | GROWING IN THE DARK GLASS MOON/Radio RR 19335 (All) | 2 | H |
| 147 | 153 | SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576 | 18 | H | 197 | 195 | DIRTY DEEDS DONE DIRTY CHEAP AC/DC/Atlantic SD 16033 | 49 | H |
| 148 | 151 | LET IT ROCK JOHNNY & THE DISTRACTIONS/A&M SP 6 4884 | 5 | X | 198 | 198 | THE LADY AND HER MUSIC — LIVE ON BROADWAY LENA HORNE/Qwest/WB 2QW 3597 | 14 | H |
| 149 | — | THE NUMBER OF THE BEAST IRON MAIDEN/Harvest ST 12202 | 1 | H | 199 | 184 | LOVE FEVER GAYLE ADAMS/Prelude PRL 14104 | 4 | H |
| 150 | 161 | IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. 37491 (CBS) | 25 | O | 200 | 159 | HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin/Epic NFE 37407 | 31 | O |

Black Oriented Music

Black Music Report

By NELSON GEORGE

■ **WHAT'S IN A NAME?:** Black pop, soul, rhythm & blues, funk, or what? This semantic question has taken up a large amount of my time in recent months, because words just don't describe an item (in this case music); they can also expand or limit it.

To call the black popular music of today "soul" is historically inaccurate, since that term describes a very specific approach: gospel-based music in the style of mid-1960s Stax or Aretha Franklin's greatest recordings. Elements of soul still play a part in black music (and probably always will), but it is no longer a dominant role. Likewise, "disco" and "funk" are definite genres, each with a certain style and sound. "Rhythm & blues" (or "R&B") is a personal favorite of mine, since it so explicitly states black pop's two predominant musical and lyrical concerns. But I've found that many folks involved with black music find the term offensive and associate it with the racism of another era. To them, the term is as old-timey as "soul."

My compromise has been to describe most current black mass audience music as "black pop" and use the other terms to illustrate particular approaches a producer or musician uses on a particular record. "Black pop," is, of course, a far from perfect term. Miles Davis' "Man with the Horn" was certainly a popular recording, and Mr. Davis is most definitely black, but was it a "pop" album?

Still, this semantic maze points out one of black music's current

RCA Re-Signs Evelyn King



RCA Records has re-signed Evelyn King to an exclusive, long-term worldwide recording contract, it was announced by Ray Harris, division vice president, black music. King is preparing to begin work on her fifth album for RCA. Pictured celebrating the re-signing are, from left: Bob Schwaid, King's manager; Jack Craigo, division vice president, RCA Records, U.S.A. and Canada; King; and Harris.

Black Oriented Picks of the Week

NIECY

DENIECE WILLIAMS-ARC/Columbia FC 37952



Thom Bell and Williams, who co-produced and largely co-wrote this set (and last year's "My Melody"),

explore new heights of taste and grace. "Waiting" and "Waiting on the Hotline" highlight eight gem-like cuts.

GIVE IT UP

PLEASURE-RCA AFL1 4209



This experienced west coast band makes a polished RCA debut with co-producer Robert Wright and

all-star singer/player guests. "What's It Gonna Be" and "It's So Hard" are smoothly soulful.

INDESTRUCTIBLE

MIGHTY DIAMONDS-Alligator AL 8303



Beautiful group vocals and up-to-date production key this collection of mostly romantic material.

The trio's sweet voices put their original songs across most attractively.

SEX AND MATERIAL POSSESSIONS

FANTASY-Pavillion BFZ 37945 (CBS)



This sleekly designed pop-soul album, produced by Tony Valor, is an appropriate followup to the

group's big club hit, "You're Too Late." "So Easy To Say" is a lovely ballad.

strengths. At this juncture in its history, the music is uncategorizable. There is so much stylistic diversity and so many strong musical personalities that no one term does it justice. From a marketing viewpoint this creates problems. Major magazines, television shows, radio, and ordinary buyers are attracted to trends like moths to light. Ironically, this very productive black pop period is largely ignored by the mass media because there is no easy way to categorize it. To understand what's happening, they'd have to listen to the music, and that appears to be too big a strain.

SHORT STUFF: A&M Records held an unusually plush promotion party for the group Atlantic Starr in New York on March 26. At the west side's SIR Studios, A&M supplied food, drink, and a full dress performance by this talented young group for radio, press, and company staffers. In an era when promoting and developing talent may be becoming a lost art, A&M is really putting out for this band. The best move A&M made was getting James Anthony Carmichael to produce them. With last year's "Radiant" and the current "Brilliance," Carmichael has tightened the band's sound and helped sharpen their songwriting. They aren't the Commodores yet, but Carmichael's expertise has given them that same winner's shine.

NARM 'Face the Music' Session Stresses Black, Mid-Line Product

By ELIOT SEKULER

■ **LOS ANGELES—**Under the general theme of "Face the Music: Reversing the Downward Trend," the NARM Convention's Sunday (28) general business session covered such diverse trends and issues as progress in industry computerization, the further standardization of business forms, promotional alternatives to airplay, the current success and future potential of mid-line product, and a presentation by the Black Music Association titled "Black Music Is Green," which outlined the continuing viability of black music product in the overall marketplace.

Among the calls issued by merchandisers at the session were pleas for additional dating on both catalogue and front-line product and a smoother flow of product in the first, second and third quarters. "It shouldn't be 'feast in the fourth quarter, famine the rest of the year,'" session chairman Lou Fogelman told the conference. The

Show Industries president proposed a "friends of the first quarter" alliance to help assure availability of new product for such exploitable holidays as Valentine's Day.

Many of the topics discussed at the business session were traceable to last year's first annual NARM retailers conference in La Costa, at which standardization of business forms, a speeded-up effort at adoption of bar-coding procedures, and a general improvement of manufacturer-account communication was called for. The consensus of speakers at the "Face the Music" session was that much progress has been made in those areas in the intervening months, although a continuing effort is necessary to assure the health of the industry.

Fogelman praised the "significant steps that have been made" since the retailers conference, while pointing to new opportunities that are now offered to the industry. Asserting that merchandisers'

(Continued on page 47)

Record World

Black Oriented Singles



APRIL 10, 1982

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

| Apr. 10 | Apr. 3 | | WKS. ON CHART |
|---------|--------|---|---------------|
| 1 | 1 | THAT GIRL STEVIE WONDER Tamla 1602 (Motown) (6th Week) | 12 |
| 2 | 3 | MAMA USED TO SAY JUNIOR / Mercury 76132 (PolyGram) | 11 |
| 3 | 15 | IF IT AIN'T ONE THING . . . IT'S ANOTHER RICHARD "DIMPLES" FIELDS / Boardwalk 7 11 139 | 6 |
| 4 | 4 | TELL ME TOMORROW (PART 1) SMOKEY ROBINSON / Tamla 1601 (Motown) | 11 |
| 5 | 5 | I WANT TO HOLD YOUR HAND LAKESIDE / Solar 47954 (E/A) | 13 |
| 6 | 2 | GENIUS OF LOVE TOM TOM CLUB / Sire 29882 (WB) | 11 |
| 7 | 9 | WORK THAT SUCKER TO DEATH XAVIER / Liberty 1445 | 10 |
| 8 | 16 | ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM / A&M 2387 | 11 |
| 9 | 17 | CIRCLES ATLANTIC STARR / A&M 2392 | 6 |
| 10 | 10 | IN THE RAW WHISPERS / Solar 47961 (E/A) | 11 |
| 11 | 21 | THE GIGOLO O'BRYAN / Capitol 5067 | 9 |
| 12 | 12 | LET'S WORK PRINCE / Warner Bros. 50002 | 10 |
| 13 | 13 | HOT ON A THING (CALLED LOVE) CHI-LITES featuring EUGENE RECORD / Chi-Sound / 20th Century-Fox 2600 (RCA) | 10 |
| 14 | 23 | GET DOWN ON IT KOOL & THE GANG / De-Lite 818 (PolyGram) | 4 |
| 15 | 7 | CALL ME SKYY / Salsoul 7 2152 (RCA) | 21 |
| 16 | 6 | MIRROR, MIRROR DIANA ROSS / RCA 13021 | 12 |
| 17 | 19 | NEVER GIVE UP ON A GOOD THING GEORGE BENSON / Warner Bros. 500C5 | 7 |
| 18 | 18 | SHINE ON GEORGE DUKE / Epic 14 02701 | 9 |
| 19 | 29 | THE OTHER WOMAN RAY PARKER JR. / Arista 0669 | 4 |
| 20 | 30 | A NIGHT TO REMEMBER SHALAMAR / Solar 48005 (E/A) | 4 |
| 21 | 8 | MAKE UP YOUR MIND AURRA / Salsoul 7 7017 (RCA) | 15 |
| 22 | 32 | FORGET ME NOTS PATRICE RUSHEN / Elektra 47427 | 4 |
| 23 | 25 | YOU GOT THE POWER WAR / RCA 13061 | 5 |
| 24 | 27 | I'LL TRY SOMETHING NEW A TASTE OF HONEY / Capitol 5099 | 4 |
| 25 | 44 | IT'S GONNA TAKE A MIRACLE DENIECE WILLIAMS / ARC / Columbia 18 02812 | 3 |
| 26 | 26 | IT'S NASTY (GENIUS OF LOVE) GRANDMASTER FLASH & THE FURIOUS FIVE / Sugarhill 775 | 10 |
| 27 | 11 | MY GUY SISTER SLEDGE / Cotillion 47000 (Atco) | 11 |
| 28 | 43 | JUST BE YOURSELF CAMEO / Chocolate City 3231 (PolyGram) | 3 |
| 29 | 37 | MURPHY'S LAW CHERI / Venture 5019 | 3 |
| 30 | 33 | APRIL LOVE L.T.D. / A&M 2395 | 7 |
| 31 | 14 | IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK / Beverly Glen 2000 | 18 |
| 32 | 20 | YOU'RE THE ONE FOR ME "D" TRAIN / Prelude 8043 | 14 |
| 33 | 39 | MUST BE THE MUSIC SECRET WEAPON / Prelude 8036 | 7 |
| 34 | 22 | COOL (PART I) TIME / Warner Bros. 49864 | 17 |
| 35 | 35 | HOLDIN' OUT FOR LOVE ANGELA BOFILL / Arista 0662 | 7 |
| 36 | 48 | LET'S CELEBRATE SKYY / Salsoul 7 7020 (RCA) | 3 |
| 37 | 24 | APACHE SUGARHILL GANG / Sugarhill 774 | 16 |



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|----|----|---|----|
| 38 | 40 | WHO'S FOOLIN' WHO ONE WAY / MCA 52004 | 6 |
| 39 | 51 | I JUST WANT TO SATISFY O'JAYS / Phila. Intl. 5 02834 (CBS) | 2 |
| 40 | 58 | TRY JAH LOVE THIRD WORLD / Columbia 18 02744 | 2 |
| 41 | 41 | HONEY, HONEY MANHATTANS / Columbia 18 02666 | 8 |
| 42 | 46 | LOVE SEASONS ZOOM / Polydor 2197 (PolyGram) | 4 |
| 43 | 63 | LET IT WHIP DAZZ BAND / Motown 1609 | 2 |
| 44 | 52 | FREAKY BEHAVIOR BAR-KAYS / Mercury 76143 (PolyGram) | 3 |
| 45 | 28 | WATCH OUT BRANDI WELLS / WMOT 9 02654 | 11 |
| 46 | 59 | MAKING LOVE ROBERTA FLACK / Atlantic 4005 | 3 |
| 47 | 69 | BABY, COME TO ME PATTI AUSTIN with JAMES INGRAM / Qwest 50036 (WB) | 2 |

CHARTMAKER OF THE WEEK

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|----|---|---|---|
| 48 | — | WE GO A LONG WAY BACK BLOODSTONE T-Neck 5 02825 (CBS) | 1 |
|----|---|---|---|



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|----|----|--|----|
| 49 | 49 | ROLL WITH THE PUNCHES ADC BAND / Cotillion 47001 (Atco) | 5 |
| 50 | — | WHERE DO WE GO FROM HERE BOBBY WOMACK / Beverly Glen 2001 | 1 |
| 51 | 67 | CAN YOU SEE THE LIGHT BRASS CONSTRUCTION / Liberty 1453 | 2 |
| 52 | 68 | SENDING MY LOVE PLEASURE / RCA 13067 | 2 |
| 53 | 62 | FLAMETHROWER J. GEILS BAND / EMI-America 8108 | 3 |
| 54 | 54 | GLAD TO KNOW YOU CHAS JANKEL / A&M 2396 | 5 |
| 55 | 56 | THIS FEELING MUST BE REAL SKOOL BOYZ / Destiny 2006 | 4 |
| 56 | — | I KNOW YOU GOT ANOTHER REDDINGS / Believe In A Dream 5 02767 (CBS) | 1 |
| 57 | 57 | THE ONLY ONE CHARLES EARLAND / Columbia 18 02710 | 4 |
| 58 | — | TEACH ME TONIGHT AL JARREAU / Warner Bros. 50032 | 1 |
| 59 | — | THERE'S NO GUARANTEE PEABO BRYSON / Capitol 5098 | 1 |
| 60 | — | THE VERY BEST IN YOU CHANGE / Atlantic / RFC 4027 | 1 |
| 61 | — | STARS ON III (A TRIBUTE TO STEVIE WONDER) STARS ON / Radio 40926 (Atco) | 1 |
| 62 | 65 | TASTE THE MUSIC KLEER / Atlantic 4024 | 4 |
| 63 | 70 | LET YOUR MIND BE FREE FARRARI / Sugarhill 779 | 2 |
| 64 | — | TAKE IT TO THE TOP MERGE / RCA 13050 | 1 |
| 65 | — | JAMMING GROVER WASHINGTON, JR. / Elektra 47425 | 1 |
| 66 | — | WHY DON'T YOU THINK ABOUT ME INSTANT FUNK / Salsoul 7 7021 (RCA) | 1 |
| 67 | — | TAKE A LICKIN' AND KEEP ON KICKIN' WILLIAM "BOOTS" / COLLINS / Warner Bros. 50044 | 1 |
| 68 | — | STILL GOT THE MAGIC (SWEET DELIGHT) MICHAEL WYCOFF / RCA 13055 | 1 |
| 69 | — | SING A SIMPLE SONG WEST STREET MOB / Sugarhill 780 | 1 |
| 70 | 34 | HELP IS ON THE WAY WHATNAUTS / Harlem Intl. 110 | 10 |
| 71 | 50 | TIME STONE / West End 1239 | 6 |
| 72 | 47 | TAKE ME TO HEAVEN REN WOODS / Elektra 47403 | 7 |
| 73 | — | YOU BRING OUT THE FREAK IN ME WALDO / Columbia 18 02745 | 1 |
| 74 | 42 | RIGHT IN THE MIDDLE (OF FALLING IN LOVE) BETTYE LAVETTE / Motown 1532 | 6 |
| 75 | 55 | WELCOME INTO MY HEART ISLEY BROTHERS / T-Neck 5 02705 (CBS) | 6 |

NARM 'Face the Music' (Continued from page 46)

commitment to the industry has not lessened despite an unfriendly economic climate, Fogelman called for one specific remedy — that of additional dating on manufacturer billing — that could have an immediate effect on the health of retail and mass merchandiser accounts.

In the area of standardized business forms, progress was reported in the implementation of standard forms for invoices and packing slips, both of which were first introduced at La Costa. A new call was issued in the form of a prepared pamphlet introduced by The Record Bar's Sandra Rutledge for the standardization of return authorizations, requests for return authorizations, credit memos and purchase

orders.

In another presentation, a progress report was delivered on NARM's first experiment with point of sale computer terminals, a project currently being conducted at a Record World-TSS outlet. Such computerization could result in considerable savings to merchandisers while also providing improved inventory controls. According to Licorice Pizza's Jim Greenwood, NARM and the Recording Industry Association of America are currently working toward the adoption of guidelines for industry computer use.

In a session titled "Yes, Virginia, There Are Promotion Alternatives to Airplay," Stark Record and Tape Service executive vice president

Jim Bonk pointed to such cross-promotions as the recent MCA-McDonald's campaign and a CBS-7-Up promo as paving the way for future tie-ins. Bonk reported that his firm's Camelot chain had recently tied in with RC Cola on a regional basis and has instituted such promotional campaigns as a "Let's Get Physical" program, conducted in conjunction with local gyms and health spas, to stimulate traffic and interest in specific product.

Bonk also noted that the Warner-Amex MTV cable system provides a strong stimulus to record sales, as confirmed by a recent marketing survey conducted by the Pepsi-Cola Corp. He also praised A&M, Elektra/Asylum and MCA

for lowering prices on selected new artist releases. "We have to be smarter, quicker and more imaginative than ever before," he concluded.

'Black Music Is Green'

Other presentations at the Sunday general business session included one by the Black Music Association titled "Black Music Is Green," featuring Warner Bros. vice president, black music sales Eddie Gilreath, CBS Records vice president and general manager, divisional affairs LeBaron Taylor, and an independent marketing consultant representing the Wellington Group. The presentation pointed to the continuing viability of black music among white as well as black consumers.



Black Oriented Albums

APRIL 10, 1982

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

| Apr. 10 | Apr. 3 | | WKS. ON CHART |
|---------|--------|--|---------------|
| 1 | 1 | SKYYLINE SKYY Salsoul SA 8548 (RCA) (2nd Week) | 18 |
| 2 | 2 | LOVE IS WHERE YOU FIND IT WHISPERS /Solar S 27 (E/A) | 12 |
| 3 | 3 | TOM TOM CLUB / Sire SRK 3628 (WB) | 19 |
| 4 | 10 | THE DUDE QUINCY JONES /A&M SP 3721 | 49 |
| 5 | 5 | YES IT'S YOU LADY SMOKEY ROBINSON /Tamla 6001 T1 (Motown) | 7 |
| 6 | 8 | FRIENDS SHALAMAR /Solar S 28 (E/A) | 7 |
| 7 | 7 | YOUR WISH IS MY COMMAND LAKESIDE /Solar S 26 (E/A) | 14 |
| 8 | 6 | SOMETHING SPECIAL KOOL & THE GANG /De-Lite DSR 8502 (PolyGram) | 23 |
| 9 | 4 | THE POET BOBBY WOMACK /Beverly Glen BG 10000 | 20 |
| 10 | 13 | MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33249 | 6 |
| 11 | 18 | BRILLIANCE ATLANTIC STARR /A&M SP 4883 | 2 |
| 12 | 12 | A LITTLE LOVE AURRA /Salsoul SA 8551 (RCA) | 8 |
| 13 | 15 | DREAM ON GEORGE DUKE /Epic FE 37532 | 5 |
| 14 | 14 | CONTROVERSY PRINCE /Warner Bros. BSK 3601 | 20 |
| 15 | 9 | I AM LOVE PEABO BRYSON /Capitol ST 12179 | 17 |
| 16 | 21 | LIVE AND OUTRAGEOUS MILLIE JACKSON /Spring SP 1 6735 (PolyGram) | 5 |
| 17 | 11 | WHY DO FOOLS FALL IN LOVE DIANA ROSS /RCA AFL1 4153 | 20 |
| 18 | 32 | YOU'VE GOT THE POWER THIRD WORLD /Columbia FC 37744 | 3 |
| 19 | 16 | NEVER TOO MUCH LUTHER VANDROSS /Epic FE 37451 | 27 |
| 20 | 33 | OUTLAW WAR / RCA AFL1 4208 | 4 |
| 21 | 17 | NIGHTCRUISING BAR-KAYS /Mercury SRM 1 4028 (PolyGram) | 19 |
| 22 | 24 | PURE & NATURAL T-CONNECTION /Capitol ST 12191 | 6 |
| 23 | 19 | THE SISTERS SISTER SLEDGE /Cotillion SD 5231 (Atco) | 8 |
| 24 | 22 | TASTE THE MUSIC KLEER /Atlantic SD 19334 | 6 |
| 25 | 25 | ME AND YOU CHI-LITES featuring EUGENE RECORD/20th Century-Fox/Chi-Sound T635 (RCA) | 8 |
| 26 | 44 | DOIN' ALRIGHT O'BRYAN /Capitol ST 12192 | 2 |
| 27 | 29 | IT'S TIME FOR LOVE TEDDY PENDERGRASS /Phila. Intl. TZ 37491 (CBS) | 25 |
| 28 | 26 | COME MORNING GROVER WASHINGTON, JR. /Elektra 5E 562 | 15 |
| 29 | 27 | SATURDAY SATURDAY NIGHT ZOOM /Polydor PD 1 6343 (PolyGram) | 11 |



| | | | |
|----|----|---|----|
| 30 | 28 | THE GEORGE BENSON COLLECTION GEORGE BENSON / Warner Bros. 2 HW 3577 | 18 |
| 31 | 31 | BREAKIN' AWAY AL JARREAU /Warner Bros. BSK 3576 | 31 |
| 32 | 43 | POINT OF PLEASURE XAVIER /Liberty LT 51116 | 2 |
| 33 | 39 | KEEP IT LIVE DAZZ BAND / Motown 6004 ML | 3 |
| 34 | 34 | FEELIN' GOOD ROY AYERS /Polydor PD 1 6348 (PolyGram) | 5 |
| 35 | 42 | WHO'S FOOLIN' WHO ONE WAY /MCA 5279 | 2 |
| 36 | 37 | DOWN HOME ZZ HILL /Malaco MAL 7406 | 11 |
| 37 | 20 | TIME /Warner Bros. BSK 3598 | 31 |

CHARTMAKER OF THE WEEK

38 — ALUGATOR WOMAN

CAMEO

Chocolate City

CCLP 2021 (PolyGram)



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|----|----|--|----|
| 39 | 38 | SOMETHING ABOUT YOU ANGELA BOFILL /Arista AL 9576 | 18 |
| 40 | 23 | RAISE! EARTH, WIND & FIRE /ARC/Columbia TC 37548 | 19 |
| 41 | 41 | EARLAND'S JAM CHARLES EARLAND / Columbia FC 37573 | 3 |
| 42 | 35 | 8TH WONDER SUGARHILL GANG /Sugarhill SH 249 | 13 |
| 43 | 46 | ANYONE CAN SEE IRENE CARA /Network E1 60003 (E/A) | 9 |
| 44 | 40 | STAY RAY, GOODMAN & BROWN /Polydor PD 1 6341 (PolyGram) | 12 |
| 45 | — | IN A CITY GROOVE MASS PRODUCTION /Cotillion SD 5233 (Atco) | 1 |
| 46 | 30 | WATCH OUT BRANDI WELLS /WMOT FW 37668 | 11 |
| 47 | 47 | CHARIOTS OF FIRE ERNIE WATTS /Qwest/WB QWS 3637 | 6 |
| 48 | 36 | BODY TALK IMAGINATION /MCA 5271 | 5 |
| 49 | 45 | 7 CON FUNK SHUN /Mercury SRM 1 4030 (PolyGram) | 15 |
| 50 | 48 | OBJECTS OF DESIRE MICHAEL FRANKS /Warner Bros. BSK 3648 | 7 |
| 51 | 51 | PRIVATE EYES DARYL HALL & JOHN OATES /RCA AFL1 4028 | 15 |
| 52 | 52 | JAM THE BOX BILL SUMMERS & SUMMERS HEAT / MCA 5266 | 17 |
| 53 | 53 | LIVE AT THE SAVOY RAMSEY LEWIS / Columbia FC 37687 | 3 |
| 54 | 54 | LOVE MAGIC L.T.D. /A&M SP 4881 | 17 |
| 55 | 49 | STREET SONGS RICK JAMES /Gordy G8 1002M1 (Motown) | 48 |
| 56 | 50 | THE MANY FACETS OF ROGER ROGER /Warner Bros. BSK 3594 | 27 |
| 57 | 55 | GET AS MUCH LOVE AS YOU CAN JONES GIRLS /Phila. Intl. FZ 37627 (CBS) | 16 |
| 58 | 56 | SHOWTIME SLAVE /Cotillion SD 5227 (Atco) | 24 |
| 59 | 57 | LIVE JACKSONS /Epic KE2 37545 | 17 |
| 60 | 58 | REFLECTIONS GIL SCOTT-HERON /Arista AL 9566 | 26 |

Chic Meets the Blasters



Bernard Edwards and Nile Rodgers of Atlantic recording group Chic were recently interviewed at the New York studios of Music Television (MTV). While there, the duo met up with members of Slash/Warner Bros. group the Blasters. Shown at MTV are, from left: MTV video jockey Alan Hunter; the Blasters' Dave Alvin; MTV VJ Martha Quinn; Edwards; MTV's Steve Hard; the Blasters' Phil Alvin; and Rodgers.

The Coast

(Continued from page 12)

Maggie . . . On the signing front, Joseph Williams, son of composer John Williams, has been signed to Barry Bregman's Great Record Company. Williams' first album will be distributed through MCA.

MORE PERSONALS: We want to send our sincere (and serious) wishes for another speedy recovery, this time to David Rubinson, the producer, artist manager and studio owner (San Francisco's Automatt) who has lately been spearheading the fight against the California State Board of Equalization's new tax assessment. Rubinson suffered a heart attack recently, and as of last Monday (29), he was still in the intensive care unit at a San Francisco hospital . . . Could it be that one Hutch Saxony, said to be a protege of actor Charles Grodin, is nearing a deal with Warner Bros. Records? Could it not be? This guy is described as "another Sinatra"; we don't know if that's his description or someone else's, but we figure that if one Sinatra has been good enough for the past 40 years or so, the world will live a little longer without another one. And anyway, if Saxony really is the second coming of The Chairman, wouldn't he be going to the Reprise label, not WB? . . . And finally, congratulations to producer George Tobin and his wife Charlene on the March 30 birth of their daughter, Brittany.

Disco File

By BRIAN CHIN

■ It won't take an eagle eye to notice that this week, the format of the disco chart has changed drastically. The Reason Why is that circumstances have changed. From conversations with Disco File fans, it seemed that most people looking at the chart wanted to know what was at the very top, and what was making the biggest moves further down the chart. Therefore, we'll provide this information in a top 10 listing and an alphabetical listing of the new records most added by our reporting DJs that week.

We think the new format tells readers at a glance the most important new records in the clubs, and the ones with the most potential to make it away from the dance floor. We were pleased to see that a number of the "Most Added" were showing enough activity to be noted in the week following their release — even faster than they would have shown up on our former top 40.



We had a cordial visit recently with Chas Jankel, who held the crown on the dance floor for seven straight weeks at number one on our club action chart. Pictured with Jankel, sixth from either left or right, are members of the *RW* staff — from left: Greg Brodsky, Ilene Staple, David Skinner, Peter Keepnews, Marianne Meyer, Jankel, Carl Skiba, Nelson George, yours truly, Richard Mintzer and Phil DiMauro. Jankel's checkered career was outlined in a recent issue; he told us that Ian Dury's *Blockheads*, in which he served a three-year stint as musical director, got its name from a song of the same title. A line from the lyric referred to blockheads who "wear shoes like dead pigs' noses": "The drummer looked down and he's got shoes just like that — great big pink, round-headed shoes. He said, 'Hey, that's us, we're the blockheads.' Central to the philosophy of the group was to be silly and be proud of it." Jankel's solo music isn't very silly at all; the "Questionnaire" LP, we've said repeatedly, is a very fine work of wit, style and musical merit.

YES, THERE WERE RECORDS OUT THIS WEEK: The best were real delights for their consistency. Atlantic Starr's "Brilliance" (A&M) is already represented in clubs by "Circles," the single, and the enormous public the group won with "Radiant" will doubtless be pleased with this accomplished followup. Best club cuts: a Stevie Wonder-influenced "Perfect Love" (4:39), a midtempo "Sexy Dancer" (4:51), and a jazzy, flowing "Love Moves" (5:00). Xavier's "Point of Pleasure" (Liberty) follows up the freaked-out "Work That Sucker" with equally uncompromising funk tracks — listen to "Rock Me Sock Me" (5:25), a rushing, bare synthesizer workout, and a hot 'n' sleazy "Do It To the Max" (5:56). The album winds up with a killer ballad, "Dial the Love Man."

"D Train" (Prelude) is a showcase for the gritty, open-throated voice of James Williams and the electronics of producer Hubert Eaves III. Best cuts: "Tryin' To Get Over," a real song for today; a midtempo revival of "Walk On By;" and a thoroughly changed "You're the One for Me" remix. And from England: Haircut One Hundred's "Pelican West" album

(Arista), a huge British hit just right for mellow dance floors. The LP overall is sophisticated, attractive work, with obscure lyrics but totally seductive settings. Outstanding: "Love Plus One," "Love's Got Me in Triangles" and "Calling Captain Autumn," aside from the four-cut extended-version EP of the first plus "Favourite Shirts," "Marine Boy" and "Fantastic Day." Lots of fun, and cool, man, cool.

We heard a whole slew of really fine disco discs this week, in a number of categories. Patrice Rushen's "Forget-Me-Nots" was our favorite, and is to be issued on a commercial Elektra 12-inch shortly. Those who've heard the single have already appreciated its stark contrast between a funk bottom and delicate voice arrangements; longer, and with two simple, emphatic breaks, the 12-inch version sounds like her best up cut yet. Three of our "most added" tracks got off to fast starts over their very first weekend of release: Angela Clemmons' "Give Me Just a Little More Time" (Portrait, commercially) is a glossy, punched-up remake of the Chairmen of the Board hit. It's great pop material, sung in a precocious throb by Clemmons; Pavillion's John Luongo mixed, and it should hook all fans of Gladys Knight's "I Will Fight." Funkapolitan's "Run Run Run" (Pavillion, commercially) is that London band's first U.S. release, from an upcoming album that will include the import breakout, "As the Time Goes By." August Darnell produced, with an atypical smoothness of sound, and Luongo mixed. Michelle Wallace's "It's Right" (Emergency) is the followup to "Happy Days," a very good one, in the same rhythm groove, but with a cleaner arrangement and fine vocal scoring. Bostonians Arthur Baker, Russell Presto and Tony Carbone produced, and Tee Scott mixed, in his very musical way. Two diverse R&B releases show signs of promise: Instant Funk's "Why Don't You Think About Me" (Salsoul, commercially) is more offbeat, original music from that group; long-time associate Bunny Sigler continues to be a healthily anarchic influence on them. Francois Kevorkian mixed. Booker T.'s "Don't Stop Your Love," obscured on the "I Want You" album (A&M) has been broken out and remixed for a promo disco disc, and it's a pleasant, enveloping piece of easy-beat soul, washed over with very pretty keyboard work.

Other late releases: the Thompson Twins' "In the Name of Love" (Arista), Richard Jon Smith's "Stay with Me Tonight" (Jive), both picked heavily this week; Change's now entirely American-sounding "The Very Best in You" (Atlantic/RFC); Atkins' bouncy "Feel It, Don't Fight It" (WB), produced by Freddie Perren; an extended "Work That Body," by Diana Ross (RCA), which now winds up in a funny, exhausted collapse; and a remixed "Ease Your Mind," the import hit by Touchdown, now available on New York's Streetwise label.

WHOOOPS: We apologize to Denise Chatman, whose phone number we incorrectly ran in our last column (and especially to the person whose number showed up here). Chatman's number at Studio 54 is (212) 489-7667.

Club Action

Hottest

APRIL 10, 1982

| Apr. 10 | Apr. 3 | |
|---------|--------|--|
| 1 | 2 | DON'T COME CRYING TO ME/LET IT RIDE LUNDA CLIFFORD/Capitol (12"*) ST 12181 |
| 2 | 4 | (THE BEST PART OF) BREAKIN' UP RONI GRIFFITH/Vanguard (12") SPV 54 |
| 3 | 1 | GLAD TO KNOW YOU CHAS JANKE/A&M (12") SP 12044 |
| 4 | 9 | I SPECIALIZE IN LOVE SHARON BROWN/Profile (12") PRO 7006 |
| 5 | 5 | DON'T YOU WANT ME HUMAN LEAGUE/A&M (12"*) SP 6 4892 |
| 6 | 11 | MURPHY'S LAW CHERI/Venture (12") VD 5019 |
| 7 | 3 | TELL ME THAT I'M DREAMING WAS (NOT WAS)/Island/Ze (12") DISD 50011 (WB) |
| 8 | 5 | TIME STONE/West End (12") WES 22139 |
| 9 | 8 | MEGATRON MAN (LP) PATRICK COWLEY/Megatone M 1002 |
| 10 | 10 | MAMA USED TO SAY JUNIOR/Mercury (12") MDS 4014 (PolyGram) |

Most Added (In alphabetical order)

DON'T MAKE ME WAIT
PEECH BOYS/West End (12") WES 22140

DON'T STOP YOUR LOVE
BOOKER T./A&M (12"*) SP 4874

FORGET ME NOTS
PATRICE RUSHEN/Elektra (12") AS 11555

GIVE ME JUST A LITTLE MORE TIME
ANGELA CLEMMONS/Portrait (12") 4R9 02753
(CBS)

IN THE NAME OF LOVE
THOMPSON TWINS/Arista (12") CP 712

IT'S RIGHT
MICHELLE WALLACE/Emergency (12") EMDS 6524

ON A JOURNEY (I SING THE FUNK ELEKTRIK)
ELEKTRIK FUNK/Prelude (12") PRLD 541

RHYTHM OF THE JUNGLE
QUICK/Epic (12") 49 02809

RUN RUN RUN
FUNKAPOLITAN/Pavillion (12") 429 02763 (CBS)

STAY WITH ME TONIGHT
RICHARD JON SMITH/Jive (12") VJ 12001 (Arista)

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

Record World Latin American

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



espectáculos hispanos, ya que es la ocasión en que se dan cita notables figuras de distintos países y ciudades para recibir el máximo reconocimiento que otorgan conjuntamente los Miembros de la ACE. Es una noche de gran gala, en la que nuestro público tiene la oportunidad de disfrutar de un espléndido espectáculo y de compartir con las estrellas de la televisión, cine, radio, discos, conciertos y teatro. Para que este evento revista la brillantez que anticipamos, tu presencia esa noche es de mucha importancia para nosotros. Por tanto, te extendemos nuestra invitación, esperando que puedas honrarnos con tu presencia." Firma el grato



amigo Fernando Campos. Me uno de todo corazón al gran esfuerzo de la ACE en su Entrega Anual de Trofeos y hago votos porque el evento, al igual que todos los años, revista su importancia habitual. Lamentablemente, motivado por un muy estrecho margen de tiempo que me permita estar con ustedes, ante la aceptación de previos compromisos, me será imposible estar presente esa noche. ¡Felicitaciones a la Asociación y a todos los premiados por ella!



beneficio de la asociación "Afanias." Dicho recital, de más de dos horas de duración, comprendió un repaso de todos sus éxitos de ahora y del pasado, que constituyó un gran acontecimiento y que reafirmó la gran calidad de artista de Raphael... También logró un éxito impresionante Raphael durante su presentación en el recientemente celebrado Festival de Viña del Mar... Hector Leguillow, "co-leader" del muy popular grupo La Sensual, acaba de firmar con Ralph Mercado Management como sus representantes artísticos... Kubaney acaba de lanzar un "album doble" titulado "Qué viva el merengue" con portada alusiva a República Dominicana y con 24 de los más famosos merengues del momento, en interpretación de Johnny Ventura, Rafael Solano, Papa Molina y otras orquestas dominicanas... Cuco Valo y sus Virtuosos están de gira carnavalesca por Martinica, de donde pasarán a los Carnavales de Panamá... Lanzó Profono un sencillo de Raffaella Carrá interpretando "Amore, amore" (Vaona-Ballesteros) y "Mama dame 100 pesitos" (Vaona-Escolar-Ballesteros) producto de su recién nueva distribución firmada por esta artista italiana, con su sello productor Hispavox, España. También Profono está preparando el lanzamiento del grupo juvenil venezolano Unicornio, que fluctúan en edades de los 15 a los 18 años, dirigidos a la población juvenil. El grupo, producido por Luis Gerardo Tovar, está creando inquietud en los mercados internacionales, por la excelente producción lanzada al mercado en Venezuela, así como las rutinas de sus presentaciones en televisión. A más de talentosos cantantes, los chicos tienen muy buena "pinta." Entre los números que comienzan a crear fuerza de ventas se encuentran "Canta, canta, pana," "Baila conmigo" y "Me enamoré otra vez."



■ Recibo correspondencia del presidente de la Asociación de Cronistas de Espectáculos de Nueva York que dice: "Es mucho lo que nos complace comunicarte que el sábado 27 de Marzo de 1982, a las 7:30 de la noche, la Asociación de Cronistas de Espectáculos de Nueva York, celebrará su XIV Entrega Anual de Premios ACE, en el Teatro Town Hall, ubicado en el 123 West 43rd. St., New York, N.Y. Como bien sabes, este gran evento anual se ha convertido en uno de los más importantes de los

■ El pasado día 18 de Enero y bajo la presidencia de honor de S.M. la Reina de España, Raphael ofreció un amplio recital en el Teatro Español de Madrid, en beneficio de la asociación "Afanias." Dicho recital, de más de dos horas de duración, comprendió un repaso de todos sus éxitos de ahora y del pasado, que constituyó un gran acontecimiento y que reafirmó la gran calidad de artista de Raphael... También logró un éxito impresionante Raphael durante su presentación en el recientemente celebrado Festival de Viña del Mar... Hector Leguillow, "co-leader" del muy popular grupo La Sensual, acaba de firmar con Ralph Mercado Management como sus representantes artísticos... Kubaney acaba de lanzar un "album doble" titulado "Qué viva el merengue" con portada alusiva a República Dominicana y con 24 de los más famosos merengues del momento, en interpretación de Johnny Ventura, Rafael Solano, Papa Molina y otras orquestas dominicanas... Cuco Valo y sus Virtuosos están de gira carnavalesca por Martinica, de donde pasarán a los Carnavales de Panamá... Lanzó Profono un sencillo de Raffaella Carrá interpretando "Amore, amore" (Vaona-Ballesteros) y "Mama dame 100 pesitos" (Vaona-Escolar-Ballesteros) producto de su recién nueva distribución firmada por esta artista italiana, con su sello productor Hispavox, España. También Profono está preparando el lanzamiento del grupo juvenil venezolano Unicornio, que fluctúan en edades de los 15 a los 18 años, dirigidos a la población juvenil. El grupo, producido por Luis Gerardo Tovar, está creando inquietud en los mercados internacionales, por la excelente producción lanzada al mercado en Venezuela, así como las rutinas de sus presentaciones en televisión. A más de talentosos cantantes, los chicos tienen muy buena "pinta." Entre los números que comienzan a crear fuerza de ventas se encuentran "Canta, canta, pana," "Baila conmigo" y "Me enamoré otra vez."

(Continued on page 55)

Latin American Album Picks

"EL AMOR, EL AMOR"

DANNY DANIEL—CBS DHL 10325



Con arreglos y dirección musical de Eduardo Leiva y producido en España y Miami, esta nueva grabación de Danny Daniel comienza a moverse muy bien internacionalmente. Entre los temas, todos de autoría, Danny Daniel logra "El amor, el amor," "Las cosas que tiene la vida," "Se que estás enamorada," "Me amarás o me odirás" y "Una vez amé en la vida."

■ With arrangements and musical direction by Eduardo Leiva, recorded in Madrid and Miami, Danny Daniel offers a very romantic package of his own commercial and mellow ballads. "Sé que estás enamorada," "No me humilles por favor," "Estoy confundido" and "Soy sentimental, muy sentimental."

FREDDY'S

Peerless LPPU 10059



Con su interpretación de "El primer tonto" (M. Figueroa) vendiendo fuerte en la costa oeste, los Freddy's de Mexico van colocando bien esta grabación. Arreglos de Arturo Salas. "La rosa que me diste" (M. Chávez), "Lo que pudo ser" (J. Angel Nano) y "La peor de las derrotas" (J. Vaca Flores).

■ Mexican group Los Freddy's is having success on the west coast with "El primer tonto," included in this package. Also contagious are "La peor de las derrotas," "Y de pronto te vas" (R. Ponce), "Camino sin luz" (C. Velasquez) and "Lo que pudo ser."

"DICE"

CHOCOLATE—SAR SLP 1031



Queda patente la maestría de Alfredo "Chocolate" Armenteros en la trompeta a través de esta producción de son montuno cubano. Resaltan los vocales de Charlie Romero. Bailable y contagioso ritmo de música tropicaloide antillana. "Que nos dejen solitos" (L. Martínez Brinan), "Hasta Pantoja baila mi son" (P. Aranzola), "Para mi Cuba un son" (M. Fernández Porta) y "A mi Cuba le toco" (R. Pérez Poey).

■ Alfredo "Chocolate" Armenteros is exceptionally good on the trumpet. He shows his special talent here, with vocals by Charlie Romero. Very danceable and contagious tropical music. Son Montuno at its best! "Guaguancó a todos los barrios" (P. Aranzola), "Lo que dice usted" (J. Guerra), "Hasta Pantoja baila mi son."

"14 EXITOS DE"

JOHNNY VENTURA—Discolor 8812

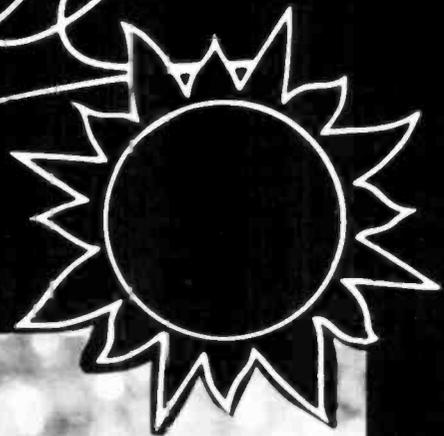


Los grandes y contagiosos éxitos bailables de Johnny Ventura, en un solo repertorio. Brillante sonido y gran fuerza dominicana en "Te digo ahorita," "La protesta de los feos," "Matilde Lina," "A burujón puñao," "Ah Yo no sé no," "Bobine" y "Apagame la vela."

■ Smash hits by Dominican Johnny Ventura in one package. Danceable and spicy performances by one of the top Dominican performers. "El mamito," "Loreta," "Salsa conmigo," "Te digo ahorita," "La protesta de los feos," others.

Luis Miguel

y su LP brillan como un sol



con sus éxitos

1+1=2= enamorados
Mentira
Adolescente soñador

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

EAST COAST — COSTA ESTE

APRIL 10, 1982

| Apr. 10 | Apr. 3 | | |
|---------|--------|--|--------------------|
| 1 | 7 | El Me Mintio/Amanda Miguel | Profono 3049 |
| 2 | 1 | Medley Los Condes/Julio Angel | Music Stamp 006 |
| 3 | 4 | Un Mal Necesario/Jorge Char | LAD 361 |
| 4 | 2 | Amor No Me Ignore/ Camilo Sesto | Pronto 0700 |
| 5 | 8 | Tu Y Yo/Emmanuel | RCA 0400 |
| 6 | 3 | Celos/Napoleon | Telediscos 1503 |
| 7 | 5 | Ayudala/Mari Trini | CBS 80314 |
| 8 | 10 | Yo Te He Hecho Sentir/Fernando Allende | RCA 7005 |
| 9 | 6 | Preso/José José | Pronto 0701 |
| 10 | 9 | La Negra Pola/Cheche Abreu | Sonomax 206 |
| 11 | 15 | Caballo Viejo/Roberto Torres | Guajiro 4013 |
| 12 | 17 | Asi No Te Amara Jamas/Sophy | Velvet 6011 |
| 13 | 16 | Lo Que Te Gusta/Johnny Ventura | Combo 2023 |
| 14 | 18 | Los Hombres De Rabia Tambien Lloran/Danny Rivera | T.H. 2163 |
| 15 | 11 | Frente A Frente/Jeonette | RCA 7004 |
| 16 | 12 | Se Solicita Un Novio/Oscar D'Leon | T.H. 2167 |
| 17 | 13 | Rosas Sin Espinas/Felito Felix | Caytronics 6010 |
| 18 | 14 | No Me Culpes A Mi/Oscar De Fontana | Citation 1010 |
| 19 | 22 | Primero Fui Yo/Tommy Olivencia | T.H. 2171 |
| 20 | 19 | Antifaz/Willie Rosario | T.H. 2155 |
| 21 | 21 | Todo Para/Emociones/Roberto Carlos | CBS 12315 |
| 22 | 24 | Volver a Empezar/Julio Iglesias | CBS 50317 |
| 23 | 20 | Ligia Elena/Ruben Blades | Fania 597 |
| 24 | 23 | Mujer, Mujer/Danny Rivera | T.H. 2163 |
| 25 | 25 | Que Te Paso/Bobby Valentin | Bronco 120 |
| 26 | 32 | Total/Vicki Carr | CBS 20560 |
| 27 | 27 | El Regreso/Conjunto Clásico | Lo Mejor 805 |
| 28 | 28 | Viva La Salsa/Varios | Telediscos 1401 |
| 29 | 29 | Abusadora/Wilfrido Vargas | Karen 60 |
| 30 | 35 | Si/Yolandita Monge | CBS 10321 |
| 31 | 30 | Baila Conmigo/Miami Sound Machine | CBS 10320 |
| 32 | 31 | El Menu/El Gran Combo | Combo 2021 |
| 33 | 26 | Mala Suerte/Henry Fiol | SAR 1026 |
| 34 | 34 | Disco De Oro/Varios | CBS 10319 |
| 35 | — | Tiburón/Ruben Blades | Fania 597 |
| 36 | 40 | Borrare Tu Nombre/Lupita D'Alessio | Orfeon 5298 |
| 37 | 36 | Como Tu/Julio Iglesias | CBS 50317 |
| 38 | 37 | Te Dire/Miguel Bosé | CBS 60322 |
| 39 | 38 | No Quiero Ser Tu Amante/Corporación Latina | Sonido Latino 5021 |
| 40 | 39 | Latino/Francisco | Atlas 60228 |

WEST COAST — COSTA OESTE

APRIL 10, 1982

| Apr. 10 | Apr. 3 | | |
|---------|--------|---|-----------------|
| 1 | 1 | Celos/Napoleon | Telediscos 1503 |
| 2 | 3 | Corazon De Papel/Diego Verdaguer | Profono 3044 |
| 3 | 2 | Amor No Me Ignore/ Camilo Sesto | Pronto 0700 |
| 4 | 5 | El Primer Tonto/Los Freddy's | Peerless 10059 |
| 5 | 8 | La Tercera Carta/Mercedes Castro | Musart 10844 |
| 6 | 9 | Tu Y Yo/Emmanuel | RCA 0400 |
| 7 | 10 | Mi Buen Corazon/Amanda Miguel | Profono 3049 |
| 8 | 14 | El Adios Ranchero/Chelo | Musart 1819 |
| 9 | 16 | La Reina Es El Rey/Beatriz Adriana | Peerless 2251 |
| 10 | 6 | Frio De Ausencia/Galy Galiano | FM 12075 |
| 11 | 11 | Y Nunca Comprendi/Vicky | Gas 4247 |
| 12 | 12 | Preso/José José | Pronto 0701 |
| 13 | 13 | La Colombina/Los 8 de Colombia | Gas 4241 |
| 14 | 7 | Si Me Quieres/Los Bukis | Profono 3050 |
| 15 | 4 | Cuando Quieras Regresar/Los Telefonistas | Ramex 109 |
| 16 | 15 | Por Esa Calle Vive/Los Baron de Apodaca | T.H. 2140 |
| 17 | 19 | Grandes Exitos De Trios/Varios | TVC 1501 |
| 18 | 20 | Lluvia/Luis Angel | Profono 3054 |
| 19 | 27 | Borrare Tu Nombre/Lupita D'Alessio | Orfeon 5298 |
| 20 | 29 | Total/Vicki Carr | CBS 20560 |
| 21 | 18 | Arco Iris Musical/Varios | Musart 101 |
| 22 | 21 | Volver A Empezar/Julio Iglesias | CBS 50317 |
| 23 | 23 | El Me Mintio/Amanda Miguel | Profono 3049 |
| 24 | 22 | No Sirvo Para Estar Sin Ti/Rocio Durcal | Pronto 1097 |
| 25 | 17 | Deja/Yuri | Profono 3052 |
| 26 | 24 | Flor De Capomo/Carlos y José | T.H. 2157 |
| 27 | 25 | El Baile De Los Pajaritos/Maria Jesus | Belter 330119 |
| 28 | 26 | No Sabes Cuanto Te Quiero/Camilo Sesto | Pronto 0700 |
| 29 | 28 | La Pediguena/Los Hermanos Flores | Discolando 001 |
| 30 | 35 | Con Una Lagrima En La Garganta/Los Baby's | Peerless 22521 |
| 31 | 30 | Quince Exitos Mundiales/Parchis | CBS 83301 |
| 32 | 36 | Presiento Que Voy A Llorar/Los Bukis | Profono 3050 |
| 33 | 31 | Ay Amor Tu Siempre Ganas/Los Bondadosos | Anahuac 4913 |
| 34 | 38 | La Chuleta Y El Chuleton/Los Reyes Locos | CBS 20561 |
| 35 | 32 | Yo Quiero Saber De Ti/Vicente Fernandez | CBS 20555 |
| 36 | 33 | Viva El Norte Vol. II/Varios | Telediscos 1502 |
| 37 | — | Adios Cariño/Angelica Maria | Profono 3053 |
| 38 | 37 | Tu Prieto/Jimmy Edward | T.H. 2165 |
| 39 | — | El Pequeño Panda De Chapultepec/Yuri | Profono 3052 |
| 40 | 39 | Mira Luisa/Hermanos Faria | T.H. 2152 |

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

Record World Latin American (International) Hit Parade

MÉXICO

(Popularidad)

By Vilo Arias Silva

1. Preso — José José — Ariola
2. El pequeño Panda de Chapultepec — Yuri — Gamma
3. Deja — Yuri — Gamma
4. Mi buen corazón — Amanda Miguel — Melody
5. Uno + uno = a dos enamorados — Luis Miguel — EMI Capitol
6. La gata bajo la lluvia — Rocio Durcal — Ariola
7. Celos — Napoleon — Cisne RAFF
8. Borrare tu nombre — Lupita D' Alessio — Orfeon Ariana — EMI Capitol
9. Te dire — Miguel Bosé — CBS
10. Amor no me ignores — Camilo Sesto — Ariola
11. Será porque te amo — Lupita D' Alessio — Orfeon — Richi e Poveri — Musart
12. Corazón de papel — Diego Verdaguer — Melody
13. Total — Vikki Carr — CBS
14. La magia del circo — Pachis — Musart
15. Palabra de honor — Loretta — Helix

MÉXICO

(Ventas)

By Vilo Arias Silva

1. Yo quiero saber de tí — Vicente Fernandez — CBS
2. La feliciiana — Sonora Dinamita — Peerless
3. Ese señor de las canas — Lorenzo de Monteclaro — CBS
4. Ni tomaba, ni fumaba — El garrafón y sus cinco monedas — Acción
5. El pequeño Panda de Chapultepec — Yuri — Gamma
6. Preso — José José — Ariola
7. Fuego — Menudo — Cisne RAFF
8. Celos — Napoleon — Cisne RAFF
9. Total — Vikki Carr — CBS
10. El me mintió — Amanda Miguel — Melody
11. Borrare tu nombre — Lupita D' Alessio — Orfeon
12. La magia del circo — Pachis — Musart
13. Amor no me ignores — Camilo Sesto — Ariola
14. Deja — Yuri — Gamma
15. La gata bajo la lluvia — Rocio Durcal — Ariola

CHICLAYO, PERÚ

(Popularidad)

By Radio Delcar (Albertin Rios)

1. Estoy Bailando — Las Trillizas
2. Quiereme Siempre — Fernando Riva
3. Ciudad de Onda — Wilson Pickett
4. Cual es la Razón — Sonido de los Hermanos
5. Amor — Mañana
6. Hola Corazón — Homero
7. No Te Cambiaría Por Nadie — Camilo Sesto
8. Sí Madame — Julio Iglesias
9. Será Porque Te Amo — Richi y Poveri
10. No Puedo Hacerlo — Daryl Hall & John Oates
11. Que Será — Ana Belen
12. Voltea Tu Amor — George Benson
13. Problema — Lindsay Buckingham
14. Llárame Que Vendré a Buscarte — Santa Barbara
15. Disco Gold — Eddie Nelson

COLOMBIA

(Ventas — LPs)

By Prodiscos (José Vicente Arismendi)

1. El Disco de los Niños — Enrique y Ana — Hispavox
2. Recuerdos — Rafael Ricardo/Otto Serge — Codiscos
3. Viva Quien Toca — Los Carrangueros de Raquira — FM
4. Mas y Mas — Camilo Sesto — Ariola
5. Quiero Ser — Menudo — FM
6. Grandes Exitos — José Velez — Philips
7. Cantando — Manolo Otero — CBS
8. La Solución — T.H.
9. 14 Cañonazos — Varios — Fuentes
10. Cinco Años — Binomio de Oro — Codiscos
11. Cuco Valoy y sus Virtuoso — FM
12. Cama y Mesa — Roberto Carlos — CBS
13. Quince Años — Fania — Sonotec
14. Con Tu Amor — Juan Gabriel — Ariola
15. Así Es Que Me Gusta a Mí — Oscar D'Leon — T.H.

Rocío Dúrcal

escúchela...
¡nunca la olvidará!
**LA GATA
BAJO
LA LLUVIA**



Entre Distinguidas Personalidades Manuel Villarreal Dijo Adios a CBS

■ MÉXICO—Ante una selecta constelación de estrellas entre las que destacaban Miguel Bosé, Manóella Torres, Felipe Arriaga, Pedrito Fernández, Lorenzo de Monteclaro, Paola, Valentina Leyva y Raquel Olmedo; y también la totalidad del "staff" mayor de directivos de CBS de Estados Unidos como Walter Yetnikoff, presidente CBS Records Group, Dick Asher, deputy president and chief operating officer CBS Records Group, Allen Davis, president CBS Records International, Nick Cirillo, senior vice president, Fritz Hentschel, director marketing/A&R, Bunny Freidus, vice president creative operations, Caroline Moore, vice president administration and planning, Michi Yoshimura, vice president manufacturing and engineering CRI, Billy Fox, vice president operation and finance CBS Records Group, y Guillermo López (Puerto Rico), vice president central zone; así como también los directivos Armando de Llano, Raúl Bejarano, Lic. Antonio Flores Herrera y Jorge Gian de CBS Mexicana, el amigo Juan Manuel Villarreal después de 35 años de labor ininterrumpida, se despidió en forma oficial del cargo de presidente de CBS México. Al son de las "golondrinas" y puestos de pie, los aproximadamente 130 invitados especiales le tributaron sonoros y prolongados aplausos a Juan Manuel Villarreal después de su corto, cálido y sentimental discurso. Posteriormente, Armando de Llano compañero de lu de Manuel Villarreal por muchos años y actual director general ejecutivo de la empresa, hizo uso de la palabra, elogiando la decencia y profes-



Manuel Villarreal

ionalismo derrochado por J.M. a través de los años que "bregaron" juntos. Así mismo, fueron muy ovacionadas, las palabras tanto de Walter Yetnikoff como de Dick Asher.

Realizando ésta significativa ceremonia, que marcó la despedida de uno de los ejecutivos, que por su personalidad y concimientos dió por muchos años prestigio internacional a México, el sello CBS premió con vistosos Discos de Oro a muchos de sus artistas exclusivos, dadas las altas ventas registradas con sus más recientes éxitos. Entre los premiados figuraron Miguel Bosé, quien se adjudicó dos Discos de Oro, Manóella Torres también con dos distinciones, Roberto Carlos, Julio Iglesias, Vicente Fernández, El Grupo Mocedades, Valentina Leyva, Felipe Arriaga, Lorenzo de Monteclaro, y Pedrito Fernández. Cabe destaca, que tanto las atenciones a los invitados especiales, como todo el programa, se efectuaron bajo el característico orden que estila CBS en cada una de sus celebraciones oficiales.

Armando de Llano Es El Nuevo Presidente De CBS y AMPROFON

■ MÉXICO—Armando de Llano Arana, uno de los directivos discográficos más experimentados del medio y poseedor de una amplia trayectoria que debe servir de un positivo ejemplo para las nuevas generaciones por su limpieza y honestidad profesional derrochada en los 35 años que tiene de vigencia, es partir del 3 de Marzo pasado el nuevo Presidente de CBS/Columbia México; y, como si el destino le tuviera reservada una recompensa a su generosidad y capacidad de trabajo, también fué elegido por unanimidad presidente de la Asociación Mexicana de Productores de Fonogramas (AMPROFON), hechos que lo han convertido automáticamente en la figura más sobresaliente del medio en la actualidad. Las primeras declaraciones de



Armando de Llano

Armando de Llano como presidente de AMPROFON, han sido para dejar claramente establecido, el hecho de que en su mandato está dispuesto a continuar con la lucha para detener — y si es posible exterminar — la piratería, y promete hacerlo con toda la agresividad y eficacia que el caso lo requiere.

Record World en México

By VILO ARIAS SILVA



En la columna anterior, prometimos responder a las preguntas que se unificaron en el sentido que . . . ¿Cuales son las empresas discográficas establecidas en México que mejor promocionan y proyectan a los artistas que integran los catálogos de habla hispana que representan del exterior? y, las que mejor relación llevan con las diferentes emisoras. Para comenzar, dejaré claramente establecido el hecho de que hoy en día el mercado mexicano es por muchos factores — citemos el más sobresaliente, que es los volúmenes de



Yuri

ventas — el más atractivo de todo hispanoamérica, por lo tanto, todas las empresas nacionales y transnacionales, se disputan a "muerte" la opción de alcanzar un éxito discográfico total, por que si es grande y de enorme impacto, las unidades agotadas pueden llegar a rebasar el millón y más, entre élepes y cassettes, lo cual lo convierte en un mercado ambicionado. Y bien . . . ¿Como llegar a alcanzar el éxito? Para esto, tenemos que considerar, como base insustituible, la difusión del producto en turno, siendo determinante las relaciones que cada empresa, en su área de promoción radio, lleven con los diferentes programadores radiales; y aquí está lo que usualmente se define como la promoción y proyección del producto. Por que es regla universal, que producto nuevo que no se escucha, definitivamente no pasa nada, y el mercado mexicano no es la excepción. Por ejemplo, en México hay empresas en que el propio Presidente está convertido en un agresivo promotor en cada uno de sus lanzamientos. Existen otras, que toda ésta delicada é importante labor recae en un sólido equipo humano, que dirigidos por un gerente de promoción, conocido y que derrocha simpatía, también logran los objetivos trazados, como son, hacer que la canción programada se difunda nutridamente y además permanezca un tiempo prudencial en el aire como para determinar si el éxito de plano pasan a buscar el reemplazo. Y también, existen las empresas en que la relación con los diferentes directores musicales de las emisoras están débil (por no decir nula) ó en su lugar, falta de simpatía, que los perjudicados directamente son los intérpretes que integran los catálogos que representan esas compañías, que bien pueden ser sus propios artistas ó los foráneos. Esta tarea, positiva en unos casos é inoperante en otros, se refleja definitivamente, como un termómetro pleno de exactitud, en los diferentes "charts" de popularidad que circulan, ya sea en las revistas especializadas ó en los boletines informativos de las emisoras. Cuando una



Joan Sebastian

canción comienza a "sonar" y va caino de convertirse en éxito, es por que tuvo y sigue teniendo la protección y apoyo promocional efectivo y contundente de parte de su Cía., y que no les quede la menor duda, que esa canción forzosamente tiene que aparecer en las listas que confeccionan todas las publicaciones que dirigen su atención a la música moderna en español. Por lo tanto, sin tener que divulgar y enumerar a las compañías que mejor promocionan y proyectan a sus artistas, y las que mejor relación llevan con las diferentes emisoras, éstas se identifican por solas, al colocar sus canciones permanentemente en las listas de popularidad y ventas. Que unas veces más arriba y otras más abajo en el orden, pero aparecen. En el caso nuestro, las listas de popularidad que doy periódicamente, son el resultado de lo que más nutridamente se está escuchando en todas las emisoras que difunden en español. En la actualidad por ejemplo, si hablamos de difusión a nivel nacional, no podría dejar de mencionar a Yuri con los temas "El pequeño Panda de Chapultepec" y "Deja," a José José con "Preso," Amanda Miguel ("Mi buen corazón" y "El me mintió," este último de salida), Diego Verdaguer ("Corazón de papel"), Napoleón ("Celos"), Vikki Carr ("Total"), Miguel Bosé ("Te diré"), Lupita D'Alessio ("Borraré tu nombre" y "Será por que te amo"). Arianna (también con "Borraré tu nombre"), Ricchi e Poveri (también con "Será por que te amo"), Rocío Dúrcal ("La gata bajo la lluvia"), Joan Sebastian ("Vete ó me voy"), Estela Nuñez ("¿Te acuerdas?"), Loretta ("Palabra de honor"), Sonia Rivas ("No te guardo rencor"), Camilo Sesto ("Amor no me ignores"), Los Baby's ("Con una lágrima en la garganta"), y las producciones infantiles del grupo Menudo ("Fuego"), Enrique y Ana ("Abuelito"), Parchís ("La magia del circo"), y Luis Miguel ("Uno + uno = A dos enamorados"). Aclarando, que si sumámos el tiempo, considerando el número de pasadas de los temas que mencionamos, estaremos utilizando un porcentaje de horas en extremo elevado en cualquier emisora que transmite música moderna en español, y si a esto agregamos, comerciales, música del recuerdo y programas especiales, pués el tiempo se acabó. Ojalá que ésta análisis les sirva de orientación . . . ;Hasta la próxima desde México!



Vikki Carr

Record World en Santo Domingo

By PEDRO MARIA SANTANA

■ El "Octavo Festival de la Canción Popular Dominicana" fué celebrado con gran entusiasmo en Santo Domingo. El Cantautor Cheo Zorrilla, fué el ganador con la canción titulada "El Sembrador," compuesta, interpretada y arreglada por el propio Zorrilla. El segundo lugar lo obtuvo la canción "La Eternidad Será el Final" que interpretó la gran diva dominicana Luchy Vicioso, de la autoría de los hermanos Ricardo y Fernando Escobar. Para el tercer lugar el jurado compuesto por once miembros, se pronunció en un empate entre las canciones "Malecón Bohemio" y "Es Que Hoy Tengo Ganas," de Manuel de Jesus Cordero y Felix Hermida respectivamente. Una nota discordante durante el recien finalizado festival fué la interrupción del mismo cuando el público protestó por el hecho de que una de las canciones favoritas recibió una puntuación del Jurado que redujo notablemente su posición en la lista de candidatas el triunfo. Fué cuando Omar Franco terminó de cantar la obra "Ven y Abrazame" de la compositora Leonor Porcella de Brea. El jurado dijo que esa canción recibió rebaja de su puntuación porque algunos de sus miembros habían llegado a la conclusión de que la canción tenía cierta similitud con la que canta José Luis Rodríguez: "Imaginate María." La explicación no satisfizo al público, que irrumpió en abucheos. La señora Porcella, que es una de las compositoras dominicanas de mayor renombre ha concurrido a varios festivales de la canción dominicana, pero nunca ha obtenido un primer premio. Sin embargo muchas de las canciones que no le fueron premiadas obtuvieron gran acogida por parte del público. El intérprete Omar Franco recibió el premio como el "Mejor Intérprete del Festival."

Con gran fuerza a penetrado en el ambiente discográfico local el tema de Roberto Torres titulado "Caballo Viejo." En sólo dos semanas la

selección "Caballo Viejo" ha capturado el primer lugar en preferencias. Por otro lado la producción discográfica local se ha visto reducida en los últimos días debido a que la única cortadora de discos estereofónica que hay en el país, se dañó en el mes de diciembre y todavía a la fecha no ha sido devuelta a la empresa que desarrolla esta labor en Dominicana. Muchos de nuestros intérpretes se han visto forzados a viajar a Puerto Rico, Miami y Nueva York para para realizar sus cortes de estampers . . . Juan Lockwart, el compositor y cantante que llenó una época en la canción romántica criolla, celebra sus "Bodas de Oro." Son cincuenta años de éxitos que comenzaron en una época en que no existían los discos en la emisoras y todos los programas eran en vivo . . . La selección criolla que con más fuerza está sonando en las radios dominicanas es la titulada "Se Hunde el Barco" donde la orquesta de Luis Ovalles se luce esplendidamente. Su empresario, Domingo Bautista ya viajó a Puerto Rico, Colombia y Venezuela para colocar el tema por esos lares . . . De excelente podemos describir la nueva orquesta de Bonny Cepeda. El músico que fuera el mejor arreglista de orquestas de la talla de Johnny Ventura, Wilfrido Vargas y Los Hijos del Rey, tiene su propia agrupación que se presenta con gran éxito en el programa meridiano de Teleantillas "Fiesta" . . . Otra agrupación femenina se encuentra formada en nuestro país. Se trata de "La Media Naranja," formado por chicas del grupo "Chican" en su mayoría. Debutaron la semana pasada con gran acierto. Tienen como su director musical y asesor al gran músico dominicano y director de orquesta, Felix del Rosario. Con este nuevo grupo ya son dos las agrupaciones dominicanas formadas exclusivamente por mujeres, jovencitas en su mayoría . . . ¡Y hasta proxima amigos!

CBS Signs Jose Luis Rodriguez



Latin recording star Jose Luis Rodriguez has signed an exclusive worldwide recording contract with CBS Records. Pictured after the signing in Nassau, the Bahamas, are, from left: Manolo Diaz, vice president, creative operations, Latin America operations, CBS Records International; Nick Cirillo, senior vice president, LAO, CRI; Rodriguez; Dick Asher, deputy president and chief operating officer, CBS Records Group; and Hector Masselli, representing Rodriguez.

Nuestro Rincon

(Continued from page 50)

La canción "Mr. Blah Blah" de Ray Barretto, ha sido incluida en el largo metraje de Arthur Penn, titulado "Four Friends." "Sugar Delight," también de Ray, fué incluida en la película "China Syndrom," uniéndose a "Mean Streets," "Night Moves" y "Our Latin Thing," también incluidas en otros largos metrajes, de los cuales no ha recibido Ray Barretto, en expresión de queja, ninguna entrada económica importante. Ahora, acaba de firmar el inquieto Ray con Leonard Mietus de Mietus Copyright Management de Nueva York, para tratar de lograr el cobro de estos derechos, los cuales, al igual que los de la mayoría de los compositores latinos, no son tratados como los norteamericanos o europeos.

El amigo Albertín Ríos, fuerte personalidad radial peruana, nombrado a cargo de Radio Delcar S.A., de Chiclayo, Perú, nos estará suministrando el Hit Parade quincenal del Perú, a través de la popularidad lograda en su programación a través de Delcar. La dirección de Albertín es: Apartado 9, Chiclayo, Perú . . . Discolando Records acaba de contratar a Primitivo Santos de República Dominicana por un periodo de dos años, proyectando lanzar la primera grabación del talentoso dominicano en el mes de Abril. El título del long playing será "Merengue con Clase," con toda la Cara A dedicada a "La Historia de Santo Domingo," ya que se interpretarán merengues, siguiendo la pauta de las diferentes épocas de popularidad . . . Muy bueno el long playing "Furor Guajiro," vallenato, que FM me acaba de enviar. Adicionalmente, acaban de lanzar un sencillo con Pedro Neira interpretando "Un dulce sueño" y "Mentiras." ¡Muy bueno! . . . Y ahora . . . ¡Hasta la próxima! . . . disfrutando de los Carnavales de Miami.

I received a letter from Fernando Campos, president of ACE in New York, which states: "We want to inform you that on Saturday, March 27, at 7:30 p.m., ACE will celebrate its 14th Annual Awards at Town Hall. This annual event has turned into one of the most important Latin events . . . artists from different countries will attend in order to receive their awards. We require your attendance at this event." I thank all members of ACE and its president, but unfortunately, due to other travel engagements, I was unable to attend this wonderful event. My congratulations to the Association and all the winners this year.

This past January 18, under the presidency of H.M. the Queen of Spain, Spanish performer Raphael offered a concert at Teatro Español in Madrid, as a benefit for Association "Afanias." The two-hour concert reaffirmed once more Raphael's popularity and success . . . Raphael also achieved great success during his performances at the Viña del Mar Festival, where he performed as an invited guest . . . Hector Leguillow, co-leader of the very popular group La Sensual, has joined the Ralph Mercado Management organization as an agent . . . Kubaney Records has just released a double album entitled "Que viva el Merengue" with performances by such well-known orchestras as Johnny Ventura, Rafael Solano, Papa Molina, etc. . . . Cuco Valoy y sus Virtuosos are on tour in Martinique, and from there they will go to the Panama Carnivals . . . Profono has released a single by Raffaella Carrá containing the tunes "Amore, amore" (Vaona-Ballesteros) b/w "Mama dame 100 pesitos" (Vaona-Escolar-Ballesteros), originally released by Hispavox, Spain. Profono is also preparing a release by the Venezuelan juvenile group Unicornio. The group, produced by Luis Gerardo Tovar, is already achieving great popularity in the international markets. Among the best tunes are "Baila Conmigo" and "Me enamoré otra vez."

Ray Barretto's song "Mr. Blah Blah" is featured in the current Arthur Penn film "Four Friends." Another of Ray's songs, "Sugar's Delight," was featured in the film "The China Syndrome." In both instances, Ray's recordings of the songs were heard in the films. Ray's songs have been featured in five films, the other three being "Mean Streets," "Night Moves" and "Our Latin Thing." As a writer, he feels he has not received enough in remuneration. Now, Leonard Mietus of Mietus Copyright Management in New York plans to go after the money owed Ray.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"Mi Buen Corazón"
(A Miguel/C. Carballo)
AMANDA MIGUEL
(Profono Int.)

(Regional)
"La Reina Es El Rey"
(Gregorio Hernández)
BEATRIZ ADRIANA
(Peerless)

*Second Time/Segunda Vez

Ellis Calls for 'United Action' at NARM Business Session

(Continued from page 3)

presented an annual report for the 1981-1982 association year that drew attention to several positive industry developments.

Marmaduke referred primarily to the "near universal acceptance" enjoyed by NARM's "Give the Gift of Music" institutional program, calling it "more than a slogan" and "more than a half a cent per unit. It's an industry-supported marketing campaign that's going to generate additional sales and profits for everyone in our industry."

Marmaduke also mentioned the potential savings "to merchandisers and manufacturers alike" to be made with the use of UPC bar coding; NARM's move to implement standardization of business forms; the success of NARM's bank card program, which "generated \$2 million in card sales in December alone" and "will save NARM members \$250,000 in 1982"; the ongoing battle against record piracy and counterfeiting; the home taping problem, later detailed by Cornyn; the growth of mid-line product; and the NARM-affiliated Video Software Dealers Association, whose own convention will take place in Dallas later this year. Most of those topics were dealt with at greater length over the course of the four-day NARM gathering.

Marmaduke's report was followed by a presentation entitled "Changing Trends in Consumer Buying Patterns of Pre-Recorded Music: A Review of Timely Market Research," given by Michael Kapp (president, Warner Special Products) and Dr. Martin Fishbein (professor of psychology at the University of Illinois), who prepared the Warner Communications report on home taping (*Record World*, April 3). Noting that while total net shipments were down by 10 percent last year, profits were "about flat," and 1981 was certainly "not a growth year"; although consumers spent more on prerecorded music in the first half of 1981 than in the first half of 1980, he said, they spent considerably less in the second half of '81, leading to an overall decrease for the year.

Other developments were cited by Kapp and Fishbein, among which were the facts that mid-line product accounted for 19 percent of all album sales last year; that department stores continue to account for about 10 percent of album sales, while at the same time, discount store sales have increased; that sales of eight-track cartridges have fallen since the third quarter of 1979 while cassette sales have risen — "at the expense of the LP"; and that in 1982, LPs will account for 60 percent of all album sales, with cassettes between 30 and 40 percent.

Kapp, Fishbein and fellow researcher Dr. Susan Middlestadt, who together have been responsible

for four WCI-sponsored studies of the American record market, received "Special Recognition" awards from NARM during the March 27 session.

For his part, Ellis made note of the technological changes that will come in the '80s, changes that he predicted will be greater than in all previous years combined. It is "vital," he said, to "recognize the impact of change and progress," as not only the music marketplace but "the whole social environment" will undergo major alterations.

Ellis also urged convention attendees to "look carefully at the effect of that change and progress on your industry." Referring to the "fierce" competition that now exists for consumers' disposable income, he identified as "enemies" such "new consumer alternatives" as videodisc and cassette hardware and software and cable television, all of which are competing with the record business not only for consumer dollars but for "consumer time." Ellis also criticized the lack of a broadcast royalty in America, saying that the "simple justice of getting radio stations to pay for the commercial exploitation of our music" should be effected here, as it has been in England and elsewhere.

Ellis entitled his address "The Magical World of Music Without Records," and he said that such a world is already possible by way of "cable music" technology that would bring music into a person's home by cable or satellite. While such a development might actually be "an attractive alternative" for manufacturers, as it would reduce their overhead dramatically, Ellis suggested that each NARM member avoid "crystal ball gazers," collect his own facts, draw his own conclusions and do his part to ensure the continued growth of "a magical world of music with records."

Ellis' and Cornyn's speeches were separated by an elaborate, sometimes rather bizarre "Gift of Music" update and production number, as well as the presentation of the "Gift of Music" advertising excellence awards. The production number featured an emcee who portrayed Bob Hope, a trio of singers posing as the Andrews Sisters and three dancers decked out as gift packages. Also appearing were comics Rick Moranis and Dave Thomas from the "SCTV" television program, who did a short "Great White North" routine in the guises of brothers Bob and Doug McKenzie.

MCA Signs Grass Roots



MCA Records has signed the Grass Roots. The group, which has had 13 gold singles, two gold albums and one platinum LP during its career, has a single, "Here Comes That Feeling Again," scheduled for future release. Pictured during signing ceremonies at the Palomino in Los Angeles are, from left: Chuck Hurewitz, attorney for the Grass Roots; Rob Grill of the Grass Roots; Henry Root, legal assistant for MCA; Leon Tsillis, special projects manager for MCA; and Don Scott, attorney for MCA.

Kragen Promotes Harriet Sternberg

■ LOS ANGELES—Ken Kragen, president of Kragen and Company, has announced that Harriet Sternberg has been appointed vice president of the creative services division of the personal management and television production firm.

Sternberg had been director of creative services. Before joining Kragen and Company, she had been national publicity director for Far Out Productions. Prior to that, she held the same position with London Records and Chappell Music in New York.

RCA Sets Push For 'Quest for Fire'

■ NEW YORK—RCA Records has launched a major national campaign to support the soundtrack from the 20th Century-Fox film "Quest for Fire," written by composer Philippe Sarde.

A national display contest is being conducted for retailers to come up with the most imaginative window and in-store displays, utilizing posters supplied by Fox and sniped "Original Soundtrack Available on RCA Records and Tapes." Winners will be selected regionally.

NARM Presents Advertising Awards

■ LOS ANGELES—The third annual NARM advertising awards were presented during the association's 24th annual convention, held at the Century Plaza Hotel.

Entries, which were generated by retailers and wholesalers of pre-recorded product, were judged for their originality, quality of message, and effectiveness of presentation, in the areas of radio, television, and newspapers.

Shelly Cooper, executive director of the Gift of Music Foundation, conducted the awards ceremony, with individual presentations made in their respective fields by Bill Cummings, Radio Advertising Bureau; John Campi, New York Daily News, representing the Newspaper Advertising Bureau; and Walter Bills, Television Advertising Bureau.

The Musicland Group, a division of Pickwick International, received the radio advertising award for its "Gift of Music" institutional campaign, and for its campaign on releases by Daryl Hall & John Oates and Rick Springfield.

United Record and Tape, of Hialeah Gardens, Fla., and Everybody's Record Company, of Portland, Ore., received the television advertising award; the former, a rack jobber, for its Richway tagged spots, the latter, a retailer, for both its Christmas sale and its "Everything's on Sale" campaign.

There were six different winners of the newspaper advertising awards: Lieberman Enterprises of Minneapolis and Pickwick International in the rack division, for "10,000 Gifts Under \$10" and "Music, One Size Fits All," respectively; Sound Video Unlimited, of Niles, Ill., a one-stop, for its "Stocking Stuffers" campaign on behalf of Pearson's Music and Art; Camelot Music, of North Canton, Ohio, and Musicland, of Minneapolis, both in the retail category, for their "'Twas the Night Before Christmas" and "Sweet Treats for Easter," and "Give the Gift of Music . . . Rock and Roll Wrapup," respectively; and Music Plus, of Los Angeles, in the insert category.

Harmony House Records and Tapes, of Troy, Mich., was presented with a special award for its outstanding overall advertising-coordinated campaigns, using television, radio, in-store and outdoor billboards.

The awards presentation included the latest reports on NARM's "Gift of Music" campaign, launched in 1980. Most labels have agreed to contribute a half cent for every record and tape shipped this year to the campaign. This voluntary contribution is expected to bring NARM an estimated \$2.5 million.

Cornyn Outlines 'Plagues' Facing the Record Business

(Continued from page 3)

ready taken a serious toll on the Japanese record business — were not included in Cornyn's equation, since rental has not yet made significant inroads in the United States. However, Japanese business went down by 15 percent last year, a decline attributed in large part to the sudden proliferation of record rental and blank tape shops there, and a similar drop here would amount to another \$500 million in lost sales, Cornyn said.

Of the problems that already are infecting the domestic record business, Cornyn said, certainly the most significant of them is home taping, the full extent of which was detailed in a Warner Communications survey released before the convention (*Record World*, April 3). In addition to the dollar figures cited in the WCI report (compiled by Michael Kapp, Martin Fishbein and Dr. Susan Middlestadt), "the pernicious impact of home taping on the incentive of songwriters, performers, publishers, composers, musicians, record companies is already profound," Cornyn said. "These creative folks and their labels already are withdrawing from experimentation, turning back from creative risk, less able to market supportively."

The cure for the home taping problem, said Cornyn, does not lie in improving the quality of prerecorded audio cassettes; it is playback equipment, not the cassettes themselves, that poses "the number one impediment to better cassette sound," and in any case, "only three percent of home tapers cited 'quality' as a significant reason for their taping." Nor does the cure depend on tape packaging, although "we manufacturers are willing to listen" if dealers can "agree among yourselves on one standard-sized package." Yet "there is one answer" to home taping, he added: "Law and order."

Cornyn then referred to the Mathias Amendment to the DeConcini bill, an amendment that would create a royalty to be assessed on the sale of blank audio and video tapes and hardware. The amendment would also permit the renting of audio-visual materials only with the consent of the copyright owners of those materials.

In a move that created considerable controversy at the convention, the NARM board of directors voted on March 25 to lend its support only to the audio provisions of the Mathias amendment. While the board "concluded that the impact of home taping on the sound recording industry warranted relief to the copyright owners," a NARM press release said, the board also "concluded that the same considerations could not apply to the home taping of motion pictures and other audio-visual works."

It is the rental provision in the

Mathias Amendment that is said to have prompted NARM's decision to support only the audio portion. The NARM-affiliated Video Software Dealers Association had rejected the amendment as a whole before the convention took place, based in large part on the video dealers' recognition that video rental accounts for a majority of their business. The board's vote to support only the audio provision of the Mathias amendment was seen as a compromise that would satisfy both the VSDA and the regular NARM membership.

In his speech, Cornyn noted that the opposition to passage of the Mathias Amendment is formidable, including blank tape and hardware manufacturers like Matsushita, Hitachi-Maxell, TDK and others and the "Right To Tape" lobby, "which uses slogans such as 'Royalties Are for the Needy, not the Greedy.'" Said Cornyn, "This group depicts the rest of us somewhat hysterically"; but "there is a reasonable place to be, after the hysteria dies," and that is "a law which recognizes the technological advance of home taping and the rights of private property, including your rights to sell in a fair marketplace."

Cornyn also mentioned the recently formed Coalition To Save America's Music, which already includes the American Federation of Musicians, the National Music Publishers Association, the licensing organizations BMI, ASCAP and SESAC, the RIAA and several others. Yet that group's work alone will not solve the home taping problem, he added. "We ask you (individually) to sign up, and we ask you to send your own sense of urgency to Washington on this issue. That means, call up your representa-

tives and senators — on the phone — and tell them you need help. Not just you, but every employee in every store. Get to Washington on this."

Cornyn added that "I realize that many of you make a profit on blank tape sales," but that profit usually amounts to ten percent or less of a given retailer's business. And "We are not asking that blank tape be outlawed, only to pay its own way," the alternative, as Cornyn put it, might well be "Apocalypse Next Month."

As for the other "plagues" outlined by Cornyn, the most dramatic figures cited were those relating to piracy. Using Singapore as an example, he said that there are no fewer than 80 cassette manufacturing plants operating there, "in a country the size of Chicago," from which 150 million pirated cassettes were issued last year. At "our usual retail price of about \$6," he continued, those pirate cassettes would amount to \$1 billion in business, and "in units sold, piracy amounts to . . . 20 to 25 percent of the entire world market for recorded music. Out of every album sold in the world, one out of every four is stolen."

Counterfeiting, meanwhile, "can spell the difference between P (profit) and L (loss)" for some labels — "and has, for a couple of labels" — even though "the current retail value of counterfeits sold in America" has dropped to \$400 million from a high of \$500. The WEA labels have attempted to curtail counterfeit activity by placing a "counterfeit-proof" sticker on new albums, although "our first shopper sweep" showed that one store was stocking product "with our sticker photographed right into the copied art work!"

CBS Songs Holds Meetings in L.A.



The creative staff of CBS Songs recently held a series of professional meetings in Los Angeles. Along with the company's domestic executives, representatives from CBS Songs' U.K. and Canadian offices also attended. Pictured at a reception are, from left: Mel Ilberman, vice president/general manager CBS Songs; Rick Riccobono, vice president creative operations CBS Songs; Denny Diante, vice president/executive producer Columbia Records; and Michael Stewart, president, CBS Songs.

NARM Presents Special Awards

■ LOS ANGELES—Music industry members whose accomplishments have made positive inroads in the development of musical entertainment were presented with special awards during NARM's 24th annual convention.

The NARM Presidential Award was presented to Akio Morita, chairman and chief executive officer of the Sony Corporation, for the development of the Walkman and other stereo items that "have revolutionized world culture."

Happy 20th Anniversary Awards were presented to Herb Alpert and Jerry Moss of A&M Records, "for their guidance and leadership in bringing unique creative achievements, many hours of pleasure for music lovers, and enrichment of the culture of our time."

Special Recognition Awards were presented to Dr. Susan Middlestadt and Dr. Martin Fishbein, of the department of psychology, University of Illinois, and to Michael Kapp, president of Warner Special Products, for their contributions to the development of market research in the recorded music industry and the contribution of that research to the initiation and growth of the "Give the Gift of Music" campaign; and to De-Lite/PolyGram recording artists Kool & the Gang for bringing "12 years of something special" to the recording industry.

The NARM Humanitarian Award was officially renamed the Harry Chapin Memorial Award, and was presented to Sandy Chapin, wife of the late artist.

Friend to Crescent

■ LOS ANGELES—Andy Friend has been named manager in charge of national sales and distribution for the Crescent Music Group and its subsidiary Crescent Records, it was announced by James R. Halper, president of the Crescent Music Group.

Friend joins Crescent from Allwest Record Distributors in Los Angeles, where he served as sales manager for three and a half years. Prior to that, he was a staff writer for April-Blackwood Music.

Artimus Pyle to MCA

■ LOS ANGELES—The Artimus Pyle Band has signed with MCA Records, it was announced by Bob Siner, president of the label. The quintet will debut on MCA with a self-titled album in May.

This is Pyle's first album since leaving Lynyrd Skynyrd. The album was co-produced by Jerry Eubanks, Doug Gray and George McCorkle, all members of the Marshall Tucker Band.

Record World Country

New CMA Survey Finds Country Radio Still Growing

■ NASHVILLE—Of 2133 full-time country radio stations in the U.S. and Canada currently broadcasting, almost one in five has come on line in the past year, according to the results of a recent Country Music Association survey.

The CMA, which audits stations programming as little as five hours of country music daily, recently released 1982 figures showing that 3447 stations, or 44.5 percent of all North American AM and FM broadcasters, show significant daily country play.

CMA statistics confirmed that the areas with greatest country radio activity continue to be the south Atlantic (598), east south central (468), and west south central states (482). Significant country share growth was seen in most other areas, ranging from a 27 percent jump in country programming in the mid-Atlantic region, where 32 new stations reported, to a 12.6 percent boost on the west coast, where 21

additional stations met or bettered the five-hour minimum mark. An eight-station increase in New England stations reporting country orientation brought that area's total to 49 stations, a 19.5 percent hike

(Continued on page 61)

NARASNashville Sets Benefit

■ NASHVILLE—The Nashville chapter of the National Academy of Recording Arts and Sciences will benefit from a showcase of the Southern Writers Group, USA this Monday (5) at the Cannery here.

The show begins at 8:00 p.m. and features Michael Bird, Buzz Cason, Tammy Cason, Steve Gibb, Hunter Moore, Kent Robbins, Freddy Weller, Todd Cherney, Cathy Crow, Lee Clayton, Dickey Lee, Aaron Wilburn and a number of surprise guests. Admission is \$5.

UA Music Signs Holyfield



Songwriter Waylan Holyfield, who has written a long string of country hits including "You're the Best Break This Old Heart Ever Had," a recent number one single for Ed Bruce, has signed a long-term agreement with United Artists Music. Pictured at the Los Angeles headquarters of UA Music, where the contract was signed, are, from left: Harold Seider, president of UA Music; Holyfield; Allan Arrow, Holyfield's attorney; and Jimmy Gilmer, vice president of UA Music's Nashville operations.

Country Picks of the Week

SINGLE DON WILLIAMS, "LISTEN TO THE RADIO" (prod.: Don Williams, Garth Fundis) (writer: Fred O. Knipe) (Southwest Words and Music, BMI) (3:09). Williams' voice is deep and smooth here as he tells a lady love that songs on the radio say the things to her that he isn't glib enough to say for himself. A moderate tempo and a generally warm feel, the mark of another fine Don Williams record, are here.



SLEEPER BANDANA, "CHEATIN' STATE OF MIND" (prod.: Stan Cornelius, Mike Daniel) (writers: Jerry Fox, Lonnie Wilson, Joe Van Dyke) (Stan Cornelius, ASCAP/Louisville, SESAC) (3:05). "You've got the kind of body that made me stop and turn my head . . ." says this song with nicely arranged harmonies about a man who just can't satisfy his "serious, delirious cheatin' state of mind."



ALBUM HANK WILLIAMS, JR. "HIGH NOTES" Hank, Jr., that lovable ole militant hillbilly, celebrates us through the raucous country life with searing numbers like "If Heaven Ain't a Lot Like Dixie (I'd Just as Soon Stay Home)" and "Whiskey on Ice (Women on Fire)." As if refusing to limit his scope, however, he juxtaposes an old Hank, Sr. song, "Honky Tonking," with the delicate Lennon/McCartney number "Norwegian Wood." Elektra E1 60100.

Hank Williams, Jr. High Notes



Acuff-Rose Buys Four Star Music

■ NASHVILLE—A U.S. District Court here has approved the sale of financially troubled Four Star Music to Acuff-Rose Publications in a \$1,750,000 cash deal.

Cash terms were required by the court to settle outstanding debts of the company, which has been in receivership the past five years.

The Four Star catalogue includes

2,200 recorded tunes, several of them country standards, and approximately 2,500 unrecorded songs. The Company was founded in 1946 by Bill McCall and Don Pierce, and later sold to Gene Autry and Joe Johnson. Johnson subsequently became sole owner of the catalogue.

Nashville Report

By BOB MILLARD

■ George Jones may have been so fed up with his string of troubles in Mississippi that he wouldn't even stay in the hospital there to rest up from minor injuries sustained when he totaled his car Wednesday (31) near Aberdeen. Jones had himself transferred to a Birmingham hospital following the accident, which earned him his second arrest in that state in two days. He was stopped a day earlier and charged with possession of cocaine when white powder was found in the back seat of his car. I don't know about Ole Possum, but I haven't been responsible for the goings-on in the back seat of my car since I was 16. The second incident was worrisome to fans, though, as it ain't easy to flip and total a Lincoln and he could've been hurt badly.

Bobby Bare has headed out on that "new cut road," touring to support his new album "Ain't Got Nothing To Lose," starting with the world's biggest honky tonks — Gilley's and Billy Bob's . . . Jerry Reed is heading to Canada to do some TV there on "The Tommy Hunter Show" and sing a number off his recent album. The tune sums up the losing end of divorce: "She Got the Goldmine (I Got the Shaft)" . . . It's Yuletide time again, in the studios at least; Leon Everett was in town last week knocking off a Christmas song and then went off to a local eatery wearing his Santa hat and jingle bells in the warm Nashville spring.

Lee Greenwood was in the Sound Shop producing Eddie Mekka, who plays Carmine on the "Laverne & Shirley" television sitcom . . . Jack Greene and Marjorie Simmons recently said marriage vows in Hendersonville, near here, with Ernest Tubb standing in as best man . . . Waylon and Jessi were in Lexington, Kentucky to help Governor John Y. and Mrs. (Phyllis George) Brown celebrate their third anniversary.

Roger Sovine, newly appointed VP of Tree International, was feted with a reception at ASCAP recently to celebrate his move . . . Just because local songwriter/artist and all-around pretty girl Becky Hobbs is friends with Larry Collins and Sandy Pinkard, and just because she is from Oklahoma, has a calico cat and a two-room flat in west L.A., do you think she might really be the reason God made Oklahoma?

The Nashville Music Association held a "fun-raiser" Wednesday night (31) at the Cannery which featured the unique talents of Pam Tillis and John Scott Sherrill, along with local rock band the Piggys. They also

(Continued on page 61)

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Don Williams—"Listen to the Radio"

Johnny Cash—"The General Lee"

Merle Haggard—"Dealin' with the Devil"

Jerry Reed goes wild as he picks "The Man with a Golden Thumb," a mover at WDN, KEBC, KSO, WLWI, WIRK, WYDE, WVAM, WPNX, WDLW, KWJJ, WQQT, KSOP, KGA, KFDI, WQYK, WEEP, WNOE, WGTO, KBUC, WZZK, KRMD, WPLO, KTTS, KNIX, KRAK, WFAI, KKYX.

Johnny Cash is drawing attention to "The General Lee" at KMPS, KEBC, WDN, WLWI, WMNI, WTOD, WIRK, WGTO, WJRB, KSO, KSSS, KTTS, WTL, KRAK, KGA, WMZQ, WYDE, KOKE.

The **Younger Brothers** are making a splash with their initial MCA release, "Lonely Hearts," at KRMD, KSO, WVAM, WDN, WBUC, WDLW, KWKH, KEBC, KMPS, KKYX.

Susie Allanson has action on "Wasn't That Love" at KEBC, KSO, WJRB, WIRK, WGTO, WDN, KMPS, KFDI, WVAM, KVOO, WCMS, WLWI, KKYX.

The **Corbin/Hanner Band** is showing well with their best record to date, "Everyone Knows That I'm Yours." It's playing at KVOO, KSSS, WSLC, KSOP, WDN, KYNN, WDLW, KTTS, KRAK, WVAM, WXCL, KRMD, KEBC, WFAI, WLWI, WCMS, WEEP, KFDI, KGA, WTOD, WYDE, KLLL, KKYX.

Super Strong: **Eddie Rabbitt, Razy Bailey, T.G. Sheppard, John Anderson, Alabama, Bellamy Brothers.**

The **Burrito Brothers** have early action on "Closer to You" at WVAM, WGTO, WDN, WDLW, KEEN, KGA, KFDI, KSOP, KBUC, KMPS, KEBC, KCKC, KRMD, KTTTS, WJRB, KRAK, KVOO, KWKH, WSOC, KSSS, KYNN, WCMS, WLWI, KHEY, KLLL, KKYX, WWNC.

Lane Brody continues to build audiences with "He's Taken." It's new this week at WXCL, KMPS, WDLW, WQYK, KYNN, KGA. Likewise, **Charlene** has added play on "I've

Never Been to Me" at WNOE, WEEP, WTOD, KSOP, KFDI, WSOC, WVA, KTTS, WFAI.

John Denver is starting a move in the country; "Shanghai Breezes" is a new add at WHK, KMPS, KSOP, KBUC, WDN, KEEN, KLZ.

SURE SHOTS

John Anderson—"Would You Catch a Falling Star"

Don Williams—"Listen to the Radio"

Merle Haggard—"Dealing with the Devil"

LEFT FIELDERS

Tom T. Hall—"The Little Lady Preacher"

Bandana—"Cheatin' State of Mind"

Johnny Paycheck—"No Way Out"

Charlene—"I've Never Been to Me"

AREA ACTION

Alabama—"I Wanna Be With You Tonight" (WQQT, WPLO, KHEY, WVAM)

John Scott Sherrill—"Out of the Blue" (WHOO, KMPS, KRAK, WVAM)

Fireside Studio Sold; Wagoner Hits the Road

■ NASHVILLE—Porter Wagoner recently announced the sale of Fireside Studio to Oklahoma businessmen Kraig Kendall, Mike Smith and Terry West and longtime Wagoner associate Benny Kennerson for an undisclosed sum in a cash transaction.

Adamas Records, recently formed by West and Smith, will be headquartered in the Fireside

building here. According to Smith, the enterprises will be run here by Kennerson and will include publishing, management, booking and artist development.

Wagoner retains other business interests in Nashville but announced that he is taking a one-year hiatus from producing other artists and will devote his energies to touring and his own recording.

Country Singles Publisher's List

Producer, Publisher, Licensee, Writer

| | | | |
|--|----|--|-----|
| A COUNTRY BOY CAN SURVIVE Bowen (Bocaphus, BMI) Williams | 3 | KANSAS CITY LIGHTS Collins (Tom Collins, BMI) Fleming, Morgan | 28 |
| AFTER THE LOVE SLIPS AWAY / SMOKEY MOUNTAIN MEMORIES Larkin-Conley (Blue Moon / Easy Listening, ASCAP & Blue Moon, ASCAP) Conley / Conley, Devereaux | 14 | KEY LARGO Limbo & McClellan (Jen-Lee / Chappell, ASCAP / Lowery, BMI) Higgins, Limbo | 56 |
| A LITTLE BIT CRAZY Bowen (Milene, ASCAP) Raven | 22 | LAST OF THE SILVER SCREEN COWBOYS Garrett (Peso, BMI) Brown, Dorff, Garrett | 46 |
| ALWAYS ON MY MIND Moman (Screen Gems-EMI / Rose Bridge, BMI) Christopher, Thompson, James | 18 | LIES ON YOUR LIPS Oates (Cristy Lane / New Albany, BMI) Shell, Dowell | 96 |
| AND THEN SOME Montgomery (House of Gold / Chinnichap / Careers, BMI) Slate, Henley, Gray | 88 | LOVE IS GRAY, OWENS (I.S.P.D., ASCAP) Heavener | 55 |
| ANOTHER CHANCE Richey (First Lady Songs / Sylvia's Mother's Music, BMI) Drawdy, Taylor, Knutson | 41 | LOVE TAKE IT EASY ON ME Stroud (Combine, BMI) Linde, Rush | 61 |
| ANOTHER HONKY TONK NIGHT ON BROADWAY Garrett-Dorff (Peso / Waller, BMI) Brown, Dorff, Garrett | 9 | LOVIN' YOU IS ALWAYS ON MY MIND Gilmer (Southern Nights, ASCAP) MacRae, Morrison | 87 |
| ANOTHER SLEEPLESS NIGHT Norman (Chappell, ASCAP) Black, Bourke | 2 | LUCY AND THE STRANGER Butler (House of Gold, BMI) Galdsboro | 73 |
| A THING OR TWO ON MY MIND Kennedy (Door Knob, BMI) Fagan | 68 | MIS'RY RIVER Penney (Chiplin, ASCAP) Worf | 77 |
| BAD NEWS Martin (Acuff-Rose, BMI) Loudermilk | 53 | MOANIN' THE BLUES Mittelstedt (Publicare, ASCAP) Meister, Meister, Wimberly | 93 |
| BEFORE I GOT TO KNOW HER Williamson, Collins (Babcock North, BMI) Hill | 94 | MOUNTAIN MUSIC Harold Shedd & Alabama (Moypop, BMI) Owen | 13 |
| BE THERE FOR ME BABY Norman (Chappell / Intersong, ASCAP) Black, Rocco | 6 | MOUNTAIN OF LOVE Wilson (Morris / Unichappell, BMI) Dorman | 65 |
| BIG CITY Haggard-Talley (Shade Tree, BMI) Haggard, Holloway | 33 | MY LOVE BELONGS TO YOU West (Sister John, Sugar Plum, Newkeys, BMI) Rogers | 60 |
| BLUE MOON WITH HEARTACHE Crowell (Hotwire / Atlantic, BMI) Cash | 66 | NATURAL LOVE Scotti (Flowering Stone, ASCAP / Holy Moley, BMI) Pennig, Espy, Gernhardt | 30 |
| BOBBIE SUE Chancey (Bobby Galdsboro, ASCAP / House of Gold, BMI) Tyler, Tyler, Newton | 32 | NEW CUT ROAD Crowell (World Song, ASCAP) Clark | 19 |
| BROTHERLY LOVE Kilroy (Farrest Hills, Tree, BMI) Stewart, Dillon | 85 | NO RELIEF IN SIGHT Collins (Chappell, ASCAP) Bourke, Dobbins, Wilson | 100 |
| BUSTED Logan (Tree, BMI) Howard | 16 | PAIN IN MY PAST Richardson (ATV / Screen Gems-EMI) Dycus, Barnes | 99 |
| CLOSER TO YOU Lloyd (Atlantis, BMI) Beland, Guilbeau | 83 | RING ON HER FINGER, TIME ON HER HANDS Crutchfield (Tree / Love Wheel, BMI) Rose, Goodman, Kennedy | 49 |
| COME LOOKING FOR ME Lobo (Boo, ASCAP) Lobo | 69 | 'ROUND THE CLOCK LOVIN' Davies (Chappell, ASCAP / Tri-Chappell, SESAC) Bourke, Oslin | 15 |
| CRYING MY HEART OUT OVER YOU Skoggs (Cedarwood, BMI) Butler, Wilkin | 5 | SAME OLE ME Sherrill (Silverline, BMI) Overstreet | 4 |
| DIAMOND IN THE ROUGH Sparks (Bill-Kar, SESAC) Sparks | 50 | SHE DOESN'T BELONG TO YOU Radford (Petibone, BMI) Hill | 86 |
| DO ME WITH LOVE Norman (Jack & Bill / Welk, ASCAP) Schweers | 70 | SHE LEFT LOVE ALL OVER ME Montgomery (House of Gold, BMI) Lester | 37 |
| DON'T COME KNOCKIN' Barnhill (Cedarwood, BMI) Heeney, Motan | 71 | SINGLE WOMEN Parton-Perry (Velvet Apple / Least Loved, BMI) O'Donoghue | 17 |
| DON'T LOOK BACK Morgan-Worley (Gary Morris, Warner Bros., ASCAP / Warner-Tamerlane, BMI) Morris, Setser | 20 | SLOE GIN AND FAST WOMEN Wollos, Kemp (Hidden Acres / Deadre, BMI) Hall, Walls | 90 |
| EVEN IF ITS WRONG Rogers (Steel City, BMI) Louis | 72 | SOMEBODY BUT THIS COWGIRL A BEER Garrett (Peso, BMI) Brown, Dorff, Garrett | 98 |
| EVERYONE KNOWS I'M YOURS West (Sobal, ASCAP) Hanner | 80 | SOMEDAY SOON Baker (Warner Bros., ASCAP) Tyson | 25 |
| EVERY TIME YOU CROSS MY MIND (YOU BREAK MY HEART) Montgomery (House of Gold, BMI) Slate, Morrison, Keith | 63 | SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) Reeder-Watson (Booth and Watson, BMI) Spurgin, Mendenhall | 26 |
| FINALLY Killen (Meadowgreen, ASCAP) Chapman | 42 | SWEET YESTERDAY Collins (Tom Collins, BMI) Fleming, Morgan | 58 |
| FOR ALL THE WRONG REASONS Bellamy (Bellomy Bros. / Famous, ASCAP) D. Bellamy | 35 | TAKE ME TO THE COUNTRY Rogers (Vogue / Partner / Biba / BMI / ASCAP) Scieafe, Singleton, Rogers | 36 |
| FORTY AND FADIN' Pennington (Millstone, ASCAP / Chevis, BMI) Mundy, Moore, K. Tucker D. Tucker | 54 | TAKE TIME TO KNOW HER Sherrill (Al Gallico, BMI) Davis | 74 |
| GYPSY AND JOE Baugh, Emmons (Chablis, BMI) Guiton | 84 | TEARS OF THE LONELY Norman (Biba, ASCAP) Holyfield | 31 |
| HOLE UP IN SOME HONKY TONK Fisher (Tree, Golden Opportunity, C.I.D., BMI, ASCAP, SESAC) Dillon, Dycus, Mevis | 48 | TENNESSEE ROSE Ahern (Warner-Tamerlane / Bobbling Brooks, BMI & Drunk Monkey, ASCAP) Brooks, DeVito | 23 |
| I DON'T KNOW WHERE TO START Mallory (Briarpatch, Debdave, BMI) Schuyler | 45 | THE ARMS OF A STRANGER Wilson (Cross Keys, ASCAP) Mills, Smith | 79 |
| I FEEL IT WITH YOU Bowen (Cross Keys / Lilton, ASCAP) Kane, Kane | 34 | THE CLOWN Twitty-Bowen (Mammoth Spring / Rose Bridge, BMI) Chalmers, Rhodes, Barnett, Carson | 1 |
| IF I COULD SEE YOU TONIGHT Howard (Jeffrey's Rainbow, BMI) Collie | 67 | THE FLAME Singleton, Self (Tree, BMI) Shell, Lindsey | 76 |
| I HAD IT ALL Stroud (Corner Stone / Legendsongs, ASCAP, BMI) Maretti, Knoblock, Allen | 51 | THE MAN WITH THE GOLDEN THUMB Hall (Fame, BMI) McGuire, Henderson | 82 |
| IF YOU'RE THINKING YOU WANT A STRANGER Mevis (Jack & Bill / Welk, ASCAP) Mevis, Wills | 8 | THE TWO-STEP IS EASY Norman (Timberwolf, BMI) Murphy | 57 |
| IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN UP) Gillespie-Kendalls (Hall-Clement / Welk, BMI) Bell, Skinner, Wallace | 91 | THE QUEEN OF HEARTS LOVES YOU Waters (Lantern Light, BMI) Waters | 89 |
| I LIE Brodley (Coal Miners, BMI) Damphier | 12 | THE VERY BEST IS YOU Wilson (Aoudad, ASCAP / Ibez, BMI) Stephens, Shell | 62 |
| I NEVER KNEW THE DEVIL'S EYES WERE BLUE Sherrill (Easy Listening, Galleon, ASCAP) Dresser | 52 | THROUGH THE YEARS Richie (Peso / Swanee Bravo, BMI) Dorff, Panzer | 7 |
| IN LIKE WITH EACH OTHER Gatlin-Gatlin-Gatlin (Larry Gatlin, BMI) Gatlin | 10 | TRAVELIN' MAN Past, Geyer (4 Star, BMI) Fuller | 40 |
| IN LOVE WITH LOVING YOU Stegall (April / Blackwood, BMI & ASCAP) Stegall, Mank | 96 | VICTIM OR A FOOL Crowell (Coolwell / Granite, ASCAP) Crowell | 59 |
| IT'S A LONG WAY TO DAYTONA Strange (Mel Tillis, BMI) Tillis | 43 | WHEN YOU FIND HER, KEEP HER Hillen (Tree, O'Lyric, BMI) Garvin, Waters, Shapiro | 64 |
| IT'LL BE HER Bowen (Baron / Hat Band, BMI) Reynolds | 21 | WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE Rogers (Sherman Oaks, Music City, BMI, ASCAP) Robertson, Swan | 78 |
| I'LL MISS YOU Williams (My Mama's, BMI) Teague | 97 | WOULD YOU CATCH A FALLING STAR Jones (Tree, BMI) Braddock | 81 |
| I'M GOIN' HURTIN' Baker (Baray / Mullet, BMI) Dickens | 41 | YOU NEVER GAVE UP ON ME Reynolds (Michael O'Connor, BMI) Pearl | 11 |
| I'VE GOT A BAD CASE OF YOU Hall (Rick Hall, ASCAP) Aldridge, Brasfield | 75 | (YOU SURE KNOW YOUR WAY) AROUND MY HEART Kilroy (Biba-Welk / Chappell, ASCAP) Rocco, Bourke, Black | 39 |
| I'VE JUST SEEN A FACE Sherrill (Macen, BMI) Lennon, McCartney | 38 | YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) Kennedy (Biba / Sunflower Country, ASCAP / BMI) Holyfield, Russell | 29 |
| JUST GIVE ME WHAT YOU THINK IS FAIR Dead, Everette (Window, BMI) Gasdin, Twill, Haywood | 47 | YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD West (Biba / Vogue / Welk, ASCAP & BMI) Holyfield, Hatch | 92 |
| JUST TO SATISFY YOU Moman (Living / Parody, BMI) Jennings, Bowman | 27 | YOU'RE NOT EASY TO FORGET Moher-Goodrum (ATV / Mann and Weil / Braintree / Snow, BMI) Weil, Snow | 24 |



Jerry Reed



Susie Allanson

Country Single Picks

COUNTRY SONG OF THE WEEK

JOHNNY PAYCHECK—Epic 14-02817

NO WAY OUT (prod.: Billy Sherrill) (writer: J. Paycheck) (Algee, BMI) (2:14)
Paycheck, who has been in more than one self-induced tight spot this past year, sings a hard country number of a man cornered by the way he's lived his life. This song about a loser could be a winner, custom-made for reflecting troubles a lot of people face these days.

JOHN ANDERSON—Warner Bros. 50043

WOULD YOU CATCH A FALLING STAR (prod.: Frank Jones, John Anderson) (writer: Bobby Braddock) (Tree, BMI) (2:53)

With a thoroughly country arrangement and treatment, Anderson tells of a once-great country star who has hit hard times and the bottle at about the same time. As always, Anderson is strong and convincing.

CHARLEY PRIDE—RCA 13096

I DON'T THINK SHE'S IN LOVE ANYMORE (prod.: Norro Wilson) (writer: Kent Wilson) (Royalhaven, BMI) (2:36)

A bouncy tune about a man locked out by a woman he's lied to more often than not. Moderately uptempo, with an island beat and straight-ahead Pride delivery.

SUSIE ALLANSON—Liberty 1460

WASN'T THAT LOVE (prod.: Evan Archerd) (writers: J. Johnson, H. Shannon) (Welbeck/King Coal, ASCAP) (2:33)

Allanson warbles through this light and lively uptempo number. A good little positive love song.

JERRY LEE LEWIS—Mercury 76148 (PolyGram)

I'M SO LONESOME I COULD CRY (prod.: Jerry Kennedy) (writer: Hank Williams) (Fred Rose/Hiriam, BMI) (2:44)

The Killer takes this old country evergreen through its paces in a simple waltz arrangement.

TERRY GIBBS—MCA 5315

ASHES TO ASHES (prod.: Ed Penny) (writers: Ed Penny, Jerry McBee) (Chiplin Music, ASCAP) (2:47)

A sad story of a lover stolen by a best friend, a pretty number with the two-step in mind.

ALABAMA—Sun 1173

I WANNA BE WITH YOU TONIGHT (prod.: Scott Tutt) (writers: Teddy Gentry, Randy Owens, Jeff Cook, Richard Scott) (Buzzherb, BMI/Good Tokin, ASCAP) (3:00)

Recorded long before the boys signed with RCA, with a different drummer, this is a creditable performance of an original waltz tune, though not really up to current band standards.

TOM T. HALL—Mercury 76147 (PolyGram)

THE LITTLE LADY PREACHER (prod.: Jerry Kennedy) (writer: Tom T. Hall) (Unichappel/Morris, BMI) (2:53)

Tom T. tells of a good-looking young girl who runs off with a hard-drinking, cigarette-smoking picker in her gospel band. Cute.

YOUNGER BROTHERS—MCA 52030

LONELY HEARTS (prod.: Ron Chancey) (writer: Steve Davis) (Dick James, BMI) (3:26)

This act bows in with good harmonies and a likely country theme something along the lines of "Looking for Love." Easy to listen to.

LACY J. DALTON—Columbia 18-02847

SLOW DOWN (prod.: Billy Sherrill) (writers: L. J. Dalton, M. Sherrill, B. Sherrill) (Algee, BMI) (2:37)

A pleasant tune in which Lacy tells her lover that pouring the wine and taking their time is a fine way to make the evening last.

DEBORAH ALLEN—Capitol 5110

AFTER TONIGHT (prod.: Steve Gibson) (writers: Seals, Setser, Diamond) (Warner-Tamerlane/Face the Music/Warner Bros., BMI/Diamond Mine, ASCAP) (2:51)

Allen's sweet, sensuous voice wraps itself around this number about a woman discovering her first really good lover.

ZELLA LEHR—Columbia 18-02916

HE'S A GYPSY (prod.: Glenn Sutton) (writer: Becky Hobbs) (Al Gallico/Algee, BMI) (2:37)
Fast-paced song of a dark-eyed, exciting hit-and-run lover.

Country Album Picks

INSIDE AND OUT

LEE GREENWOOD — MCA 5305

Greenwood takes 10 songs through their paces here, establishing his own distinct styles and vocal treatments and once and for all showing that his first single, "It Turns Me Inside Out," was no fluke. The best cuts are the former single, "Ring on Her Finger, Time on Her Hands," "Love Don't Get No Better Than This," and a very catchy "Ain't No Trick (It Takes Magic)." All in all, a real knockout.



AIN'T GOT NOTHIN' TO LOSE

BOBBY BARE — Columbia FC 37719

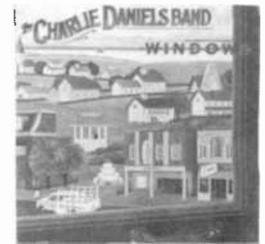
Bare acquits himself admirably here with a batch of serious country offerings. His laid-back vocals shine through on the title cut, "So Good To Be So Bad," and "Golden Memories," which gets help from Lacy J. Dalton in the last verse. He presents a rocking arrangement of the classic "Goodnight Irene" and slips in a pointed and humorous send-up of certain unnamed television evangelists on "Praise the Lord and Send Me the Money."



WINDOWS

CHARLIE DANIELS BAND — Epic FE 37694

CDB, the quintessential southern rock and country band, puts forth another fine collection. Ranging from social conscience in "Still in Saigon" to New Orleans rhythms, "The Lady in Red," to a classic country/rock tune in the long-haired country boy tradition, "Ragin' Cajun." There's more rock than country in this equation, but that never stopped strong country market sales of CDB records.



EVERYBODY'S CHOICE

CHARLEY PRIDE — RCA AHL1-4287

After nearly 18 years as a recording artist, Pride still seems to care about every cut. "Mountain of Love" was the strong forerunner of this album, a Norro Wilson production of solid proportions. Other top tunes here include "I Don't Think She's in Love Anymore" and "I See the Devil in Your Deep Blue Eyes." "We Haven't Loved This Way in Years" is a strong number as well, with strong sentimental overtones.



GARY MORRIS

Warner Bros. BSK 3658

This first album by Morris features two tunes already established as hits, "Headed for a Heartache" and "Don't Look Back." Other favorites in a generally solid production are "Dancin' the Night Away" and "Dreams Die Hard," two nice ballads, and a hopping tribute to bachelorhood on the line as love leaves "No Place To Hide." Attractive cover graphics should give this record an edge in-store.



RANDY PARTON—RCA 13087

OH, NO (prod.: Mike Post) (writer: Lionel Richie, Jr.) (Jobete/Commodores Entertainment, ASCAP) (3:24)

Top-notch material and arrangement set Randy up to have a go at this classic pop hit.

Record World Country Albums



APRIL 10, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

| Apr. 10 | Apr. 3 | | WKS. ON CHART |
|---------|--------|--|---------------|
| 1 | 1 | BOBBIE SUE OAK RIDGE BOYS MCA 5294 (2nd Week) | 7 |
| 2 | 2 | MOUNTAIN MUSIC ALABAMA /RCA AHL1 4229 | 3 |
| 3 | 3 | FEELS SO RIGHT ALABAMA /RCA AHL1 3930 | 54 |
| 4 | 13 | BLACK ON BLACK WAYLON/RCA AHL1 4247 | 5 |
| 5 | 4 | JUICE JUICE NEWTON/Capitol ST 12136 | 53 |
| 6 | 5 | GREATEST HITS WILLIE NELSON /Columbia KC 2 37542 | 28 |
| 7 | 12 | ALWAYS ON MY MIND WILLIE NELSON /Columbia FC 37951 | 3 |
| 8 | 9 | BIG CITY MERLE HAGGARD/Epic FE 37693 | 21 |
| 9 | 10 | FANCY FREE OAK RIDGE BOYS/MCA 5209 | 43 |
| 10 | 6 | SOUTHERN COMFORT CONWAY TWITTY/Elektra 60005 | 9 |
| 11 | 11 | THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra/Curb 5E 535 | 31 |
| 12 | 8 | GREATEST HITS KENNY ROGERS /Liberty LOO 1072 | 75 |
| 13 | 7 | FINALLY T.G. SHEPPARD/Warner/Curb BSK 3600 | 9 |
| 14 | 14 | STILL THE SAME OLE ME GEORGE JONES/Epic FE 37106 | 18 |
| 15 | 16 | SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108 | 38 |
| 16 | 15 | CIMARRON EMMYLOU HARRIS/Warner Bros. BSK 3603 | 15 |
| 17 | 17 | MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644 | 92 |
| 18 | 19 | STEP BY STEP EDDIE RABBITT/Elektra 5E 532 | 32 |
| 19 | 38 | WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS/Epic FE 37193 | 18 |
| 20 | 23 | GREATEST HITS OAK RIDGE BOYS /MCA 5150 | 72 |
| 21 | 18 | FEELIN' RIGHT RAZZY BAILEY/RCA AHL1 4228 | 7 |
| 22 | 21 | THERE'S NO GETTIN' OVER ME RONNIE MILSAP/RCA AHL1 4060 | 31 |
| 23 | 24 | I AM WHAT I AM GEORGE JONES/Epic KE 36492 | 90 |
| 24 | 26 | ME AND MY RC LOUISE MANDRELL & R.C. BANNON/RCA AHL1 4059 | 7 |
| 25 | 20 | GREATEST HITS ANNE MURRAY /Capitol SOO 12110 | 77 |
| 26 | 25 | BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 5E 541 | 24 |
| 27 | 30 | HOLLYWOOD, TENNESSEE CRYSTAL GAYLE/Columbia FC 37438 | 28 |
| 28 | 27 | THE DAVID FRIZZELL/SHELLY WEST ALBUM /Warner Bros. BSK 3643 | 8 |
| 29 | 28 | BARBARA MANDRELL LIVE /MCA 5243 | 30 |
| 30 | 22 | GREATEST HITS JIM REEVES & PATSY CLINE /RCA AHL1 4127 | 18 |
| 31 | 29 | ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210 | 36 |
| 32 | 35 | URBAN CHIPMUNK /RCA AFL1 4027 | 50 |
| 33 | 31 | GREATEST HITS RONNIE MILSAP /RCA AHL1 3772 | 75 |
| 34 | 33 | MR. T CONWAY TWITTY/MCA 5204 | 38 |
| 35 | 32 | SEVEN YEAR ACHE ROSANNE CASH/Columbia JE 36865 | 53 |
| 36 | 39 | GREATEST HITS WAYLON JENNINGS /RCA AHL1 3378 | 150 |
| 37 | 37 | SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108 | 45 |
| 38 | 41 | GIVIN' HERSELF AWAY GAIL DAVIES/Warner Bros. BSK 3636 | 6 |
| 39 | 43 | KING OF THE ROAD BOXCAR WILLIE/Mainstreet SN 73000 | 11 |



| | | | |
|----|----|--|-----|
| 40 | 36 | YOU DON'T KNOW ME MICKEY GILLEY/Epic FE 37916 | 31 |
| 41 | 46 | ROUGH RIDER DAVID ALLEN COE/Columbia FC 37736 | 2 |
| 42 | 34 | HONEYSUCKLE ROSE WILLIE NELSON & FAMILY/Columbia S2 36753 | 87 |
| 43 | 40 | LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309 | 72 |
| 44 | 42 | GREATEST HITS CHARLEY PRIDE /RCA AHL1 4151 | 23 |
| 45 | 47 | BEST OF DON WILLIAMS, VOL. II /MCA 5096 | 126 |
| 46 | 44 | BEST OF EDDIE RABBITT /Elektra 6E 235 | 122 |
| 47 | 49 | HORIZON EDDIE RABBITT/Elektra 6E 276 | 79 |
| 48 | 45 | STARDUST WILLIE NELSON/Columbia KC 35305 | 200 |
| 49 | 58 | ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330 | 49 |
| 50 | 48 | ENCORE MICKEY GILLEY/Epic KE 36586 | 79 |
| 51 | 65 | WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144 | 47 |
| 52 | 61 | CARRYING ON THE FAMILY NAME DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555 | 42 |
| 53 | 50 | SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055 | 37 |
| 54 | 51 | STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250 | 127 |
| 55 | 56 | TOWN & COUNTRY RAY PRICE/Dimension DL 5003 | 25 |
| 56 | 54 | I BELIEVE IN YOU DON WILLIAMS/MCA 5133 | 75 |
| 57 | 62 | GOOD TIME LOVIN' MAN RONNIE McDOWELL/Epic FE 37399 | 33 |
| 58 | 60 | RIDIN' SHOTGUN JESSI COLTER/Capitol ST 12185 | 7 |
| 59 | 68 | YEARS AGO STATLER BROTHERS/Mercury SRM 1 6001 (PolyGram) | 37 |

CHARTMAKER OF THE WEEK

60 — **LAST TRAIN TO HEAVEN**
BOXCAR WILLIE
Main Street ST 73001



| | | | |
|----|----|---|-----|
| 61 | 63 | WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 35642 | 172 |
| 62 | 71 | NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37466 | 26 |
| 63 | 64 | DRIFTER SYLVIA/RCA AHL1 3986 | 48 |
| 64 | 53 | ASK ANY WOMAN CON HUNLEY/Warner Bros. BSK 3617 | 16 |
| 65 | 55 | RAINBOW STEW LIVE MERLE HAGGARD/MCA 5216 | 35 |
| 66 | 57 | THE VERY BEST OF MEL TILLIS /MCA 3274 | 21 |
| 67 | 67 | CLASSIC CRYSTAL CRYSTAL GAYLE/Liberty LOO 982 | 124 |
| 68 | 69 | SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883 | 54 |
| 69 | 59 | DESPERATE DREAMS EDDY RAVEN/Elektra 5E 545 | 21 |
| 70 | 70 | I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. BSK 3599 | 20 |
| 71 | 66 | I LIE LORETTA LYNN/MCA 5293 | 5 |
| 72 | 74 | MIDNIGHT CRAZY MAC DAVIS/Casablanca NBLP 7257 (PolyGram) | 23 |
| 73 | 52 | URBAN COWBOY (ORIGINAL SOUNDTRACK) /Full Moon/Asylum DP 9002 | 97 |
| 74 | 72 | FIRE AND SMOKE EARL THOMAS CONLEY/RCA AHL1 4135 | 18 |
| 75 | 73 | KIERAN KANE /Elektra E1 60004 | 5 |

Nashville Report

(Continued from page 58)

announced a May 15 deadline for entries for the second annual Summer-Soul black talent search, with Moses Dillard heading up that committee. NMA director Dale Franklin Cornelius was recently presented with one of the first copies of the custom local rock album "Street Hits — The Second Album," which resulted from WKDF-FM-sponsored competition with on-the-air voting. Sale of the album will benefit the NMA's 1982 program.

BUSINESS NOTES: Leon Everett recently signed with ASCAP . . . Rick Klang and Mark Sameth recently signed as writers with Famous Music/Ensign Music here . . . Carole Kinzel has been promoted to VP of the Empire Booking Agency . . . Ronnie Milsap has reportedly returned to Dick Blake International after a three-week absence from the agency.

Rogers Suit

(Continued from page 6)

under the mistaken belief that an 'original art' rendering of a celebrity may be made and sold without permission. What may be confusing them is that the courts have split on whether such renderings of *deceased* entertainers may be sold . . . (but) a living entertainer has, alone, the right to commercially exploit his name and likeness."

CMA Survey

(Continued from page 58)

over 1981. Comparisons with earlier figures revealed that three years' percentage growth in full-time country stations totals 699 new stations, a 48.7 percent increase from 1434 in 1979 to 2133 this year. During that period FM country has enjoyed a 44 percent rise, while AM country radio has expanded by 27.4 percent.



Record World Country Singles

APRIL 10, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

| Apr. 10 | Apr. 3 | | WKS. ON CHART |
|-----------|-----------|---|---------------|
| 1 | 2 | THE CLOWN CONWAY TWITTY Elektra 47302 | 11 |
| 2 | 3 | ANOTHER SLEEPLESS NIGHT ANNE MURRAY/Capitol 5083 | 13 |
| 3 | 4 | A COUNTRY BOY CAN SURVIVE HANK WILLIAMS, JR. / Elektra/Curb 47527 | 12 |
| 4 | 8 | SAME OLE ME GEORGE JONES/Epic 14 02696 | 10 |
| 5 | 9 | CRYING MY HEART OUT OVER YOU RICKY SKAGGS/Epic 14 02692 | 12 |
| 6 | 7 | BE THERE FOR ME BABY JOHNNY LEE/Full Moon/Asylum 47301 | 12 |
| 7 | 6 | THROUGH THE YEARS KENNY ROGERS/Liberty 1444 | 13 |
| 8 | 11 | IF YOU'RE THINKING YOU WANT A STRANGER GEORGE STRAIT/MCA 51228 | 11 |
| 9 | 13 | ANOTHER HONKY TONK NIGHT ON BROADWAY DAVID FRIZZELL & SHELLY WEST/Warner Bros./Viva 50007 | 10 |
| 10 | 14 | IN LIKE WITH EACH OTHER LARRY GATLIN AND THE GATLIN BROTHERS/Columbia 18 02698 | 10 |
| 11 | 15 | YOU NEVER GAVE UP ON ME CRYSTAL GAYLE/Columbia 18 02718 | 8 |
| 12 | 12 | I UH LORETTA LYNN /MCA 52005 | 12 |
| 13 | 20 | MOUNTAIN MUSIC ALABAMA /RCA 13019 | 7 |
| 14 | 16 | AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES EARL THOMAS CONLEY/RCA 13053 | 10 |
| 15 | 17 | 'ROUND THE CLOCK LOVIN' GAIL DAVIES/Warner Bros. 50004 | 9 |
| 16 | 18 | BUSTED JOHN CONLEE/MCA 51230 | 8 |
| 17 | 21 | SINGLE WOMEN DOLLY PARTON/RCA 13057 | 7 |
| 18 | 23 | ALWAYS ON MY MIND WILLIE NELSON/Columbia 18 02741 | 6 |
| 19 | 19 | NEW CUT ROAD BOBBY BARE/Columbia 18 02690 | 13 |
| 20 | 24 | DON'T LOOK BACK GARY MORRIS/Warner Bros. 50017 | 7 |
| 21 | 22 | IT'LL BE HER TOMPALL AND THE GLASER BROTHERS/Elektra 47405 | 9 |
| 22 | 25 | A UTTLIE BIT CRAZY EDDY RAVEN/Elektra 47413 | 8 |
| 23 | 5 | TENNESSEE ROSE EMMYLOU HARRIS/Warner Bros. 49892 | 13 |
| 24 | 27 | YOU'RE NOT EASY TO FORGET DOTTIE WEST/Liberty 1451 | 8 |
| 25 | 28 | SOMEDAY SOON MOE BANDY/Columbia 18 02735 | 7 |
| 26 | 29 | SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) GENE WATSON/MCA 52009 | 7 |
| 27 | 31 | JUST TO SATISFY YOU WAYLON & WILLIE/RCA 13073 | 5 |
| 28 | 32 | KANSAS CITY LIGHTS STEVE WARINER/RCA 13072 | 6 |
| 29 | 34 | YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) STATLER BROS./Mercury 76142 | 4 |
| 30 | 30 | NATURAL LOVE PETULA CLARK/Scotti Brothers 5 02676 | 10 |
| 31 | 35 | TEARS OF THE LONELY MICKEY GILLEY/Epic 14 02774 | 4 |
| 32 | 2 | BOBBIE SUE OAK RIDGE BOYS/MCA 52006 | 12 |
| 33 | 10 | BIG CITY MERLE HAGGARD/Epic 14 02686 | 13 |
| 34 | 38 | I FEEL IT WITH YOU KIERAN KANE/Elektra 47415 | 6 |
| 35 | 43 | FOR ALL THE WRONG REASONS BELLAMY BROS./Elektra/ Curb 47431 | 3 |
| 36 | 42 | TAKE ME TO THE COUNTRY MEL McDANIEL/Capitol 5095 | 4 |
| 37 | 26 | SHE LEFT HER LOVE ALL OVER ME RAZZY BAILEY/RCA 13007 | 15 |
| 38 | 39 | I'VE JUST SEEN A FACE CALAMITY JANE/Columbia 18 02715 | 7 |
| 39 | 40 | (YOU SURE KNOW YOUR WAY) AROUND MY HEART LOUISE MANDRELL/RCA 13039 | 9 |
| 40 | 45 | TRAVELIN' MAN JACKY WARD/Asylum 47242 | 5 |
| 41 | 47 | I'M GOIN' HURTIN' JOE STAMPLEY/Epic 14 02791 | 4 |
| 42 | 56 | FINALLY T.G. SHEPPARD/Warner Bros. 50041 | 2 |
| 43 | 36 | IT'S A LONG WAY TO DAYTONA MEL TILLIS/Elektra 47414 | 6 |
| 44 | 48 | ANOTHER CHANCE TAMMY WYNETTE/Epic 14 02770 | 3 |
| 45 | 80 | I DON'T KNOW WHERE TO START EDDIE RABBITT/Elektra 47435 | 2 |
| 46 | 51 | LAST OF THE SILVER SCREEN COWBOYS REX ALLEN, JR. / Warner Bros. 50035 | 3 |
| 47 | 53 | JUST GIVE ME WHAT YOU THINK IS FAIR LEON EVERETTE/ RCA 13079 | 3 |
| 48 | 52 | HOLED UP IN SOME HONKY TONK JOE SUN/Elektra 47417 | 5 |
| 49 | 54 | RING ON HER FINGER, TIME ON HER HANDS LEE GREENWOOD/MCA 52026 | 3 |
| 50 | 55 | DIAMOND IN THE ROUGH KAREN TAYLOR/Mesa 1111 | 6 |



| | | | |
|-----------|-----------|---|----|
| 51 | 58 | I HAD IT ALL FRED KNOBLOCK/Scotti Bros. 2752 | 5 |
| 52 | 59 | I NEVER KNEW THE DEVIL'S EYES WERE BLUE TERRY GREGORY/Handshake 9 02736 | 5 |
| 53 | 60 | BAD NEWS BOX CAR WILLIE/Main Street 951 | 5 |
| 54 | 64 | FORTY AND FADIN' RAY PRICE/Dimension 1301 | 3 |
| 55 | 62 | LOVE IS ALLEN TRIPP/Nashville 1001 | 4 |
| 56 | 57 | KEY LARGO BERTIE HIGGINS/Kat Family 5 02524 | 6 |
| 57 | 65 | THE TWO STEP IS EASY MICHAEL MURPHEY/Liberty 1455 | 4 |
| 58 | 33 | SWEET YESTERDAY SYLVIA/RCA 13020 | 13 |
| 59 | 37 | VICTIM OR A FOOL RODNEY CROWELL/Warner Bros. 50008 | 10 |
| 60 | 63 | MY LOVE BELONGS TO YOU RONNIE ROGERS/Lifesong 45095 | 5 |
| 61 | 50 | LOVE TAKE IT EASY ON ME LoCOSTA TUCKER/Elektra 47414 | 7 |
| 62 | 41 | THE VERY BEST IS YOU CHARLY McCLAIN/Epic 14 02656 | 16 |

CHARTMAKER OF THE WEEK

| | | | |
|-----------|----------|---|----------|
| 63 | — | EVERY TIME YOU CROSS MY MIND (YOU BREAK MY HEART) | |
| | | RAZZY BAILEY RCA 13084 | 1 |



| | | | |
|------------|-----------|---|----|
| 64 | 79 | WHEN YOU FIND HER, KEEP HER WRIGHT BROS./Warner Bros. 50033 | 2 |
| 65 | 44 | MOUNTAIN OF LOVE CHARLEY PRIDE/RCA 13014 | 15 |
| 66 | 46 | BLUE MOON WITH HEARTACHE ROSANNE CASH/Columbia 18 02659 | 16 |
| 67 | 77 | IF I COULD SEE YOU TONIGHT KIPPI BRANNON/MCA 52023 | 2 |
| 68 | 74 | A THING OR TWO ON MY MIND GENE KENNEDY/KAREN JEGNUM/Door Knob 82 173 | 4 |
| 69 | 78 | COME LOOKING FOR ME LOBO/Lobo IV | 4 |
| 70 | 49 | DO ME WITH LOVE JANIE FRICKE/Columbia 18 02575 | 17 |
| 71 | 61 | DON'T COME KNOCKIN' CINDY HURT/Churchill 94000 | 12 |
| 72 | 72 | EVEN IF IT'S WRONG JIMMI CANNON/Warner Bros. 50024 | 5 |
| 73 | 66 | LUCY AND THE STRANGER BOBBY GOLDSBORO/Curb/CBS 5 0726 | 8 |
| 74 | 91 | TAKE TIME TO KNOW HER DAVID ALLAN COE/Columbia 18 02815 | 2 |
| 75 | 75 | I'VE GOT A BAD CASE OF YOU MARIE OSMOND/Elektra/ Curb 47430 | 4 |
| 76 | 76 | THE FLAME RITA REMINGTON/Plantation 207 | 5 |
| 77 | 68 | MIS'RY RIVER TERRI GIBBS/MCA 51225 | 15 |
| 78 | — | WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE BILLY SWAN/Epic 12841 | 1 |
| 79 | 81 | THE ARMS OF A STRANGER TENNESSEE EXPRESS/RCA 13078 | 3 |
| 80 | — | EVERYONE KNOWS THAT I'M YOURS CORBIN-HANNER BAND/Alfa 7022 | 1 |
| 81 | — | WOULD YOU CATCH A FALLING STAR JOHN ANDERSON/ Warner Bros. 50043 | 1 |
| 82 | — | THE MAN WITH A GOLDEN THUMB JERRY REED/RCA 13081 | 1 |
| 83 | — | CLOSER TO YOU BURRITO BROS./Curb/CBS 5 02835 | 1 |
| 84 | 84 | GYPSY AND JOE SAMMI SMITH/Sound Factory 433 | 4 |
| 85 | 90 | BROTHERLY LOVE GARY STEWART & DEAN DILLON/RCA 13049 | 2 |
| 86 | 96 | SHE DOESN'T BELONG TO YOU TERRY ADEN/AMI 1303 | 2 |
| 87 | 87 | LOVIN' IS ALWAYS ON MY MIND TERRY DALE/Lanedale 711 | 3 |
| 88 | 67 | AND THEN SOME BOBBY SMITH/Liberty 1452 | 8 |
| 89 | 95 | THE QUEEN OF HEARTS LOVES YOU JOE WATERS/New Colony 6813 | 2 |
| 90 | 82 | SLOE GIN AND FAST WOMEN WAYNE KEMP/Mercury 76139 | 4 |
| 91 | 69 | IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN' UP) THE KENDALLS/Mercury 76131 (PolyGram) | 17 |
| 92 | 73 | YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE/MCA 51210 | 19 |
| 93 | 70 | MOANIN' THE BLUES KENNY DALE/Funderburg 5001 | 8 |
| 94 | 99 | BEFORE I GOT TO KNOW HER BRIAN COLLINS/Primero 1000 | 2 |
| 95 | 71 | IN LOVE WITH LOVING YOU KEITH STEGALL/EMI America 8107 | 6 |
| 96 | 83 | LIES ON YOUR LIPS CRISTY LANE/Liberty 1443 | 14 |
| 97 | 85 | I'LL MISS YOU STELLA PARTON/Town House 1056 | 6 |
| 98 | 88 | SOMEBODY BUY THIS COWGIRL A BEER TANYA TUCKER/ MCA 52017 | 5 |
| 99 | 86 | PAIN IN MY PAST ROVERS/Cleveland International/Epic 14 02728 | 6 |
| 100 | 89 | NO RELIEF IN SIGHT CON HUNLEY/Warner Bros. 49887 | 15 |

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