

Record World

MARCH 6, 1982 \$2.75



Oak Ridge Boys

SPECIAL! Classical Awards

Gospel '82

Hits of the Week

SINGLES

A TASTE OF HONEY, "I'LL TRY SOMETHING NEW" (prod.: McKay) (writer: Robinson) (Jobete, ASCAP) (3:45). Janice Marie Johnson's breathy, enticing vocal is adorned with exotic chimes and percussion on this gorgeous Smokey Robinson-penned ballad from the forthcoming "Ladies of the Eighties" LP. Capitol 5099.

RICK SPRINGFIELD, "DON'T TALK TO STRANGERS" (prod.: Olsen) (writer: Springfield) (Super Ron, Ricbie Porter, BMI) (3:00). Equipped with a snappy rock beat and sharp chorus hook, Springfield is ready to continue his hot streak with this cut from the new "Success Hasn't Spoiled Me Yet" LP. RCA 13070.

LINDSEY BUCKINGHAM, "IT WAS I" (prod.: Buckingham-Dashut) (writer: Paxton) (The Hudson Bay, Desert Palms, BMI) (2:39). Following the success of his top 10 "Trouble," Lindsey reaches back into his bag of '60s tricks for this cute pop-rocker. His affected vocal phrasing is a cinch on pop radio. Asylum 47408.

KOOL & THE GANG, "GET DOWN ON IT" (prod.: Deodato) (writers: Bell-Taylor-group) (Delightful Second Decade, BMI) (3:33). James Taylor gives a pep talk to the wallflowers of the world on this kinetic dancer from the "Something Special" LP. The chant-like chorus hook is contagious. De-Lite 818 (PolyGram).

SLEEPERS

VAN MORRISON, "CLEANING WINDOWS" (prod.: Morrison) (writer: Morrison) (Essential, BMI) (4:18). Van's irritable vocal style is always a welcome sound for tired AOR-pop ears. On this initial release from his new "Beautiful Vision" LP he's at his best, backed by a crack rhythm section. Warner Bros. 50031.

LAURA BRANIGAN, "ALL NIGHT WITH ME" (prod.: White-Mathieson) (writer: Montan) (Special/Old Sock, ASCAP) (3:50). From the forthcoming "Branigan" LP, this powerful ballad reveals Laura's stunning vocal talents. The hook's lusty passion is sure to open pop and A/C radio ears. Atlantic 4023.

DWIGHT TWILLEY, "SOMEBODY TO LOVE" (prod.: Twilley-Plotkin) (writer: Twilley) (Skyhill, BMI) (3:45). AOR is already in love with this initial single from the new "Scuba Divers" LP, Twilley's label debut. The rhythm throbs and guitars ring while Dwight provides a compelling vocal performance. EMI America 8109.

RICHARD "DIMPLES" FIELDS, "IF IT AIN'T ONE THING... IT'S ANOTHER" (prod.: Fields-Wilson) (writers: Fields-Wilson) (On the Boardwalk, Dat Richfield, Kat, BMI/Songs Car, Sing, ASCAP) (3:55). Fields' light-smooth tenor alternates between a rap and a soothing croon on this ballad. Boardwalk 7-11-139.

ALBUMS

ALABAMA, "MOUNTAIN MUSIC" With an unshakeable number one country LP (and huge crossover success) behind them, this quartet should create heavy retail traffic with this release. The title cut is a rollicking tip of the hat to bluegrass, and Creedence's "Green River" is covered. RCA AHL1-4229 (8.98).

BLCKNER & GARCIA, "PAC-MAN FEVER" Instead of worrying about video games sapping record sales, why not capitalize on the trend? That bit of wisdom has yielded a positive title single, and tributes to popular games like "Centipede" and "Mousetrap" (with faithful electronic sounds) will delight but on punters. Columbia RD 57341.

MILLIE JACKSON, "LIVE AND OUTRAGEOUS" The first lady of tellin' it like it is spares no epithets on this spontaneous collection, ranging from raps like "I Had To Say It" to melodic performances such as Bob Stewart's "Passion" and "Still." Back to the bride at the bald language, but her fans will love it. Spring SP-1-6735 (PolyGram) (8.33).

DWIGHT TWILLEY, "SCUBA DIVERS" Last week's Flashmaker is the label debut of a sophisticated pop-rocker who's simultaneously riding the crests of critical acclaim, expanding cult devotion and AOR acceptance. "I'm Back Again" and the single "Somebody To Love" are among the cuts that will survive. EMI America-ST-7064 (8.33).



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MARCH 6, 1982

VSDA Names Officers, Sets Bylaws

■ LOS ANGELES—During two days of meetings here last week (23 and 24), the board of directors of the Video Software Dealers Association (VSDA) elected national officers, adopted a charter and bylaws, and took official positions on pending legal issues affecting the business practices of video software dealers and the industry as a whole.

Elected as officers of the association are the following: president, Frank Barnako of The Video Place; secretary, Weston Nishimura of Video One Video; and treasurer, Cheryl Benton of The Video Station.

Previously announced had been the retention of a full-time staff consisting of executive vice president Joe Cohen (who is also vice president of the National Association of Recording Merchandisers, VSDA's parent organization); vice president Risa Solomon, and executive director Barry Locke. In addition, a staff of 12 has been hired to help carry out VSDA programs.

Total Experience Signs New Label Deal With PolyGram Records

■ LOS ANGELES—Ending months of legal conflict, PolyGram Records and Total Experience Productions have signed contracts creating a new label, Total Experience Records, to be distributed by PolyGram.

Total Experience, home of million-selling acts the Gap Band and Yarbrough & Peoples, had filed suit last year against PolyGram (*Record World*, Sept. 5, 1981) to void their contracts with the label. At the time, the lawsuits were said to

(Continued on page 73)

During the meetings, the board unanimously voted to oppose the Mathias amendment to the DiConcini bill now pending in the U.S. Senate and the Edwards bill pending in the U.S. House of Representatives on both the royalty tax issue and the qualification to the right of first sale doctrine (by which dealers can legally rent videocassettes purchased from a distributor). The VSDA does, however, support the DiConcini bill when stripped of the

(Continued on page 70)

Murray Kaufman, Radio Pioneer, Dies

■ LOS ANGELES—Murray Kaufman, known to New York radio listeners as "Murray the K," died last Sunday (21) at his Los Angeles home. Kaufman, who had remained active in radio until last year despite his long struggle with cancer, was 60 years old.

During the 1960s, Murray the K

(Continued on page 30)

Alternative Music Press Covers Thriving Local Rock Scenes

By LAURIE LENNARD

■ NEW YORK—Thirteen months ago, when *Rolling Stone* magazine's readers picked up issue number 336, they found the music section near the back of the magazine instead of in the front. This change in *Rolling Stone's* format was an important juncture for rock journalism. While the magazine continues to cover music, it is obvious that music is no longer its only interest. *Rolling Stone*, once the ultimate alternative music paper, is no longer the arbiter of pop music taste it once was.

Quincy Jones, 'Bette Davis Eyes' Dominate 24th Annual Grammy Awards

By SAMUEL GRAHAM

■ LOS ANGELES—Producer/arranger/artist Quincy Jones and the former number one single "Bette Davis Eyes," with nine awards between them, head the list of multiple winners of the 24th annual Grammy Awards, presented by the National Academy of Recording Arts and Sciences at the Shrine Auditorium here last Wednesday (24).

Despite the stature and sheer number of Grammys awarded to Jones (including Producer of the Year and six others, all tied to his own "The Dude" album and Lena Horne's "The Lady and Her Music Live on Broadway") and "Bette Davis Eyes" (winner of both Record of the Year and Song of the Year), few who witnessed the ceremony, either in person or via CBS-TV's two hour and 20-minute telecast, would deny that the evening's high

point belonged to the late John Lennon.

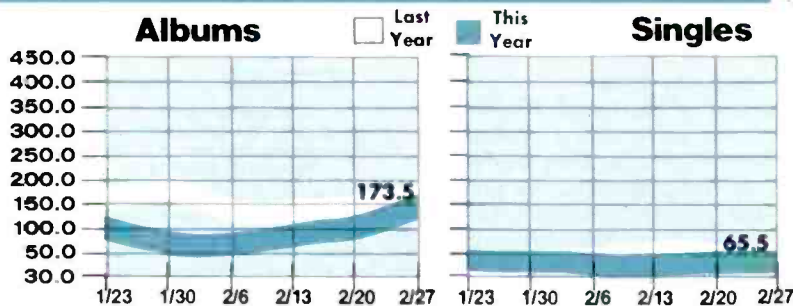
"Double Fantasy," the ex-Beatle's Geffen Records collaboration with his wife, Yoko Ono, and the last recorded work released during his lifetime, was named Album of the Year. Ono made a surprise appearance to accept the Grammy, and the sustained ovation given her and the couple's young son, Sean, provided the show's warmest and most emotional moment.

"Bette Davis Eyes," recorded by Kim Carnes for the EMI America label, earned a Record of the Year Grammy for Carnes and producer Val Garay and a Song of the Year nod for songwriters Jackie DeShannon and Donna Weiss, who also performed their composition during the telecast. The fourth of the major general Grammys, Best New Artist, went to Sheena Easton, also an EMI America artist.

Jones, meanwhile, seemed to spend most of the evening traveling back and forth between his seat and

(Continued on page 24)

Record World Sales Index



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

Chart Success of Medleys Raises Publishing Questions

By BRIAN CHIN

■ NEW YORK—The medley genre, if it can be called that, has made far more impact overseas than in the U.S., but its sporadic success, most recently in the Beach Boys' top five medley and the Royal Philharmonic Orchestra's "Hooked on Classics" (a top ten single and number one platinum album), has been sufficient to stimulate a steady flow of successors. According to record labels and publishers

involved, a number of standard negotiating points are evolving in the necessarily complicated process of clearing a medley for release, while the benefit to the songwriter is becoming more definable.

"Stars on 45," the chart-topping single that triggered the phenomenon, apparently legitimized the format with publishers: three U.S. music publishers had refused to

(Continued on page 68)

Contents

The Record World Classical Awards



Pages 16-23. Once again, a distinguished panel of writers and editors in the classical music field has met to discuss and vote on the outstanding performances of the year in this demanding musical realm. The 1981 *Record World* Classical Awards cite the efforts of world-renowned artists as well as those of some promising newcomers.

Opposite page 30. Gospel music is more than another branch of the entertainment industry — to many of those involved in it, it is a way of life and an artistic vocation. That dedication has led to a period of bountiful growth for religious music makers. In a special section, *Record World* examines the inspiring business of gospel music.

departments

A/C Chart	Page 26	Nashville Report	Page 81
Album Airplay Report	Pages 28-29	Cover Story	Page 12
Album Chart	Page 62	Disco File Top 40	Page 68
Album Picks	Page 9	Gospel Charts	Page 80
Black Oriented Music	Pages 64-66	International	Pages 78-79
Picks of the Week	Page 64	Jazz	Page 15
Black Oriented Singles Chart	Page 65	Jazz LP Chart	Page 15
		Latin American	Pages 74-77
		Album Picks	Page 74
		Hit Parade	Page 76
		Nuestro Rincon	Page 74
		Radio Action	Page 77
		New York, N.Y.	Page 10
		Radio World	Page 30
		Retail Report	Page 61
		Singles Chart	Page 27
		Singles Picks	Page 8
		Video World	Pages 69-72
		Videocassettes	Page 71
		Video Spotlight	Page 72
		Video Visions	Page 69
Country Singles Picks	Page 83		

Powerhouse Picks

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

Rick Springfield (RCA) "Don't Talk to Strangers"
The immediate burst of national radio activity signals the advent of another hit by the Grammy Award-winning artist.

Ray Named to CRT

■ LOS ANGELES—The appointment of music industry veteran Edward W. Ray as a commissioner of the copyright Royalty Tribunal has been confirmed.

Ray, who was appointed by President Ronald Reagan, assumed his duties in Washington, D.C. immediately after his Feb. 14 confirmation.

Shortly before his departure to Washington, Ray addressed a Wednesday (17) gathering of the Association of Independent Music Publishers here. At the time, he noted that it would be "inappropriate" for him to discuss either past or future CRT decisions and opinions, as he had not yet taken on the job. "I hope you understand my position," Ray said.

Ray did, however, address himself in general terms to several issues raised at the AIMP luncheon. For instance, Jay S. Lowy, vice president and general manager of Jobete Music, asked Ray about the issue of cable television broadcasters and the recently-enacted statutory royalty rate increase.

(Continued on page 60)

Cooper To Coordinate 'Gift of Music' Push

■ CHERRY HILL, N.J.—Joseph A. Cohen, executive vice president of the National Association of Recording Merchandisers, has announced the appointment of Shelley Cooper to coordinate the initial phase of the "Gift of Music" institutional advertising campaign.

Cooper will work closely with the "Gift of Music" advisory board and will have the initial responsibility of handling the search project for the advertising agency which will handle the \$3 million generic campaign.

Cooper spent eleven years with Warner Bros. Records, which she joined as assistant publicity director in 1970. She was director of advertising from 1974 until last

(Continued on page 60)

Martell Foundation Elects 1982 Officers

■ NEW YORK—At a recent meeting of the board of the T.J. Martell Memorial Foundation for Leukemia Research, the following officers were elected for 1982:

Chairman of the board: Floyd S. Glinert, executive vice president, Shorewood Packaging Corporation. President: Tony Martell, vice president and general manager, CBS Associated Labels. Executive vice president: Aaron W. Levy, senior vice president, finance, Arista Records. Secretary: Paul Marshall, senior partner, Marshall, Morris, Wattenberg, Powell & Pearlstein. Treasurer: George Levy, vice president, Musicland Group.

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CBS' Wyman Sees Slow Growth For Record Industry in 1982

By PHIL DIMAURO

■ NEW YORK—Growth projections for the recorded music industry are "flat" for 1982, CBS, Inc. president and chief executive officer Thomas Wyman told a group of financial analysts last Tuesday (23) at CBS headquarters.

Wyman, who blamed "recession-driven difficulties" for the decline in revenues and profits within the CBS/Records Group, focused his address on CBS, Inc.'s developmental projects, including home video.

In his address before financial analysts last year (*Record World*, March 7, 1981), Wyman had predicted a nine percent growth rate for the recorded music industry in 1981. According to figures distributed at last week's meeting (attributed to the Recording Industry Association of America and the CBS/Records Group), the estimated growth in recording industry sales for 1981 was 3.1 percent, based on list prices.

Wyman said that while CBS, Inc.'s international record operations and Columbia House Division "had higher profits on lower sales and showed remarkable strength in difficult times . . . Our disappointment, and the heart of the Group performance difficulty, was in the domestic record business." Attributing the decline in revenues and profits to slow industry growth, a soft market, a weak release schedule and a competitive marketplace, Wyman predicted that certain measures taken to reduce overhead in 1981, most importantly the closing of CBS' Santa Maria pressing plant, would impact favorably on the 1982 profit picture. The closing of the plant alone, he said, would improve 1982 results by several million dollars.

"We're obviously hopeful that the second half of the year will be brighter, but we're running our businesses as if it were not," Wyman said. "There's no question that the (recorded music) industry is in the process of adjusting to a less dynamic music market, at least in the cycle we're now living in."

Wyman called the recently announced cable and home video joint venture between CBS and Twentieth Century-Fox "the single most important step we have taken" in the home video field and predicted it would be "a major factor in the entertainment world for the next decade."

Following his address, Wyman was joined for a question and answer period by Walter Yetnikoff, president, CBS/Records Group; Gene Jankowski, president, CBS/Broadcast Group; Thomas Kirwan, president, CBS/Columbia Group; Peter Derow, president, CBS/Publishing Group; and Michael

Levy, president and chief executive officer, CBS/Theatrical Films Group. Wyman explained that the Theatrical Films Group was formed during 1981 with an eye toward the "substantial revenues for producers of theatrical films in years to come" stemming from cable, videocassette and videodisc distribution areas.

In response to a question suggesting that the boom in video games had substantially siphoned off expendable income which might have been spent on phonograph records, Yetnikoff answered in general terms, noting that "the economy has been stumbling along since 1979." He emphasized that there has been "a lot of progress" in record companies' altering certain sales policies and getting rid of wasteful "show-business flash."

"There's been an awful lot of cost reduction and reorganization that's gone on, especially at CBS," he continued.

"What we're aiming for, if the economy continues not to improve very dramatically, is to attempt to get a bigger bang out of our buck by operating on a reduced cost basis."

Yetnikoff added that further cost-reducing measures were in the planning stages. "It's a rather large ship to turn around," he explained.

(Continued on page 67)

Platinum in the Machine



The soundstage at A&M Records served as the location for a recent platinum presentation honoring the Police and their current LP, "Ghost in the Machine." Pictured from left are: Jerry Moss, chairman of the board, A&M Records; Andy Summers, Stewart Copeland, and Sting of the Police; Herb Alpert, chairman, A&M Records; and Gil Friesen, president, A&M Records and A&M Films.

CBS Songs, Jobete Sign Sub-Publishing Agreement

■ NEW YORK—CBS Songs and Jobete Music have signed a worldwide sub-publishing agreement applying to all territories outside the U.S., Canada, the United Kingdom and Japan.

According to Michael Stewart, CBS Songs president, the agreement, the result of long-term discussions, covers approximately the next three years, depending on the territory.

Jobete Music, the publishing arm of Motown Records, has a catalogue of over 12,000 copyrights, including such rock and soul standards as

"For Once in My Life," "You've Made Me So Very Happy," "Still," and "I Heard It Through the Grapevine." Almost all of the '60s and '70s hit output of such prolific Motown staff writer/producers as Brian Holland-Lamont Dozier-Eddie Holland; Nick Ashford and Valerie Simpson; Norman Whitfield and Barrett Strong; and Smokey Robinson are published by Jobete, along with the songs of Motown writer/performers the Commodores, Stevie Wonder, Rick James, Teena Marie, Jermaine Jackson and Marvin Gaye. Current and recent Jobete hits include: "Being with You," "Beware," "Lady (You Bring Me Up)," "Oh No," "My Guy," "Why You Wanna Try Me," "That Girl," and "As."

CBS Songs will administer the Jobete catalogue through wholly-owned subsidiaries in France, Germany, Holland, Spain, Sweden, (Continued on page 78)

Jive, Arista Pact

■ NEW YORK—Jive Records, the record arm formed recently by the London-based Zomba group of companies, has entered into an agreement with Arista Records, whereby Arista will manufacture, distribute and market all of Zomba's record releases under the Jive label in the U.S. The agreement was announced by Zomba director Clive Calder and Arista president Clive Davis.

Already released under the new arrangement are the first album by the British rock band Starfighters, who have been touring the U.S. with Ozzy Osbourne, and a five-cut EP by the rock group A Flock of Seagulls. Forthcoming releases this spring include A Flock of Seagulls' debut album and new single; a 12-inch single by R&B singer-songwriter Richard Jon Smith; and the new single by British act Tight Fit, a remake of "The Lion Sleeps Tonight."



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Record World Single Picks

DAVID LASLEY — EMI America 8111



IF I HAD MY WISH TO-NIGHT (prod.: Lasley)
(writers: Goodrum-Loggins) (Chappell/Ironside, ASCAP) (3:29)

Lasley's sweet vocals have been heard on numerous pop and R&B sessions, most notably with James Taylor. He makes his solo debut with this initial release from his forthcoming "Missin' Twenty Grand" LP. Penned by Randy Goodrum and Dave Loggins, it's a mass-appeal ballad highlighted by David's rangy vocal flights, Bonnie Raitt's harmonies, and a tasty hook.

Pop

CHARLENE — Motown 1611

I'VE NEVER BEEN TO ME (prod.: Miller-Gordy-Costa) (writers: Miller-Hirsch) (Stone Diamond, BMI) (3:47)

Charlene Duncan originally released this beautiful ballad on the Prodigal label several years ago. This remix is gaining acceptance on pop and A/C outlets, with initial strength in the south.

WRABIT — MCA 52010

ANYWAY ANYTIME (prod.: Gross) (writer: Nadeau) (Attitude, CAPAC) (2:55)

The Canadian sextet debuts with this initial single from the new "Wrough & Wready" LP, and it's a hard rocker with a hook pointed at AOR and pop radio. Writer Lou Nadeau's lead vocals are surrounded by stinging guitar licks and soaring choruses.

GLASS MOON — Radio 4022 (Atl)

ON A CAROUSEL (prod.: Pace-Silva) (writers: Clarke-Hicks-Nash) (Maribus, BMI) (3:25)

This remake of the Hollies' top 15 hit from '67 is the initial single from the quartet's debut LP, "Growing in the Dark." Dave Adams' sugary vocals should attract pop radio listeners.

CHRIS CHRISTIAN — Boardwalk

7-11-136

MAKE IT LAST (prod.: Gaudio) (writers: Christian-Crowley) (Marvin Gardens/Home Sweet Home, ASCAP/John Charles Crowley, BMI) (3:35)

Stinging guitars and a big beat back Christian on this ambitious pop-rock outing from his namesake LP. The hook and guitar break are made for pop radio acceptance.

AL MARTINO — Capitol 5094

IF I SHOULD LOVE AGAIN (prod.: DeAngelis) (writer: Manilow) (Manilow, BMI) (3:30)

Martino's muscular vocal turns this Barry Manilow-penned ballad into a romantic tour de force. The dramatic orchestration is sure to please A/C and MOR listeners.

DEPECHE MODE — Sire 50029 (WB)



JUST CAN'T GET ENOUGH
(prod.: group-Miller)
(writer: Clarke) (Stainless, BMI) (3:42)

With the recent success of Soft Cell's "Tainted Love," it would seem that the time is right for AOR and pop radio to embrace this bright, electronic dancer from the British quartet's "Speak & Spell" LP. Music box synthesizers toy with a catchy melody line and a chorus chants the title over and over again while a tape-recorded rhythm track provides the dance beat.

FRED PARRIS & THE FIVE SATINS — Elektra 47411

MEMORIES OF DAYS GONE BY (Medley)
(prod.: Markiewicz) (writers: various)
(BMI/ASCAP) (4:20)

Parris, the original lead vocalist with the Satins and writer of their biggest hit, "In The Still of the Night," hasn't lost a step, as evidenced by his stellar performance on this medley. The editing and production are superb.

CARLY SIMON — Warner Bros.

50027

I GET ALONG WITHOUT YOU VERY WELL
(prod.: Mainieri) (writer: Carmichael) (Famous, ASCAP) (3:22)

Simon adds a new dimension to this Hoagy Carmichael song. Her chilling vocal is the perfect vehicle for the strong lyrics, and Mike Mainieri's sensitive arrangement/production makes it a touching statement. From the "Torch" LP, the flip is "Body and Soul," it's right for A/C radio and late night programming.

SHOOTING STAR — Virgin/Epic

14-02755

HOLLYWOOD (prod.: McKay) (writers: West-McLain) (Mad Ted, BMI) (3:59)

Backed by grand piano lines, Van McClain goes from an introspective intro to chorus explosions, all in the upper vocal ranges. Smart tempo shifts and an energetic band give this slice from the "Hang On For Your Life" LP, AOR-pop appeal.

NEIL YOUNG & CRAZY HORSE —

Reprise 50014 (WB)

OPERA STAR (prod.: Briggs-Mulligan-Young-Napier) (writer: Young) (Silver Fiddle, ASCAP) (3:35)

Young & Crazy Horse whip up a relentless guitar hurricane on this rocker from the "Re-Ac-Tor" LP. The chorus squawks and driving rhythm section help carry Neil's idiosyncratic vocal message. A natural for AOR and pop formats.

JOAN ARMATRADING — A&M



2400
I WANNA HOLD YOU
(prod.: Lillywhite) (writer: Armatrading) (Rondor/Irving, BMI) (3:11)

Armatrading's unique vocal style is at once husky, aggressive, fragile and sensitive on this romantic rocker from the "Walk Under Ladders" LP. Another one of her lyrically powerful, self-penned songs, it includes some clever tempo twists, multiple rhythmic undercurrents and a pop-consumable hook. The band plays hard for AOR and pop audiences.

STEVE CARLISLE — MCA/Sweet City 52021

I'LL FALL IN LOVE AGAIN (prod.: Maduri-Carlisle) (writers: Roberts-Cerney) (Let There Be Music, ASCAP) (2:23)

Culled from the forthcoming "Steve Carlisle Sings WKRP in Cincinnati" LP, this powerful ballad spotlights Carlisle's versatile tenor, from the tender, emotive verses to an explosive chorus hook.

B.O.S./Pop

SYREETA — Tamla 1610 (Motown)

I MUST BE IN LOVE (prod.: Brown) (writers: Hirsch-Mueller) (Unart/MCA, BMI) (3:38)

Relaxed and totally lovely, Syreeta waltzes throughout this precious ballad from her "Set My Love in Motion" LP. Delicate keyboards and a warm Gene Page string arrangement help give this multi-format appeal.

CENTRAL LINE — Mercury 76140

(PolyGram)

THAT'S NO WAY TO TREAT MY LOVE (prod.: Carter) (writers: Beckles-Francis-Carter) (Karter/April/LTL, ASCAP) (3:45)

The British quartet goes for its second consecutive hit from their self-titled debut LP with this dazzling dancer, the follow-up to "Walking Into Sunshine." Linton Beckles' vocal enthusiasm rides a sharp beat.

JIMMY ROSS — Quality/RFC 7009

FALL INTO A TRANCE (prod.: Ninzatti-Pulga) (writers: Ninzatti-Pulga-Ross-Wesley) (Soul Chak) (2:56)

Produced and co-penned by Kano masterminds Luciano Ninzatti and Stefano Pulga, this stylish cut spotlights Ross' vocal call and a variety of electronic sound effects, all riding a synthesized beat.

STONE — West End 1239

TIME (prod.: Gilchrist) (writers: Gilchrist-Terry) (Finway, ASCAP) (3:59)

The New York-based sextet debuts with this synthesized sizzler that's bulleting on the black side with impressive strength in the north and southeast. Debra Hospie's dazzling vocal jumps off the percussive rhythm track.

PATTI AUSTIN — Qwest 50036 (WB)



BABY, COME TO ME (prod.: Jones) (writer: Temperton) (Rodsongs/Rondor/Almo, ASCAP) (3:30)

Austin's sensitive vocal hurt is complemented by James Ingram's soulful cries on this fantastic duet from the "Every Home Should Have One" LP. Haunting harmony choruses and shimmering keyboard layers create a hook that can't miss on multi-format radio. The package, penned by Rod Temperton, is wrapped exquisitely in Quincy Jones' production.

TOM BROWNE — Arista/GRP 2519

BYE GONES (prod.: Grusin-Rosen) (writers: Burrus-Branch, Jr.) (Rise And Glowing, BMI) (3:24)

An irresistible bass line flexes its funky muscles, while colorful horn fireworks explode over Browne's vocal cries. From the "Truly Yours" LP, it boasts an exciting arrangement and the standout David Grusin-Larry Rosen production.

KLEER — Atlantic 4024

TASTE THE MUSIC (prod.: King-group) (writers: Durham-Cunningham) (Alex/Soufus, ASCAP) (3:45)

This title spin from the talented quartet's latest LP has a simple lyrical message with a potent funk instrumental backing. A recurring bass riff plows away while smart rhythm guitar work keeps the interest high.

PATRICE RUSHEN — Elektra 47427

FORGET ME NOTS (prod.: Mims Jr.-Rushen) (writers: Rushen-Washington-McFadden) (Boby Fingers, ASCAP/Freddie Dee, BMI) (3:38)

Culled from the forthcoming "Straight from the Heart" LP, this slice spotlights Rushen's sweet vocal lead over a punchy rhythm track that's aimed at the club set. An attractive chorus chant and hot sax break will charm radio ears.

CARL BEAN — Airwave 7-94970

JELLYROLL (prod.: Bean) (writer: Bean) (Blue/Hemp, BMI) (2:34)

The L.A.-based music industry veteran offers this initial single, the title cut from his forthcoming LP, and it's a killer. Bean shouts, cries and hollers with wild abandon while his back-up band jumps and gives as if there's no tomorrow. Crazy, man!

PURE ENERGY — Prism 326

BREAKAWAY (prod.: Pabon) (writers: Stevens-Hudson-Hudson) (Prismatic/Pabon/Torres, BMI) (3:30)

Lisa Stevens' sweaty vocal shakes lead this trio's driving dancer, the title track from their forthcoming LP. The percussive rhythm track will spur club action while Lisa takes her case to the airwaves.

Record World Album Picks



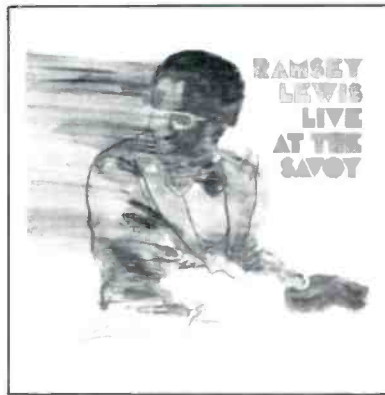
GAMMA 3

Elektra E1-60034 (8.98)
The San Francisco-based group led by guitarist Ronnie Montrose has a new keyboardist, Mitchell Froom, and a clean, open sound. "Right the First Time" and an instrumental, "Condition Yellow," are among the cuts that helped make Gamma's third LP this week's Flashmaker.



BEAUTIFUL VISION

VAN MORRISON — Warner Bros. BSK 3652 (8.98)
Whether he's glorifying the beauties of the earth or operating on a higher plane, Morrison always makes grandly passionate statements in his often-imitated, never-equalled style. The single "Cleaning Windows" and "Northern Muse" are highlights.



LIVE AT THE SAVOY

RAMSEY LEWIS — Columbia FC 37687
The legendary keyboardist's first live LP for the label is a triumphant performance, full of great moments like Grover Washington's soprano sax takeoff on "Sassy Stew," and a medley of Lewis hits, including "The In Crowd."



NIGHTS IN BRAZIL

JUDY ROBERTS — Inner City IC 1138 (8.98)
The jazz-based pianist/vocalist has edged onto the pop charts before, and she could do it again with "I Can't Help It," "Ole" and "Country Samba" emphasize the Latin feeling with motifs reminiscent of Chick Corea's acoustic records.



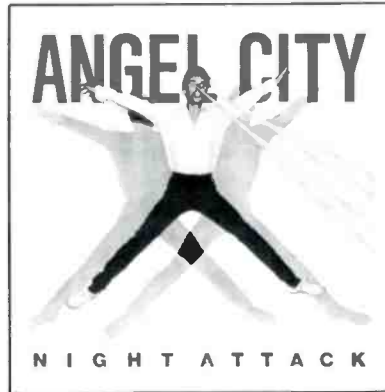
GREEN LIGHT

BONNIE RAITT — Warner Bros. BSK 3630 (8.98)
Propelled by the single, "Keep This Heart in Mind," Bonnie is headed for a commercial peak with the help of her Bump Band and producer Rob Fraboni. The funky "Can't Get Enough" and rocking "Baby Come Back" will maintain LP airplay.



RIO

LEE RITENOUR — Elektra/Musician E1-60024 (8.98)
The guitarist is best-known for his R&B/pop hits, but this LP gives him a chance to show what he's really made of on acoustic guitar, recording with three bands in Brazil, New York and California. "Rio Funk" benefits from Marcus Miller's symbiotic bass lines.



NIGHT ATTACK

ANGEL CITY — Epic ARE 37702
Day or night, this Australian quartet's plan of attack revolves around heavy guitar riffing aimed at a young audience of AOR listeners. Cuts like "Living on the Outside" have the hooks for radio.

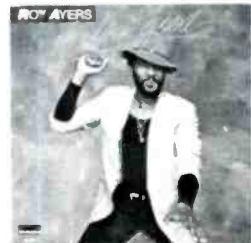


AFTER BIRTH OF THE COOL

SWOLLEN MONKEYS — Cachalot CA 128 (JEM) (8.98)
You've heard them as session men with the B-52's and the Waitresses, and here they are (nine men, four horns) playing the music they like best, a mixture of Latin, swing, free jazz, funk and rock. Eccentric, perhaps, but always fun.

FEELING GOOD

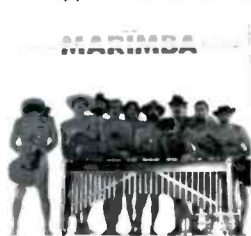
ROY AYERS — Polydor PD-1-6348 (PolyGram) (8.98)



Ayers takes a step back to the basics, playing more vibes than on past albums. Bernard Purdy adds drum power on some cuts, while Terri Wells sings lead on "Let's Stay Together."

NATURALLY

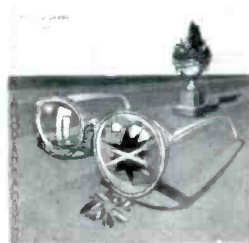
JULIUS WECHTER AND THE BAJA MARIMBA BAND — Applause APL 1008 (8.98)



The often outrageous crew returns with their unmatched blend of mariachi band music, pop hits, sing-along standards and cigar smoke. Includes "Shout" and the theme from "Deep Throat." Olé!

ADVENTURES IN MODERN RECORDING

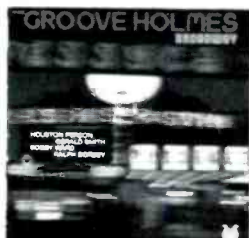
THE BUGGLES — Carrere ARZ 37926 (CBS)



Despite their light-hearted pop image, this duo did pioneer the use of many electronic and synthesizer effects that more serious-minded British groups are pushing today.

BROADWAY

GROOVE HOLMES — Muse MR 5239 (8.98)



In the specialized field of jazz organ, Groove is a star, completely carrying the bass (no bass player here) with his deft left hand. Tenor saxophonist Houston Person adds melodic spice to a contemporary selection.

SOME GREAT BIG YOUTH

BIG YOUTH — Hearbeat 03 (Rouner) (8.98)



Long a favorite of reggae fanatics, Big Youth could appeal to a wide audience with this anthology culled from past LPs. He raps, preaches and sings on "Get On Up" and the Beatles' "We Can Work It Out."

ON GOLDEN POND

Original Motion Picture Soundtrack — MCA 61C6 (8.98)



In addition to Dave Grusin's quite handsome music, this album contains crucial scenes from the film, starring Henry Fonda, Jane Fonda, and Katharine Hepburn.

By JOSEPH IANELLO

■ **ON THE TOWN:** We've always felt that CBS Records-Nashville was one of the more creative labels promoting country music, and we had to admire the idea behind their new campaign with Anheuser-Busch to spread the country word in the northeast. With its huge college population, the Boston market is an ideal place to kick off a promotional effort, and the prospect of seeing a legendary artist like **Merle Haggard** at the intimate Paradise Club has the kind of built-in excitement that makes the word "event" truly appropriate.

Haggard lived up to all our expectations. Backed by possibly the finest band playing country, honky tonk and western swing music today, the **Strangers**, Haggard dazzled the packed house (we're told both shows sold out within hours) with an assortment of country standards, his hits, and selections from his splendid new "Big City" LP. Few performers can rival Merle's stage presence; he directs his band, plays fiddle and guitar as well as anyone (he matched renowned bandmembers like **Tiny Moore**, **Jimmy Belkin** and **Norm Hamlet** lick for lick), and sings with a voice that's obviously lived through many of the hard times that are the topics of his songs.

After finishing an especially passionate "Big City," Haggard threw down his hat and let out a holler, either caught up in the excitement of the evening or just happy to be performing in front of such an appreciative audience. Throughout the evening, he never lost that dangerous half-crazed look in his eyes or that contrasting mischievous grin. It was a commanding performance that went a long way toward breaking country music in Boston.

WHERE'S THE LEAD VOCALIST?: That's a question the Dregs will be confronted with while touring in support of their forthcoming "Industry Standard" LP. The Atlanta-based quintet dropped the "Dixie" from their name several albums ago because they found the geographical connotations to be limiting, and rightly so; the band is best known for its virtuoso blend of jazz, rock and country musical strains. Now, in an attempt to expand their audience further and make an impact on top 40 radio, the Dregs have added **Santana** vocalist **Alex Ligertwood** on "Crank It Up," the initial single from their new album.

"DJs and PDs all over the country have always told us how much they love our records and play them at home," said Dregs keyboardist **T. Lavitz** in a recent interview with *New York, N.Y.* " 'But,' they say, 'if you'd only do a vocal.' We've been hearing that 'but' for years." Fearing "sell-out" accusations from their fans, the Dregs avoided taking the big step from instrumentals to vocals until their new producer, **Eddy Offord**, suggested the possibility of getting **Jon Anderson** to work with them, Lavitz told us. "We're all Yes fans, and since Eddy had worked with Jon on several Yes albums, the idea was irresistible," Lavitz continued.

Dregs guitarist **Steve Morse** began writing what was to become "Crank It Up" with Anderson in mind, but before he could finish, word came back from Anderson that he'd like to do it but wasn't free until May. Just when the band was ready to scrap the idea, Offord made a last minute bid for Ligertwood and the project was saved. "We really fell in love with Alex's voice," said Lavitz. "We think it's ("Crank It Up") great music that we're not compromising on."

"Industry Standard" also features **Doobie Brother Pat Simmons** as guest lead vocalist on "Ridin' High" and a guitar duet with Morse and Yes guitarist **Steve Howe** on "Up in the Air." After hearing "Crank It Up," we strongly believe that the Dregs have their first hit single. And with the airplay it's certain to garner will come the demand for performing it live, and the eventual problem/question: "Where's the lead vocalist?"

Lavitz told us that the band has spoken to a noted lead vocalist who recently left a superstar group, and that several other singers who are still with groups are being contacted about going out on tour with the Dregs. As yet, nothing has been worked out. The Dregs are considering other options, like making light of the absence of a lead vocalist on "Crank It Up" and just placing a cardboard figure of Ligertwood on stage while a tape plays his vocal. One thing Lavitz did emphasize was that the Dregs aren't considering hiring a permanent vocalist, and will remain an instrumental band.

WHAT'S GOIN' ON: **Joni Mitchell** dropped in on **Eric Anderson's** Mudd Club set last week (18) and joined him on "Blue River." Mitchell also debuted two untitled, unfinished songs that may appear on her in-progress LP. . . **Connie Francis** will make her first New York City concert appearance in 15 years at **Avery Fisher Hall** this Saturday (6). To celebrate the event, **Dick Clark** will host a party in honor of Francis at the

(Continued on page 60)

TV Ad Seminar Set for NARM Meet

■ **CHERRY HILL, N.J.**—Among the highlights of the forthcoming National Association of Recording Merchandisers 1982 Convention, to be held March 26-30 at the Century Plaza Hotel in Los Angeles, will be a seminar on television advertising, Monday morning, March 29.

Under the guidance of TV bureau vice president **Walter Bills**, the presentation will focus on two major areas of concern to music merchandisers: production alternatives and media placement.

An integral part of the session will feature executives from a number of companies whose ads will be shown. They will provide in-depth analyses of the creation of the ads, their objectives, production, and media choices, with the session geared both to retailers and rack jobbers who are already using television and to those contemplating its use.

Among the participants in the discussion will be **Chuck Adams**, of Central South Distributing and Sound Shop (Nashville); **Jerry Adams**, of Harmony House (Detroit); **Michael Reff**, of Everybody's Records (Portland, Oregon); and **Syd Silverman**, of United Record and Tape Industries (Hialeah Gardens, Florida).

The convention is also attracting a broad spectrum of recording stars who have agreed to participate and

perform at the three luncheon shows that have been scheduled, as well as at other functions.

Following the opening business session, on Saturday (27), **Richard Simmons**, whose new Elektra album, "Reach," is scheduled to be released shortly, will bring his "Richard Simmons Show" to the installation and awards luncheon.

The country music luncheon, on Sunday (28), will feature MCA recording artist **Don Williams**, while De-Lite Records' **Kool & the Gang** will headline the closing luncheon on Monday (29).

In addition, a special one-hour feature on Sunday at 4 p.m. will present **Carol Hensel** in an exercise and dance program, and a CBS recording artist to be announced will be featured at the Scholarship Foundation dinner.

Finally, the NARM awards banquet, the climax of the 24th annual convention, will feature comedian **Rich Little** as emcee for the evening, which will include the presentation of the Best Seller Awards for 1981, and RCA recording artist **Rick Springfield**.

NARM members who have not yet registered for the convention may do so by contacting the Association's offices at 1060 Kings Highway North, Cherry Hill, N.J. Phone: (609) 795-5555.

PolyGram Promotes Sherry Ring Ginsberg

■ **NEW YORK**—**Sherry Ring Ginsberg** has been promoted to director, press and artist relations, PolyGram Records, it was announced by **Len Epan**, vice president, press and artist relations.



Sherry Ring Ginsberg

Ginsberg, who had been PolyGram's national press and artist relations manager, came to PolyGram from Columbia Records, where her last position had been tour publicist. In her new post, she will assist Epan in handling many of the department's general administrative functions, while continuing to handle her northeastern press and television activities on behalf of the company's pop and rock artists.

NARAS in L.A. To Present Forum

■ **LOS ANGELES**—The local chapter of the National Academy of Recording Arts & Sciences has announced that it will present a forum on new talent, new marketing techniques, and new technologies on Tuesday, March 16 at the Continental Hyatt House on Sunset Boulevard.

The program will run from 7 to 10 p.m., and there will be a cash bar open. Admission is \$1 for NARAS members and \$3 for non-members.

Los Angeles NARAS chapter president **Michael Melvoin** will moderate a panel of industry leaders representing various aspects of the music business. Among these panelists will be **Vic Faraci**, vice president of marketing at Elektra/Asylum; songwriter **Allee Willis**, whose work has been recorded by **Earth, Wind & Fire**, **Diana Ross**, **Crystal Gayle**, and others; producer **Dave Rubinson**, owner of San Francisco's Automatt Studios, who has worked with **Herbie Hancock**, **Santana**, the **Pointer Sisters**, and others; **Jac Holzman**, founder of Elektra Records, whose current titles include chief technologist and senior consultant to the office of president of Warner Communications, director of Atari and of Pioneer Electronics, Japan, and president of Valley Isle Productions; and producer **Michael J. Jackson**.

Business Manager Tells How To Make Tours More Economical

By SAMUEL GRAHAM

■ LOS ANGELES—The combination of reduced tour support dollars from record labels, increased road costs and lower personal appearance fees continues to make touring a difficult proposition for many musical performers. And according to one Los Angeles-based business manager, those artists will have to make some significant adjustments if they expect to make money on the road.

Record World recently spoke with Tom Bradshaw, a principal of the business management corporation Padell, Bradshaw and Thomas, whose clients include Tim Weisberg, Peter Noone, the Shoes, former Eagles Randy Meisner and Bernie Leadon and others. Bradshaw detailed the innovations envisioned by his firm — innovations that range from eliminating some on-the-road luxuries to instituting the use of a computer to keep track of day-to-day tour revenues and expenditures.

According to Bradshaw, it is the "medium-moneymakers" like Weisberg, Meisner and the others who can most benefit from his firm's ideas. "There's not much you can do for the lowest," he said, "and the highest don't have to worry about it. Where we can really contribute the most is somewhere in the middle, where there are good revenues for gigs — and you're talking about three-to-5000 seat arenas, something like that, or even up to 10-to-15,000, depending

on what their costs are. Those are the people we can help get over the hump between breaking even and making some money."

When an act tours, Bradshaw explained, some expenses are what he called "front-end loaded" (paid in advance), including deposits for hotels, transportation and so on, while "certain other costs, like crew wages, are paid out of an established office" such as Padell, Bradshaw and Thomas. In addition, he said, "What you have is in effect a floating financial center, going from town to town, which is collecting a substantial amount of money on the road — at least with those acts that are out there actually making some money." That "floating financial center" (in other words, the act's road manager or tour accountant) both collects whatever portions of personal appearance fees have not been paid by deposit and supplies money for per diem salaries and whatever emergencies might arise — all in cash.

"In order to get a really accurate picture of the front-end money that was paid," Bradshaw continued, "plus the money that's being collected out on the road, plus whatever the act has spent on the road, you just can't do it with a manual set of books. By the time you're able to mechanically accumulate all that information, it's already stale — the band's already out of

(Continued on page 73)

Epic Signs Wendy Waldman



Wendy Waldman has signed an exclusive recording pact with Epic Records. Her debut LP for the label, "Which Way to Main Street," will be released in March. Pictured celebrating the signing are, from left, seated: Myron Roth, senior vice president, general manager, west coast operations, CBS Records; Robin Gee, Waldman's manager; Peter Paterno, Waldman's attorney; Waldman; Gregg Geller, vice president, national A&R, Epic Records; and Don Dempsey, senior vice president, general manager, Epic/Portrait/CBS Associated Labels. Standing: Zack Horowitz, director, business affairs, west coast, CBS Records; Larry Douglas, vice president, marketing, west coast, E/P/A; Frank Rand, vice president, A&R, west coast, Epic Records; Larry Hamby, director, A&R, west coast, Epic Records.

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ STREET CORNER SERENADE: Some of you by now will have in your possession an item called "Everything New Is Old . . . Everything Old Is New," a sampler released by the Ambient Sound label, which recently signed an associated label deal with CBS. If you do have it, check it out, because it contains what we feel safe in describing as probably the only doo-wop version of Steely Dan's "Hey Nineteen" that will ever be recorded. That song is performed by the Jive Five, who had a big hit with "My True Story" much longer ago than any of us care to recall; also on the sampler are offerings by the Capris (who could forget "There's a Moon Out Tonight"? They certainly haven't, as their new Ambient Sound Album is called "There's a Moon Out Again!"), whose "Morse Code of Love" is currently getting some airplay; Randy and the Rainbows; the Harptones and the Mystics. And the material! Would you believe doo-wop versions of tunes by the likes of REO Speedwagon ("In Your Letter"), John Lennon ("Imagine") and even the Ramones ("Doreen Is Never Boring")? Sounds nuts, but it's all here, courtesy of "The Sound of Human America," as Ambient's Marty Pekar describes his label. Whatever else you can say, you must admit that the guy has his heart in it; after describing in his sampler liner notes a recording process that involves no rehearsals between singers and musicians and no soundproofing in the studio ("This is organic music . . ."), Pekar claims, "The artists on Ambient Sound Records are among the finest singers in rock and roll, ever." In this case, he may even have a point . . . Speaking of Steely Dan, we saw that Donald Fagen and Walter Becker have gone into a studio to start work on a new Dan album. Alas, it is not so, we're told; the pair still have no plans to work together any time soon, much to the dismay of the huge number of folks who consider Steely Dan's albums to be among the finest that popular music has ever produced. However, Fagen and producer Gary Katz are working on a Fagen solo album, as was reported in New York, N.Y. some weeks ago.

NOMENCLATURE: Boardwalk Records pulled out all stops in launching the new power pop group the Innocents last week. In case you missed it, the group was the subject of an NBC special on the making of a rock band, a show reportedly watched by some 18 million TV viewers. And hours after their television appearance, they were on stage at the Whisky a Go Go before a near-capacity audience, no mean feat on a Sunday night.

Though they seem to be on the way to making a name for themselves, the group was already over their first hurdle when they agreed on just what that name would be. They were initially called the Deviants when they were found by Ron and Bruce Kramer of K-2 Management, but that name didn't wash too well with any of the parties concerned in the matter. After returning to the drawing board, they came back to Boardwalk chief Neil Bogart with the less-than-inspiring tag the Trees of Mystery. "That's the worst name I've ever heard for a rock band," Bogart is said to have told them. We have to admit that the Innocents is much more appropriate, and those with long memories might recall a group by the same name that once recorded for Kama Sutra Records.

The Innocents will soon be embarking on an eight-city tour with Rick Springfield, kicking off with a March 7 date at the San Diego Sports Arena.

UP NORTH: Running through March 7 at the San Francisco Museum of Modern Art is an exhibition called "Bay Area Personalities," consisting of a set of watercolor portraits by an artist named Jessel (no, not as in George — at least we don't think so). There is only one musical performer among the portrait subjects, that being the outrageous Sylvester; he's in some pretty heavy company, too (and we don't mean the Two Tons of Fun), including the likes of Mayor Dianne Feinstein, prominent attorney Melvin Belli, writer/artist Maya Angelou, columnist Herb Caen and many more . . . Caen, who writes for the San Francisco Chronicle, has also been added to the list of presenters for the upcoming Bay Area Music Awards (Bammies), set to be handed out on March 3 at the S.F. Civic Auditorium. Joining Caen (and many others) as a presenter will be none other than Joe "Big Sky" Montana, quarterback for those Super Bowl-winning '49ers. Ol' Joe may not know the difference between a phase shifter and an envelope follower (hey, who does, other than the guitar players who use 'em?), or between a digital and analog recording console, but he sure can call those audibles at the line of scrimmage . . . The War Memorial Civic Opera House in S.F. was also jumping not long ago, what with a host of stellar jazz players lending their talents to a benefit designed to help pay the medical expenses of critic Conrad Silvert, who also writes for the Chronicle. The names come fast and furious here, so get ready: Sonny

(Continued on page 60)

Cover Story

The Oak Ridge Boys' Double Crossover



■ In 1981, the Oak Ridge Boys assailed both the country and pop charts with the Grammy-winning "Elvira," achieving a distinction most artists never experience: successfully crossing over twice, from gospel to country and then to pop. Now, with MCA's release of the skyrocketing "Bobbie Sue," the group's impact on pop and adult contemporary has been strongly reinforced.

What makes this distinction even more impressive is that their four-part harmonies are as inviting on the upbeat rock of "Bobbie Sue," a new song with the nostalgic flavor of old-time rock 'n' roll, as on the

traditional gospel and country the Oaks have been singing since the original group was formed 40 years ago this year.

Lead singer Duane Allen, tenor Joe Bonsall, baritone William Lee Golden, and bass Richard Sterban are the vocal chords behind the group today. William Lee joined the Oak Ridge Boys in 1964 and is the present-day member with the longest tenure. Duane was invited into the group in 1966, Richard in 1972, and Joe in 1973.

These four followed the gospel traditions of their predecessors

(Continued on page 84)

AGAC Announces Award Winners

■ LOS ANGELES—The American Guild of Authors and Composers will present its Aggie Award to the Academy Award-winning songwriting team of Jay Livingston and Ray Evans and to publisher Sal Chiantia, chairman of the board of the National Music Publishers Association, at AGAC's March 31 general membership meeting here.

Past recipients of the Aggie have included Harry Warren, John Green, Johnny Mercer, Paul Francis Webster, Meredith Willson, Sammy Fain, and Harold Adamson. The award is given annually to individuals whose contributions have been of great consequence to the music industry.

Platinum Reorganizes

■ LOS ANGELES—Platinum Records, Inc., has announced a reorganization of the company.

Frank L. Touch, Jr., who has been the president of the label, resigned from that position on February 5. He also resigned as a director of the corporation and divested himself of all stock in the company.

At a shareholder's meeting held on February 13, two new directors of the company were selected, Gary Thurlow and Greg King. Donald L. Daniels was retained as a director.

Following the election of directors, the new board held its organizational meeting, at which Thurlow was elevated from vice-president to the president. Daniels will continue to act as vice president and secretary of the corporation.

PolyGram Imports Division Gets 'Extraordinary' Response

By GREG BRODSKY

■ NEW YORK—"Extraordinary" is the word that Steve Jacques, special imports manager at PolyGram Records' new imports division, chooses to describe the feedback to the company's initial catalogue.

PolyGram Special Imports, under the auspices of PolyGram Classics head Gianfranco Rebullia, debuted earlier this month with over 350 single- and multiple-LP sets (manufactured by 17 different British, Dutch, German, Italian and Japanese labels).

Classical, Jazz and Rock

While the majority of the records initially available are classical recordings on the Deutsche Grammophon, Philips and Telefunken labels, dealers will note that there are a good many jazz and rock LPs available as well. New additions to the catalogue will be made every month or so and, according to Jacques, other labels will be carried as the company sees fit. All recordings are being released in their original packaging save for a small, gold PSI logo stamped on the back of each album jacket.

Initial Release

The initial release consists of both new recordings and records that have not been available in this country for some time. Will PSI be marketing and promoting its new releases like a typical U.S. label? "A lot of the artists have the potential for a major push, but at that

point, the import service would not be the vehicle to handle it," said Jacques. Rebullia added: "If we were to use the (normal promotion channels), why not release it domestically? The purpose of PSI is to give exposure, a 'window,' for imports in the United States. If we list something new and it does O.K., it could then go into the bigger operation of PolyGram Records."

Rebullia was asked why, in fact, PSI had chosen to include two relatively obscure labels: Britain's Illuminated and Italy's Ricordi. "Illuminated is a bright, young label in the U.K. which seems to have good A&R ideas," he said, "and I thought Ricordi had a good catalogue which hadn't found the right exposure until now."

Rebullia said he had felt for some time that there was a largely untapped market for imported product that had long been unavailable domestically. But, he said, "Even we were surprised by the overwhelming reaction from dealers, our sales force and from our partners abroad. When a (PolyGram) salesman goes into a record store, he not only has the normal catalogue to sell but PSI as well. It's like having an additional warehouse with hundreds and hundreds of selections available. It naturally increases a record dealer's interest."

(Continued on page 23)

The Waitresses in New York



The Waitresses recently performed songs from their new Polydor/Ze record, "Wasn't Tomorrow Wonderful?," at the Peppermint Lounge in New York. Before the show, PolyGram Records threw a cheeseburger party at the F-Sharp Diner. Pictured from left are: Chris Butler of the Waitresses; Jerry Jaffe, vice president, rock department, PolyGram; Patty Donahue of the Waitresses; Guenter Hensler, president and chief operating officer, PolyGram; Harry Losk, senior vice president, marketing, PolyGram; and Michael Zilkha, president, Ze Records.

Scott Baio to Beverly Hills

■ LOS ANGELES—Bob Reno and Steve Metz have announced the signing of actor-singer Scott Baio to their company, Beverly Hills Recording Corp. The newly formed company was conceived to record dual career artists.

Beverly Hills Recording Corp. has a production deal with RCA Records and RCA is expected to release an album by Baio before the teen star's new ABC-TV series — a "Happy Days" spinoff — goes on the air this fall.

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Record World is continuing its tradition of reliable, up-to-date reporting on the music and record industry by expanding its coverage of the international music scene in 1982.

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Record World 

Donnie Linton's Street Smarts Lead to a Label Deal with CBS

By NELSON GEORGE

■ NEW YORK—"You can't know what people want to hear if you're riding in an elevator to the 42nd floor of a mid-Manhattan office building every day. The buyers aren't in that world, and if you're going to reach them, you can't stay in that world either."

That's the view of Donnie Linton, president of a new CBS associated label, MyDisc, and manager of the hot New York production team of Raymond Reid and William Anderson.

Under the terms of the CBS deal, Linton will sign three acts to MyDisc Records. In addition, members of MyDisc's staff, primarily Reid & Anderson, will produce two CBS acts per year as part of the contract. Currently the vocal group Enchantment's Columbia debut is being prepared for release.

Anderson and Reid have produced such New York breakout dance singles as Unlimited Touch's "I Hear Music in the Streets" and "Searchin'," France Joli's "I'm Gonna Get Over You," Empress' "Dyin' To Be Dancin'," and the current Terri Gonzales single "Treat Yourself to My Love." The duo also performed on Gwen McCrae's "Funky Sensation" and Taana Gardner's "Heartbeat." Another Linton client, Darryl Gibbs, was responsible for the Strikers' "Body Music." Bert Reid, Raymond's brother, produced Denroy Morgan's "I'll Do Anything for You" and mixed Secret Weapon's "Must Be the Music." He has his own production company, although he also still participates on projects with his brother and Anderson. All these producer-writer-musicians, including Linton, are members of the pioneering disco band Crown

Heights Affair.

"I played bass and helped start Crown Heights Affair back when I was 16," Linton recalled in a recent interview. "With 'Super Rod,' 'Dreamin' a Dream,' 'You Gave Me Love,' and 'Dancin'," we were making the same kind of music we're doing today. Then people called it disco. Now they say it is 'street music.' What we are about is making quality dance music that reflects what's happening musically at the time."

Move Into Production

The move into production for Crown Heights' members began about two years ago. "First Anderson and Reid began doing some outside arranging and writing. Some offers to produce came in and we started to explore that. Before we knew it Crown Heights was on the back burner," said Linton. In the wake of Linton and company's success, Crown Heights Affair's first album in almost two years is due on De-Lite in April.

Prelude's owners, Stan Hoffman and Marv Schlachter, according to Linton, "gave us the chance to show what we could do. They have some of the best ears in the business. They are also good businessmen and served as advisors to me during the negotiations with CBS." Prelude has an Empress album in the stores and an Anderson and Reid-produced France Joli album upcoming.

Linton said CBS Records' vice president/general manager of black music Larkin Arnold approached him initially about Anderson and Reid producing some acts, but when Linton suggested a possible label deal "the executives

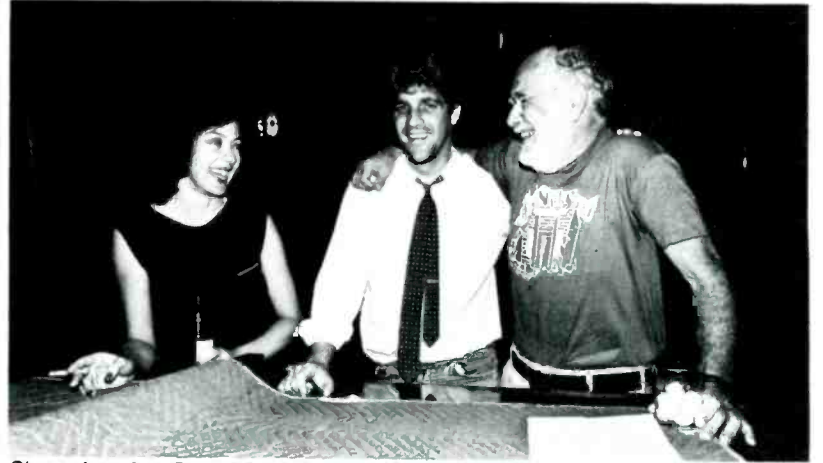
(Continued on page 66)

RCA Signs Lamont Cranston Band



Joe Mansfield, division vice president, contemporary music, RCA Records, has announced the signing of the Lamont Cranston Band. The initial result of the pact will be the immediate RCA release of the group's LP "Shakedown," which was originally issued by Minneapolis-based Waterhouse Records. Pictured at RCA's New York offices are, from left: William McGathy, director, album promotion, RCA Records; Gary Marx, president, Waterworks Management, management of the Lamont Cranston Band; Mansfield; Dan Loggins, division vice president, A&R contemporary music-east coast, RCA Records; and John Gourley, Waterworks Management.

Lou Ann Barton in the Studio



Singer Lou Ann Barton is pictured at Muscle Shoals Sound Studios in Sheffield, Alabama with her producers, Glenn Frey (center) and Jerry Wexler, at the close of sessions there for "Old Enough," her just-released debut album. "Brand New Lover," a track penned by Marshall Crenshaw, is the Elektra/Asylum LP's first single.

MCA Net Income Down for 1981

■ LOS ANGELES—MCA Inc. revenues for the year ending December 31, 1981, were \$1,328,988,000, compared to \$1,297,104,000 for the year 1980, according to a report released by chairman of the board Lew R. Wasserman.

Net income for 1981 was \$89,788,000 or \$3.77 per share, compared to \$119,042,000 or \$5.04 per share the previous year, which included extraordinary income of \$.52 per share.

Fourth quarter revenues were \$338,804,000 compared to \$337,480,000 in 1980. Net income was \$14,131,000 or \$.60 per share, compared to \$16,877,000 or \$.71 per share the previous year. The report noted a fourth quarter improvement in the filmed entertainment division, increased profitability in the retail and mail order division and higher losses in MCA's savings and loan operations in Colorado, as well as a higher tax provision compared to a tax benefit that had been included in 1980's fourth quarter.

Over the entire year, the filmed entertainment division experienced reduced profitability, while MCA Records Group and the retail and mail order division improved substantially, the report said.

K-tel Int'l Report Mixed

■ MINNETONKA, MINN.—K-tel International, Inc. reported net income for the six months ended December 31, 1981 at \$3,941,000 or \$1.17 per share, compared with \$4,032,000 or \$1.21 per share in the same period in 1980.

The apparent decline, according to the company's report, was linked to a change in method of translating foreign currencies. Stating the respective incomes on a comparable basis would have shown a net income increase of \$930,000 or 30.9 percent.

Net sales were down for the half, to \$101,455,000 compared to \$109,933,000 in 1980, a decrease attributable almost entirely to the decline of foreign currency values versus the dollar.

For the quarter ended December 31, 1981, net income was \$4,716,000 compared to \$4,669,000, both \$1.40 per share, although last year's income under new translation rules would have amounted to \$1.24 per share. K-tel president Philip Kives cited the strength of the company's entertainment segment, with the international success of "Hooked on Classics."

PolyGram Names Two In Rock Department

■ NEW YORK—PolyGram Records has appointed Derek Shulman and Drew Murray national rock music promotion managers, it was announced by Jerry Jaffe, vice president, rock music department.

Shulman, who will be based in New York, was previously both a member and manager of the band Gentle Giant. Murray, who will be based in Los Angeles, has been PolyGram's Houston promotion representative for the past year. Before that, he did local and regional promotion for Casablanca Records. Previously, he was program director of WKLS-Atlanta.

Pardo to Boardwalk

■ NEW YORK—David Shein, vice president of business affairs for the Boardwalk Entertainment Company, has announced the appointment of Rick Pardo as controller for the firm's music division.

Pardo worked for six years in the PolyGram organization. His background includes a tenure at a land management firm and a managerial post at the accounting firm of Deloitte, Haskins and Sells.

Jazz Beat

By PETER KEEPNEWS

■ **STRAIGHT, NO CHASER:** When we wrote in this space two weeks ago that we wished **Thelonious Monk** "a swift and full recovery," we knew that we were guilty of wishful thinking, but we thought it was the least we could do for a man who had brought so much beautiful music into the world. The 64-year-old jazz great had been in a coma for several days when we wrote those words, and we knew, sadly, that his chances of pulling through were slim.

The impact of Monk's recent death was muted by the simple fact that he had been off the scene for so long; it had been almost six years since he last appeared in concert, and over a decade since he recorded his last album. Still, as long as he was alive we could always cling to the hope, however faint, that he might one day perform again, and it's sobering to have to let go of that hope for good.

But the legacy that Monk left was one of such unbounded joy and vitality that it is hard to be sad; his passing led us to go back to all the Monk albums in our collection, and that uniquely buoyant music brought a smile to our face that just wouldn't go away.

Monk was more than just a purveyor of simple good-time sounds, of course. He created a remarkable new musical world that was completely personal and at the same time completely recognizable as part of the jazz tradition. Monk's music may not have sounded like anybody else's, but it always swung, it always had its own kind of lyricism, and it always made its own kind of sense. And although his style of playing the piano was so unorthodox that there were those who thought he simply couldn't play very well, everyone who plays jazz has learned something from Monk about self-expression, humor, rhythm, subtlety, and especially freedom.

The media gave Monk's death more attention than he sometimes received when he was alive, and for the most part the reports on his death were handled with accuracy and respect. Of course, there were some extremely stupid things written about him as well; the obituary in one New York newspaper said that Monk and his fellow revolutionaries of modern jazz, including **Charlie Parker** and **Dizzy Gillespie**, "were known not only for their musical brilliance but for popularizing such expressions as 'you dig, man,' 'cool, baby' and 'groovy.'" We think Monk would have gotten a bitter chuckle or two out of that one.

Monk was buried last Monday (22), following a memorial service at New York's St. Peter's Church that was so crowded that many people had to be turned away. A number of musicians performed at the service; we had to leave before it ended, and space does not allow us to list everyone who played, but we were particularly moved by a duet between pianist **Tommy Flanagan** and long-time Monk saxophonist **Charlie Rouse** on "Ruby, My Dear," and by a **Max Roach** drum solo that can best be described as tender — not an adjective one usually applies to drum solos.

Many words were spoken at the service, but it was the music that offered the most eloquent testimony to Monk's genius, and to his lasting impact.

WHAT'S NEW: PolyGram Classics is continuing its ambitious, comprehensive and admirable program of importing Japanese pressings of some of the classic titles from the Verve catalogue. The latest batch of Verves includes three of the best known albums in the catalogue: **Stan Getz's "Focus"** (that's the one with a string orchestra) and **"Getz/Gilberto"** (that's the one with "The Girl from Ipanema") and **Wes Montgomery's** commercial breakthrough, **"Goin' Out of My Head."** Also included in this release are four **Oscar Peterson** titles, two of them all-star jam sessions with such name guest stars as **Getz**, **Roy Eldridge**, **Gerry Mulligan** and **Sonny Stitt**, and a whole lot of other good stuff from the good old days. . . . There's also been some good stuff from the good new days released recently. For example, **Muse** has new albums from four hearty perennials: the aforementioned **Sonny Stitt's "In Style,"** with an impeccable rhythm section of **Barry Harris**, **George Duvivier** and **Jimmy Cobb**; trumpeter **Bill Hardman's "Politely,"** which numbers saxophonist **Junior Cook** among the sidemen; **"Jazz Caper,"** by saxophonist **Bill Barron**, who records much less often than he should; and **"Broadway,"** the latest by one of the best of the veteran jazz organists, **Groove Holmes**. . . . **Inner City** has released **"Nights in Brazil,"** the latest from vocalist-keyboardist **Judy Roberts**, most of which has, as the album title implies, a light, refreshing samba feel to it, and **"Midnight Lullabye"** by guitarist-vocalist **Tom Gruning**,

which should be of interest to everyone who likes to listen to **Tom Waits**. . . . The latest from the small but feisty Progressive label are **"The Magnificent Tommy Flanagan,"** with **George Mraz** and **Al Foster** supporting the graceful pianist; **"Derek Smith Trio Plays Jerome Kern,"** with bassist **Linc Milliman** and drummer **Ronnie Bedford** backing the pianist; and **"Flipenstein,"** by saxophonist **Flip Phillips**, with pianist **Lou Stein** the featured sideman (hence the title), and such original compositions as **"Dracula's Dance"** and **"Ghoul of My Dreams,"** not to mention old standards like **"Witchcraft"** and **"Ghost of a Chance."** Get it? . . . **"Live at the Savoy,"** the latest Columbia LP from the redoubtable **Ramsey Lewis**, features a guest appearance by **Grover Washington, Jr.**

Elektra/Musicians Signs McFerrin



Jazz/pop vocalist **Bobby McFerrin** has signed a worldwide recording agreement with Elektra/Musicians Records, it was announced by label president **Bruce Lundvall**. McFerrin's first LP for the label is currently being recorded. Pictured after the signing are, from left: **Linda Goldstein** of Original Artists, McFerrin's manager and producer of the LP; **Lundvall**; and **McFerrin**.

The Jazz LP Chart

MARCH 6, 1982

- 1. THE GEORGE BENSON COLLECTION**
GEORGE BENSON / Warner Bros. 2HW 3577
- 2. COME MORNING**
GROVER WASHINGTON, JR. / Elektra 5E 562
- 3. ELECTRIC RENDEZVOUS**
AL DI MEOLA / Columbia FC 37654
- 4. BREAKIN' AWAY**
AL JARREAU / Warner Bros. BSK 3576
- 5. WEATHER REPORT**
ARC / Columbia FC 37616
- 6. ECHOES OF AN ERA**
VARIOUS ARTISTS / Elektra E1 60021
- 7. CRAZY FOR YOU**
EARL KLUUGH / Liberty LT 51113
- 8. MYSTICAL ADVENTURES**
JEAN-LUC PONTY / Atlantic SD 19333
- 9. OBJECTS OF DESIRE**
MICHAEL FRANKS / Warner Bros. BSK 3648
- 10. SLEEPWALKER**
LARRY CARLTON / Warner Bros. BSK 3635
- 11. SILK**
FUZE ONE / CTI 9006
- 12. WYNTON MARSALIS**
Columbia FC 37574
- 13. THE DUDE**
QUINCY JONES / A&M SP 3721
- 14. CHARIOTS OF FIRE**
ERNIE WATTS / Qwest / WB QWS 3637
- 15. REFLECTIONS**
GIL SCOTT-HERON / Arista AL 9566
- 16. DREAM ON**
GEORGE DUKE / Epic FE 37532
- 17. SOMETHING ABOUT YOU**
ANGELA BOFILL / Arista AL 9576
- 18. SOLID GROUND**
RONNIE LAWS / Liberty LO 51087
- 19. FREE TIME**
SPYRO GYRA / MCA 5238
- 20. YOURS TRULY**
TOM BROWNE / Arista / GRP 5507
- 21. STANDING TALL**
CRUSADERS / MCA 5254
- 22. SIGN OF THE TIMES**
BOB JAMES / Tappan Zee / Columbia FC 37495
- 23. AUTUMN**
GEORGE WINSTON / Windham Hill C 1012
- 24. LIVE AT THE SAVOY**
RAMSEY LEWIS / Columbia FC 37687
- 25. SHARKY'S MACHINE (ORIGINAL SOUNDTRACK)**
Warner Bros. BSK 3653
- 26. RIO**
LEE RITENOUR / Elektra / Musician E1 60024
- 27. BLUE HORIZON**
ERIC GALE / Elektra / Musician E1 60022
- 28. BELO HORIZONTE**
JOHN McLAUGHLIN / Warner Bros. BSK 3619
- 29. ENDLESS FLIGHT**
RODNEY FRANKLIN / Columbia FC 37154
- 30. THE MAN WITH THE HORN**
MILES DAVIS / Columbia FC 36790
- 31. PROPHECY**
TYZIK / Capitol ST 12186
- 32. LA LEYENDA DE LA HORA**
McCOY TYNER / Columbia FC 37375
- 33. SPLASH**
FREDDIE HUBBARD / Fantasy F 9610
- 34. SOLO SAXOPHONE II - LIFE**
JOHN KLEMMER / Elektra 5E 566
- 35. AMARCORD NINO ROTA**
VARIOUS ARTISTS / Hannibal HNBL 9301
- 36. TAURUS**
TANIA MARIA / Concord Jazz CJP 175
- 37. FIVE YEARS LATER**
JOHN ABERCROMBIE / RALPH TOWNER / ECM 1 1207 (WB)
- 38. EVERY HOME SHOULD HAVE ONE**
PATTI AUSTIN / Qwest / WB QWS 3591
- 39. THE LADY AND HER MUSIC — LIVE ON BROADWAY**
LENA HORNE / Qwest / WB 2QW 3597
- 40. PIECES OF A DREAM**
Elektra 6E 350

Record World Presents the 1981 Classical Awards

By SPEIGHT JENKINS

■ NEW YORK — At *Record World's* invitation, eight music critics and editors met on January 27 at the Princeton Club to select the best classical records of 1981. Everyone nominated candidates in each category, but only those records that received at least one vote were considered nominees.

The eight voters were: Peter G. Davis, music critic of *New York Magazine*; John W. Freeman, recording editor of *Opera News*; David Hall, contributing editor of *Stereo Review*; David Hamilton, music critic of *The Nation*; Dale Harris, contributing editor of *High Fidelity* and *New York* correspondent for *The Guardian*; George Jellinek, music director of *New York* radio station WQXR; John Rockwell, a music and record critic for the *New York Times*; and this writer.

The only innovation this year was a further tribute to the importance of reissues in classical music. The Historical Issue category was split into two parts — Best Vocal Historical Issue and Best Instrumental Historical Issue.

The session began as usual with the Contemporary Music area.

Though the London recording of David Del Tredici's "Final Alice", led by George Solti, was a clear winner with three votes, five other pieces were nominated. Such erudite recordings as John Adams' "Phrygian Gates and Shaker Loops" on 1750 Arch Records and Glenn Branca's "The Ascension" on 99 Records vied with more standard fare — Hans Werner Henze's "Tristan" on Deutsche Grammophon, Sir Michael Tippett's Symphony No. 4 on London and the double bill of Milton Babbitt's Solo Requiem and Mel Powell's "Haiku Settings" on Nonesuch.

John Rockwell asked that the panel consider a more detailed differentiation of the contemporary area for next year, one which would better reflect the variety of music being composed today. Rockwell suggested that those pieces composed for large orchestra or other conventional forces should be a different category from the more experimental pieces.

The Best Standard Orchestral area had 13 entrants, making one winner all the more surprising. Only two votes did it, and they were awarded to the Fourth Symphony of Sibelius on London, conducted by Vladimir Ashkenazy. Klaus

Tennstedt received two nominations, one for his recording of excerpts from Wagner's *Ring des Nibelungen* and the other for his striking Mahler Seventh, both on Angel. Charles Mackerras' reading of Janacek's "Taras Bulba" and "Sinfonietta" on London won a vote, as did Haydn's Symphonies Nos. 95 and 97 as conducted by Sir Colin Davis on Philips. A far younger British conductor than either Mackerras or Sir Colin is Simon Rattle. His recording of the Mahler Tenth, also on Angel Digital, won a nomination, as did a five-record set of Bartok orchestral music led by Arpad Joo on Sefel Records.

The Best Non-Standard Orchestral Recording went to the Camerata Bern's recording of music from the Mannheim School on Deutsche Grammophon Archiv. Two other recordings were nominated — the Symphonies Nos. 2 and 3 of Karol Szymanowski on London, led by Antal Dorati, and a record of Faure orchestral music on French EMI.

The Best Ballet Recording, normally not too active an area, drew a lot of discussion and some difference of opinion. The winner was a standard, Tchaikovsky's *Sleeping Beauty*, led by Gennady Rozhdest-

vensky on TIOCH, the American division of Eurodisc which just began issuing records in 1981. *Sleeping Beauty* won three votes; a close second with two votes was a very rare item, Johann Strauss' *Cinderella* on London, conducted by Richard Bonynge. Also nominated were Poulenc's *Les Biches* on Angel, led by Georges Pretre, and a complete *Firebird*, led by Christoph von Dohnanyi on London.

In the field of the Best Standard Opera there were fewer entrants than last year, and not surprisingly most of those names mentioned were not part of the old "golden dozen" of operas that used to be recorded and re-recorded every year. Those works, such as *Aida* and *Carmen*, are now devilishly hard to cast. Instead the panel honored two fine recordings: Mozart's *Die Zauberfloete*, led by James Levine, on RCA, and Wagner's *Tristan und Isolde*, led by Reginald Goodall, on London. The only other opera nominated was *Parsifal*, led by Herbert von Karajan on Deutsche Grammophon. All three operas were digital recordings.

The Best Non-Standard Opera area was won by Nikolaus Harnoncourt's recording of Mozart's

(Continued on page 20)

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I SOLISTI VENETI
CLAUDIO SCIMONE




RCA RED SEAL
ARL3-3855 3 RECORD SET

"Best of the Year"—Opera News

"Record of the Year"
—Stereo Review

JAMES GALWAY
French Flute Concertos
Ibert • Poulenc • Chaminade • Fauré
Royal Philharmonic Orchestra
Charles Dutoit, conductor



RCA RED SEAL
ARL1-3777


The Salzburg Festival Production
Mozart
DIE ZAUBERFLÖTE
Horns: Ethel, Zoltan, Christoff, José, Martin
COTRUBAS TAPPY DONAT BOESCH VAN DAM TALVELA



RCA RED SEAL
Vienna State Opera • Concert
Vienna Philharmonic
James Levine
Conductor
CTC4-4124 Set

"Best of the Year"—Opera News

Original Broadway Cast Recording
DAVID MERRICK'S
SONG & DANCE EXTRAVAGANZA



RCA RED SEAL
42ND STREET
Direction and Dances by
GOWER CHAMPION
Produced for Records by
THOMAS Z. SHEPARD
CBL1-3891

"Record of the Year"
—Stereo Review

LEVINE CONDUCTS MAHLER
SYMPHONY No. 10
Deryck Cooke Final Version
THE PHILADELPHIA ORCHESTRA
JAMES LEVINE



RCA RED SEAL DIGITAL
CTC2-3726 2 RECORD SET

THE HOROWITZ
CONCERTS 1979/80
HIS FIRST RECORDINGS OF
SCHUMANN
Fantasietücke, Op. 111 • Nachtstücke, Op. 23, Nos. 3 and 4
MENDELSSOHN: Scherzo a capriccio
NEW VERSION OF
RACHMANINOFF: Sonata No. 2, Op. 36



RCA RED SEAL
ARL1-3775

Grammy Award Winner 1982

Debut Recording ATC1-3972
DYLANA JENSON
SIBELIUS
VIOLIN CONCERTO
Saint-Saëns: Introduction & Rondo Capriccioso
THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY



RCA RED SEAL DIGITAL

Honorable Mention
"Record of the Year"
—Stereo Review


ORIGINAL BROADWAY CAST RECORDING
DUKE ELLINGTON'S
SPHILISTICATED LADIES
Music Under the Direction of
MERCER ELLINGTON
Produced for Records by
THOMAS Z. SHEPARD



RCA RED SEAL
CBL2-4053

Winner of Two Tony Awards

EMANUEL AX / EUGENE ORMANDY
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Concerto No. 1 in E Minor
THE PHILADELPHIA ORCHESTRA



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The Record World

Classical Awards

for 1981

BEST RECORD OF CONTEMPORARY MUSIC

DEL TREDICI: FINAL ALICE
Hendricks; Chicago
Symphony, Solti
(London)

BEST STANDARD ORCHESTRAL RECORDING

SIBELIUS: SYMPHONY NO. 4
London Symphony,
Ashkenazy (London)

BEST NON-STANDARD ORCHESTRAL RECORDING

MANNHEIM SCHOOL
Camerata Bern (DG)

BEST BALLET RECORDING

TCHAIKOVSKY: SLEEPING
BEAUTY
BBC Orchestra,
Rozhdestvensky
(Eurodisc)

BEST STANDARD OPERA

MOZART: DIE
ZAUBERFLOETE
Cotrubas, Tappy, Boesch;
Levine (RCA)

BEST NON-STANDARD OPERA

WAGNER: TRISTAN UND
ISOLDE
Gray, Mitchinson; Goodall
(London)

BEST NON-STANDARD OPERA

MOZART: IDOMENEO
Schmidt, Palmer, Hollweg;
Harnoncourt (Telefunken)

BEST 20TH CENTURY OPERA

JANACEK: FROM THE
HOUSE OF THE DEAD
Mackerras (London)

BEST CHORAL RECORDING

ABBADO CONDUCTS
MUSSORGSKY
Abbado (RCA)

BEST SONG RECITAL

WEILL: UNKNOWN SONGS
Stratas (Nonesuch)

BEST VOCAL RECORDING WITH ORCHESTRA

BERLIOZ: NUITS D'ETE
Norman, Davis (Philips)

HAYDN: ARIAS

Mathis, Jordan (Philips)

SIBELIUS: LUONNOTAR

Soederstroem, Ashkenazy
(London)

BEST OPERETTA RECORDING

Retrospective of Robert
Stolz (German News)

BEST RECORDING OF A KEYBOARD CONCERTO

BEETHOVEN: PIANO
CONCERTO NO. 5
Serkin, Ozawa (Telarc)

BRAHMS: PIANO CONCERTO NO. 1

Pollini, Boehm (DG)

CHOPIN: PIANO CONCERTO NO. 2

Zimerman, Giulini (DG)

BEST RECORDING OF A WORK FOR SOLO STRING INSTRUMENT AND ORCHESTRA

MILHAUD, CHAUSSON,
VIEUXTEMPS: SHORT
PIECES
Kremer, Chailly (Philips)

BEST RECORDING BY A KEYBOARD ARTIST

BARTOK: SONATA FOR
PIANO, OTHER WORKS
Perahia (CBS)

BEETHOVEN: SONATAS

Bilson (Nonesuch)

BEST RECORDING BY A STRING ARTIST

BARTOK: DUOS FOR TWO
VIOLINS
Perlman, Zukerman (Angel)

BEST RECORDING BY A BRASS OR WOODWIND ARTIST

SCHUMANN: MUSIC FOR
OBOE AND PIANO
Holliger, Brendel (Philips)

BEST RECORDING OF A STANDARD WORK BY A CHAMBER ENSEMBLE

TCHAIKOVSKY: TRIO IN A
MINOR
Oliveira, Rosen, Pletnyov
(CBS)

BEST RECORDING OF A NON-STANDARD WORK BY A CHAMBER ENSEMBLE

KAEMMERMUSIK FOR BACH
(DG)
TANEYEV: TRIO IN D MAJOR
(OPUS 22)
Odeon Trio (Pro Arte)

BEST RECORDING OF A PRE-1700 WORK

DOWLAND: A PILGRIME'S
SOLACE
Rooley, Consort of Musicke
(L'Oiseau Lyre)

WHITE: LAMENTATIONS OF JEREMIAH

Clerkes of Oxenford
(Nonesuch)

BEST REISSUE OF AN INSTRUMENTAL LP

SCHUBERT: IMPROMPTUS
Gieseking (EMI)

MAHLER: SYMPHONY NO. 4

Schwarzkopf, Klemperer
(Seraphim)

BEST REISSUE OF A VOCAL LP

SPANISH SONG OF THE
RENAISSANCE
De Los Angeles (Seraphim)

BEST VOCAL HISTORICAL ISSUE

SCHUBERT: ARIAS
Huesch (Arabesque)

WAGNER: DER RING DES NIBELUNGEN

Krauss (Foyer)

HUGO WOLF SOCIETY

(EMI)

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CONCERTOS
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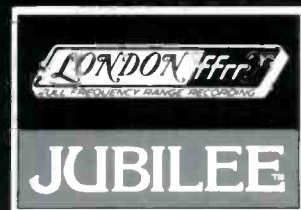
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- BEETHOVEN: Symphony No. 9 — Schmidt-Isserstedt JL 41004
- HOLST: The Planets — Karajan JL 41005
- CRFF: Carmina Burana — Dorati JL 41006
- PACHELBEL: Canon; VIVALDI: Four Seasons — Münchinger JL 41007
- MOZART: Symphonies Nos. 40 & 41 — Giulini JL 41008
- MOZART: Eine Kleine Nachtmusik;
- TCHAIKOVSKY: Serenade — Marriner JL 41010

- BEETHOVEN: Three Favorite Sonatas — Backhaus JL 41013
- TCHAIKOVSKY: Symphony No. 6 — Maazel JL 41014
- MOZART: Four Horn Concertos — Tuckwell JL 41015
- PUCCINI: Tosca — Nilsson, Corelli/Maazel JL 42001
- PUCCINI: La Boheme — Tebaldi, Bergonzi/Serafin JL 42002
- GILBERT & SULLIVAN:
Pirates of Penzance — D'Oyly Carte JL 42003
- VERDI: Requiem — Price, Björling/Reiner JL 42004
- BACH: Brandenburg Concertos — Britten JL 42005



RW Presents Classical Awards

(Continued from page 16)

Idomeneo on Telefunken. An elegant recording, it presents the opera in conditions of performance as close as possible to those of Mozart's day. Other works nominated included the Hungaroton pressing of Dvorak's *Jacobin* (which won two votes), Gounod's *Mireille* on Angel, and Mozart's *La finta giardiniera* on Deutsche Grammophon.

For the third year, the Best 20th-Century Opera category yielded several nominees. The winner, like last year and the year before, was an opera by Leos Janacek, whose works are only now coming into public awareness in the English-speaking countries. With three votes it was the blistering London recording of *From the House of the Dead*, brilliantly conducted by Charles Mackerras, as has been each of the other Janacek operas he has led for that label. The London recording of *Wozzeck*, led by Christoph von Dohnanyi, was nominated with two votes, and the same company's version of Tippet's *King Priam* won a vote. Janacek's *Cunning Little Vixen*, splendid on Hungaroton, won a nominating vote, as did the German EMI recording of Strauss' *Intermezzo*, one of the few Strauss

works that still could legitimately be called other than standard.

The Best Choral Recording had as winner a record of short Musorgsky pieces on RCA conducted by Claudio Abbado. Many of the selections, including those from *The Destruction of Sennacherib*, *Oedipus in Athens* and *Salammbô*, were choral, and the record as a whole delighted the panel. Nominations were obtained by the Brahms Requiem on Philips led by Bernard Haitink, Berlioz Requiem on Angel, conducted by Andre Previn, Haydn's Ritorno di Tobia on London, conducted by Antal Dorati, and Verdi's Requiem on CBS, led by Zubin Mehta.

The Best Song Recital went to the Unknown Songs of Kurt Weill as sung by Teresa Stratas on Nonesuch. This was one instance when the critics' choice has also proved to be a steady and impressive seller. The record not only revealed the powerful phonogenic quality of Miss Stratas' voice but acquainted many of us with some important and entertaining songs. Other records nominated were Elly Ameling's Christmas Record on CBS, the live performance of Schubert's "Schwanengesang" as sung by Hermann Prey on DG, and a recital of songs by Zoltan Kodaly, Dvorak,

Janacek and Prokofiev as sung by Lucia Popp, first issued in Europe on Acanta and so imported into the U.S., now available through German News.

The Best Vocal Recording with Orchestra drew some controversy. First of all there was a three-way tie. Then one of the winners was Sibelius' "Luonnotar," as sung by Elisabeth Soederstroem on London. In itself this would have been an unremarkable choice except that the short "Luonnotar" is a part of the Sibelius Fourth record conducted by Ashkenazy which won the Best Standard Orchestral. One of the members found it weird to give one album two prizes, an opinion shared by another who commented that we have never awarded one record two prizes since these awards began in 1973. Peter G. Davis, however, carried the opinion of the panel when he said it was "arbitrary but fun" to give a second prize to the same record. So "Luonnotar" was a winner. Its mates were Berlioz' "Nuits d'Ete," as sung by Jessye Norman on Philips, and "Haydn Arias" as sung by Edith Mathis, also on Philips. Two other discs were nominated — Placido Domingo's gala concert led by Carlo Maria Giulini on DG and the five Bach Cantatas released this year by DG with Peter Schreier.

The Best Operetta Recording had only one entrant this year, but three members of the panel felt that the recording deserved a prize. It was the retrospective of Robert Stolz called "A Life in Melodies," available through German News.

The Best Recording of a Keyboard Concerto had three winners this year, each with two votes. The Brahms First Piano Concerto on DG with Maurizio Pollini led by the late Dr. Karl Boehm, was balanced by the Chopin Second Piano Concerto with Krystian Zimerman and Carlo Maria Giulini on DG and the Beethoven Concerto No. 5 with Rudolf Serkin and Seiji Ozawa on Telarc. David Hamilton commented, seconded by Dale Harris, on the unusual quality of the concerto records this year. Others nominated were the Mozart Piano Concertos Nos. 19 and 24, as played and conducted by Vladimir Ashkenazy, and the Liszt Concertos as played by Claudio Arrau with Sir Colin Davis on Philips.

The next winner caused us to change the name of the category. We described the former Best String Concerto category now as Best Recording of a Work for Solo String Instrument and Orchestra, moving away from the narrow concerto definition. There were two winners. The one which caused the change had Gidon Kremer in three pieces — Milhaud's "Le boeuf sur le toit," Chausson's "Poeme" and Vieuxtemps' "Fantasia Appassionata" — all on Philips, with Riccardo

Chailly conducting. The other was the Sibelius Violin Concerto on RCA, with Dylana Jensen as soloist under the baton of Eugene Ormandy. Three others were nominated — Beethoven's Violin Concerto with Itzhak Perlman, led by Carlo Maria Giulini on Angel, Haydn Cello Concertos with Yo-Yo Ma as soloist and Jose-Luis Garcia as conductor on CBS, and Sergei Taneyev's Suite de Concert with Christian Altenburger as soloist and Yuri Ahronovitch as conductor, on Pro Arte.

As always, the Best Keyboard Artist was loaded with possible recordings, nine this year. There were two winners and four other records were nominated. The winners were Murray Perahia playing Bartok selections including the Sonata and the Out-of-Doors Suite on CBS and Malcolm Bilson playing two Beethoven sonatas on the fortepiano on Nonesuch. The nominees played largely Bartok and Beethoven as well. The two Bartok records were that of Sviatoslav Richter's on CBS and Zoltan Kocsis on Philips, while the Beethoven was Charles Rosen's treatment of the Middle Sonatas on Nonesuch.

The Best Recording by a String Artist was won hands down by the combination of Pinchas Zukerman and Itzhak Perlman playing Bartok's 44 Duos on Angel. Also nominated were the Brahms Cello Sonatas on London with Lynn Harrell and Vladimir Ashkenazy, Gidon Kremer's version of the Bach Sonatas and Partitas on Philips, Nielsen's solo violin music with Peter Elbaeck on DG, and the Weill Cello Sonata with Jerry Grossmann on Nonesuch.

The Best Recording by a Brass or Woodwind Player never moves far away from the work of Heinz Holliger, who dominates the solo oboe category. This year Holliger won again, in his pairing with Alfred Brendel on Philips in which they played Schumann. Others nominated were Strauss' Duet Concertino paired with Honegger's Concerto da Camera on Nonesuch, Itzhak Perlman and Ray Still in oboe quartets on Angel, and Barry Tuckwell as soloist in eleven horn concertos by the 18th-century composer Giovanni Punto, born Jan Vaclav Stich.

The chamber music boom is with us still, and in 1981 we had two recordings of the same piece nominated in the category of Best Recording of a Standard Work by a Chamber Ensemble. It was the Tchaikovsky Trio in A minor, and the winner was the CBS recording with Elmar Oliveira, Nathaniel Rosen and Mikhail Pletnyov, with the Angel recording with Itzhak Perlman, Lynn Harrell and Vladimir Ashkenazy nominated. Other nominees in a crowded field were

(Continued on page 23)

CBS Masterworks congratulates Murray Perahia and the Gold Medal Trio on their award-winning albums.



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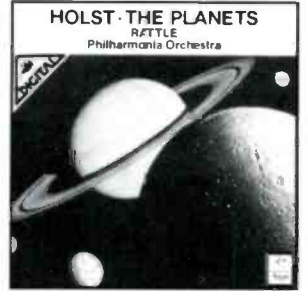


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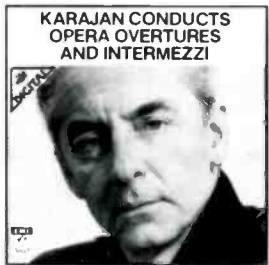
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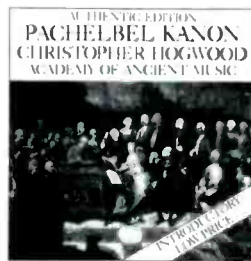
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Classical Retail Report

MARCH 6, 1982

CLASSIC OF THE WEEK



PACHELBEL
KANON
HOGWOOD, ACADEMY OF
ANCIENT MUSIC
L'Oiseau Lyre

BEST SELLERS OF THE WEEK

PACHELBEL: KANON — Hogwood,
Academy of Ancient Music — L'Oiseau
Lyre
PLACIDO DOMINGO SINGS
TANGOS — DG
GAY: BEGGARS OPERA — Sutherland,
Te Kanawa, Moorehead, Bonyngé —
London
VERDI: IL TROVATORE — Ricciarelli,
Carreras, Davis — Philips Digital
WEILL: UNKNOWN SONGS — Stratas —
Nonesuch Digital

SAM GOODY / EAST COAST

BRAHMS: VIOLIN CONCERTO — Perlman,
Giulini — Angel
BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO — Rampal, Bolling — CBS
BRAVISSIMO DOMINGO — RCA
GAY: BEGGARS OPERA — London
PACHELBEL: KANON — L'Oiseau Lyre
BEST OF LUCIANO PAVAROTTI — London
STRAUSS: ARABELLA — Varady,
Fischer-Dieskau, Sawallisch — Angel
TCHAIKOVSKY: 1812 OVERTURE —
Serebrier — Euradisc (TIOCH)
VERDI: IL TROVATORE — Philips Digital
WEILL: UNKNOWN SONGS — Nonesuch
Digital

KING KAROL / NEW YORK

BEETHOVEN: HAMMERKLAVIER
SONATA — Brendel — Philips
BRIDESHEAD REVISITED — Chrysalis
CRYSTAL ODYSSEY — Classical Laser — CBS
DOMINGO SINGS TANGOS — DG
GAY: BEGGARS OPERA — London
EDITA GRUBEROVA IN CONCERT — Angel
PACHELBEL: KANON — L'Oiseau Lyre
PACHELBEL: KANON — Eurodisc (TIOCH)

A LITTLE STREET MUSIC — Cambridge
Buskers — DG
VERDI: IL TROVATORE — Philips Digital

CUTLER'S / NEW HAVEN

BACH: BRANDENBURG CONCERTOS —
Marriner — Philips
BEETHOVEN: SYMPHONY NO. 9 —
Bernstein — DG
DOMINGO SINGS TANGOS — DG
PACHELBEL: KANON — L'Oiseau Lyre
PUCCINI: TOSCA — Scotto, Domingo,
Burson, Levine — Angel Digital
SCHWARZKOPF: THE EARLY YEARS —
Angel
SMETANA: THE BARTERED BRIDE —
Eurodisc (TIOCH)
KIRI TE KANAWA IN RECITAL — CBS
VERDI: IL TROVATORE — Philips Digital
WEILL: UNKNOWN SONGS — Nonesuch
Digital

HARMONY HOUSE / DETROIT

BEETHOVEN: PIANO SONATAS NOS. 15,
21 — Brendel — Philips
DOMINGO SINGS TANGOS — DG
GERSHWIN: SONGS — Hendricks, Labeque
Sisters — Philips
KORNGOLD, CONUS: VIOLIN
CONCERTOS — Perlman, Previn — Angel
PACHELBEL: KANON — L'Oiseau Lyre
STRAUSS: TONE POEMS — Dorati — London
A LITTLE STREET MUSIC — Cambridge
Buskers — DG
VERDI: IL TROVATORE — Philips Digital
WEBER: CLARINET QUINTET — Nonesuch
WEILL: UNKNOWN SONGS — Nonesuch
Digital

STREETSIDE / ST. LOUIS

BACH: BRANDENBURG CONCERTOS —
Marriner — Philips
BEETHOVEN: PIANO SONATAS NOS. 15,
21 — Brendel — Philips
BIZET SCHEDRIN: CARMEN SUITE —
Schwarz — Angel Digital
BRUCKNER: SYMPHONY NO. 4 — Solti
London Digital
BRAVISSIMO DOMINGO — RCA
HOLST: THE PLANETS — Karajan — DG
Digital
PACHELBEL: KANON — L'Oiseau Lyre
PONCHIELLI: LA GIOCONDA — Caballe,
Pavarotti, Bartoletti — London Digital
ROCHBERG: STRING QUARTETS — Concord
String Quartet — RCA
VERDI: IL TROVATORE — Philips Digital

TOWER RECORDS / LOS ANGELES

BEETHOVEN: SYMPHONY NO. 5 —
Bernstein — DG
DOMINGO SINGS TANGOS — DG
GAY: BEGGARS OPERA — London
MAHLER: SYMPHONY NO. 5 — Abbado —
DG
PACHELBEL: KANON — L'Oiseau Lyre
PACHELBEL: KANON — Paillard — RCA
BEST OF LUCIANO PAVAROTTI — London
SCHWARZKOPF: THE EARLY YEARS —
Angel
WAGNER: MUSIC FROM THE RING OF THE
NIBELUNG — Tennstedt — Angel Digital
WEILL: UNKNOWN SONGS — Nonesuch
Digital

Classical Awards

(Continued from page 20)

the Bartok Quartets with the Tokyo String Quartet on DG, the Middle Beethoven Quartets by the Berg Quartet, the Brahms Quartets, Nos. 1 and 2 (Opus 51) by the La Salle Quartet on DG and the Dvorak "American" Quartet (Opus 96) by the Orlando Quartet on Philips. The Non-Standard Chamber area resulted in a tie with no other nominations. In first place was the record called "Kammermusik (or Chamber Music) for Bach" on DG Archiv and Taneyev's Trio in D (Opus 22), backed by the Tcherpnin Trio in D, as played by the Odeon Quartet on Pro Arte.

Several years ago the panel instituted a Pre-1700 category, which each year seems to have more and more claimants. Again there were two winners. *The Lamentations of Jeremiah* by Robert White, a Renaissance composer, as performed by the Clerkes of Oxenford on Nonesuch, tied for first place with John Dowland's "A Pilgrime's Solace" as played by the Consort of Musicke on L'Oiseau Lyre. Two other pieces were nominated. Purcell's Sacred Choral Music on DG with the Christ Church Catholic Choir received one vote as did the Chansonner Cordiforme on L'Oiseau Lyre.

The Best Reissue of a Vocal LP was awarded to the three-record set on Seraphim called *Spanish Songs of the Renaissance* with Victoria de los Angeles. Close behind this excellent look at an earlier time by one of the world's masters was the Boris Christoff aria record on Seraphim and the excerpts from Strauss' "Elektra" with Inge Borkh conducted by Fritz Reiner on RCA. Also nominated was the record of Neapolitan songs on Seraphim with Giuseppe Di Stefano, a master of that genre. The other Reissue division, that for Instrumental LPs, was split in a tie between the Schubert Impromptus as played by Walter Gieseking on EMI and the Mahler Symphony No. 4 on Seraphim with Otto Klemperer conducting and Elisabeth Schwarzkopf as soprano soloist. Eugen Jochum's version of Haydn's London Symphonies on DG and a Copland retrospective on Varese-Sarabande were also nominated.

The number of entrants in the Historical Reissue category made the split into vocal and instrumental a necessity. The Instrumental division had a clear winner in the Beethoven Concertos as played by Arthur Schnabel with Sir Malcolm Sargent conducting. Other nominees were the Beethoven Fifth Symphony as led by Wilhelm Furtwaengler on French EMI and a recording of French Organists of the 1930s' also on French EMI. In the Vocal Historical Category there were three winners. A seven-record set called "The Hugo Wolf Society"

issued by EMI and imported into the United States was one winner. These records, incidentally, were the first great coup for the late Walter Legge, one of EMI's most distinguished producers. They offer a complete look at Wolf. Other winners were a single record of Schubert arias by Gerhard Huesch on Arabesque and a complete cycle of Wagner's *Ring of the Nibelung*, conducted by Clemens Krauss on Foyer. The latter looked as if it might be a pirated version, but David Hamilton assured the panel that it had been cleared through proper channels. Available in this city's major record stores and comparable classical outlets throughout the country, it offers one of the golden Wagner casts, including Astrid Varnay as Bruennhilde, Wolfgang Windgassen as Siegfried and Hans Hotter as Wotan. Two other albums were nominated in this category — the retrospective of Luisa Tetrazzini on Pearl Records and Berlioz' "Damnation de Faust," conducted by Pierre Monteux, with Regine Crespin and Andre Turp.

The Best Unclassifiable category, one that was dreamed up a few years ago, never fails for want of entrants. There were two winners this time — Unicorn Records recording of the Delius Legacy with Eric Fenby conducting, and a fascinating disc on Nonesuch called "The Waltz Project." Written about in *RW* when it first appeared, it has waltzes composed by many modern composers whose ideas on waltzes vary from the unusual to the bizarre. Two other discs were nominated. The sacred music of Gurdjieff as played by Keith Jarrett on ECM won mention, as did John Corigliano's soundtrack for the film "Altered States" on RCA.

And finally there were two citations. The first went to Hungaroton Records "for two albums of the complete, surviving legacy of Bela Bartok as a pianist, packaged and annotated in impeccable fashion." And the second citation was awarded to Telarc Records "for the consistent, exemplary high quality of its recorded sound."

PolyGram Imports

(Continued from page 12)

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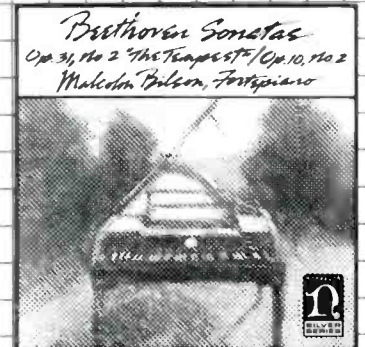
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MCA Distributing Meets in Houston



MCA Distributing Corp. held its 1982 National Meeting from Feb. 5-8, at the Houstonian Hotel in Houston, Texas. The agenda combined product presentations, seminars, and performances by MCA Records (or MCA-related) recording artists. Pictured from left are, top row: MCA recording artist George Strait; Sam Passamano, Sr., executive vice president, MCA Distributing; Judi Sheppard

Missett in a physical fitness demonstration; and John Burns, vice president, MCA Distributing. Bottom row, from left: Gene Froelich, president of the MCA Records Group; the Younger Brothers in performance; Al Bergamo, president of MCA Distributing; and Cindy Hurt, Churchill recording artist, on stage.

Grammy Awards *(Continued from page 3)*

the podium, so many times was his name called as a Grammy winner. Aside from his Producer of the Year award, Jones' work on "The Dude" (A&M) and the Lena Horne album, on his own Warner Bros.-distributed Qwest label, earned the following Grammys: Best Pop Female Vocal (awarded to Horne for "The Lady and Her Music Live on Broadway"); Best Cast Show Album, also for the Horne LP; Best R&B Male Vocal (given to James Ingram for "One Hundred Ways," a track from "The Dude"); Best R&B Duo or Group Vocal ("The Dude"); Best Arrangement on an Instrumental Recording (for "Velas," a track from "The Dude," arranged by Jones and Johnny Mandel); and Best Instrumental Arrangement Accompanying Vocal(s) (for "Ai No Corrida," arranged by Jones and Jerry Hey and also on "The Dude").

Given the 14 Grammy nominations that went to Jones and his work, those seven victories might not be considered surprising, despite the fact that the veteran of some 30 years in the music industry had won a total of only six Grammys in preceding years. Horne's victory in the pop female vocal category, however — where the other candidates included "Bette Davis Eyes," Easton's "For Your Eyes Only," Juice Newton's "Angel of the Morning" (Capitol) and Olivia Newton-John's "Physical" (MCA) — has to be seen as an upset. Horne has been performing since before

her competitors in this particular category were even born.

Other artists whose recordings earned more than one Grammy (the eligibility period for this year's awards was October 1, 1980 through September 30, 1981) included classical producer James Mallinson, with four awards; the Manhattan Transfer, with three; and Al Jarreau, the Police, Dolly Parton, Mike Post, Grover Washington, Jr. and Isaac Stern, each with two.

The Manhattan Transfer's "Boy from New York City" (Atlantic) was named Best Duo or Group Pop Vocal Performance, while "Until I Met You (Corner Pocket)," a track from the quartet's "Mecca for Moderns" album, was named in the Best Duo or Group Jazz Vocal category. "A Nightingale Sang in Berkeley Square," also a track from that album, earned a Best Vocal Arrangement for Two or More Voices Grammy for arranger Gene Puerling.

Mallinson was named Classical Producer of the Year, while the London Records recording of Mahler's Symphony No. 2 in C Minor, produced by Mallinson and conducted by Sir Georg Solti, won Grammys for Best Classical Orchestral Recording and Best Classical Album. The recording of "Janacek: From the House of the Dead" also won a Grammy for Mallinson as producer of the Best Opera Recording, and for conductor Sir Charles

Mackerras (leading the Vienna Philharmonic) and principal soloists Jiri Zahradnicek, Vacla Zitek and Ivo Zidek. Elsewhere in the classical field, "Isaac Stern's 60th Anniversary Celebration" (CBS), featuring Stern, Itzhak Perlman and Pinchas Zukerman (the New York Philharmonic, conducted by Zubin Mehta, accompanied the soloists), was named Best Classical Performance by Instrumental Soloist or Soloists (with Orchestra) and Best Engineered Classical Recording (the digital album was engineered by Bud Graham, Ray Moore and Andrew Kazdin).

Like the Manhattan Transfer, Jarreau was a winner in both pop and jazz categories, suggesting that the often-criticized barriers between those and other types of music are slowly being broken down. Jarreau received a Best Male Pop Vocal Grammy for his "Breakin' Away" album (Warner Bros.); "Blue Rondo a La Turk," a track from that album, was named Best Male Jazz Vocal Performance.

The Police received two Grammys in the rock field, Best Duo or Group Rock Vocal for "Don't Stand So Close to Me" and Best Rock Instrumental for "Behind My Camel," both tracks from the trio's "Zenyatta Mondatta" album (A&M). In the country field, Dolly Parton's "9 to 5" was named Best Country Song, while Parton's RCA recording of that tune earned her a Best Female Country Vocal

Grammy. "9 to 5" had also been nominated for Song of the Year, losing out to "Bette Davis Eyes."

Mike Post's "The Theme from 'Hill Street Blues'" received two Grammys, for Best Instrumental Composition and Best Pop Instrumental Performance (Post's Elektra recording of the song features guitarist Larry Carlton). Elsewhere, Grover Washington, Jr.'s "Winelight" album (Elektra) won the Best Jazz Fusion Vocal or Instrumental Grammy, while "Just the Two of Us," the hit single performed by Washington and Bill Withers on that album and written by Withers, Ralph McDonald and William Salter, was named Best R&B Song. "Just the Two of Us" had also been nominated for both Record of the Year and Song of the Year, while Withers had been nominated for the Best Male Pop Vocal Grammy for his performance on the single.

The fact that "Just the Two of Us" was nominated in both pop and R&B categories, while "Winelight" was nominated as a jazz fusion album, is a further indication that musical categorization is no longer a cut and dried process. Members of the various NARAS Grammy screening committees were said to have spent long hours determining which categories albums like "Winelight" and "The Dude" would be eligible for, and final nominations showed that in the case of

(Continued on page 73)

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

ABACAB Genesis (Hit & Run/Pun, ASCAP)	49	MAIN THEME FROM CHARIOTS OF FIRE Vangelis (Spheric B.V./WB, ASCAP)	26
ALL OUR TOMORROWS Schwartz-Tyson (ATV/ Schwartzake, BMI)	50	MAMA USED TO SAY Carter (Pressure/Aves/ EMI, PRS)	70
ANOTHER SLEEPLESS NIGHT Norman (Chappell, ASCAP)	61	MEMORY Webber (The Really Useful Company/ Trevor Nun/Koppelman-Bandier, BMI)	78
ANYONE CAN SEE Dante (Carub, ASCAP/ Fedora, BMI)	65	MIRROR, MIRROR Ross (Songs of Bandier- Koppelman/Jay Landers/Gravity Raincoat/ Rosstown, ASCAP)	8
APACHE Sylvia-Jigsaw (Sugarhill, BMI)	77	MY GUY Group (Jobete, ASCAP)	41
BABY MAKES HER BLUE JEANS TALK Hoffkine (Horse Hairs, BMI)	64	NEVER GIVE UP ON A GOOD THING Graydon (O'Lyric/Blackwood, BMI)	79
BOBBIE SUE Chouncey (House of Gold, BMI)	10	NOBODY SAID IT WAS EASY (Lookin' For The Lights) Medica (Screen Gems-EMI/Lemeo, BMI)	42
CALL ME Muller-Roberts (One to One, ASCAP)	24	(OH) PRETTY WOMAN Templeman (Acuff-Rose, BMI)	46
CENTERFOLD Justman (Center City, ASCAP)	9	ONE HUNDRED WAYS Jones (State of the Arts/Eliza M. Ritsonian, ASCAP)	37
COME GO WITH ME Jardine (Gil/See Bee, BMI)	98	ONLY ONE YOU Killen (Crosskeys, ASCAP/ Tree, BMI)	74
COOL Doy-Starr (Tionna)	84	ON THE WAY TO THE SKY Diamond-St. John (Stoneridge, ASCAP/Unichappell/Begonia Melodies, BMI)	43
COOL NIGHT Seay-Davis (Web IV, BMI)	39	OPEN ARMS Stone-Elson (Weed High Nightmare, BMI)	1
CRAZY Orshoff-Hall (Siren/Clean Cut, ASCAP, BMI)	62	PAC-MAN FEVER Buckner-Garcia (BGO, ASCAP)	3
DADDY'S HOME Richard (Big Seven, BMI)	29	PHYSICAL Farror (Stephen A. Kipper/April/ Terry Shoddick, ASCAP, BMI)	12
DON'T LET HIM KNOW Carter (Adams/ Colypsotoonz/Irving, Pro-Can, BMI)	55	POP GOES THE MOVIES (Part 1) Monardo- Bangiovi-Quinn (20th Century-Fox/Robbins/ Worner Bros./UA, ASCAP/Unart, BMI)	57
DON'T STOP BELIEVIN' Stone-Elson (Weed High Nightmare, BMI)	100	RUNNING Pace (Rightsong, BMI)	82
DON'T TALK TO STRANGERS Olsen (Super Ron/Robie Porter, BMI)	44	SAD GIRL Simpson-Group (Jastone, BMI)	86
DON'T YOU WANT ME Rushent-Group (Virgin/ Chappell/Sound Diagrams, ASCAP)	87	SHAKE IT UP Baker (Ric Ocacek/Lido, BMI)	13
DO YOU BELIEVE IN LOVE Group (Zomba, BMI)	30	SHINE ON Duke (Mycena, ASCAP)	76
EDGE OF SEVENTEEN Iovine (Welsh Witch, BMI)	36	SHOULD I DO IT Perry (Unichappell/Watch Hill, BMI)	27
867-5309 Plotkin-Tutone-Taylor (Tutone-Keller, BMI)	58	'65 LOVE AFFAIR Seay-Davis (Web IV, BMI)	56
FIND ANOTHER FOOL Ross (Narrow Dude/ Bonnie Bee Good/WB, ASCAP)	54	SOMEWHERE DOWN THE ROAD Manilow (ATV/Monn & Weil/Snow, BMI)	51
FREEZE-FRAME Justman (Center City, ASCAP)	35	SPIRITS IN THE MATERIAL WORLD Group- Padgham (Virgin/Chappell, ASCAP)	18
GENIUS OF LOVE Group (Metered/Ackee, ASCAP)	52	SUMMER NIGHTS Peterik-Sullivan (Haley Moley/Rude, BMI/WB/Easy Action, ASCAP)	72
GET DOWN ON IT Deodato-Group (Delightful Music/Second Decade, BMI)	81	SWEET DREAMS Maslin (Careers/Bestall, BMI/ Riva, P.R.S.)	7
GOIN' DOWN Ryan (World Song, ASCAP)	59	TAINTED LOVE Thorne (Equinox, BMI)	73
HARDEN MY HEART Boylan (Narrow Dude/ Bonnie Bee Good/Geffen-Kaye, ASCAP)	15	TAKE IT EASY ON ME Prod. not listed Screen Gems-EMI, BMI	14
HERE TO LOVE YOU Templeman (Snug, BMI)	99	TAKE OFF Giacomelli (McKenzie Brothers PRO)	28
HOOKED ON CLASSICS Jarract-Reedman (Chappell/MCPS copy controlled)	32	TELL ME TOMORROW (Part 1) Tobin (Charday, BMI)	38
I BELIEVE Henderson-MacLeod (ATV, Some Sung/Solid Gold, P.R.O.)	33	THAT GIRL Wonder (Jobete/Black Bull, ASCAP)	5
CAN'T GO FOR THAT (NO CAN DO) Hall- Oates (Fust Buzzo/Hot-Cha/Six Continents, BMI)	6	THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison/Street, ASCAP)	25
IF LOOKS COULD KILL Lambert (Tuneworks/Big Stick, BMI)	66	THEME FROM MAGNUM P.I. Post (MCA, ASCAP)	60
IF YOU THINK YOU'RE LONELY NOW Womock (Ashtray, BMI)	80	THROUGH THE YEARS Richie (Peso/ SwaneeBravo, BMI)	11
I'LL FALL IN LOVE AGAIN Olsen (WB/The Nine, ASCAP)	48	TONIGHT I'M YOURS (DON'T HURT ME) Stewart (Riva/WB, ASCAP)	23
I LOVE ROCK 'N' ROLL Cordell-Laguna (Finchley, ASCAP)	4	TROUBLE Buckingham-Doshut (Now Sounds, BMI)	96
I'VE NEVER BEEN TO ME Miller-Gerdy-Costa (Stone Diamond, BMI)	85	TURN YOUR LOVE AROUND Graydon (Garden Rake, BMI/Rentakul Veets/JSH, ASCAP)	40
I WANT TO HOLD YOUR HAND Lakeside (Duchess, BMI)	89	VOICE ON THE RADIO Love (Franne Gold/ Mac's Million/Modern American/BMI, ASCAP)	91
I WOULDN'T HAVE MISSED IT Milsap-Collins (Pi-Gem, BMI/Chess, ASCAP)	97	WAITING FOR A GIRL LIKE YOU Lange-Jones (Somerset Songs/Evansongs, Ltd, ASCAP)	68
JUKE BOX HERO Lange-Jones (Somerset/ Evansongs, ASCAP)	45	WAITING ON A FRIEND Glimmer Twins (Colgems-EMI, ASCAP)	47
JUST CAN'T WIN 'EM ALL White (Slopphot/ Edition Sunrise/Interworld/Mighty Mathieson Vinyl, BMI)	71	WANNA BE WITH YOU White (Saggyfire/ Yougoulei, ASCAP)	92
KEY LARGO Sumbo-MacLellan (Jen Lee/ Chappell, ASCAP/Lowrey, BMI)	21	WE GOT THE BEAT Gottehrer-Freeman (Daddy On, ASCAP)	22
LEADER OF THE BAND Fogelberg-Lewis (Hickory Grove/April, ASCAP)	9	WHEN ALL IS SAID AND DONE Anderson- Ulvaes (Countless Songs, BMI)	34
LEATHER AND LACE Iovine (Welsh Witch, BMI)	83	WHY YOU WANNA TRY ME Carmichael-Group (Jobete/Commadores, ASCAP)	63
LET'S GET IT UP Lange (Jay Albert/Marks, BMI)	95	WORKING FOR THE WEEKEND Fairbairn- Dean (Blackwood/Dean of Music, BMI)	94
LET'S GROOVE White (Saggyfire/Yougoulei, ASCAP)	67	YOU'RE MY LATEST, MY GREATEST INSPIRATION Gamble-Huff (Mighty Three, BMI)	75
LET THE FEELING FLOW Bryson-Pate (WB/ Peabo, ASCAP)	53	YOU'RE THE ONE FOR ME Eaves (Trumar/ Humar, BMI)	93
LOVE IN THE FIRST DEGREE Group-McBride- Shedd (Maypop, BMI)	19	YOU COULD HAVE BEEN WITH ME Neil (ATV, BMI)	16
LOVE IS ALRIGHT TONITE Springfield-Drescher (Robie Porter, BMI)	17	YOUNG TURKS Stewart (Riva/Nite-Stalk, ASCAP)	69
LOVE IS LIKE A ROCK Avsec (Bema/Sweet City, ASCAP)	31		
MAKE A MOVE ON ME Farrar (Farrar/Snow, BMI)	20		
MAKE UP YOUR MIND Washington (Lucky Three/Red Aurra, BMI)	88		
MAKING LOVE Bacharach-Sager (20th Century-Fox, New Hidden Valley, ASCAP/ Begonia Melodies, Fedora, BMI)	90		

Record World Singles

101-150

MARCH 6, 1982

Mar.	Feb.	
6	27	
101	133	ALWAYS ON MY MIND WILLIE NELSON/Columbia 18 02741 (Screen Gems-EMI/Rosebridge, BMI)
102	102	IN THE RAW WHISPERS/Solar 47961 (E/A) (Spectrum VII/Silver Sounds/ Satellite III, ASCAP)
103	103	GLAD TO KNOW YOU CHAS JANKEL/A&M 2396 (Avir, BMI/WB, ASCAP)
104	104	NEVER THOUGHT I'D FALL IN LOVE SPINNERS/Atco 40839 (Sir Grant/Frozen Butterfly, BMI)
105	—	THE GIGOLO O'BRYAN/Capitol 5067 (Cortez, ASCAP)
106	109	NOBODY'S BUSINESS MAXUS/Warner Bros. 50015 (Colgems, EMI/ Nevebianca, ASCAP)
107	105	WAIT FOR ME SLAVE/Cotillion 46028 (Atco) (Cotillion, BMI)
108	111	RIGHT IN THE MIDDLE (OF FALLING IN LOVE) BETTYE LAVETTE/Motown 1532 (Unichappell, BMI)
109	110	SEA OF HEARTBREAK POCO/MCA 52001 (Shapiro Bernstein, ASCAP)
110	140	ON A CAROUSEL GLASS MOON/Radio 4022 (Atl) (Maribus, BMI)
111	113	TONIGHT I'M GONNA LOVE YOU ALL OVER FOUR TOPS/Casablanca 2345 (PolyGram) (Koota, BMI)
112	122	LET'S WORK PRINCE/Warner Bros. 50002 (Controversy, ASCAP)
113	123	WORK THAT SUCKER TO DEATH XAVIER/Liberty 1445 (Terry Phillips, ASCAP)
114	112	OPPOSITES DO ATTRACT ALL SPORTS BAND/Radio 3892 (Atl) (All Sports/ Diode, ASCAP)
115	114	HI-FIDELITY THE KIDS FROM "FAME" featuring VALERIE LANDSBURG/RCA 13054 (Koppelman-Bandier, BMI)
116	125	HOT ON A THING (CALLED LOVE) CHI-LITES featuring EUGENE RECORD/ Chi-Sound/20th Century-Fox 2600 (RCA) (Angelshell/Six Continents, BMI)
117	119	BEGIN THE BEGUINE (VOLVER A EMPEZAR) JULIO INGLESIAS/Columbia 18 02660 (Warner Bros., ASCAP)
118	120	LIVIN' IN THE LIMELIGHT PETER CETERA/Full Moon/Warner Bros. 49885 (Double Virgo, ASCAP)
119	127	LONELY NIGHTS BRYAN ADAMS/A&M 2359 (Irving, BMI)
120	128	MEMORIES OF DAYS GONE BY FRED PARRIS & THE FIVE SATINS/Elektra 47411 (Various, ASCAP/BMI)
121	115	YOU CAN MADLEEN KANE/Chalet 1225 (GMPC, no licensee)
122	117	IT'S MY PARTY DAVE STEWART & BARBARA GASKIN/Platinum 4 (World Songs, ASCAP)
123	132	DON'T STOP ME BABY (I'M ON FIRE) BOYS BAND/Elektra 47406 (House of Gold, BMI/Bobby Goldsboro, ASCAP)
124	141	THE END RUPERT HOLMES/Elektra 47409 (WB/The Holmes Line of Music, ASCAP)
125	136	NIGHTS OVER EGYPT JONES GIRLS/Phila. Intl. 502713 (CBS) (Mighty Three, BMI)
126	—	YOU BRING OUT THE FREAK IN ME WALDO/Columbia 18 02745 (Diamond In The Rough, BMI)
127	—	I'LL MISS YOU STELLA PARTON/Town House/Accord 1056 (My Moma's, BMI)
128	129	TATTOO NOVO COMBO/Polydor 2194 (PolyGram) (Nova, BMI)
129	131	YOU NEVER GAVE UP ON ME CRYSTAL GAYLE/Columbia 18 02718 (Michael O'Connor, BMI)
130	130	A LITTLE MORE LOVE T-CONNECTION/Capitol 5076 (T-Conn/Irving, BMI)
131	118	START IT OVER MCGUFFEY LANE/Atco 7345 (McGuffey Lane/Hot Band, BMI)
132	134	MAGIC IN THE AIR NORMAN SALEET/RCA 13040 (Al Gallico/Turtle, BMI)
133	135	I DON'T FEEL BETTER MARTIN BRILEY/Mercury 76137 (PolyGram) (Rare Blue/ Miserable Melodies, ASCAP)
134	137	IF I COULD GET YOU (INTO MY LIFE) GENE COTTON/Knoll 5002 (Knoll, ASCAP)
135	139	I KNOW WHAT BOYS LIKE WAITRESSES/Polydor/Ze 2196 (PolyGram) (Merovingian/Cri Cri, BMI)
136	142	WATCH OUT BRANDI WELLS/WMOT 9 02654 (Framingreg, BMI)
137	—	KEEP THIS HEART IN MIND BONNIE RAITT/Warner Bros. 50022 (Home Grown/Dat's All, BMI)
138	—	NEVER SAY DIE 4 OUT OF 5 DOCTORS/Nemperor 5 02716 (CBS) (Rightsong/ Pebs, BMI)
139	116	DESTROYER KINKS/Arista 0619 (Davray, P.R.S.)
140	—	LOVING YOU CHRIS REA/Columbia 18 02727 (Magnet/Interworld, ASCAP)
141	—	HONEY HONEY MANHATTANS/Columbia 18 02666 (Sherlyn, BMI)
142	—	YOU ARE THE ONE AM-FM/Dakar 4568 (Brunswick) (Lena/Boogie People, BMI)
143	—	IT'S NASTY (GENIUS OF LOVE) GRANDMASTER FLASH & THE FURIOUS FIVE/ Sugarhill 775 (Metered, ASCAP)
144	—	IF IT AIN'T ONE THING . . . IT'S ANOTHER RICHARD 'DIMPLES' FIELDS/ Boardwalk 7 11 139 (On The Boardwalk, Dat Richfield Kot, BMI/Songs Can Sing, ASCAP)
145	121	STAGE FRIGHT CHIC/Atlantic 3887 (Chic/Warner-Tomelone, BMI)
146	124	JAM THE BOX BILL SUMMERS AND SUMMERS HEAT/MCA 51221 (Pure Delite/ Bilsun, BMI)
147	126	HOW CAN LOVE SO RIGHT (BE SO WRONG) RAY, GOODMAN & BROWN/ Polydor 2191 (Dark Claud/H.A.B./We Got Music, BMI/ASCAP)
148	138	GOIN' BACK TO CHINA DIESEL/Regency 7343 (Atco) (Peer Southern, BMI)
149	143	TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD/Boardwalk 7 11 132 (M&M, BMI)
150	144	DO IT TO ME VERNON BURCH/Spector 0019 (Sand B/Bayard, BMI)



A/C Chart

MARCH 6, 1982

Mar. 6
Feb. 27WKS. ON
CHART

1	1	LEADER OF THE BAND DAN FOGELBERG Full Moon/Epic 14 02647 (3rd Week)		11
2	2	THROUGH THE YEARS KENNY ROGERS/Liberty 1444		8
3	3	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/ EMI-America 8101		11
4	4	SWEET DREAMS AIR SUPPLY/Arista 0655		9
5	9	OPEN ARMS JOURNEY/Columbia 18 02687		6
6	5	COOL NIGHT PAUL DAVIS/Arista 0645		14
7	12	KEY LARGO BERTIE HIGGINS/Kat Family 9 02524 (CBS)		9
8	8	SOMEWHERE DOWN THE ROAD BARRY MANILOW/Arista 0658		9
9	10	LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288		10
10	7	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361		13
11	11	SHE'S GOT A WAY BILLY JOEL/Columbia 18 02628		12
12	13	TAKE IT EASY ON ME LITTLE RIVER BAND/Capitol 5057		9
13	15	DADDY'S HOME CLIFF RICHARD/EMI-America 8103		6
14	6	COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND/ Columbia 18 02621		15
15	17	WHEN ALL IS SAID AND DONE ABBA/Atlantic 3889		8
16	22	MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS/ Polydor 2189 (PolyGram)		6
17	18	ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM/A&M 2387		6
18	19	THAT GIRL STEVIE WONDER/Tamla 1602 (Motown)		5
19	20	JUST CAN'T WIN 'EM ALL STEVIE WOODS/Catillion 46030 (Atco)		5
20	24	ON THE WAY TO THE SKY NEIL DIAMOND/Columbia 18 02712		3
21	23	ANOTHER SLEEPLESS NIGHT ANNE MURRAY/Capitol 5083		6
22	14	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846		17
23	26	MY GUY SISTER SLEDGE/Cotillion 47000 (Atco)		5
24	16	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046		17
25	27	BOBBIE SUE OAK RIDGE BOYS/MCA 51231		5
26	21	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT/Elektra 47239		13
27	29	ONLY ONE YOU T.G. SHEPPARD/Warner/Curb 49858		6
28	33	SHOULD I DO IT POINTER SISTERS/Planet 47960 (E/A)		4
29	32	POP GOES THE MOVIES (Part 1) MECO/Arista 0660		4
30	34	SLEEPWALKER LARRY CARLTON/Warner Bros. 50019		3
31	37	MAKE A MOVE ON ME OLIVIA NEWTON-JOHN/MCA 52000		2
32	25	I WOULDN'T HAVE MISSED IT RONNIE MILSAP/RCA 12342		14
33	28	COULD IT BE LOVE JENNIFER WARNES/Arista 0611		11
34	31	COME GO WITH ME BEACH BOYS/Caribou 02633 (CBS)		13
35	40	THE END RUPERT HOLMES/Elektra 47409		3
36	36	WAITING FOR A GIRL LIKE YOU FOREIGNER/Atlantic 3868		20
37	45	MEMORY BARBRA STREISAND/Columbia 18 02717		2
38	30	LEATHER AND LACE STEVIE NICKS with DON HENLEY/ Modern 7341 (Atl)		16
39	43	IF I COULD GET YOU (INTO MY LIFE) GENE COTTON/Knoll 5002		2
40	38	MORE THAN JUST THE TWO OF US SNEAKER/Handshake 59 02557		14
41	35	YESTERDAY'S SONGS NEIL DIAMOND/Columbia 18 02604		16
42	42	HARDEN MY HEART QUARTERFLASH/Geffen 49824 (WB)		13
43	39	MIRROR, MIRROR DIANA ROSS/RCA 13021		4

CHARTMAKER OF THE WEEK

44	—	TELL ME TOMORROW (Part 1) SMOKEY ROBINSON Tamla 1601 (Motown)		1
45	—	MEMORIES OF DAYS GONE BY FRED PARRIS & THE FIVE SATINS/Elektra 47411		1
46	44	TROUBLE LINDSEY BUCKINGHAM/Asylum 47223		16
47	41	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304		17
48	48	CASTLES IN THE AIR DON McLEAN/Millennium 11819 (RCA)		17
49	47	THOSE GOOD OLD DREAMS CARPENTERS/A&M 2386		10
50	—	GOIN' DOWN GREG GUIDRY/Columbia/Badland 18 02691		1

Spencer Drate Has Designs on Rock

By JOSEPH IANELLO

■ NEW YORK—While most of the major record companies turn to their in-house art department for album jacket artwork, the rise of small labels in recent years has created a demand for independent designers. One of the hottest and most in-demand designers working today is Spencer Drate, who heads the New York-based firm Drate-design.

In the past four years, Drate has contributed artwork to over 20 album covers, an equal number of singles sleeves, and a host of logos, posters, banners, letterheads, and advertisements in consumer and trade publications. Perhaps his most acclaimed album jacket, and one he's understandably quite proud of, is the Talking Heads "Fear of Music" package, which he co-designed and which was nominated for a Grammy. "David Byrne and Jerry Harrison came up with the idea for 'Fear of Music,'" Drate said in a recent *Record World* interview, "and I did the typography.

"Typography is my strong point. That's what makes the package. You can have a strong visual — photo or illustration — but if the type isn't good, it will kill the whole concept."

Drate has designed albums for a number of major and independent labels. On a typical assignment, he'll receive photographs or illustrations of an artist and then come up with the typography and design for the album jacket. But Drate also feels that continuity is important within the total package, and therefore emphasizes details that are often overlooked in album artwork. "The lettering, text, liner notes, lyrics, credits, and inner sleeve, they're all important. I believe you work outside and inside too. There's no two separate entities; everything works together and flows." Drate pointed to his work on the Billy Squier "Don't Say No" album package as a good example of the total design he strives for.

The technical expertise Drate applies to his design work was developed first as a student at the University of Bridgeport in Connecticut and then at several advertising agencies in New York. Drate's first employment working with record jackets was at ESP-Disk, a small jazz label based in Manhattan, where he designed album covers for such artists as Ornette Coleman, Gato Barbieri and Bob James. After that invaluable training, Drate feels that the rise of the new music club scene in New York at the end of the '70s was a real turning point in his career.

"For me, the new music is an integral part of my lifestyle," Drate said. "I've always felt a personal thing with the artists; I love the personal contact." Not only has fre-

quencing the downtown club circuit afforded Drate the opportunity to make important contacts with managers and artists, it has also provided a musical perspective that he says makes a world of difference in conveying what's on record, graphically. As Drate explains: "A lot of designers sit in their offices and remain detached from the whole scene. Today the artists are exercising more creative control in what happens with the artwork, and that personal contact is important to them."

Drate feels that the personal contact is also important to the independent labels and management companies, two areas where he has seen a considerable rise in business during recent months. He also has dealt with major labels based on the west coast that have east coast-based artists. Drate recently completed album covers for Marshall Crenshaw (Warner Bros.) and Franke and the Knockouts (Millennium).

'Simplistic'

"In some ways, I'm a very simplistic designer," Drate said when asked to describe his style and approach to album covers. "I don't like gimmicks. I work on a very pure level of graphics where everything has a meaning in the design." Drate also said that he likes to work with black and white because "I think it makes a strong statement." He referred to his cover for the first Carlyne Mas album (Mercury) as a good example and cited the forthcoming Bruzer album (Handshake) as another situation where he was able to utilize strong black and white graphics.

As for the future, Drate sees a rise in the number of artists, managers and labels turning to independent designers like himself because of the personalized service offered. He also looks for tighter budgets, especially on an artist's debut album, and fewer double-fold jackets or frills — something he's already noticed: "I'm usually minus an inner sleeve now, whereas in the past I always had one."

Columbia House Taps Robert Cleary

■ NEW YORK—Robert T. Cleary has been appointed director, inventory management and administrative services, Columbia House, it was announced by Richard C. Wolter, executive vice president.

Cleary joined CBS in 1968 as a financial analyst on the corporate staff and moved to Columbia House in 1972 as director, financial analysis. He was named director, inventory management in 1980.

Record World Singles



MARCH 6, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Mar. 6	Feb. 27		WKS. ON CHART
1	4	OPEN ARMS JOURNEY Columbia 18 02687	8
2	1	CENTERFOLD J. GEILS BAND/EMI-America 8012	16
3	5	PAC-MAN FEVER BUCKNER & GARCIA/Columbia 18 02673	9
4	18	I LOVE ROCK 'N' ROLL JOAN JETT & THE BLACKHEARTS/Boardwalk 7 11 135	5
5	11	THAT GIRL STEVIE WONDER/Tamla 1602 (Motown)	8
6	2	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361	15
7	7	SWEET DREAMS AIR SUPPLY/Arista 0655	11
8	8	MIRROR, MIRROR DIANA ROSS/RCA 13021	8
9	9	LEADER OF THE BAND DAN FOGELBERG/Full Moon/Epic 14 02647	12
10	15	BOBBIE SUE OAK RIDGE BOYS/MCA 51231	7
11	12	THROUGH THE YEARS KENNY ROGERS/Liberty 1444	9
12	3	PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182	21
13	6	SHAKE IT UP CARS/Elektra 47250	14
14	14	TAKE IT EASY ON ME LITTLE RIVER BAND/Capitol 5057	12
15	10	HARDEN MY HEART QUARTERFLASH/Geffen 49824 (WB)	19
16	16	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/EMI-America 8101	13
17	13	LOVE IS ALRIGHT TONITE RICK SPRINGFIELD/RCA 13008	12
18	20	SPIRITS IN THE MATERIAL WORLD POLICE/A&M 2390	8
19	21	LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288	11
20	29	MAKE A MOVE ON ME OLIVIA NEWTON-JOHN/MCA 52000	4
21	22	KEY LARGO BERTIE HIGGINS/Kat Family 9 02524 (CBS)	13
22	27	WE GOT THE BEAT GO-GO'S /I.R.S. 9903 (A&M)	6
23	25	TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART/Warner Bros. 49886	7
24	26	CALL ME SKYY /Salsoul 7 2152 (RCA)	11
25	17	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	18
26	36	MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS/Polydor 2189 (PolyGram)	8
27	30	SHOULD I DO IT POINTER SISTERS/Planet 47960 (E/A)	6
28	43	TAKE OFF BOB & DOUG MCKENZIE/Mercury 76134 (PolyGram)	5
29	32	DADDY'S HOME CLIFF RICHARD/EMI-America 8103	8
30	38	DO YOU BELIEVE IN LOVE HUEY LEWIS & THE NEWS/Chrysalis 2589	5
31	35	LOVE IS LIKE A ROCK DONNIE IRIS/MCA 51223	10
32	19	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304	16
33	34	I BELIEVE CHILLIWACK/Millennium 13102 (RCA)	7
34	37	WHEN ALL IS SAID AND DONE ABBA/Atlantic 3889	8
35	44	FREEZE-FRAME/FLAME-THROWER J. GEILS BAND/EMI-America 8108	3
36	49	EDGE OF SEVENTEEN STEVIE NICKS/Modern 7401 (Atco)	3
37	42	ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM/A&M 2387	7
38	41	TELL ME TOMORROW (PART 1) SMOKEY ROBINSON/Tamla 1601 (Motown)	7
39	22	COOL NIGHT PAUL DAVIS/Arista 0645	16
40	24	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846	18
41	46	MY GUY SISTER SLEDGE/Cotillion 47000 (Atco)	6
42	50	NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS) LE ROUX/RCA 13059	3
43	52	ON THE WAY TO THE SKY NEIL DIAMOND/Columbia 18 02712	5



CHARTMAKER OF THE WEEK

44 — **DON'T TALK TO STRANGERS***
RICK SPRINGFIELD
RCA 13070



45	55	JUKE BOX HERO FOREIGNER/Atlantic 4017	5
46	59	(OH) PRETTY WOMAN VAN HALEN/Warner Bros. 50003	4
47	28	WAITING ON A FRIEND ROLLING STONES/Rolling Stones 21004 (Atco)	12
48	54	I'LL FALL IN LOVE AGAIN SAMMY HAGAR/Geffen 49881 (WB)	5
49	31	ABACAB GENESIS/Atlantic 3891	10
50	33	ALL OUR TOMORROWS EDDIE SCHWARTZ/Atco 7342	11
51	40	SOMEWHERE DOWN THE ROAD BARRY MANILOW/Arista 0658	10
52	57	GENIUS OF LOVE TOM TOM CLUB/Sire 49882 (WB)	7
53	39	LET THE FEELING FLOW PEABO BRYSON/Capitol 5055	12
54	62	FIND ANOTHER FOOL QUARTERFLASH/Geffen 50006 (WB)	3
55	60	DON'T LET HIM KNOW PRISM/Capitol 5082	5
56	81	'65 LOVE AFFAIR PAUL DAVIS/Arista 0661	2
57	63	POP GOES THE MOVIES (PART 1) MECO/Arista 0660	4
58	64	867-5309/JENNY TOMMY TUTONE/Columbia 18 02646	6
59	72	GOIN' DOWN GREG GUIDRY/Columbia/Badland 18 02691	3
60	67	THEME FROM MAGNUM P.I. MIKE POST/Elektra 47400	4
61	70	ANOTHER SLEEPLESS NIGHT ANNE MURRAY/Capitol 5083	4
62	51	CRAZY JOHN HALL BAND/EMI-America 8096	8
63	66	WHY YOU WANNA TRY ME COMMODORES/Motown 1604	5
64	78	BABY MAKES HER BLUE JEANS TALK DR. HOOK/Casablanca 2347 (PolyGram)	2
65	74	ANYONE CAN SEE IRENE CARA/Network 47950 (E/A)	4
66	56	IF LOOKS COULD KILL PLAYER/RCA 13006	6
67	45	LET'S GROOVE EARTH, WIND & FIRE/ARC/Columbia 18 02536	21
68	47	WAITING FOR A GIRL LIKE YOU FOREIGNER/Atlantic 3868	20
69	48	YOUNG TURKS ROD STEWART/Warner Bros. 49843	19
70	80	MAMA USED TO SAY JUNIOR/Mercury 76132 (PolyGram)	3
71	79	JUST CAN'T WIN 'EM ALL STEVIE WOODS/Cotillion 46030 (Atco)	4
72	82	SUMMER NIGHTS SURVIVOR/Scotti Bros. 502700 (CBS)	2
73	83	TAINTED LOVE SOFT CELL/Sire 49855 (WB)	3
74	77	ONLY ONE YOU T.G. SHEPPARD/Warner/Curb 49858	3
75	53	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS)	9
76	86	SHINE ON GEORGE DUKE/Epic 14 02701	2
77	85	APACHE SUGARHILL GANG/Sugarhill 567	3
78	89	MEMORY BARBRA STREISAND/Columbia 18 02717	2
79	87	NEVER GIVE UP ON A GOOD THING GEORGE BENSON/Warner Bros. 50005	2
80	73	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK/Beverly Glen 2000	9
81	—	GET DOWN ON IT KOOL & THE GANG/De-Lite 818 (PolyGram)	1
82	90	RUNNING CHUBBY CHECKER/MCA 51233	2
83	58	LEATHER AND LACE STEVIE NICKS with DON HENLEY/Modern 7341 (Atco)	22
84	84	COOL (PART 1) TIME/Warner Bros. 49864	7
85	—	I'VE NEVER BEEN TO ME CHARLENE/Motown 1611	1
86	—	SAD GIRL G.Q./Arista 0659	1
87	—	DON'T YOU WANT ME HUMAN LEAGUE/Virgin 2397 (A&M)	1
88	96	MAKE UP YOUR MIND AURRA/Salsoul 77017 (RCA)	3
89	91	I WANT TO HOLD YOUR HAND LAKESIDE/Solar 47954 (E/A)	2
90	—	MAKING LOVE ROBERTA FLACK/Atlantic 4005	1
91	76	VOICE ON THE RADIO CONDUCTOR/Montage 1210	4
92	61	WANNA BE WITH YOU EARTH, WIND & FIRE/ARC/Columbia 18 02688	7
93	88	YOU'RE THE ONE FOR ME "D" TRAIN/Prelude 8043	5
94	65	WORKING FOR THE WEEKEND LOVERBOY/Columbia 18 02589	15
95	68	LET'S GET IT UP AC/DC/Atlantic 3894	8
96	69	TROUBLE LINDSEY BUCKINGHAM/Asylum 47223	18
97	71	I WOULDN'T HAVE MISSED IT RONNIE MILSAP/RCA 12342	17
98	75	COME GO WITH ME BEACH BOYS/Caribou 5 02633 (CBS)	13
99	92	HERE TO LOVE YOU DOOBIE BROTHERS/Warner Bros. 50001	5
100	93	DON'T STOP BELIEVIN' JOURNEY/Columbia 18 02567	17

*Denotes Powerhouse Picks.

PRODUCERS AND PUBLISHERS ON PAGE 25.

Record World Album Airplay

FLASHMAKER

GAMMA 3
GAMMA
Elektra



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

WNEW-FM/NEW YORK

ADDS:
4 OUT OF 5 DOCTORS — Nempcor
GAMMA — Elektra
GRAHAM PARKER (12'') — Arista
SIMON AND GARFUNKEL — WB
RICK SPRINGFIELD (12'') — RCA
TOMMY TUTONE — Columbia
HEAVY ACTION:
JOAN JETT — Boardwalk
J. GEILS BAND — EMI America
CARS — Elektra
BRYAN ADAMS — A&M
POLICE — A&M
LOVERBOY — Columbia
SAMMY HAGAR — Geffen
ROD STEWART — WB
ROLLING STONES — Rolling Stones
VAN HALEN (single) — WB

WBCN-FM/BOSTON

ADDS:
A FLOCK OF SEAGULLS (EP) — Arista/Jive
BONNIE RAITT — WB
UFO — Chrysalis
WEATHER REPORT — ARC/Columbia
HEAVY ACTION:
J. GEILS BAND — EMI America
POLICE — A&M
CARS — Elektra
GO-GO'S — I.R.S.
LOVERBOY — Columbia
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
JOAN JETT — Boardwalk
QUARTERFLASH — Geffen
AC/DC — Atlantic

WCOZ-FM/BOSTON

ADDS:
NONE
HEAVY ACTION:
J. GEILS BAND — EMI America
SHOOTING STAR — Virgin/Epic
CARS — Elektra
LOVERBOY — Columbia
SAMMY HAGAR — Geffen
MICHAEL SCHENKER GROUP — Chrysalis
GENESIS — Atlantic
OZZY OSBOURNE — Jet
JOURNEY — Columbia
JOAN JETT — Boardwalk

WBLM-FM/MAINE

ADDS:
STEVIE NICKS (single) — Modern
RICK SPRINGFIELD (12'') — RCA
HEAVY ACTION:
SURVIVOR — Scatti Bros.
MICHAEL SCHENKER GROUP — Chrysalis
ROLLING STONES — Rolling Stones
LOVERBOY — Columbia
J. GEILS BAND — EMI America
JOAN JETT — Boardwalk
BRYAN ADAMS — A&M
SAMMY HAGAR — Geffen
PRISM — Capitol
OZZY OSBOURNE — Jet

WLIR-FM/LONG ISLAND

ADDS:
BLASTERS — Slash
LITTLE STEVIE COCHRAN & THE X-CITERS (single) — Valpe
GAMMA — Elektra
LINES (EP) — Live Wire
MAZARIN (single) — First Class
GRAHAM PARKER (12'') — Arista
SIMON AND GARFUNKEL — WB
RICK SPRINGFIELD (12'') — RCA
HEAVY ACTION:
J. GEILS BAND — EMI America
WAITRESSES — Polydor
NICK LOWE — Columbia
SAMMY HAGAR — Geffen
JOAN JETT — Boardwalk
SOFT CELL — Sire
GO-GO'S — I.R.S.
VAN HALEN (single) — WB
FOREIGNER — Atlantic
EYE TO EYE — WB

WBAB-FM/LONG ISLAND

ADDS:
DUKE JUPITER — Coast To Coast
JAY FERGUSON — Capitol
GAMMA — Elektra
JOHNNY & THE DISTRACTIONS — A&M
VAN MORRISON — WB
GRAHAM PARKER (12'') — Arista
BONNIE RAITT — WB
SIMON AND GARFUNKEL — WB
RICK SPRINGFIELD (12'') — RCA
DWIGHT TWILLEY — EMI America
HEAVY ACTION:
J. GEILS BAND — EMI America
JOAN JETT — Boardwalk
POLICE — A&M
QUARTERFLASH — Geffen
CARS — Elektra
GO-GO'S — I.R.S.
LOVERBOY — Columbia
JOURNEY — Columbia
AC/DC — Atlantic
AC/DC (import EP) — WEA

WHFS-FM/WASHINGTON

ADDS:
ACT — Hannibal
FAY RAY — Elektra
JOHN HAMMOND — Rounder
INNOCENTS — Boardwalk
MATERIAL — Elektra/Musician
NOWHERE FAST — Nowhere Fast
GRAHAM PARKER (12'') — Arista
THIRD WORLD — Columbia
XTC — Virgin/Epic
HEAVY ACTION:
GO-GO'S — I.R.S.
POLICE — A&M
JOAN JETT — Boardwalk
SOFT CELL — Sire
WAITRESSES — Polydor
WEATHER REPORT — ARC/Columbia
NICK LOWE — Columbia
MARTHA & THE MUFFINS (import) — Dindisc
HUMAN LEAGUE — A&M
OMD — Virgin/Epic

WQBK-FM/ALBANY

ADDS:
EYE TO EYE — WB
FAY RAY — Elektra
GAMMA — Elektra
JAY FERGUSON — Capitol
GRAHAM PARKER (12'') — Arista
SIMON AND GARFUNKEL — WB
MICHAEL SMOTHERMAN — Epic
RICK SPRINGFIELD (12'') — RCA
XTC (import) — Virgin
HEAVY ACTION:
NICK LOWE — Columbia
J. GEILS BAND — EMI America
CARS — Elektra
GO-GO'S — I.R.S.
KINKS — Arista
POLICE — A&M
DWIGHT TWILLEY — EMI America
JOAN JETT — Boardwalk
BONNIE RAITT — WB
VAN MORRISON — WB

WOUR-FM/UTICA

ADDS:
JAY FERGUSON — Capitol
GAMMA — Elektra
VAN MORRISON — WB
RICK SPRINGFIELD (12'') — RCA
HEAVY ACTION:
J. GEILS BAND — EMI America
JOAN JETT — Boardwalk
DWIGHT TWILLEY — EMI America
POLICE — A&M
CARS — Elektra
BRYAN ADAMS — A&M
CHUBBY CHECKER — MCA
KEITH SYKES — Backstreet/MCA
GENESIS — Atlantic
TOMMY TUTONE — Columbia

WAQX-FM/SYRACUSE

ADDS:
GAMMA — Elektra
STEVIE NICKS (single) — Modern
RICK SPRINGFIELD (12'') — RCA
TOMMY TUTONE — Columbia
DWIGHT TWILLEY — EMI America
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
LOVERBOY — Columbia
GENESIS — Atlantic
TRIUMPH — RCA
JOAN JETT — Boardwalk
J. GEILS BAND — EMI America
GO-GO'S — I.R.S.
CARS — Elektra
POLICE — A&M

WCMF-FM/ROCHESTER

ADDS:
GAMMA — Elektra
HUMAN LEAGUE — A&M
RICK SPRINGFIELD (12'') — RCA
DWIGHT TWILLEY — EMI America
HEAVY ACTION:
GENESIS — Atlantic
AC/DC — Atlantic
TRIUMPH — RCA
JOAN JETT — Boardwalk
J. GEILS BAND — EMI America
OZZY OSBOURNE — Jet
LOVERBOY — Columbia
POLICE — A&M
GO-GO'S — I.R.S.
SAMMY HAGAR — Geffen

WMJQ-FM/ROCHESTER

ADDS:
DUKE JUPITER — Coast To Coast
GAMMA — Elektra
RICK SPRINGFIELD (12'') — RCA
HEAVY ACTION:
TRIUMPH — RCA
LOVERBOY — Columbia
ROLLING STONES — Rolling Stones
J. GEILS BAND — EMI America
FOREIGNER — Atlantic
QUARTERFLASH — Geffen
OZZY OSBOURNE — Jet
JOAN JETT — Boardwalk
BRYAN ADAMS — A&M
SAMMY HAGAR — Geffen

WDVE-FM/PITTSBURGH

ADDS:
GAMMA — Elektra
NOVO COMBO — Polydor
BONNIE RAITT — WB
RICK SPRINGFIELD (12'') — RCA
TOMMY TUTONE — Columbia
HEAVY ACTION:
POLICE — A&M
AC/DC — Atlantic
GENESIS — Atlantic
J. GEILS BAND — EMI America
DONNIE IRIS — MCA
CARS — Elektra
JOAN JETT — Boardwalk
OZZY OSBOURNE — Jet
SAMMY HAGAR — Geffen
ROLLING STONES — Rolling Stones

WMMS-FM/CLEVELAND

ADDS:
DUKE JUPITER — Coast To Coast
JAY FERGUSON — Capitol
GAMMA — Elektra
HEAVY ACTION:
J. GEILS BAND — EMI America
JOAN JETT — Boardwalk
POLICE — A&M
NICK LOWE — Columbia
CARS — Elektra
SAMMY HAGAR — Geffen
ALDO NOVA — Portrait
LOVERBOY — Columbia
GO-GO'S — I.R.S.
BOB & DOUG MCKENZIE — Mercury

WABX-FM/DETROIT

ADDS:
JAY FERGUSON — Capitol
TOMMY TUTONE — Columbia
DWIGHT TWILLEY — EMI America
HEAVY ACTION:
JOAN JETT — Boardwalk
J. GEILS BAND — EMI America
CARS — Elektra
FOREIGNER — Atlantic
ROLLING STONES — Rolling Stones
QUARTERFLASH — Geffen
POLICE — A&M
JOURNEY — Columbia
SAMMY HAGAR — Geffen
VAN HALEN (single) — WB

WLPX-FM/MILWAUKEE

ADDS:
ANGEL CITY — Epic
GAMMA — Elektra

STEVIE NICKS (single) — Modern
RICK SPRINGFIELD (12'') — RCA
TOMMY TUTONE — Columbia
HEAVY ACTION:
GENESIS — Atlantic
FOREIGNER — Atlantic
PRISM — Capitol
LOVERBOY — Columbia
SHOOTING STAR — Virgin/Epic
SAMMY HAGAR — Geffen
AC/DC — Atlantic
DONNIE IRIS — MCA
J. GEILS BAND — EMI America
POLICE — A&M

WQFM-FM/MILWAUKEE

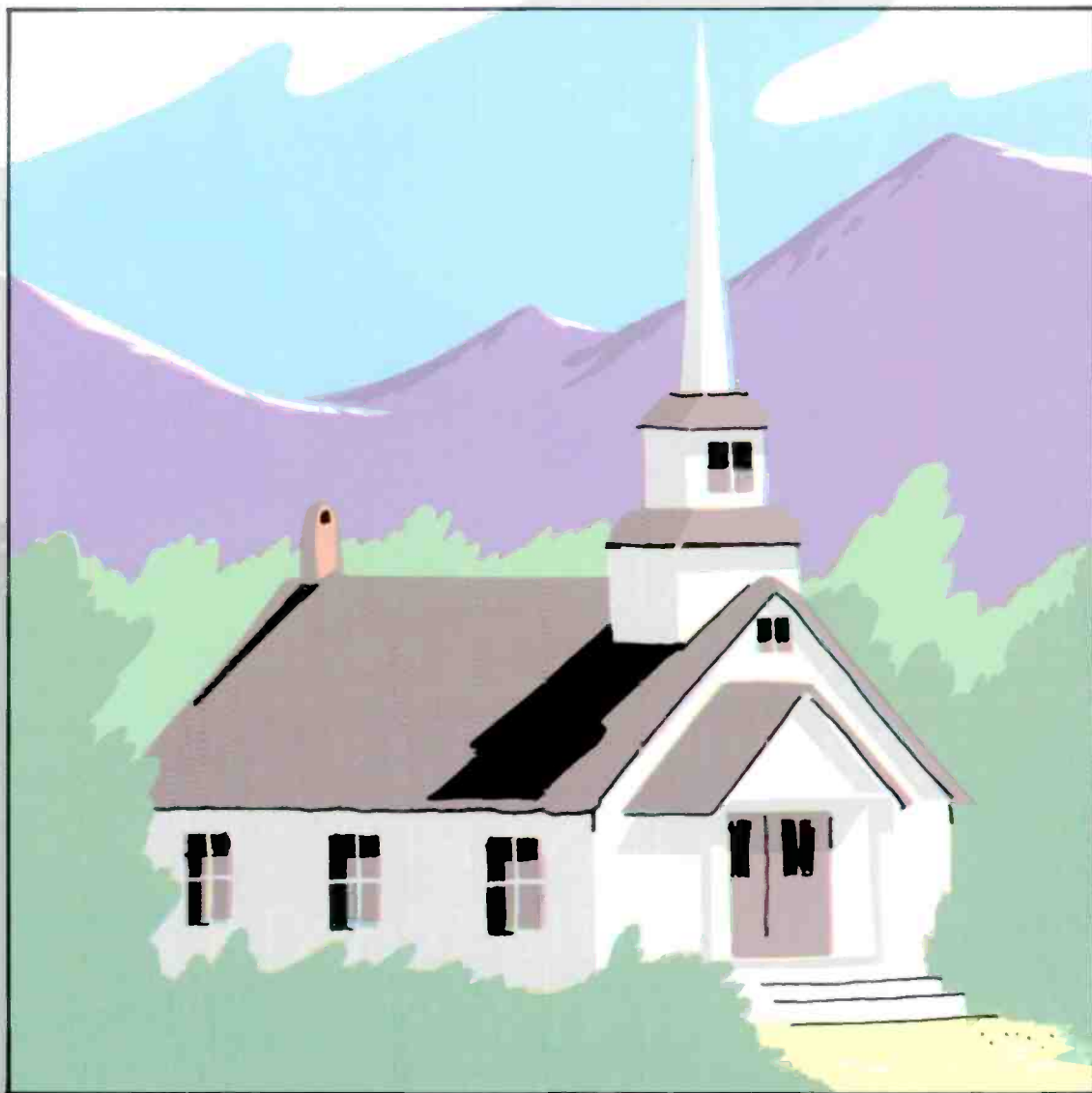
ADDS:
CHUBBY CHECKER — MCA
GLASS MOON — Radio
HUEY LEWIS AND THE NEWS — Chrysalis
RICK SPRINGFIELD (12'') — RCA
HEAVY ACTION:
GENESIS — Atlantic
LOVERBOY — Columbia
OZZY OSBOURNE — Jet
SHOOTING STAR — Virgin/Epic
BRYAN ADAMS — A&M
LE ROUX — RCA
SAMMY HAGAR — Geffen
WRABIT — MCA
FOREIGNER — Atlantic
MICHAEL SCHENKER GROUP — Chrysalis

Y95-FM/ROCKFORD

ADDS:
ANGEL CITY — Epic
JAY FERGUSON — Capitol
GAMMA — Elektra
GLASS MOON — Radio
STEVIE NICKS (single) — Modern
RICK SPRINGFIELD (12'') — RCA
HEAVY ACTION:
SAMMY HAGAR — Geffen
VAN HALEN (single) — WB
J. GEILS BAND — EMI America
POLICE — A&M
JOURNEY — Columbia
JOAN JETT — Boardwalk
LOVERBOY — Columbia
QUARTERFLASH — Geffen
OZZY OSBOURNE — Jet
AC/DC — Atlantic

WXRT-FM/CHICAGO

ADDS:
GAMMA — Elektra
JOHNNY & THE DISTRACTIONS — A&M
JUNIOR (single) — Mercury
HIP LINKCHAIN — Teardrop
SUSAN LYNCH — Johnston
MATERIAL — Elektra/Musician
MIGHTY DIAMONDS — Alligator
MINISTRY (single) — Wax Tracks
SIMON AND GARFUNKEL — WB
XTC — Virgin/Epic
HEAVY ACTION:
VAN MORRISON — WB
POLICE — A&M
ROLLING STONES — Rolling Stones
J. GEILS BAND — EMI America
THIN LIZZY — WB



Record World Presents

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March 6, 1982



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GOSPEL MUSIC WEEK AGENDA

All events held at Opryland Hotel*

Sunday, February 28

- 2:00- 7:00PM • REGISTRATION—Nashville Lobby
- 8:00-10:30PM • GOSPEL MUSIC '82 SPECTACULAR—
Chattanooga Room

Monday, March 1

- 7:45- 8:25AM • EYE-OPENER BREAKFAST (sponsored
by Zondervan)—Knoxville B
- 8:30-10:00AM • MUSIC INDUSTRY ADVERTISING—
Knoxville A
- 10:00-10:30AM • COFFEE BREAK—Nashville Lobby
- 10:30-11:55AM • HOW TO MIX ALL THE MEDIA—
Knoxville A
- 12:00- 1:50PM • ASCAP LUNCHEON—Stagedoor Lounge
- 2:00- 3:15PM • SECULAR AIRPLAY—Knoxville A
- 3:15- 3:30PM • COFFEE BREAK—Nashville Lobby
- 3:30- 5:00PM • SELLING PRINTED MUSIC—Knoxville
A
- 8:00-10:30PM • GOSPEL MUSIC '82 SPECTACULAR—
Chattanooga Room

Tuesday, March 2

- 7:45- 8:25AM • EYE-OPENER BREAKFAST (sponsored
by Word)—Knoxville B
- 8:30AM- 5:00PM • CHORAL READING—CHURCH MUSIC
WORKSHOP
*held at Two Rivers Baptist Church
- 8:30-10:00AM • SELLING YOUR PRODUCT
GRAPHICALLY—Chattanooga Room

Tuesday, March 2 (cont.)

- 10:00-10:30AM • COFFEE BREAK—Nashville Lobby
- 10:30-11:45AM • GMA GENERAL MEMBERSHIP
MEETING—Chattanooga Room
- 12:00- 1:50PM • SESAC LUNCHEON—Knoxville Room
- 2:00- 3:30PM • YOUR RECORD WILL SELL "IT"—
Chattanooga Room
- 3:30- 4:00PM • COFFEE BREAK—Nashville Lobby
- 4:00- 5:00PM • THE GIFT OF MUSIC-NARM—Knoxville
A
- 8:00-10:30PM • GOSPEL MUSIC '82 SPECTACULAR—
Chattanooga Room

Wednesday, March 3

- 7:45- 8:25AM • EYE-OPENER BREAKFAST (sponsored
by Lexicon)
- 8:30- 9:00AM • COPYRIGHT, OUT THE WINDOW—
Knoxville B
- 9:00-10:15AM • "HOT SEAT" FORUM—Knoxville A
- 10:15-10:30AM • COFFEE BREAK—Nashville Lobby
- 10:30-11:55AM • "HOT SEAT" FORUM (continued)—
Knoxville A
- 12:00- 1:50PM • BMI LUNCHEON—Stagedoor Lounge
- 7:00PM • DOVE AWARDS BANQUET—
Chattanooga Room
- 8:00PM • DOVE AWARDS PRESENTATION—
Chattanooga Room



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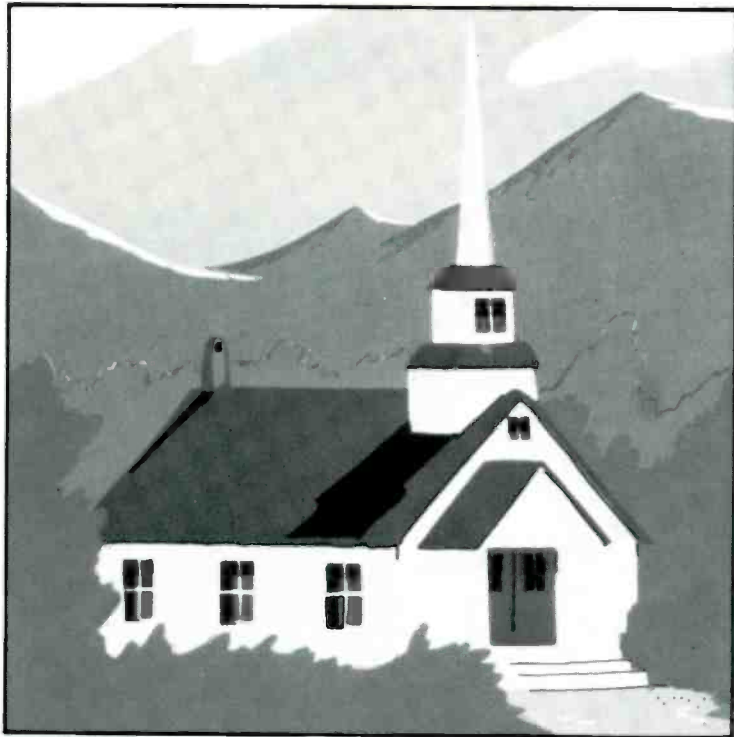
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(602) 864-1980



Record World Gospel Awards Contemporary & Inspirational

Top Gospel Albums Contemporary & Inspirational



1. Priority—Imperials—DaySpring
2. Never Alone—Amy Grant—Myrrh
3. Best of B.J. Thomas—Myrrh
4. In His Time, Praise IV—Maranatha Singers—Maranatha
5. My Father's Eyes—Amy Grant—Myrrh
6. Music Machine—Candle—Birdwing
7. Heed The Call—Imperials—DaySpring
8. Eye Favorites, Vol. I—Word
9. Forgiven—Don Francisco—NewPax

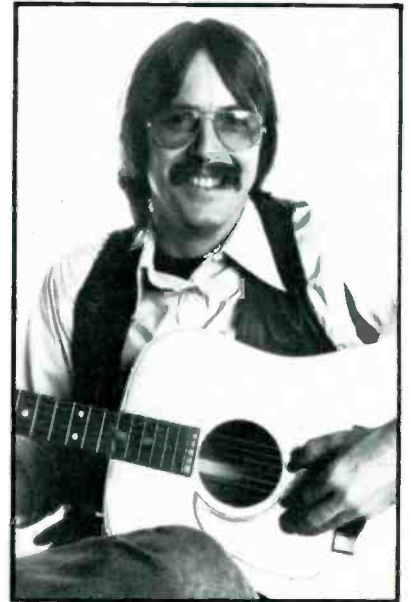
10. In Concert, Vol. I—Amy Grant—Myrrh
11. Bullfrogs & Butterflies—Candle—Birdwing
12. With My Song—Debby Boone—Lamb & Lion
13. One More Song For You—Imperials—DaySpring
14. It's Time To Praise The Lord, Praise V—Maranatha Singers—Maranatha
15. Rejoice—2nd Chapter of Acts—Sparrow
16. For The Bride—John Michael Talbot—Birdwing
17. Amazing Grace—B.J. Thomas—Myrrh
18. Soldiers Of The Light—Andrus/Blackwood & Co.—Greentree
19. Hearts Of Fire—Sweet Comfort Band—Light
20. Are You Ready?—David Meece—Myrrh
21. Don't Give In—Leon Patillo—Myrrh
22. The Painter—John Michael Talbot and Terry Talbot—Sparrow
23. Nobody Knows Me Like You—Benny Hester—Myrrh
24. Kids Praise Album—Maranatha Singers—Maranatha
25. The Keith Green Collection—Sparrow

Top Female Artist Contemporary



1. Amy Grant—Myrrh
2. Jamie Owens-Collins—Sparrow

Top Male Artist Contemporary



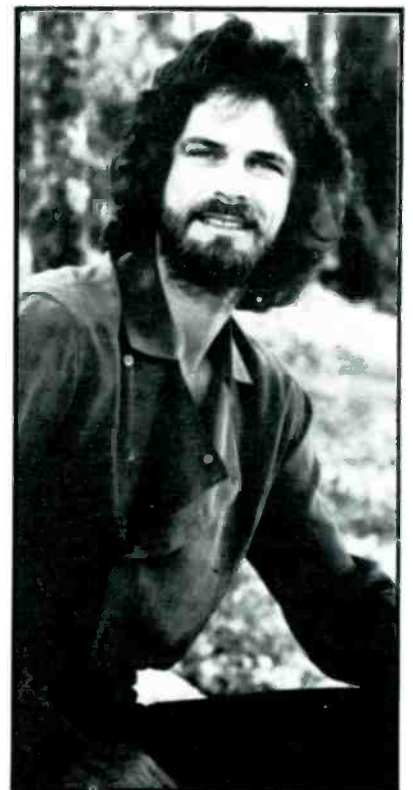
1. Don Francisco—NewPax
2. Keith Green—Sparrow
3. David Meece—Myrrh
4. Leon Patillo—Myrrh
5. Phil Kaegy—Sparrow

Top Female Artist Inspirational



1. Evie Tornquist—Word
2. Debby Boone—Lamb & Lion

Top Male Artist Inspirational



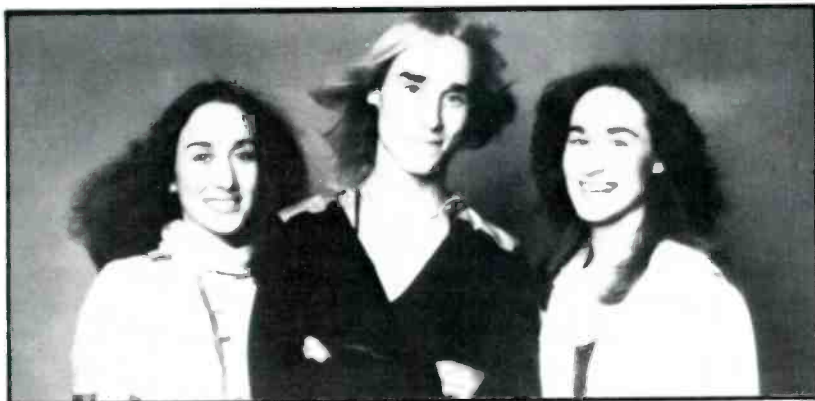
1. B.J. Thomas—Myrrh
2. John Michael Talbot—Sparrow



**Top Group
Contemporary**

1. Andrus/ Blackwood & Company —Greentree
2. Sweet Comfort Band — Light
3. Resurrection Band — Light

**Top Trio
Contemporary & Inspirational**



1. 2nd Chapter of Acts — Sparrow
2. Holm, Sheppard, & Johnson — Greentree

**Top Group
Inspirational**



1. Imperials — DaySpring
2. Maranatha Singers — Maranatha

**Top Crossover Artist
Contemporary & Inspirational**

Bob Dylan — Columbia



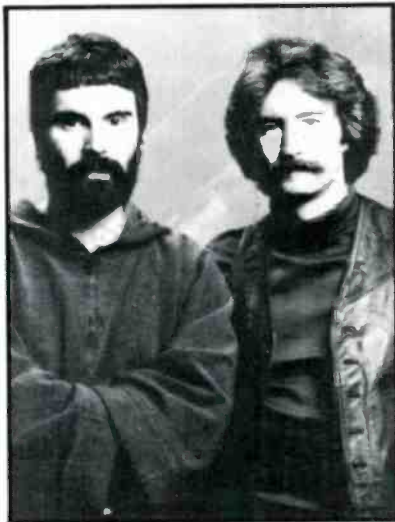
**Top Children's Music
Contemporary & Inspirational**



Candle — Birdwing

**Top Duo
Contemporary & Inspirational**

1. John Michael Talbot & Terry Talbot — Sparrow
2. Farrell & Farrell — NewPax
3. Bob & Pauline Wilson — Myrrh



**Top Label
Contemporary & Inspirational**

Word/ Myrrh/ DaySpring

Priority in Full Swing

■ Priority Records, created last year as CBS Records' gospel label, has entered the Christian marketplace with the release of two albums, preceded by shipment of two-sided singles from the albums.

"Purified," by Ben Moore, is already showing sales at the retail level, and the single from the LP, "I'll Keep My Light in My Window" b/w "He Believes in Me," is receiving airplay at major Christian radio stations. "I'm Saved" and "I Praise You," taken from the LP "Carman," show Carman as a diversified artist, with a style that ranges from traditional to contemporary gospel.

Buddy Huey was named vice president and general manager for Priority last May, and has built a staff of gospel industry professionals and an artist roster that spans all areas of gospel music.

Priority's active artist roster consists of Ben Moore, Carman, David and the Giants, Bob Bennett, James Felix and the Street Band, the Cruse Family, and Cindy Cruse. Catalogue product includes material by the Oak Ridge Boys, the Mighty Clouds of Joy, Johnny Cash, Mahalia Jackson, the Statler Brothers, and James Vincent. Priority will distribute CBS Records product to the gospel retail market in-

cluding Bob Dylan's "Slow Train Coming," "Saved," and "Shot of Love;" Kerry Livgren's "Seeds of Change;" Paul Davis's "Paul Davis;" the Chuck Wagon Gang's "Look Away to Heaven;" and Jim Nabors' "How Great Thou Art."

Upcoming Priority releases include "David and the Giants" in March, Bennett's "Matters of the Heart" in April, Vincent's "Waiting for the Rain" in May, and albums by Felix and the Street Band, the Cruse Family, and Cindy Cruse. "Noah" b/w "One Less Stone," the single taken from "David and the Giants," will be shipped to Christian radio stations in conjunction with the LP release.

Priority Music Publishing is a gospel extension of CBS Records' music publishing division, CBS Songs. As manager of music publishing, Worley will work a catalogue of exclusively gospel material.

Priority held its first sales conference in December 1981. Plans for this year were finalized and topics covered included itineraries, opening new accounts, product presentations, marketing game plans and policy, selling assignments, price structures, forms and catalogue usage, release schedules, administration and planning, and music publishing.

Sparrow Broadens Base

With 30 percent of the Top 20 albums on Record World's Contemporary & Inspirational Gospel Chart, Sparrow Records has helped its hometown of Canoga Park, Cal. become a household word in the industry.

Even those outside gospel circles are beginning to take note; when Sparrow's multi-artist Birdwing Records package "Ants'hillvania" recently won a Grammy nomination as Best Children's Album, it marked the first time a Christian album has received a NARAS nod outside its own religious music categories.

With a total '81/'82 sales increase of 31 percent coming on top of Sparrow's 60.5 percent rise in '80/'81, the company has almost doubled its sales in just the last two years.

Sparrow has seen its share of RW's top 20 grow from 25 percent to 30 percent during the last year with a fully-supported release schedule of 18 titles, as

well as a catalogue that continues to be among the industry's strongest.

Sparrow's roster has been a consistent source of long-running successes. John Michael Talbot added to his catalogue during the last 12 months with two LPs, the top 5 "For The Bride" and his two-record set, "Troubadour of the Great King."

2nd Chapter of Acts continued its string of winners with "Rejoice!," the trio's third top 5 Sparrow album in a row; the group's Annie Herring recently released a solo album called "Search Deep Inside."

Phil Keaggy followed his Sparrow debut with his second top 10 album in a row, "Town to Town," while the Sparrow release of "The Keith Green Collection" resulted in that artist's third straight top 5 package.

With their very first album, Silverwind reached top 15

(Continued on page 26)

Word Does It All

■ The artist roster at Word is as balanced as it's ever been between highly visible bestsellers and up-and-comers. The label has trimmed its artist roster from 125 to about 60 in the last five years on all its labels including Word, Myrrh, DaySpring, Canaan, which are owned by Word; and Good News and Solid Rock, associates of Word. But a glance at the Grammy and Dove nominations reveals that sometimes less is more. Word will also continue to distribute, manufacture and market all of the Maranatha products.

The label's top sellers continue to be the Imperials, Evie, Amy Grant, Bill Gaither Trio, B. J. Thomas, Al Green, the Mighty Clouds of Joy, Shirley Caesar, and Joni Eareckson. Making their moves toward the top are artists including Dion, David Meece, Mike Warnke, Benny Hester, Leon Patillo, the Gaither Vocal Band, Richie Furay, Maria Muldaur and Russ Taff.

Performers that give Word a foundation to work from with consistently high sales include the Happy Goodman Family, the Inspirations, the Florida Boys, and the Cathedrals, in the Southern Gospel area, and Tom Netherton, Dave Boyer and Tennessee Ernie Ford, in the more traditional area.

"In mentioning Al Green, the Mighty Clouds of Joy, and Shirley Caesar, we are pointing out a significant change at Word that's come about over the last several years, and that is adding black gospel artists to our roster. We have felt strongly for some years that there was a tremendous untapped market for black gospel music, and we have taken substantial steps toward developing and expanding the area," said Stan Moser, senior VP, Word Records and Music.

New black artists recording with Word are Donn Thomas, Tony Comer and Crosswinds, and the New York Community Choir.

Titling the Imperial's latest album "Priority" was far from understatement, as it was the fastest selling album in Word history. Another big seller was Al Green. It would take quite a person to top the rocket up the charts made by "The Lord Will Make a Way," but Word has such a person. Her name is Joni Eareckson. Joni is the young

woman who sang the National Anthem at the Cotton Bowl, an accomplished painter and author, and a champion who helped other handicapped people in 1981 from her album "Joni's Songs."

Other Word bright spots in 1981 included signing Russ Taff as a soloist to a multi-year, multi-album contract and the re-emergence of Amy Grant as a dominant music personality and her signing to a long-term contract that includes films. Keith Thomas also re-signed with Word. The chart action of Bennie Hester's "Nobody Knows Me Like You" was an eye opener, and Leon Patillo's first album for Word, "Don't Give In," was a winner.

In 1981, Word initiated a series of TV programs which features music, interviews and the comedy of Isaac Air Freight, which will be independently sold and distributed. The goal is to give the television viewer an intimate glance at the artists as people.

Additionally, Word has completed three SongVision film projects that are aimed at the church market. They include music as well as insights into the artists and their testimonies. The films are Amy Grant's "A Circle of Love," "The Bill Gaither Trio In Concert," and "Hosanna," a variety special featuring Leon Patillo, Bennie Hester and Denny Correll.

Also on tap is a move into the Catholic and Spanish markets. Russ Odell, distribution's administrative marketing manager, helped shift the Catholic project into high gear with numerous workshops and seminars.

On the merchandising end, marketing VP Dan Johnson stated: "Realizing that good old ideas are just begging to become good new ideas when given a slightly different twist, we borrowed the '1 Free With 4' promotion from our Record and Tape Club and introduced it into the printed music market."

Word's MusiCongresses in Dallas and Atlanta were two projects expected to do well, but did even better. Music Ministers, organists, pianists, instrumentalists and other church staff members were among the 800 in attendance representing 16 denominations from 19 states.

**Top Male Artist
Soul**



1. { Al Green—Myrrh
Walter Hawkins—Light
2. Andrae Crouch—Light/
Warner Bros.

**Top Male Group
Spiritual**



1. Gospel Keynotes—
Nashboro
2. Jackson Southernaires—
Malaco
3. Willie Banks and the
Messengers—Black Label

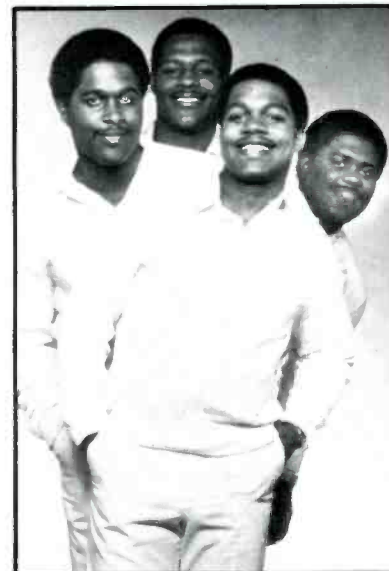
**Top Male Artist
Spiritual**

1. James Cleveland—Savoy
2. Keith Pringle—Savoy
3. Charles Hayes—Savoy



**Most Promising New
Artist**

1. The Winans—Light



**Top Male Group
Soul**



1. Mighty Clouds of Joy—
Myrrh
2. Williams Bros.—New
Birth

Top Crossover Artist

1. Aretha Franklin—Atlantic
(current label—Arista)



**Top Choir
Soul & Spiritual**

1. New Jerusalem Baptist
Church Choir—Savoy
2. Florida Mass Choir—
Savoy
3. Southern California
Community Choir—Savoy

**Top Label
Soul & Spiritual
Savoy**

Savoy's Strong Foothold

■ Savoy Records maintains its position as a top black gospel label. As in the past, Savoy charted more albums on RW's Soul & Spiritual Gospel Album Chart than any other label in 1981.

Savoy continues to emphasize traditional black gospel with the re-signing of Jimmy Jones and the addition of such artists as the Steele Family, Debbie Austin, and the Helen Hollins Singers to their roster. Savoy has also signed Billy Davis, Jr. and Solomon Burke, who have both enjoyed previous success in the secular and R&B fields.

Savoy released about 70 albums last year, many of which are included in their all time best sellers. "James Cleveland Sings with the World's Greatest Choirs," Keith Pringle and the Pentecostal Community Choir's "True Victory/Call Him Up," Inez Andrew's "Remarkable," and the New Jerusalem Baptist Church Choir's "You've Been Mighty Good to Me" were among Savoy's biggest albums in 1981.

Other artists that have proven successful for Savoy this year are Vernard Johnson, the



Keith Pringle

O'Neal Twins, the Pilgrim Jubilee Singers, Maceo Woods, Mildred Clark, Dorothy Norwood, and Charles Hayes.

Arista distributes Savoy in the United States and the United Kingdom, while WEA handles distribution in South Africa. Exports are a large part of Savoy's business, with sales at military bases across the world contributing largely to the export market.

Savoy's publishing division is active with more than 50 selections of available sheet music, for which a national network of distributors and dealers has been organized.

Black Label, MCA Pact

■ In a major marketing move, Larry Blackwell Sr., president of HSE and Black Label Records, has announced that Black Label has signed a distribution agreement with MCA Distributing Corporation. Blackwell hopes that this arrangement will bring added visibility to black gospel music.

H.S.E. of America, Inc. formed several years ago by Hoyt Sullivan as a parent company, previously including Buckley's Record Shop, a mail order house specializing in black gospel music. Two years ago the entire operation was purchased by Blackwell, who this year moved the operation to 113 17th Ave. S., formerly occupied by Charlie Lamb's Country Music Museum.

The gospel one-stop and mail order business now known as Jimmy's One-Stop is managed by Larry Blackwell, Jr. In addition to two record labels, HSE and Black Label, the company operates Superior Printing Company, which turns out much of the company's printed matter and also serves several other labels in the Music Row area.

Black Label's two most successful albums this year have been Howard Hunt & the Supreme Angels' "Make a

Change," and Willie Banks & the Messengers' "Mother Why?" Both albums are charted on RW's Soul & Spiritual Gospel Album Chart, with the latter holding a position on the chart for over a year.

Another major move for Black Label this year was the addition of Shannon Williams to their staff. Formerly vice president for Nashboro Records, Williams has recorded such artists as the Gospel Keynotes, the Swanee Quintet, the Angelic Gospel Singers, Clara Ward, Brother Joe May, the Pilgrim Jubilees Singers, the Brooklyn Allstars, the Sensational Williams Brothers, Reverend Willingham, Rev. Cleophus Robinson, Bobby Jones & New Life, the Salem Travelers, Rev. Issac Douglas, and Hunt & the Supreme Angels.

Williams and Blackwell plan to sign more well-known acts as well as develop new acts and look for finished masters by outside producers. Black Label has signed an agreement with Victories Unlimited, Inc. of Denver for the production of several contemporary gospel acts. HSE will continue to serve as a custom label for artists not yet ready for distribution through Black Label/MCA Dist.

gospel and music SESAC

*great is the art
of beginning...*

*greater still, the art
of continuing...*



NEW YORK NASHVILLE LOS ANGELES

GMA: A Moving Force

■ The Gospel Music Association, its members, its board of directors, officers and staff have played a vital role in setting the goals, of promoting, urging support for and perpetuating the heritage of gospel music. Research, education, quality control, marketing and information are some of the tools and services provided through this organization. Implementing current plans and constantly striving to adapt and formulate new plans, this group continues to make its mark in our world.

Following are some activities of the GMA: Radio station surveys and updating of material for use in sales; marketing information made available not only to members but also to the general public and media outlets; educational seminars, receptions and special presentations to buyers of talent both national and international in scope; publication of a monthly newsletter to keep its members and the general public

abreast of the happenings within gospel music; liaison between record and publishing organizations, talent agencies, management firms, government, promoters and media for added exposure and visibility for gospel music; information central for data and demographics, historical information and public relations; publication of an informative resource directory on an annual basis, available to industry and fans; an annual awards program that recognizes through a prestigious event contributions of excellence in the area of gospel music.

The Gospel Music Association is an organization that represents every facet of gospel music on a full-time basis, through the above and other special projects. Its aim is to continue striving in these areas and enlarging upon its vision for this burgeoning industry that has come of age.

LECTION RECORDS

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McSWEET "THE GOSPEL BEAT"^{LN-101}

PolyGram Records.

The One Company.



The Benson Company Still Expanding

■ New labels, new distribution agreements, increased international distribution activity, and the introduction of a black gospel music division and a video division characterized the past year for the Benson Company. New artist signings and important releases from established artists also kept the Benson staff busy.

Benson has agreements for marketing some or all of its products in Australia, Canada, the United Kingdom, Scandinavia, Germany, Holland, Jamaica, New Zealand, the Philippines, South Africa and the West Indies.

To move successfully into the black gospel marketplace, Benson named Gentry McCreary international director of black music marketing this year. Labels under McCreary's direction are Hope Song, New Birth, and Onyx International.

Hope Song was formed earlier this year by D.J. Rogers in conjunction with Benson. Offices are in LaMesa, Cal. "I Told Him I Would Sing," by Rogers, is scheduled to be the label's first release this spring.

Based in New York, New Birth Records has released 23 albums in its three-year history. Benson began distributing New Birth product in February. Artists available on the label include the Clark Sisters, Benny Cummings, the Church of God in Christ International Mass Choir, the Timothy Wright Singers, Doc McKenzie and the Gospel Hi-Lites, the Williams Brothers, Bettye Ransom Nelson, and the Rev. Lawrence Roberts and the Angelic Choir.

Onyx International was formed as an in-house label, owned and operated by the Benson Company. With Onyx, Benson hopes to provide authentic black gospel music on high quality recordings that can be marketed to the entire Christian marketplace. LPs by Vanessa Bell Armstrong and the Richard Smallwood Singers are currently "in the works," with product scheduled for spring release.

In addition to the above, Benson currently distributes product for the Paragon, Home Sweet Home, Milk & Honey, New Dawn, HeartWarming, NewPax, Greentree, Lamb & Lion, Impact, StarSong, Refuge, Pilgrim America, Triangle, and Scripture in Song record labels.

Paragon Records

As a label, Paragon Records provides concept and inspirational music. Under the direction of Mike Suttle, the artist roster consists of Ronn Huff, Gary McSpadden and the group Truth.

Home Sweet Home Records

Home Sweet Home Records, formed by producer and songwriter Chris Christian, is dedicated to setting a new standard for quality in the recording of Christian music. Christian has

Home Sweet Home releases include "Stop the Dominoes" by Mark Heard and "Just Sit Back" by Chris Christian. The latter includes appearances by Larry Gatlin and Andrae Crouch, and was nominated for a Dove Award this year.

Milk & Honey/NewDawn

In December of 1981 the Zondervan Corporation opened Nashville offices for Milk & Honey and NewDawn Records and appointed Michael DeMonico as director of media promotions and Robin Mulford as his assistant.

Some of Milk & Honey/NewDawn's most successful albums in 1981 were Wayne Watson's "Touch of the Master's Hand," Christine Wyrzten's "Simply Love," Harvest's "Morning Sun," and Re'Generation's "Walk on the Water."

Milk & Honey's most recent releases are "Break That Ground" by Gary Rand and "Never Let Me Go" by Michael James Murphy. NewDawn has released "Bill Pearce" and "Praising Him" by the Monitor's Quartet.

HeartWarming Records

William Traylor reports that 1981 was a year of increased identity for the HeartWarming label.

The Kingsmen made a cross-over into the country market with their gospel single "Excuses" from the "Live . . . Naturally" album. The group has won seven "Singing News" awards.

"Here in My Heart" is Terry Bradshaw's second HeartWarming album. The Speers' "60th Anniversary Celebration" marked the gospel singing group's 60th anniversary of continuous service, with a collection of gospel favorites.

NewPax Records

Under the direction of GM Mike Suttle, the year 1982 finds NewPax Records even more progressive with the signing of artists such as Noel Paul Stookey, formerly of Peter, Paul and Mary. Stookey's first album, "Wait'll You Hear This," is scheduled for release this summer.

After being named Record World's top male artist-contemporary, Don Francisco keeps moving with "The Traveler" with over 100,000 units shipped within a week of its release in mid-September 1981.

Brown Bannister's recent "Talk to One Another" is his debut solo album. His song "Praise the Lord" was awarded a Dove Award for song of the year in 1981.

Greentree Records

Under the leadership of label director Phil Johnson, Greentree Records artists have earned Dove Awards and Dove nominations in almost every category.

Andrus/Blackwood & Co. continue to take the contemporary Christian music industry by storm. Made up of lead vocalists Sherman Andrus and Terry Blackwood, the founding members of the group, and a band of five versatile musicians, the group has been selected Record World's top contemporary group of the year and nominated for a host of 1982 Dove Awards, including group of the year, album of the year and song of the year.

Three Greentree artists — Dallas Holm, Tim Sheppard and Phil Johnson — combined their talents to record "Holm, Sheppard, and Johnson." Each wrote at least three songs on the album. One of the first artists to sign with Greentree was Dallas Holm, later joined by his band Praise. Tim Sheppard stays active as a Greentree artist, traveling and performing as a solo artist. His latest album, "Forever," was his fourth solo LP.

Lamb & Lion Records

Lamb & Lion's artist roster is one of the best in Christian music.

Major success over the past year has come to Gary Chapman, who released his first album, "Sincerely Yours," in 1981, and has been one of the most visible new artists as a result of the promotional tour he

made in conjunction with the release.

James Ward has released his new album, "Faith Takes a Vision," his first album release in over 18 months.

DeGarmo & Key, a premier rock band in Christian music, have been the focus of much attention through their album "This Ain't Hollywood," nominated for a Grammy Award last year. They have finished work on a live album slated for spring release.

Pat Boone, who has not released a new album on Lamb & Lion in almost three years, ended his silence by releasing "Songmaker" recently.

Impact Records

Established in 1964, Impact was designed for middle-of-the-road Christian music, with the first group to sign being the Imperials.

Impact artist Sandi Patti is one of the most promising artists in Christian music today. The Gospel Music Association has nominated Patti as female vocalist of the year and gospel artist of the year.

Louis Johnson, bass playing brother of the Brothers Johnson, has made his production debut with a soulful, celebrative album released on Impact and titled "Passage," nominated as contemporary black gospel album of the year by the GMA.

Cheryl Prewitt Blackwood has been touring and promoting her new album, "I'm a Miracle," and is taping a pilot TV variety show.

Star Song Records

Over the past year, Star Song has released a variety of albums ranging from a concept album oriented to the musical style popular during the Middle Ages, to progressive rock 'n' roll, to Christian country music.

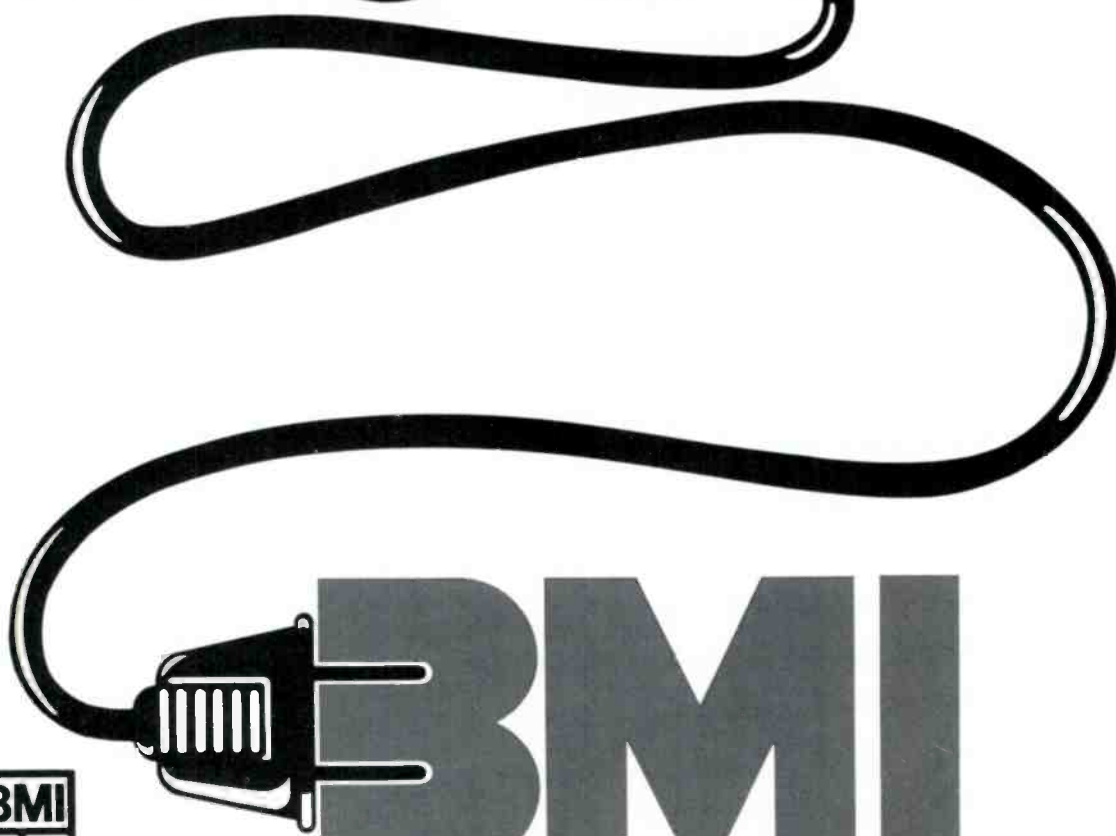
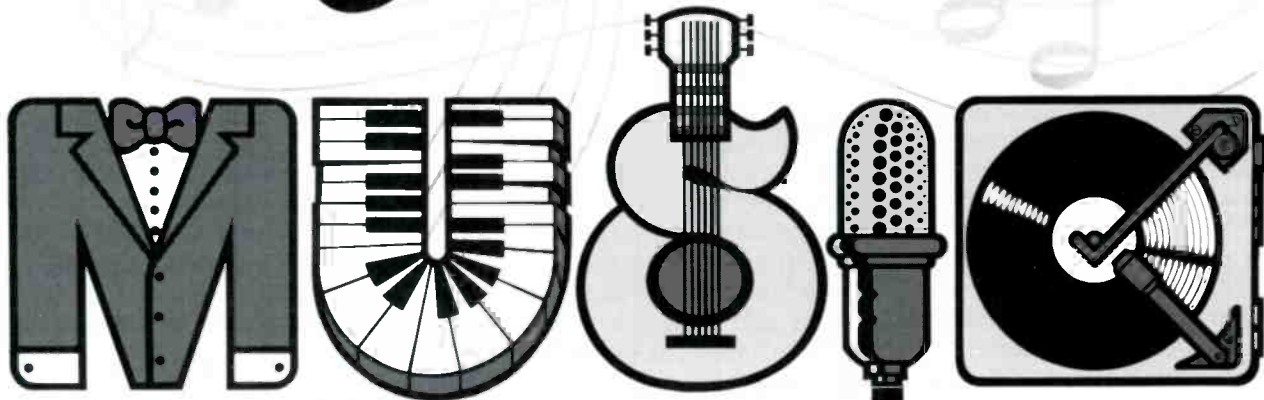
For "The Vigil," the concept album, Kemper Crabb spent considerable time studying the music, culture and spiritual attitudes of the Middle Ages.

Petra recently released their second album on Star Song, "Never Say Die." Greg Volz is lead vocalist for Petra, and Bob Hartman, founding member of the group, writes most of the songs.

A distinct country flavor with sensitive lyrics describe the

(Continued on page 22)

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MCA/Songbird Gains Understanding

■ While MCA/Songbird did make significant financial progress last year, the label's greatest accomplishment was in gaining a better understanding of the Christian music marketplace, according to MCA/Songbird president Jim Foglesong.

"We have tried to be very deliberate in our decisions regarding the Songbird label," Foglesong said. "As newcomers, we have had a lot to learn about this particular market.

"I feel very good about what we accomplished in the last year, and even better about the months to come," Foglesong continued. "1982 should be the year for some long-anticipated releases."

Releases for 1981 included Donna Fargo's "Brotherly Love," Marty McCall & Fireworks' "Up," Jeannie C. Riley's "From Harper Valley to the Mountain Top," Merle Haggard's "Songs for the Mama Who Tried," Roy Clark's "The Last Word in Jesus Is Us" and the Archers' "Spreadin' Like Wildfire."

The Archers' album brought them a Grammy nomination for best gospel performance/contemporary or inspirational, and the California-based group has enjoyed a significant increase in concert attendance in recent months. The group also plans a pop release in March.

Charlie Shaw, MCA/Songbird director of promotion and marketing, said response has been strong for the recently-released "Worship" concept album. "The album is selling out of every Christian bookstore as fast as they get it in," he said. "Christian radio also received the album very well." Roby Dukes' single "Not the Same" has also received positive radio response, according to Shaw.

Upcoming releases include a May album by Marty McCall & Fireworks, a concept album by Barbara Mandrell, and albums by Willie Nelson and Mylon LeFevre.

LeFevre is an accomplished writer whose songs have been recorded by such artists as Elvis Presley, Mahalia Jackson, Johnny Cash and Merle Haggard. He also sang on albums by Willie Nelson, Leon Russell and Elton John, and opened for The Who at Madison Square Garden.

Shaw expressed great satisfaction at MCA's arrangement with Sparrow Records. "The at-

titude and performance of the Sparrow staff has far exceeded my expectations," Shaw said. "Billy Ray Hearn and his whole staff have made a real commitment to making Songbird happen."

While Songbird faced a temporary pricing disadvantage in recent months after raising some album prices to \$8.98 list, the problem has dissolved as other Christian labels did likewise. To make MCA/Songbird product even more attractive in the marketplace, the label had made

Meadowgreen's Promising Start

■ Meadowgreen Music, a publishing/production house which emerged on the contemporary Christian music scene less than a year ago, is already in contention for several major awards.

The National Music Publishers Association has nominated Greg Nelson and Chris Waters' "Without You" and Jim Weber's "Singing a Love Song" as song of the year. Meadowgreen also has songs on three out of five albums in the finalist category for Grammy Awards, including "Spreadin' Like Wildfire," by the Archers, "Finest Hour," by Cynthia Clawson, and "In Concert," by Amy Grant.

Meadowgreen includes in their roster of writers GMA's current songwriter of the year, Gary Chapman, who was nominated for that same award this year.

Randy Cox, Meadowgreen's GM, feels that "the early success enjoyed by Meadowgreen stems from the genuine commitment we make to our writers on a daily basis." Created as a joint publishing venture with Tree International, Meadowgreen is able to offer writers the advantage of worldwide exposure for their material.

Joe Huffman heads production activities at Meadowgreen along with production of outside artists.

Writers signed to Meadowgreen include Gary Chapman, Michael W. Smith, Deborah D. Smith, Greg Nelson, Larry Bryant, Nan Gurley, Wayne Gurley, Bonnie Keen, Dan Keen, Jim Weber, Billy Sprague, Kathy Troccoli, Janice Archer, Tim Archer, Steve Archer, John Darnall, Beverly Darnall, Pam Mark Hall, Richard Mullins, and Ralph Henley.

B.W. Stevenson, Dan Peek, Austin Roberts, Little Anthony and the Paul Johnson Vocal Band albums available at \$5.98.

Credible Product

"Our commitment is to credible Christian product, but it is becoming very apparent that some of our artists have potential for expanding their audiences into the pop music field," said Foglesong. "1982 will undoubtedly see singles shipped to adult contemporary stations in a concentrated effort to get our product heard by more persons."

Daystar Label Spreads News

■ Daystar Records is an innovative label, dedicated to spreading the good news of Jesus Christ. The label operates out of its own recording facility in Baltimore, Md., and boasts some of the finest new talent in the Gospel field.

Carroll Johnson, Jr., president of the label, notes, "We've taken the approach of associating ourselves with Christian artists who have that special anointing, and literally building their ministries from the ground up. We're proud to have discovered and helped to develop the ministries of Diann Franklin from Cincinnati and Dale Talbert and the Dimensionals from Washington, D.C."

Diann Franklin has established herself throughout the world by touring Africa, Switzerland, England, the West Indies, the U.S., and Canada with a ministry that crosses denominational, racial and cultural lines. She was also guest soloist for the World Pentecostal Conference. Her new album, "Lazybones," provides an excellent blend of contemporary and traditional gospel that is drawing critical acclaim throughout the world. Upcoming engagements for Diann include crusades in Guyana, Africa, and a tour of China in June.

Dale Talbert and the Dimensionals, one of the country's fastest rising contemporary ensembles, released their debut album "Blessed Assurance," on Daystar. They recently toured with Kristle Murden and provided backup vocals for her on an East Coast tour.

Re'Generation Becomes RMS

■ In 1981 Re'Generation evolved from a live touring gospel group into Re'Generation Music Services, which incorporates a record label, a print music division, local music conferences, and a music consultation service in addition to Re'Generation and its spin-off, Miles and Webb.

Re'Generation (the group) completed 529 individual live appearances while also dividing into smaller groups Full Circle, Loving Touch, Inside Connection, and Miles and Webb for 80 additional performances. Late in 1981 Re'Generation moved permanently to Nashville to pursue recording, TV, commercials and major convention appearances while Miles and Webb took over full-time touring.

Forever Records became a solid reality in 1981 with product released on Ben Markley, Miles and Webb, Free Spirit, and Jana Wacker.

1982 publishing activities will include the release of "Gift for Santa," a children's musical by Gene Hodges, Derric Johnson and Otis Skilling in May, and the "Hero's Handbook" in early summer.

New Direction Meets Challenges

■ The lady who supplies the energy at New Direction Artist Guild, Lou Hildreth, reports a steady year at the agency, despite last year's economy. Lou believes in "dedicated commitment to a select few."

New Directions has been a strong force in the solo career of Gary McSpadden. Although Gary is the lead singer of the Bill Gaither Trio, he does a heavy schedule of solo appearances. Through New Direction, Gary appeared in almost ever major evangelical church, and at Six Flags over Georgia, Jesus Rocky Mountain, the Dove Awards, National Evangelism Conference, and Praise Gathering last year.

Hildreth has worked to bring traditional gospel group the Hemphills into national prominence. Agency efforts have been strengthened by the emergence of Joel Hemphill into tremendous visibility as a songwriter, with "He's Still Working on Me" and "Good Things" counted as his most successful songs to date.

*On Behalf Of Our Fine Roster Of Artists,
The MCA Records Group Salutes
Gospel Music Week*



*Archers
Roby Duke
Mylon LeFevre
Marty McCall & Fireworks
Jeannie C. Riley*



*Scott Wesley Brown
Candle
Keith Green
Phil Keaggy
Barry McGuire
2nd Chapter Of Acts
Silverwind
John Michael Talbot
Terry Talbot*



*Rev. Willie Banks & The Messengers
The Gospel Dynamics
Howard Hunt & The Supreme Angels
And Others*

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Lecture Records: PolyGram's Gospel

■ The November, 1981 debut of PolyGram Records' gospel label, Lecture Records, was accomplished in style with the release of "Imagine Heaven" by one of the field's foremost artists, Edwin Hawkins, whose "Oh Happy Day" was a pop/gospel gold record hit in 1969. Hawkins' debut satisfied PolyGram's hopes for the label, as set forth by PolyGram's president and chief operating officer, Guenter Hensler. Upon Lecture's formation, Hensler said, "Lecture means a reading from the scripture, and we expect that the music found on our Lecture label will be as lively, inspiring and meaningful as that implies."

In that spirit, the label looks forward to its 1982 releases. Scheduled for April is a release by Whitney Phipps, a baritone in the tradition of Paul Robeson. Whitney's nearly completed LP was produced by Lecture consultant/gospel expert Dwight McKee along with Phipps. While both Phipps and Hawkins' LPs are gospel albums, they fit into a newly evolving gospel idiom that sr. vice president, black music marketing, Bill Haywood, has termed "neo-gospel." Neo-gospel is described as offering the inspirational lyrical content common to gospel, but presenting it in more contemporary pop musical settings to attract larger and more varied audiences. Hawkins' album, for example, features a track called "Don't Miss That Train," which is set to a dance beat. And the January release by McSweet of "Jesus Christ, The Gospel Beat," went so far as to be perhaps the world's first gospel rap record.

Adapting the same successful techniques previously used to promote other PolyGram artists for its Lecture artists, PolyGram has begun marketing its gospel records with in-store display materials (posters, banners, etc.) and other merchandising techniques which have rarely been used for gospel music. Already into the stage of staff development for Lecture Records, Haywood has acquired the talents of veteran record industry leader Joe Medlin to serve as a consultant to the label. Medlin, who has held promotion positions at many major labels over 25 years, will comb PolyGram's vast tape library to formulate a catalogue for Lecture. Additionally, Medlin will aid in the promotion and

marketing of that catalogue.

Lecture Records will be sold through some of the usual gospel outlets, such as Christian bookstores, but the principal distribution will be through general record retailers. To garner even greater exposure, the idea of Lecture artists touring with PolyGram artists is being considered. This in itself could go a long way towards increasing the general awareness of gospel.

GlorySound: Steady Growth

■ GlorySound, the gospel publishing division of Waring Enterprises, Inc., counts as its assets a strong distribution network of fulltime retail music dealers and a developing and growing product line.

Waring Enterprises, Inc. also encompasses Shawnee Press, Inc., Harold Flammer, Inc., Omnisound Records, and a video production company.

(Continued on page 26)

New Areas for Limited Edition

■ According to Linda Miller, owner of Linda Miller and Associates and Limited Edition Talent, Inc. here, "1981 has brought significant changes in the direction of our artists as well as in the lives of our staff." With a move to spacious new offices and the addition of three new staff members, Miller expects to expand their artist roster soon.

The two companies represent Cynthia Clawson, Ragan Courtney, Nielson and Young, Brush Arbor, and Tina English. Linda Miller & Associates represents the artists as a management company, while Limited Edition handles booking.

Clawson won a Grammy in 1981 for her performance on "The Lord's Prayer" album. Her "You're Welcome Here" LP won two Dove Awards last year for best inspirational album and best album cover. Clawson also won the Dove for female vocalist of the year last year for the second consecutive year. Her latest album, "Finest Hour," was a Grammy finalist this year for best gospel performance, contemporary & inspirational, and

Triangle, Triune Expand

■ As Triangle Records' roster of artists grows, and their established artists continue to win awards, and with Triune Music, Inc. setting new sales records, the two divisions of the Lorenz Corporation of Dayton, Ohio boasted their best year ever in 1981.

Triangle's accomplishments this past year were led by Cynthia Clawson, who won her second straight Dove Award as the best female vocalist and whose album "You're Welcome Here" received a Dove as the inspirational album of the year. Bill Barnes and Clark Thomas also won Doves last year for their graphics and photography, respectively, on Clawson's album.

Triangle signed and released albums on four new artists in 1981. Bob Bailey's "Looking Forward," Tina English's "Free in Your Love," the Norman Luboff Choir's "ChristmaSing," and Ragan Courtney's "The Carpenter's Town" are among Triangle's successful 1981 releases.

"The Carpenter's Town" is nominated for a 1982 Dove



Cynthia Clawson

Award in the album of the year/worship music category. Clawson's latest album, "Finest Hour," produced by Jerry Crutchfield, was a finalist for a Grammy Award in the best gospel performance, contemporary or inspirational category. "Finest Hour" is also nominated for Dove Awards in four categories.

According to Elwyn C. Raymer, executive vice president of Triangle and Triune, 1981 record sales at Triangle were "significantly ahead" of the previous year, but he feels they have a long way to go to be satisfied. Distributed by the Benson Company, Triangle has established outlets in several foreign countries. With England's Marshall, Morgan & Scott Ltd. covering European markets and Genesis Music and Records representing Triangle in Australia, negotiations are underway with Scandinavian distributors.

Clawson is scheduled to perform April 9 (Good Friday) as part of the gospel segment at the International Country Music Festival in Wembley, England. She also plans to guest during the country music activities, the first in her field to do so.

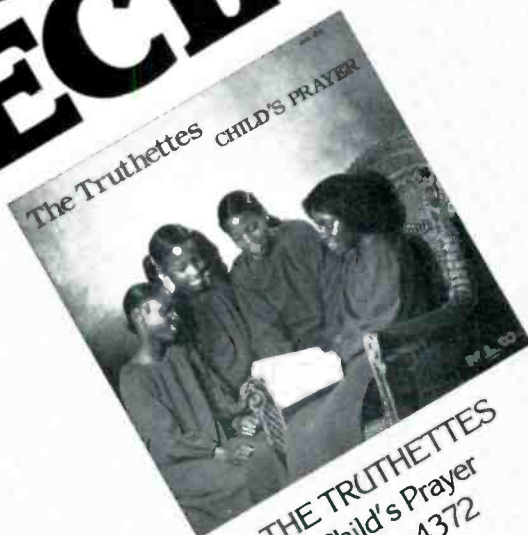
During 1981, Triune Music announced an exclusive print distribution agreement with Tree International's gospel division, Meadowgreen Music, Inc.

Two new sales campaigns were initiated by Triune this past year. "Select Review Service," headed by Connie Jarrell, Triune's retail telephone marketing director and the "Music Buyers' Service," headed by Triune's production and sales coordinator, Lyn Phillips are proving very successful. Lisa Keeling was appointed to oversee all print registrations through ASCAP, BMI, and SESAC and to register copyrights.

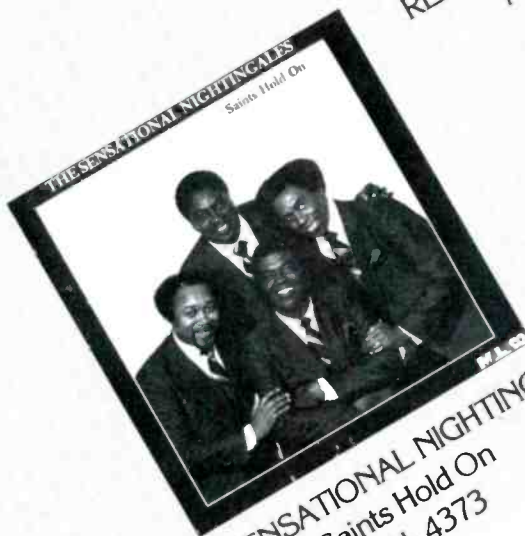
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NIGHTINGALES
HYMNS

RELEASED APRIL 1982
MAL 4378



THE TRUTHETTES
Child's Prayer
MAL 4372



THE SENSATIONAL NIGHTINGALES
Saints Hold On
MAL 4373



THE JACKSON SOUTHERNAIRES
A Touch of Class
MAL 4375

NEW
RELEASES

March 1982
The D.R. Curry
COGIC Memorial Choir
MAL 4376

The Evereadys
of Detroit, Mich. MAL 4377

April 1982
The Jackson Southernaires
and The Sensational Nightingales
MAL 4378

The Truthettes MAL 4379

May 1982
The Sensational Nightingales
MAL 4380

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Gospel: Music To Believe In

By JOE BATTAGLIA,
WWDJ Radio

■ Gospel music has always had believers . . . people to whom the music was an expression of their faith. It was more than entertainment. . . it was a lifestyle, a philosophy, one's "statement" of life.

Although this is still true today, something else has happened to gospel music. It has become believable not only for the message's sake, but for the dollar's sake, too. This "new believability" has produced some anxiety on the part of some who feel its expression should be kept pure or it will lose its impact. On the positive side, more believability in the business sense means more acceptance, and exposure which means more ministry. The discussion has many sides. Gospel music today has a wide range of believers, albeit for different reasons.

This growth of gospel music has affected many different areas, one of which is the broadcast industry. Broadcasters in gospel radio have never questioned the need or use of gospel music, but rather how to implement a format with music that would be economically feasible within the existing financial structure of the radio station whose revenue was traditionally obtained by selling program time.

Formerly, Christian radio stations geared their formats, staff experience, and promotions (or lack of them) on the block time concept. This may have attracted the saints, but did very little for reaching a large audience. As this became the norm in religious broadcasting, certain facets of broadcasting were neglected. Spot sales and promotions, for instance, were virtually non-existent.

But today, the growth of gospel music, particularly in the contemporary field, has created a new opportunity for those interested in religious radio. Gospel music has now matured to the level of secular counterparts. This growth and popularity is best illustrated by the entry of major recording companies like CBS, MCA, Warner Bros., PolyGram, and Elektra into the gospel music production/distribution field. They have become believers, too.

Gospel music is given prominent recognition during the Grammys. The emergence of well known pop, rock, and coun-

try performers like Dion, B.J. Thomas, Leon Patillo, Jessy Dixon, Debby Boone, Kerry Livgren, Jeannie C. Riley, Donna Fargo, and Dan Peek with gospel albums has contributed greatly to the believability of gospel music. Gospel music now accounts for 5 percent of total record sales — more than jazz or classical — according to a recent Warner Communications survey. Gospel music is gaining prominence on television with artist guest appearances on Mike Douglas, Merv Griffin, and weekly segments on Barbara Mandrell's variety show. Obviously, someone is listening.

Broad Listener Base

As the music continues to be appealing and professional, a station can now broaden its listener base with a rich variety of music to appeal to diverse tastes of those not tuned into a diet of wall-to-wall religious programs. Christian radio offering a good

mix of programs and music has captured a portion of the audience in the 18-34 age market.

Saleable Sound

Because of this, the broadcaster can now afford to believe more in gospel music since it now offers a saleable sound. This means a wider audience base. But it also means the need to get revenue differently than in the past. Hence, the push for spot sales. The opportunities for being competitive in the marketplace with other radio stations and still being a ministry are very real. This thinking has spurred the desire to secure national spot sales. The development of the Gospel Radio Network for just this purpose is one recent indicator of the desire of radio stations to see this happen.

Gospel music for radio stations that are willing to believe in it can offer a new sound, a message, a ministry, and the flexibility to do more than ever before.

Spirit: Young And Growing

■ The year 1981 saw Spirit Records live up to its motto as "a caring, sharing, somewhat daring little company." In 1982, Spirit will concentrate on developing and enhancing the strong artistic and market credibility already established by the young company.

"We are very pleased with the progress attained by our company in many areas to date," stated Spirit president Anthony W. Hart. "One of our primary goals is to develop a limited artist roster that makes a strong contribution both spiritually and artistically to our society. We are making progress to that end and we are very excited about our prospects for 1982."

Management Team

Spirit's management team consists of F. Bingham, vice president of marketing and development; R. V. Taggart, vice president of finance; Linda E. Reksten, director of artist development; Ed Rhinehart, vice president of operations; Mark Wetterholm, sales director; and Gill Garcia, assistant to the president. Hart feels this team is well equipped to lead Spirit in the next crucial stages of its development.

F.C.C.M. Elects New Leader

■ The Fellowship of Contemporary Christian Ministries (F.C.C.M.) enters its eighth year with new leadership in Paul K. Logsdon, elected as national coordinator last fall at the organization's annual national conference in Colorado.

The F.C.C.M. has about 250 members nationwide, with members in Canada and foreign countries as well. Members include amateur musicians, professional performers, Christian leaders, and others associated with music, drama, literature, graphics, publications, record companies, and the media.

The F.C.C.M. functions as a source of information about contemporary ministries, as well as a forum for discussion for its members through monthly national and regional newsletters. "There are a lot of people around the country who feel they are the lone ranger, the only ones doing what they are doing," said Logsdon. "Our function is to help them realize they are not alone, and to put them in communication with similar workers."

In addition to the national conference held each fall, the F.C.C.M. sponsors five regional conferences each spring, and some local monthly meetings.

Jewel Has Strong Future

■ In existence for one decade, Jewel Records is recognized in the recording industry as a strong and consistent independent label. The future of Jewel points toward contemporary gospel without abandoning the traditional style which so widely marks this idiom.

This theory is exemplified by Jewel's signing of the Southeast Inspirational Choir of Houston, under the direction of Shirley Joiner and Carl Preacher. A two-record set by the choir has been released containing gospel favorites "My Liberty" and "I Am Thine O Lord."

Other recent signings include Rev. Oris Mays, San Francisco based group Destiny, Wilfred Moore and the Pentecostal Sounds of Chicago, and the Mighty Sons of Glory.

Jewel artists nominated for Gospel Music Excellence awards by the Gospel Music Workshop of America include Rev. Clay Evans and the Fellowship Baptist Church Choir for traditional choir of the year, Bill Moss and the Celestials for traditional group of the year, the Five Blind Boys of Mississippi for traditional quartet of the year and traditional album of the year for "I'll Make It Alright," the Herman Finley Singers for best new contemporary artist, the Violinaires for contemporary album of the year for "Born Again," and Ernest Franklin for traditional male vocalist of the year.

The first gospel artist to affiliate with Jewel was Rev. Willie Morganfield, who is still with the label, and he will be honored by Jewel with a special presentation this month.

Pearl Debuts

■ Pearl Records was formed in September, 1981 with Leonard F. Moyer as chairman of the board, Lawrence A. Brunt, Sr. as president, and Jim Henry as executive vice president. Moyer and Brunt are recognized in Maryland and surrounding states for organizing some of the most successful gospel concerts held in that area.

Pearl released six albums in December by Doug Miller & the Texas State Choir, Marva Hines, the Morning Star Youth Choir, Leon Lumpkins and the Original Gospel Clefs, the Sing-

(Continued on page 26)

**GOSPEL...
MUSIC
WE
BELIEVE
IN.**

American Society of Composers, Authors & Publishers

ascap

We've always had the greats.

BMI Stresses Involvement in Gospel

■ BMI's commitment to gospel music is best exemplified by southern regional director and VP Frances Preston and Nashville director of affiliate relations Joe Moscheo's direct involvement in the gospel music industry.

As president of the Gospel Music Association and a trustee of the Gospel Music Hall of Fame, Preston devoted much of her time in 1981 to furthering the exposure gospel music enjoys today. When explaining BMI's commitment to gospel music, Preston compares the current growth experienced by the gospel industry to the maturing of country music.

"I have worked heavily in the fields of country, R&B, pop, and rock," says Preston. "I have experienced the growth of country music over the past 20 years. During that period, I saw it come to the front in record sales, media exposure, and international appeal. Therefore, I know what can be done. I am convinced now, as I was with coun-

try music, that gospel music has the same potential. I know this market is out there."

Moscheo, a 20-year veteran gospel performer with the Prophets and the Imperials, is also a Gospel Music Association board member. He chairs the Dove Awards committee and has produced the Dove Awards show since 1978.

BMI represents leading gospel publishers including Stamps-Baxter Music, Savoy Music (now a part of the Screen Gems-Columbia catalogue), the Unichappell Music/Thomas A. Dorsey catalogue, Canaanland Music, Heartwarming Music, Songs of Calvary, Beasley & Barker Music, Dayspring Music, Crescendo Music, Goff Publishing, Venice Music, Excellorec Music, Rex Nelon Music, Jimmie Davis Music, Life Song Music Press, Sparrow Song Music, and LeFevre Sing Music.

Some leading gospel writers affiliated with BMI are Rev. Thomas A. Dorsey, Ron Hin-

son, Lester Beasley, James Cleveland, Tramaine and Walter Hawkins, Urias LeFevre, Kris Kristofferson, J.R. Baxter, Marijohn Wilkin, Joel, Candy, and Labreeska Hemphill, Wallace Fowler, Clevant Derricks, Duane Allen, Robert La Verne Tripp, Walt Mills, Eldridge Fox, Alex Bradford, Larry Gatlin, Chris Waters, Jeannie C. Riley, Randy Cox, Dorothy Love Coates, Terry Bradshaw, and Barry McGuire.

Formed in 1940 to provide an outlet previously denied composers of gospel, country and "race music," BMI has grown to become the world's largest performance rights association, representing 60,000 music publishers and songwriters from every conceivable American musical avenue. Gospel music has always been a vital part of BMI's support of all types of American music; the activities of Frances Preston and Joe Moscheo provide ample testimony to that commitment.

Blanton/Harrell Has Mgmt. Plus

■ Blanton/Harrell Production, founded less than two years ago by Mike Blanton and Dan Harrell, concentrates on overall personal management and is involved in booking, media exposure, record production, and publishing for their acts.

Acts represented by Blanton/Harrell are RW's top contemporary female vocalist, Amy Grant; last year's Dove Award winner for song of the year ("Praise the Lord"), Brown Bannister; last year's Dove Award winner for songwriter of the year, Gary Chapman; Ariel, Kathy Troccoli, Billy Sprague, Jim Weber, and Pam Mark Hall and writers Bonnie Keen, Dan Keen, Nan Gurley, Richard Mullins, Ralph Henley, Karen Kenley, John Darnall, and Beverly Darnall.

Blanton/Harrell has entered a joint music publishing agreement with Meadowgreen Music, Tree International's gospel division, resulting in wider exposure for their artists' songs. Through this agreement, Chapman garnered the title cut on T.G. Sheppard's latest album, "Finally," and Weber, Sprague, and Gurley have written a musical scheduled to run for 26 weeks at the 1982 World's Fair in Knoxville.

Joy Productions Gains Exposure

■ Joy Productions continued its fourth consecutive year of growth by expanding its list of clients by more than 50 percent, moving to larger quarters, and adding two staff members and an operating division to handle increased demands by clients.

Dick Curd, president of Joy, founded the organization with his wife, Joan, who is director of operations. Bob Angelotti was added as director of media relations in 1980, and in 1981 Kenny Marcellino was named national promotion coordinator and Claire Flemming came to the firm as administrator. Last June, Joy moved to a new 1,500-square-foot office at 5714 Lankershim Blvd. in North Hollywood.

The firm added seven new clients in 1981 and four new contracts were signed in 1982, with three more under final negotiation. Clients include individual artists, record companies, special album projects, churches, Christian relief organizations, and a prominent church builder. Joy works to link its clients with the secular and religious media.

"It has always been my philosophy that we would produce hard, accurate and interesting copy on our clients first and foremost," offers Curd. "Our

second function is to help that copy see the light of print or be used for obtaining radio and TV coverage." He feels that Joy can give an artist or an album the individual attention it needs

when a label doesn't have the time or resources. Curd adds, "We never take on more than we can handle and that's why we succeed."

ASCAP Has Faith in Gospel

■ As the only performing rights organization that is owned and operated by writers and publishers, ASCAP remains a leader in the gospel music field.

According to Connie Bradley, southern regional executive director, gospel writers come to ASCAP "because our surveying system for performance and royalty distribution is non-discriminatory; all members are treated equal."

Quoting figures released by the Gospel Music Association (GMA), Bradley says that "gospel music now generates \$50 million in annual radio billings, and there are over 1500 radio stations programming at least six hours of gospel music per week — a 25 percent increase over the previous year." Of the \$168.9 million in revenues received by ASCAP in 1981, it's easy to see that gospel writers and publishers have much to gain from affiliating with ASCAP.

ASCAP members were winners in 14 out of 16 categories in 1981's GMA Dove Awards. This year ASCAP members have received 44 nominations in 16 categories for Dove Awards. Three of five nominees for this year's gospel songwriter of the year are ASCAP writers (Gary Chapman, Cindy Cruse, Dottie Rambo). Six of ten nominees for gospel song of the year are ASCAP songs. They are "A New Song" by Nancy, Cindy, and Becky Cruse; "I'd Rather Believe in You" and "Trumpet of Jesus" by Michael & Stormie Omartian; "I'm Yours" by Gary Chapman; "We Are the Reason" by David Meece; and "We Shall Behold Him" by Dottie Rambo.

New writers signed to ASCAP in the past year include Russ Taff, Lanny Wolfe, Dino Kartsonakis, and Reba Rambo. Other gospel writers affiliated with ASCAP include Brown Bannister, Ralph Carmichael, Johnny Cash, Chris Christian,

Ragan Courtney, Cynthia Clawson, Andrae Crouch, Bob Dylan, Ernie Ford, Don Francisco, Bill and Gloria Gaither, Rusty Goodman, Amy Grant, Keith Green, Edwin Hawkins, Bobby Jones, Teddy Huffam, Dony McGuire, Gary Paxton, Noel Paul Stookey, John Michael Talbot, Chris Waters, and Aaron Wilburn.

ASCAP's support of gospel music is evidenced by its top level executives' involvement with the GMA. John Sturdivant, ASCAP's Nashville director of public relations and membership, has served ten years on GMA's board of directors, and Bradley is now serving her first two-year term with the board, But ASCAP's involvement does not stop in Nashville. Hal David, president of ASCAP, has himself written tunes frequently played on Christian radio, and has moderated important panels on gospel music during the past year.

SPARROW: *THE MUSIC MINISTRY*



RECORDS · MUSIC · TAPES · PUBLISHING · VIDEO



SESAC Has Faith In Gospel Copyright

By JIM BLACK

(Jim Black is vice president — director of gospel music, SESAC)

■ Since 1931, SESAC has had faith in the value of the gospel copyright. This faith was reciprocated by the fact that in 1981, when SESAC went gold, gospel was still a front-runner in the diversified fields of performance rights that SESAC represents. In recognition of the major role gospel fulfilled in SESAC's repertory and as a reiteration of our faith, SESAC was the first organization to have an awards program for its gospel affiliates. W.F. Myers, vice president of performance licensing, served two terms as GMA president; Norman Odum, vice president of marketing research and data, served over ten years as GMA secretary; and I served for over eight years on the GMA board of directors and for the past six years chairing the National Gospel Radio Seminar (under the sponsorship of GMA).

SESAC would like to feel that the result of this faith and support is evidenced in the achievements of such SESAC writer affiliates as Kenneth Copeland and David Eden. Kenneth Copeland pioneered the first live religious broadcast via satellite. The Dallas-originated broadcast was transmitted to auditoriums and concert halls in major cities. This marks the first time that such a national feed has been coordinated for a religious event.

Another innovation was implemented by David Eden, who broke all barriers of style by writing a crossover gospel hit, "the Coloring Song," as performed by Petra and published by Dawn Treader.

There is no greater affirmation of faith than the re-signing of artists. This past year, SESAC resigned two of gospel music's most prolific writers — Dallas Holm and Phil Johnson. Holm leads the nominees for this year's Dove Awards, having been nominated in five categories. Now, in Holm, Shepherd and Johnson he utilizes the full spectrum of his talent by producing, writing and performing. Shirley Caesar, also a top SESAC writer, garnered another Grammy for her collection this past year and has been

nominated for both a Grammy and a Dove Award in 1982. In addition, Caesar's song, "Whisper a Prayer," has been nominated by the National Music Publishers Association for Best Gospel Song. SESAC writer E. Twinkie Clark has a number one LP, "Is My Living in Vain," published by Radash Music. Willie Banks, SESAC writer, maintained high chart positions throughout the year with his last two albums published by Four-L Music and Su-Ann. The Mighty Clouds of Joy charted albums published by SESAC affiliate Clevetown.

Other consistent chart activity has come from the Violinaires, James Cleveland, the Swanee Quartet, Brenda Holloway, and the Gospel Keynotes, all of whom are with the Executive Publishers Administration Group. Two Luminar artists, Kristal Murden and Daniel Hawkins, are recipients of Grammy nominations — Murden last year and Hawkins this year for Best Soul Gospel Performance Traditional. Also nominated for Dove awards this year are Fletch Wiley, in the Instrumentalist category, and James Moore's album, "I'll Be Praying for You," for Inspirational Black Gospel Album. The Speer family and Ben Speer, head of Ben Speer Music, a SESAC affiliate, celebrated their 60th year in gospel music in 1981.

CBA Confab Breaks Record

■ The 1981 Christian Booksellers Association (CBA) international convention, held in Anaheim, California, at the Anaheim Convention Center, boasted an attendance of 7000 representatives from 1663 stores including 125 attendees from 30 foreign countries. The 200,000-square-foot exhibit hall was filled to capacity with 346 exhibitors.

Headquartered here, CBA has 3070 members in the retail store category and 560 associate members, made up mostly of product suppliers. CBA offers its members management training,

Gospel Radio Network: 'You Gotta Believe'

■ The past year saw a dream become a reality for a pioneer group of Christian broadcasters who founded the Gospel Radio Network (GRN). GRN was formed April 1, 1981, by 35 Christian stations and operation got underway in July.

GRN's goal is to secure national spot radio advertising dollars and educate advertisers, agencies, business, the news media and the public about the cultural, spiritual and marketing values of Christian radio and the advertising values inherent in the Network.

Formed simultaneously with GRN was Radio Spot Sales, Inc., a New York-based, multi-office rep firm organized to sell the GRN concept to national advertisers. The firm is headed by Tony Patti, president, and Andrew Patti, vice president. Their firm has made presentations to nearly 400 key agency and advertiser buying influences.

"We have called on the biggest names among corporate advertisers," says Tony Patti. "Their reception has been very positive and reassuring. Remember, most had never heard from or about a Christian station. We have made them aware that gospel radio is a sleeping giant, as was country & western music. We even sold a test buy to a national advertiser who has never used radio before. Agency heads and buyers have been tremendously encouraging."

GRN reports that free graphic design and printing services have been provided by Sparrow, Inc., The Benson Company, and Word, Inc. "It is a sign the industry knows it will profit from

GRN's success," says Fred Brakeman, public relations director of KWSO/KARI, and a GRN executive committee member.

Keith Whipple, vice president of KBRN, Denver, and an executive committee member, says, "Research now shows Christians are fully as valid a target as any audience segment. The Warner Communications study shows gospel and sacred music is now five percent of total record sales — more than classical or jazz. Christians parallel the general market in category after category. And they offer a special kind of loyalty to advertisers."

Court Newton, Jr., GRN's director and marketing consultant, feels the effort of secular investors to buy Christian stations is strong evidence of the medium's viability, but it is not enough to show that Christian radio listeners are average consumers, GRN members say. Therefore GRN has retained Alexander & Co., a west coast marketing services firm to develop a comprehensive sales and marketing package for member stations including access to Arbitron ratings, demographic profiles for each station's market, special sales manuals for more than 30 types of accounts, a pre-tested telephone selling system, a format development package, a barter package, and possible linkup with a major news service.

Benson Companies

(Continued from page 12)

music of Steve and Annie Chapman, former members of the group Dogwood.

Refuge Records

Refuge Records has continued to sign successful secular artists who want to record Christian records.

As bass player and vocalist for the rock group the Outlaws, Rick Cua has experienced great success including a gold album. His first solo album, "Koo-ah," will be released early this spring.

Joe English, former drummer and back-up vocalist with Paul McCartney and Wings, has released an album, "Lights in the World," and is scheduled to release another, later this year.

ANNOUNCING
 An AWARD WINNING
 DUET



WORD CONGRATULATES OUR...

GRAMMY AWARD WINNERS

- Al Green**, "The Lord Will Make A Way"—Myrrh, Al Green, Producer (Best Soul Gospel Performance, Traditional)
B.J. Thomas, "Amazing Grace"—Myrrh, Pete Drake, Producer
Imperials, "Priority"—DaySpring, Michael Omartian, Producer

GRAMMY NOMINATIONS

- Al Green**, "The Lord Will Make A Way"—Myrrh, Al Green, Producer (Best Soul Gospel Performance, Contemporary)
Amy Grant, "In Concert"—Myrrh, Brown Bannister, Producer
Edwin Hawkins, "Live With the Oakland Symphony Orchestra"—Myrrh, Edwin Hawkins/Gil Askey, Producers
Happy Goodman Family, "Goin' Higher"—Myrrh, Joe Huffman, Producer
Mighty Clouds of Joy, "Cloudburst"—Myrrh, Al McKay, Producer
Rusty Goodman, "Escape to the Light"—Canaan, Tony Brown, Producer
Shirley Caesar, "Go"—Myrrh, Shirley Caesar/Tony Brown, Producers

DOVE AWARD NOMINATIONS

- Amy Grant**, "In Concert", and Female Vocalist—Myrrh, Brown Bannister, Producer
B.J. Thomas, "Amazing Grace"—Myrrh, P. Drake, Producer
David Meece, Male Vocalist and Writer, Song of the Year—Myrrh
Edwin Hawkins, "Live with Oakland Symphony"—Myrrh, G. Askey/E. Hawkins, Producers
Imperials, "Priority"—Artist and Group, DaySpring, M. Omartian, Producer
Joni Eareckson, "Joni's Song"—and Cover, Word, Kurt Kaiser, Producer
Leon Patillo, "Don't Give In"—Myrrh, S. Konte, Producer
Mighty Clouds of Joy, "Cloudburst"—Myrrh, A. McKay, Producer
New York Community Choir, "The Gathering"—Myrrh, B. Diggs, Producer
Praise Five, "It's Time to Praise the Lord"—Maranatha! Music, Tommy Coomes, Producer
Rex Nelon Singers, "One Step Closer"—Canaan, Ken Harding, Producer
Russ Taff, Male Vocalist—DaySpring
Rusty Goodman, Male Vocalist—Canaan
Shirley Caesar, "Go"—Myrrh, S. Caesar/T. Brown, Producers
Tanya Goodman, Female Vocalist—Canaan

DOVE AWARDS to be announced on March 3 by the Gospel Music Association.

WORD RECORD AND MUSIC GROUP

WORD DISTRIBUTION

Nashville. Waco. Los Angeles. Winona Lake. London

Light/Lexicon's Fine Year

■ Light Records/Lexicon Music had its most significant year in 1981 with increased sales, complete acquisition of all controlling interests, and the signing of a major distribution agreement with Elektra/Asylum Records.

Lexicon Music separated from Word, Inc. last January and by year's end sales of printed music had doubled. Light Records also ended its distribution agreement with Word in December 1981.

Soon after came the announcement that Elektra/Asylum Records would distribute 42 Light catalogue products to secular retail outlets, effective Feb. 1, 1982. Light will continue to distribute to the Christian marketplace.

Initial releases include 25 catalogue items at \$7.98 and 17 mid-line items at \$5.98, with about 15 new releases scheduled for the next four years. A \$3.88 super-saver line has also been added to the Christian bookstore product line.

According to Larry Jordan, executive vice president for Light, revenues for 1980 were \$4.5 million, increasing \$5.7 million in 1981. Initial sales for January show a 15 percent increase, with a projected total of \$8 million in revenues for 1982.

Light also signed distribution agreements with WEA in South Africa for record product and with Revelation Recordings, Ltd. for printed music.

In 1981 Light/Lexicon moved from Woodland Hills, Cal. to a 19,000-square-foot office and warehouse complex in Newbury Park, Cal. Early in 1982 all warehousing was consolidated in Warsaw, Indiana into a

20,000-square-foot building.

Ralph Carmichael, president of Light/Lexicon, recently announced the addition of Ray Devries and Dale Petit to his staff, as vice president, special services and vice president, finance, respectively. Other key figures in the company are Bill Cole, vice president, recording; Carl Seal, vice president, publishing; Neil Hesson, vice president, sales; Danny Lienart, vice president, advertising and promotion; and Gary McCartie, director of music development.

Black Gospel Division

To strengthen Light's black gospel division, Perry Morgan was named black promotion manager and Reginald Utley was named black radio promotion consultant.

Along with releases by artists Andrae Crouch, Sweet Comfort Band, Dino, Walter Hawkins and Family, Daniel Hawkins, Dennis Agajanian, Ralph Carmichael, Flo Price, the Resurrection Band, Dony McGuire, Reba Rambo, and Dennis Shippy and Tim Simon, Light signed the Winans in 1981 and released "Introducing the Winans." The LP debuted on RW's Soul & Spiritual Gospel Album Chart at number 12 in September, and maintained a top 10 position for four months.

Other new artists releasing records on Light last year include the Allreds with "Beyond Words" and Jubilant Sykes with "The Number of the Lord."

"The Lord's Prayer," written by Light artists Reba Rambo and Dony McGuire and released by Light, won the Grammy for best gospel performance, contempo-

(Continued on page 26)

Dharma Celebrates 10th

■ Wes Yoder, founder of Nashville's Dharma Artist Agency, Inc., celebrates his 10th anniversary as a manager and agent this month, claiming the longest continuous record of any manager-agent firm in the contemporary Christian field.

Roster

Dharma currently represents Benny Hester, Richie Furay, David Meece, Jamie Owens-Collins, Scott Wesley Brown, Marty McCall and Fireworks, and Leon Patillo.

"I'm excited about 1982," said Yoder. "We started the new year with a barrage of phone calls for our clients. We look forward to our next decade."

All Dharma artists have new albums for 1982 along with a share of industry honors. Meece has been nominated for the Gospel Music Association's Dove Award as male vocalist of the year and for song of the year for "We Are the Reason." Patillo is nominated for contemporary black gospel album of the year for "Don't Give In."

Furay's new "Seasons of Change" album on Myrrh was released in February, while Patillo went in the studio for his next Myrrh album, co-produced by Dan Collins and himself.

Meece is scheduled to record his new Myrrh album at Ft. Collins, Colorado with Brown Bannister producing, while McCall & Fireworks are currently in the studio finishing their album for MCA/Songbird with McCall producing. Sparrow Records artists Brown and Owen-Collins are scheduled to go into the studio in March with Dan Collins producing. Brown's "My Treasure" was recorded by Placido Domingo and included on his "Perhaps Love" album.

Celebration plans for the 10th anniversary included a Dharma exhibit and showcase of artist Benny Hester at the NECAA convention Feb. 17-21 in Chicago, a 24-page special section in Contemporary Christian Music Magazine, and a reception during GMA week at the Opryland Hotel's State Room.

'PTL' Appearances

Yoder will appear with Leon Patillo on the "PTL Club" in March, and in May he will tour Scandinavia, Germany, France, Switzerland, the Netherlands and England to strengthen his international contacts. He will be at the annual CBA Convention in July with artists Brown, Owens-Collins, Meece, and Patillo.

EPOCH/NALR Expands

■ EPOCH Universal Publications made great strides in 1981 as a force in the broad gospel market while strengthening their position as a leader in Catholic music.

North American Liturgy Resources (NALR), the liturgical arm of EPOCH, has been providing music for the Catholic Church for the last 12 years, with print music and record product.

NALR moved even further in their role as the largest supplier of Catholic music, by releasing several new major LP's and by expanding their print product catalog as well as increasing the number of NALR sponsored choral clinics. New inroads have also been made in the video area, with NALR recording many of their artists on film for use by more than 20,000 Catholic churches in America.

New product for 1981 included "Lord of Light" by the St. Louis Jesuits, a contemplative album recorded in an ecumeni-

cal vein; the Damiens' "Path of Life," and Rev. Carey Landry's "By Name I Have Called You." Rev. Landry is most noted for his set of "Hi God" albums, which have sold over half-a-million units, and have been translated into some 20 foreign languages.

Living Song

EPOCH launched its new Living Song label in 1981, in an effort to reach more of a general Christian audience. Living Song's first release was "The Time Has Come," which featured Pat Boone singing tunes from EPOCH's catalog.

Other releases on Living Song include Tom Kendzia's "Light of the World," an experiment in the world of electronic soft-rock, and Tutti Camarata's "A Cry in the Wilderness," a musical portrait of the life of Christ, done in a contemporary flavor, using the voices of Vic Damone, jazz soloist Shelby Flint, and the Blessed Sacrament Choir of Los Angeles.



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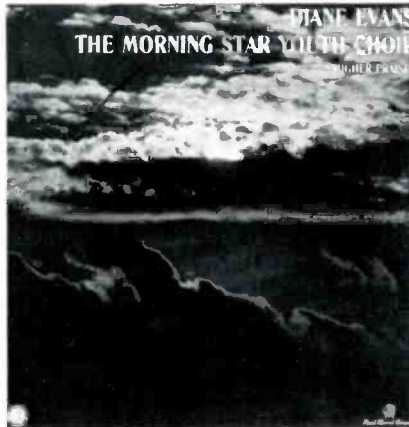
PL-16000



**The Singing Disciples
"FOLLOWING CHRIST"**

The raw melodious energy generated by these fine gentlemen, accompanied by equally inspiring musicians, will stimulate the gospel spirit in everyone with fantastic selections such as "Jesus Steps Right In", "Steal Away", "Just Call Him", and "If It Wasn't For The Lord".

PL-16001



**Diane Evans and the
Morning Star Youth Choir
"HIGHER PRAISE"**

Don't let the "youth" deter you because the excitement created by MSYC is the wonderful result of God experienced voices giving the gospel community eight great songs. Selections to watch are "Who Made You", "Salvation is Free", "Jesus Is My Happiness", and the title cut.

PL-16002



**Douglas Miller and the
Texas Southeast State Choir
(C.O.G.I.C.) with Mattie Moss
Clark (Recorded Live)**

Douglas Miller, joined by the one and only Mattie Moss Clark and an outstanding choir, literally take the listener to church with songs packed full of spiritual power and excitement. Selections to pay-close attention to: "When I See Jesus", "How Long Has It Been", "Send It On Down Lord" and "The Just Shall Live By Faith".

PL-16003



**The Spirit of Peace Singers
"CHRIST IS THE ANSWER"**

The rich and versatile sounds of this spiritually dynamic ensemble will certainly satisfy gospel audiences. Their voices blend in wondrous harmony as they present original and traditional material in a unique and inspiring manner. Exceptional cuts are "I've Got It", "All And All", and "Only What You Do For Christ (Will Last)".

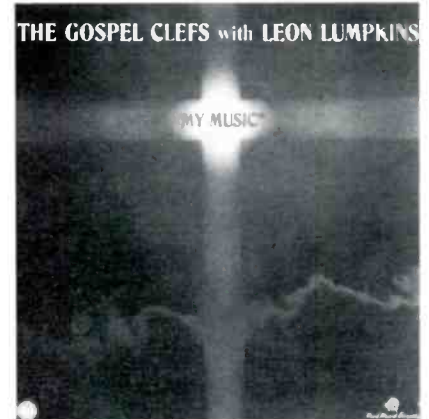
PL-16005



**Marva Hines
"THE SOUL OF
MARVA HINES"**

This dynamic and powerfully gifted lady of song has universally contributed to the growth and progress of gospel music with eight original songs that are sure to inspire the soul of every listener. May we suggest the following: "He's Gonna Take Care of Me", "Joy The World Can't Take Away", "The Lord Is All I Need" and "Why Do You Cry".

PL-16007



**Leon Lumpkins and the
Original Gospel Clefs
"WHAT WOULD I DO
WITHOUT MY MUSIC"**

Leon Lumpkins and The Gospel Clefs bring us another musical masterpiece. Powerful biblical lyrics combined with moving lead vocals and awesome background arrangements, create what may well be the group's greatest album to date. This is apparent after listening to songs such as "By The Waters of Babylon", "Little David", and the title cut.



Pearl Record Company

2755 Edmondson Avenue, Baltimore, Maryland 21223 (301-566-1362)

Gospel Radio Seminar Educates

■ "Into the Mainstream" was the theme of the GMA-sponsored, National Gospel Radio Seminar, held in Estes Park, Colorado, last summer. Approximately 125 Christian broadcasters, industry executives and Christian artists were in attendance.

The seminar opened Thursday evening with registration and a reception sponsored by Word Records, which featured Word's video production "Amy Grant — A Circle of Love."

The other days featured 11 two-hour workshops, led by top representatives from the gospel music field and nationally known leaders in sales and communications fields. Concurrent workshops were held for the first time, offering specialized sessions for programmers, owners/managers and sales people. The agenda was created by a committee of radio personnel, chaired by Joe Battaglia of WWDJ in Hackensack, New Jersey.

Malaco Hot In Gospel

■ Formed in 1968 by Tommy Couch and Mitchell Maloof, Malaco was initially a production firm, earning its revenue mostly from leased records. Malaco's entry into the black gospel field came in 1972 when they signed the Golden Nuggets. Today Malaco's gospel artist roster boasts some of the hottest record-selling acts in the business.

Signed to Malaco in 1976, the Jackson Southernaires have proven to be one of Malaco's best assets. Their "Miracle" LP held a position on RW's Soul & Spiritual Gospel Album Chart for over a year, and their latest album, "Touch of Class," has entered the top five after only four weeks on the chart.

The Southernaires are currently working with another of Malaco's top acts, the Sensational Nightingales, on an album "that is already receiving heavy orders before being released," according to Couch.

In addition to established artists like the Original Soul Stirrers, the Williams Family, the Truthettes, and the Dixons, Malaco has signed the Detroit based Everreadys and the Liberal Trinity COGIC Choir from Jackson, Miss.

Owner/managers were presented workshops led by Court Newton and Tony Patti on the Gospel Radio Network, Larry Perry on new laws, and John Mueller on good business practices.

Sales people heard from Jason Jennings, while other sessions featured Court Newton and Tony Patti on the Gospel Radio Network, and Tim Timmons, communications speaker and founder of Maximum Life Communications, Inc. of California, led a session on Communicology.

The Zondervan Corporation sponsored by Italian feast, with artists Harvest, Twila Paris, Gary Rand and Wayne Watson entertaining. The dinner was followed by the annual Artist

Sparrow

(Continued from page 6)

status, touring with Sparrow artist Barry McGuire, whose "Finer Than Gold" album was another highlight of '81/'82.

Scott Wesley Brown's "SWB" release climbed to the Top 15, his strongest showing to date, and Lamb's "New Mix" continued to earn the duo a larger audience.

Last year's RIAA gold certification of "The Music Machine" was followed by the release of Candle's newest album, the Top 20 "Animals & Other Things," while the Grammy-nominated "Ants'hillvania" has already reached the Top 20.

The task of improving upon the last 12 months has already begun with the signings of the Grammy-winning Michael & Stormie Omartian, Scottish artist Sheila Walsh, the Terry Talbot-produced duo of Wendy and Mary and soloist Michele Pillar. Veteran Sparrow producer Dan Collins is back in the studio with Scott Wesley Brown, and follow-up albums from most of Sparrow's best-selling artists including Jamie Owens-Collins are expected during the next 12 months.

Executive moves included the following: Rick Horne is now VP of finance/personnel, while Bill Hearn has rejoined the company as VP, marketing; Ken Pennell has become assistant director of A&R; Jeff Blake is director of marketing services and Jacque Bauer Gibb is radio promotion coordinator.

Showcase, which spotlighted Steve & Annie Chapman (Star-Song), Tina English (Triangle), Gary Chapman (Lamb & Lion), Silverwind (Sparrow), and Kathie Lee Johnson (Bread 'N Honey).

Tim Timmons delivered a dynamic keynote address stressing the importance of becoming better communicators.

Jim Black, chairman of the seminar, has announced that the 1982 N.G.R.S. will be held at the Holiday Inn in Estes Park Aug. 1-3 this year, with an opening gathering on Saturday, July 31. The dates for the Seminar coincide with the dates of the Christian Artists Seminar which also opens August in Estes Park.

Light/Lexicon

(Continued from page 24)

rary or traditional in 1981. Rambo and McGuire, Walter and Tramaine Hawkins, Andrae Crouch, and other artists who sang on the album, performed a six-minute segment taken from the album on the live Grammy telecast.

"The Lord's Prayer" also won a Dove Award in 1981, as did Dino for his third consecutive year in instrumentalist of the year category.

Pearl

(Continued from page 18)

ing Disciples, and the Spirit of Peace Singers.

Jon Harley acts as staff producer for Pearl and promises a sound "that all gospel listeners — young and old, contemporary and traditional — can identify with."

GlorySound

(Continued from page 16)

Founded in 1976, GlorySound seeks to serve the needs of the evangelical Christian community. According to Lew Kirby, director of publications, "GlorySound intends to serve all Christian churches rather than suddenly capitalize on a growing market."

GlorySound's catalogue includes the works of Don Marsh, Larry Mayfield, Charles F. Brown, Ron and Pat Owens, George Gagliardi, and others. New writers such as Robert Sterling, Sheldon Curry, Jay Alt-house, Randy Dennis, and Mark Hayes are being developed.

Adoration Inc. A Trendsetter

■ Adoration, Inc., known as a trendsetter in gospel music, attributes their continued success to their ability to grow. Jim Tatom, president of the firm, stated, "Change is commonplace in business. It's what you do with a change that means the difference between success or failure. Adoration has recognized, and is dealing with, today's disastrous economy."

The company operates on a ratio of two artists per agent, which insures their artists steady performance dates in spite of today's economy. Betty Tatom, VP for the company, is personal manager for each artist and strives for perfection in every act. She emphasizes constant rehearsal, professionalism, and stage presence.

Adoration represents Dave Boyer, the Sharretts, the Mercy River Boys, Kathie Lee Johnson and Michie Mader, the Gospel Couriers, Steve and Maria Gardner, and Wendell Burton.

The Sharretts, the Mercy River Boys, and the Gospel Couriers are scheduled to perform at the 1982 World's Fair in Knoxville, Tennessee, and the Mercy River Boys are scheduled as the only gospel act performing at the national convention of NECCA in Chicago this year.

Bread 'N Honey Forges Ahead

■ Bread 'N Honey Records moved ahead in 1981 with a series of unique marketing strategies, major artist signings, and an effort to saturate the Christian bookstore market.

Bread 'N Honey undertook marketing surveys in 1981, especially in religious media, examining them as potential sales tools.

The label blanketed Christian publications with advertisements aimed at direct mail and bookstore audiences. Bread 'N Honey developed a major direct marketing plan through Christian radio and television stations.

A campaign of a four-album collection was aimed at the MOR buying public. "The Celebration Collection" featured product by Michael Redman and Kathie Sullivan of "The Lawrence Welk Show," singer/songwriter Kathie Lee Johnson, and her sister Michie Mader.



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Joe and I are covered up getting
songs out and working with writers,
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with one. Business is booming
here at Meadowgreen!

Run whatever you think.

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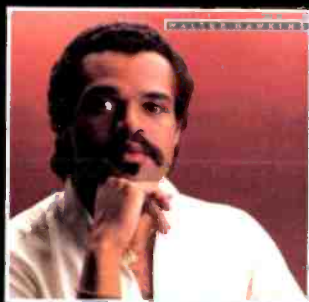
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OUR NEW RELEASES:

WALTER HAWKINS
I Feel Like Singing



E1-60038



REBA RAMBO
Lady Live

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Alternative Music Publications (Continued from page 3)

The Rocket or NY Rocker.

Many of today's young publishers (some of whom are as young as 16) have gone one step further to bring the music to their readers by releasing records and cassettes of local unsigned bands. (Entrepreneurs in Australia and the U.K. have even put out cassette-magazines, *Fast Forward* and *SFX* respectively, which feature interviews with musicians, music news and record reviews.)

The typical fanzine contains very little advertising (usually just local record store ads), is published sporadically, and often reflects the personality of the person printing it. California's *Flipside*, Philadelphia's *Terminal*, Michigan's *Touch and Go*, and *The Offense* are all good examples.

Tim K. Anstaett, who publishes *The Offense*, is one of the best-known fanzine publishers. Anstaett, who uses the byline TKA, puts together his 70-odd-page booklet on an outdated press in his father's basement. The paper is hand-typed, laid out on an old pool table and manually stapled together. *The Offense* first appeared two years ago as two sheets of Xeroxed paper. After its first year it was picked up by a distributor (Rough Trade), and it can now be found in record stores in cities other than Columbus.

The Offense is perhaps best known for its outrageous letters section, which often runs as long as ten pages, filled with correspondence from other editors, radio station programmers, fans, artists and record company employees. The letters section illustrates an informal network of communication that many of the publications maintain. "We all keep in touch with each other and exchange ideas and issues," TKA said. "Everyone has such different views, it's really fascinating."

Monthly newspapers like *Boston Rock*, *Cleveland's The Scene*, *The Rocket* and *NY Rocker*, on the other hand, are more established and attract a fair amount of national advertising. *The Rocket*, for example, has increased its readership from 25,000 to 60,000 readers in the last two years. Some of these newspapers have gained national status; *NY Rocker* claims 70 percent of its readers live outside the New York area. The model for many of these publications is England's influential weekly, *New Musical Express*.

Although the origin of fanzines and alternative papers can be traced to the early sixties, those close to the scene insist that today's publications are undergoing a renaissance. The current crop of alternative papers goes hand in hand with the recent growth of the local music scene — which is, according to many of the people chronicling it, the healthiest and most active it's been in years.

"There is a very rich independent

music scene happening on a local level around the country," said Kit Rachlis, music editor of the *Boston Phoenix*. "Just as *Rolling Stone's* importance in music is diminishing, newspapers like *NY Rocker* and *Boston Rock* are not only getting better but are also helping to stimulate the whole music scene." Bob Ferrigno, editor of *The Rocket*, agreed: "Fanzines are really essential because they deal with the fringe element in music. Most of that music won't get covered anywhere — you certainly won't hear it on the radio — so fanzines are really doing the fans and the bands a service."

Many magazines are becoming increasingly involved with the bands they write about. *NY Rocker* will soon put out an album of independently released singles, and *Boston Rock* plans to put out a compilation of local artists on its newly-formed *Modern Method* label. Two years ago, Los Angeles-based *Slash* magazine started a record label, and it has had considerable success with *X* and the *Blasters*. *Slash's* founder Bob Biggs now devotes all his time to the record label. "There was so much good music around," Biggs said, "and it was obvious that no record company was going to pick up on it, so we started putting out records. The situation isn't much different today."

Many of the publications that have recorded local music favor the cassette format. Editors have been able to successfully sell cassette compilations for as little as \$2.50. Bill Rich's *Talk Talk* magazine in Lawrence, Kansas is one example of a fanzine toying with the cassette format. "We've tried flexidiscs," said Rich. "They help circulation but they aren't worth the money to get them pressed because they warp easily and the quality goes down with each play."

Rich recently put out two cassettes featuring ten regional bands on his own *Fresh Sounds From Middle America* label. The two tapes sell together for \$9 and are packaged with a small booklet that includes information on the bands, interviews and photographs. Rich eventually hopes to include interview segments, reviews and snippets of songs, in the manner of England's *SFX* cassette-magazine. "People will always want to read, but there should be an alternative way to present bands and reviews," he said. "The consumer should be able to decide for themselves and hear the music along with the criticism. *SFX* and *Fast Forward* are great ideas, and I think more are definitely on their way." *Talk Talk's* circulation of 2,000 is sprinkled throughout the midwest, Los Angeles and New York.

Based out of Olympia, Washington, *Sub Pop* alternates between a 60-minute cassette and a printed publication. The first cassette, *Sub*

Pop 5, was released recently. It features regional bands, experimental music and a comedy piece poking fun at President Reagan. A booklet is also included, and the package sells for \$4. According to *Sub Pop's* Bruce Pavitt, 1,000 copies have already been sold. "We are trying to support local bands because we don't believe they should have to move to L.A. or N.Y. to get attention," Pavitt said.

One of the goals of *Sub Pop* is to help form a network across the country among bands, and between bands and fans. "We are trying to get local scenes in touch with each other," Pavitt said. "Cassettes are a quick and easy way to do it. We can put a cassette out in a week or even a day because they are an instant form of communication. The American music scene is definitely snowballing, and the fanzines are helping to spread the word." Pavitt added that he feels that American rock publications have placed too much emphasis on English music, and that *Sub Pop* and others give needed exposure to often-overlooked American bands. *Sub Pop's* next cassette edition will be out sometime in March.

The relative importance of American and U.K. music is a favorite topic and is often debated in the lively letters pages of *The Offense* and other magazines. John Foster's *OP*, a fanzine also produced in Olympia, is an avid supporter of indigenous American music. "American music is really

where it's happening right now," Foster said. "It's been English, English, English for a long time, but it's slowly shifting back." Foster also has a record label, *Mr. Brown*, on which he has already released some local records and plans to produce some cassettes.

While the musical and political slant of the various publications varies greatly, there is a sense of fraternity among the magazines. Despite the ongoing bickering among the publications (*Schwartz* and *TKA* have had a monthly letter battle that prompted another letter from the *NYR* staff requesting *TKA* not to print any more of *Schwartz's* letters because he wasn't getting any of his other work done), there is a strong sense of shared ideals. And although these publications are all competing for readers' attention, along with national publications like *Creem*, *Trouser Press* and *Rolling Stone*, the editors agree that the more magazines the better.

The staffs of the alternative publications across the U.S. have one essential ingredient in common: they all love rock 'n' roll. "We certainly don't do it for the money," said *TKA*. "It's just a break-even proposition. No one is getting rich, we are just trying to get the music out."

Greg Reibman, editor of *Boston Rock*, adds: "We are all serious music fans here. If our magazine does well and we make money, that will be an added bonus."

Motels at the Roxy



Capitol recording artists the Motels recently played four sold-out shows at the Roxy in Los Angeles. Included in their performance was material from the band's third Capitol album, produced by Val Garay and set for an April release. Pictured backstage after the show are, from left, back row: Bob Getter, Michael Goodroe, Craig Kramph and Steven Goldstein of the Motels. Middle row: Dennis White, vice president, marketing, Capitol Records; and Guy Perry and Martin Jourard of the Motels. Front row: Helmut Fest, vice president, international, Capitol Records Group; Martha Davis of the Motels; and Don Zimmermann, president, Capitol Records Group.

Airwave Inks Four

■ LOS ANGELES—Airwave Records president Tom De Pierro has announced the signing of four new artists to the label, including producer Rick Gianatos, whose *Altair* label will be distributed through Airwave.

The new artists, who will have product released immediately, are Carl Bean, Bobby Belle, and Cesar Valentino. The first release through Gianatos' *Altair* label will be the group *D'Illegance*.

Churchill Names Webb

■ TULSA—Churchill Records & Video, Ltd. chairman Jim Halsey has announced the appointment of David Webb as sales and marketing vice president. Webb has previously served in that capacity for Third Coast and Ovation Records in Chicago.

Ray to CRT

(Continued from page 4)

Cable people, said Lowy, "would like to be ignored" when it comes to the payment of such a royalty. "They will accept an interim license with a performing rights society, but nothing more," and CBS Cable, Lowy claimed, currently has no license at all with BMI or ASCAP, despite CBS reports to the contrary. In response to Lowy's remarks, Ray indicated that a hearing on the cable matter is imminent.

Asked by another AIMP member what the publishing industry can expect from the CRT, Ray replied, "A lot will depend on what happens in Congress regarding appropriations and so on. I do know that copyright owners' rights must be protected while a free marketplace is preserved."

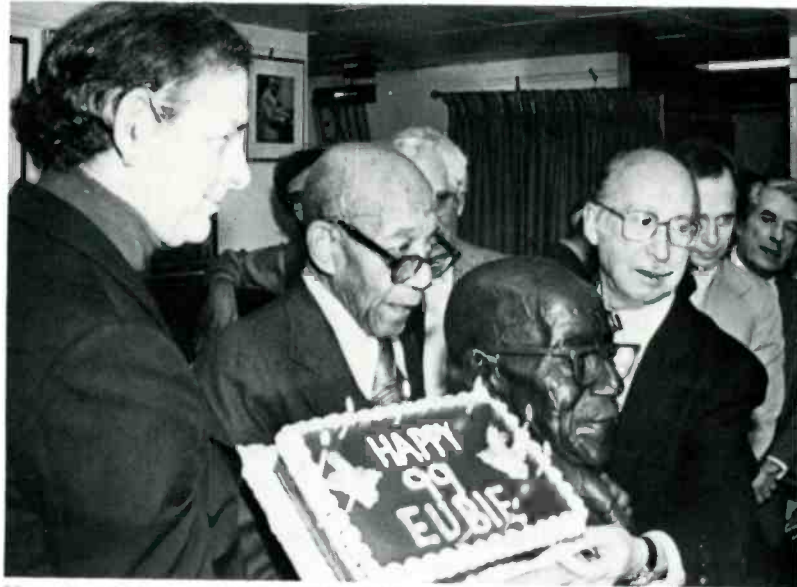
Ray's music industry career began in the early 1950s. His background includes stints with Imperial, Capitol (where he was the label's first black vice president) and MGM (where he was senior vice president). In 1974, he moved to Memphis, where he established Eddie Ray Music Enterprises, a music/education corporation; in addition to the company's recording studio, music publishing and record production divisions, he founded and operated the Tennessee College of Recording Arts. Ray returned to Los Angeles in 1979 as president of California Multiple Industries, a real estate management and music consultant concern.

New York, N.Y.

(Continued from page 10)

New Ballroom in Manhattan . . . Pianist/composer Claude Bolling will premiere his own composition "Baroque Suite for Chamber Orchestra and Jazz Piano Trio" with the Syracuse Symphony at Carnegie Hall on March 25 . . . Columbia Records has signed New York-based rocker Bonnie Forman to a multi-album deal. Look for Forman's "All Night" single, currently on Wave Records, to be remixed as her first Columbia release. . . . Congratulations to Pat Benatar and Neil Geraldo on their sunset marriage in Maui, Hawaii last week (20). An added tip of the hat to the couple for their Grammy Award in the Best Rock Vocal Performance (Female) category. Geraldo played guitar on and co-produced Benatar's award-winning "Fire and Ice" single . . . Our best wishes to Sara and Rick Pardo on the birth of Samuel Craig Pardo, February 3. Rick is the New York-based controller of Boardwalk Entertainment . . . And on a final Grammy note, RW held its first annual Grammy Sweepstakes last week. After sweeping our first two Academy Awards sweepstakes, RW senior vice president/editor-in-chief Mike Sigman was the early odds-on favorite. But after the entry blanks were all tabulated, assistant research editor Frank Murray, this column's 1981 Newcomer of the Year award-winner, outdistanced a field of 37 to walk away with the first prize. Honorable mention goes to CBS's Laurie Steinberg, while the futility prize was captured by our own Doree Berg.

Happy Birthday, Eubie



More than 200 people helped Eubie Blake celebrate his 99th birthday at a recent gathering at the Songwriters Hall of Fame in New York. Curator Oscar Brand (left) and president Sammy Cahn (right) presented the pianist with a cake and a sculpture by Bob Walker, which, along with photos and other items of memorabilia, will remain on exhibit through March.

Shelley Cooper

(Continued from page 4)

May. She continued her involvement with music industry advertising as account supervisor and TV commercial producer for Douglas T. Spellman, Inc. where her accounts included Warner Bros. Records, Atlantic Records, and the WEA Corporation. Prior to joining Warner Bros. Records, she had worked for Grey Advertising and J. Walter Thompson in Los Angeles.

Cooper may be contacted at (213) 650-0208 in Los Angeles, or via the NARM office (609) 795-5555, by advertising agencies who are interested in representing the "Gift of Music" campaign. The agency selected must be a full-service organization. The initial screening of candidates will be held on March 30 in Los Angeles, following the close of the 1982 NARM Convention. Those selected will be requested to prepare presentations, with a final decision due in May.

Upscale Music Bows

■ LOS ANGELES—Songwriters Randel Porter and Mark Hancock have formed Upscale Music, to be administered by Esquisador Music, c/o Rondrew A. Outlaw, Esq., 2049 Century Park East, Suite 1800, Los Angeles 90067.

The Coast

(Continued from page 11)

Rollins, Wayne Shorter, Lew Tabackin and Toshiko Akiyoshi, Wynton Marsalis, Jaco Pastorius, Pat Metheny, Herbie Hancock, Tony Williams, Bobby Hutcherson, Denny Zeitlin — you get the idea; even Carlos Santana made the scene. Not all of these people were playing at the same time, you understand, but since the benefit's length was in the four-hour range, it apparently became what L.A. Herald-Examiner critic David Weiss referred to as too much of a good thing. In any case, a Columbia album should be coming out of all this; profits from said LP will also go to Silver.

PLAYING THE GAME: As has been widely reported, the Knack is no more, effectively nuked by the departure of Doug Fieger, who owned the band's name. Group members Berton Averre, Prescott Niles and Bruce Gary have gone on to form a new group, the Game, and are reportedly negotiating with several labels for a new deal. Joining the group as lead singer is Stephan McNally, former front man for the midwestern touring band Roadmaster. Meanwhile, Fieger, whose split with his former cohorts is described by knowledgeable sources as less than amicable, is also planning a new musical venture. Where all of this leaves the immortalized Sharona is anybody's guess.

SOUL BROTHERS: We wouldn't even venture to speculate on the substance of the conversation between James Brown and trumpet legend Harry James which took place at a recent pre-Grammy party hosted by NARAS, but word is now out that Brown will be forming his own record company in unlikely partnership with boxing kingpin Don King. According to Starship, the name of the new label will be King and King Records, and the initial release will consist of Brown's renditions of country and pop standards.

HELP WANTED: Promoter Michael O'Reilly's Microphone Productions has booked upcoming shows featuring the Blasters, X, Wall of Voodoo, the Cramps and Bush Tetras into the 1500-capacity Ukrainian Culture Center, and O'Reilly is now beginning to feel his oats. He's currently negotiating with the Clash for three shows at the Hollywood Palladium, but finds that he needs to inject a little bit of old capital into his still-fledgling operation. Anyone interested in investing in the mercurial concert promotion business should give Michael a call. Anyone interested in buying the Brooklyn Bridge or the Holland Tunnel is urged to call us here at the Coast.

PERSONALS: Congratulations to Suzan Kapner, late of PolyGram Records A&R, and TV and video producer Richard Mann on their recent marriage in Las Vegas.

Capitol Taps Martin

■ LOS ANGELES—Scott Martin has been promoted to Los Angeles promotion manager, secondary markets, Capitol Records Inc., it was announced by Bruce Wendell, vice president, promotion. Martin will be responsible for maintaining liaison with radio stations in the San Diego, Phoenix and Tucson markets.

Martin has spent the past five years in the Capitol marketing division. He started with the company as customer service representative in Los Angeles, was moved to San Diego territory manager in 1978, and named Los Angeles territory manager in 1980.

Warners Signs T-Bone Burnett

■ LOS ANGELES—Warner Bros. Records has announced the signing of singer/composer/multi-instrumentalist T-Bone Burnett to the label. Burnett is currently in the studio preparing his debut release for the company, "Diamonds Are a Girl's Best Friend."

Burnett's compositions have been recorded by Kris Kristofferson, Rita Coolidge, Arlo Guthrie, Robert Gordon, and others.

Record World

Retail Report

MARCH 6, 1982

SALESMAKER

THE CONCERT IN CENTRAL PARK
SIMON AND GARFUNKEL
Warner Bros.

TOP SALES

THE CONCERT IN CENTRAL PARK — Simon and Garfunkel — WB
DREAM ON — George Duke — Epic
GREEN LIGHT — Bonnie Raitt — WB
BEAUTIFUL VISION — Van Morrison — WB
CHARIOTS OF FIRE (Soundtrack) — Vangelis — Polydor



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

HANDLEMAN/NATIONAL

CHARIOTS OF FIRE (Soundtrack) — Polydor
SHEENA EASTON — EMI America
FIRST FAMILY — Boardwalk
LINDA FRATIANNNE — Columbia
JOAN JETT — Boardwalk
HUEY LEWIS AND THE NEWS — Chrysalis
LOUIS MANDRELL AND R C BANNON — RCA
BOB AND DOUG MCKENZIE — Mercury
OAK RIDGE BOYS — MCA
SIMON AND GARFUNKEL — WB

MUSICLAND/NATIONAL

BUCKNER & GARCIA — Columbia
BERTIE HIGGINS — Kat Family
GORDON LIGHTFOOT — WB
BONNIE RAITT — WB
SHALAMAR — Salar (E/A)
SIMON AND GARFUNKEL — WB
SOFT CELL — Sire
WAITRESSES — Polydor / Ze
WEATHER REPORT — ARC/Columbia

RECORD BAR/NATIONAL

BLASTERS — Slash
CHARIOTS OF FIRE (Soundtrack) — Polydor
JUDY COLLINS — Elektra
BERTIE HIGGINS — Kat Family
HUMAN LEAGUE — A&M
CHAS JANKEL — A&M
WAYLON JENNINGS — RCA
POCO — MCA
THIN LIZZY — WB
WAITRESSES — Polydor / Ze

SOUND UNLIMITED/NATIONAL

ANGEL CITY — Epic
BUGGLES — Carrere
CHARIOTS OF FIRE (Soundtrack) — Polydor
GEORGE DUKE — Epic
ERIC GALE — Elektra / Musician
RAMSEY LEWIS — Columbia
VAN MORRISON — WB
BONNIE RAITT — WB
LEE RITENOUR — Elektra / Musician
DWIGHT TWILLEY — EMI America

PICKWICK/NATIONAL

CHARIOTS OF FIRE (Soundtrack) — Polydor
FAME (Soundtrack) — RSO
LINDA FRATIANNNE — Columbia
FIRST FAMILY — Boardwalk
GO-GO'S — I.R.S.
JOAN JETT — Boardwalk
BOB AND DOUG MCKENZIE — Mercury
OAK RIDGE BOYS — MCA
MIKE POST — Elektra
KATHY SMITH — Musicstone

STRAWBERRIES/NEW ENGLAND

JOAN ARMATRADING — A&M
CHARIOTS OF FIRE (Soundtrack) — Polydor
RICHARD "DIMPLES" FIELDS — Boardwalk
MILLIE JACKSON — Spring
LE ROUX — RCA
ONY/O — Sutra
ALDO NOVA — Portrait
PRISM — Capitol
SISTER SLEDGE — Catillon
TOMMY TUTONE — Columbia

CUTLER'S/NEW HAVEN

JANIS JOPLIN — Columbia
LOVERBOY — Columbia
NICK LOWE — Columbia
LULU — Alfa
PRODUCERS — Portrait
SMOKEY ROBINSON — Tamla
SIMON AND GARFUNKEL — WB
MICHAEL SMOTHERMAN — Epic
TROWER / BRUCE — Chrysalis

RECORD WORLD/TSS/NORTHEAST

B-52'S — WB
PAUL COLLINS' BEAT — Columbia
HUMAN LEAGUE — A&M
MILLIE JACKSON — Spring
LE ROUX — RCA
LOVERBOY — Columbia
ALDO NOVA — Portrait
SIMON AND GARFUNKEL — WB
DWIGHT TWILLEY — EMI America
WAITRESSES — Polydor / Ze

DISC-O-MAT/NEW YORK

GEORGE DUKE — Epic
RICHARD "DIMPLES" FIELDS — Boardwalk

HUMAN LEAGUE — A&M
JOHNNY & THE DISTRACTIONS — A&M
NICK LOWE — Columbia
RAY, GOODMAN & BROWN — Polydor
LOU REED — RCA
SIMON AND GARFUNKEL — WB
DWIGHT TWILLEY — EMI America
WAITRESSES — Polydor / Ze

CRAZY EDDIE/NEW YORK

AEROBIC DANCE HITS — Casablanca
BLASTERS — Slash
RICHARD "DIMPLES" FIELDS — A&M
FLESHTONES — I.R.S.
IMAGINATION — MCA
WAYLON JENNINGS — RCA
LAKESIDE — Salar (E/A)
LOVERBOY — Columbia
RITA MARLEY — Shanachie
SIMON AND GARFUNKEL — WB

KING KAROL/NEW YORK

PEABO BRYSON — Capitol
GEORGE DUKE — Epic
ECHOES OF AN ERA — Elektra
MILLIE JACKSON — Spring
LE ROUX — RCA
NICK LOWE — Columbia
VAN MORRISON — WB
ON GOLDEN POND (Soundtrack) — MCA
SIMON AND GARFUNKEL — WB
WAITRESSES — Polydor / Ze

WEBB/PHILADELPHIA

CHOCOLATE MILK — RCA
LINDA CLIFFORD — Capitol
GEORGE DUKE — Epic
MICHAEL FRANKS — WB
MILLIE JACKSON — Spring
MYSTIC MERLIN — Capitol
SEQUENCE — Sugarhill
T.S. MONK — Mirage
ROLLIN VAZQUEZ — Headfirst
ZOOM — Polydor

RADIO 437/PHILADELPHIA

A FLOCK OF SEAGULLS — Jive / Arista
BAR-KAYS — Mercury
BUGGLES — Carrere
GEORGE DUKE — Epic
MICHAEL FRANKS — WB
MIKE POST — Elektra
BONNIE RAITT — WB
LOU REED — RCA
SIMON AND GARFUNKEL — WB
McCOY TYNER — Columbia

RECORD REVOLUTION/PA./DEL.

ROY AYERS — Polydor
GEORGE DUKE — Epic
CHAS JANKEL — A&M
WAYLON JENNINGS — RCA
JOHNNY & THE DISTRACTIONS — A&M
VAN MORRISON — WB
MUSICIANS GUIDE — Elektra / Musician
BONNIE RAITT — WB
SIMON AND GARFUNKEL — WB

RECORD THEATRE/BALTIMORE

ROY AYERS — Polydor
GEORGE DUKE — Epic
HUMAN LEAGUE — A&M
ISLEY BROTHERS — T-Neck
LAKESIDE — Salar (E/A)
WYNTON MARSALIS — Columbia
OLIVIA NEWTON-JOHN — MCA
PRISM — Capitol
SHALAMAR — Salar (E/A)
TRIUMPH — RCA

RECORDS UNLIMITED/BALTIMORE

B-52'S — WB
DOC HOLLIDAY — A&M
FIRST FAMILY — Boardwalk
4 OUT OF 3 DOCTORS — Nemperor
SAMMY HAGAR — Geffen
BOB AND DOUG MCKENZIE — Mercury
ALDO NOVA — Portrait
PRISM — Capitol
UFO — Chrysalis
WAITRESSES — Polydor / Ze

KEMP MILL/WASHINGTON, D.C.

CHARIOTS OF FIRE (Soundtrack) — Polydor
CHI-LITES — Chi-Sound / 20th Century-Fox

GEORGE DUKE — Epic
MILLIE JACKSON — Spring
NICK LOWE — Columbia
BONNIE RAITT — WB
SIMON AND GARFUNKEL — WB
T-CONNECTION — Capitol
ERNIE WATTS — Qwest
WHISPERS — Salar (E/A)

DOUGLAS STEREO/WASHINGTON, D.C.

GAYLE ADAMS — Prelude
ROY AYERS — Polydor
CLARENCE CARTER — Venture
GEORGE DUKE — Epic
RICHARD "DIMPLES" FIELDS — Boardwalk
MICHAEL FRANKS — WB
IMAGINATION — MCA
MILLIE JACKSON — Spring
CHAS JANKEL — A&M
RAMSEY LEWIS — Columbia

WAXIE MAXIE/WASHINGTON, D.C.

AURRA — Salsoul
GEORGE DUKE — Epic
4 OUT OF 5 DOCTORS — Nemperor
HUMAN LEAGUE — A&M
MILLIE JACKSON — Spring
CHAS JANKEL — A&M
HUEY LEWIS & THE NEWS — Chrysalis
SHALAMAR — Salar (E/A)
SIMON AND GARFUNKEL — WB
T-CONNECTION — Capitol

PENGUIN FEATHER/NO. VIRGINIA

CHARIOTS OF FIRE (Soundtrack) — Polydor
HUMAN LEAGUE — A&M
LE ROUX — RCA
HUEY LEWIS AND THE NEWS — Chrysalis
ROLLIN VAZQUEZ — Headfirst
ZOOM — Polydor
VAN MORRISON — WB
BONNIE RAITT — WB
SIMON AND GARFUNKEL — WB
DWIGHT TWILLEY — EMI America
WRABIT — MCA

RECORD RENDEZVOUS/CLEVELAND

BLASTERS — Slash
CHARIOTS OF FIRE (Soundtrack) — Polydor
GEORGE DUKE — Epic
EYE TO EYE — WB
HUMAN LEAGUE — A&M
CHAS JANKEL — A&M
MATERIAL — Elektra / Musician
LOU REED — RCA

RECORD REVOLUTION/CLEVELAND

GEORGE DUKE — Epic
HUMAN LEAGUE — A&M
WYNTON MARSALIS — Columbia
MATERIAL — Elektra / Musician
VAN MORRISON — WB
BONNIE RAITT — WB
SMOKEY ROBINSON — Tamla
SIMON AND GARFUNKEL — WB
SIMPLE MINDS — Stiff
DWIGHT TWILLEY — EMI America

WHEREHOUSE/MICHIGAN

CASIOPEA — Alfa
GEORGE DUKE — Epic
JAY FERGUSON — Capitol
GAMMA — Elektra
BERTIE HIGGINS — Kat Family
WAYLON JENNINGS — RCA
VAN MORRISON — WB
BONNIE RAITT — WB
SIMON AND GARFUNKEL — WB
GEORGE WINSTON — Windham Hill

ROSE/CHICAGO

AURRA — Salsoul
B-52'S — Sire
BRIDESHEAD REVISITED (Soundtrack) — Chrysalis
FAME (Soundtrack) — RSO
BERTIE HIGGINS — Kat Family
HUMAN LEAGUE — A&M
JANIS JOPLIN — Columbia
GORDON LIGHTFOOT — WB
LOVERBOY — Columbia
NICK LOWE — Columbia

RECORD CITY/CHICAGO

A FLOCK OF SEAGULLS — Jive / Arista
GEORGE DUKE — Epic

HUEY LEWIS AND THE NEWS — Chrysalis
VAN MORRISON — WB
ALDO NOVA — Portrait
PRISM — Capitol
BONNIE RAITT — WB
WAITRESSES — Polydor / Ze

RADIO DOCTORS/MILWAUKEE

GAYLE ADAMS — Prelude
ANGEL CITY — Epic
GAMMA — Elektra
VAN MORRISON — WB
BONNIE RAITT — WB
LEE RITENOUR — Elektra / Musician
SIMON AND GARFUNKEL — WB
T-CONNECTION — Capitol
WAITRESSES — Polydor / Ze
WRABIT — MCA

LIEBERMAN/MINNESOTA

ANGEL CITY — Epic
JOAN ARMATRADING — A&M
CARL — Elektra
CHARIOTS OF FIRE (Soundtrack) — Polydor
SAMMY HAGAR — Geffen
J. GEILS BAND — EMI America
JOAN JETT — Boardwalk
VAN MORRISON — WB
BONNIE RAITT — WB
WAITRESSES — Polydor / Ze

GREAT AMERICAN/MINNEAPOLIS

B-52'S — WB
FIRST FAMILY — Boardwalk
MICHAEL FRANKS — WB
GORDON LIGHTFOOT — WB
VAN MORRISON — WB
ALDO NOVA — Portrait
OAK RIDGE BOYS — MCA
PRISM — Capitol
BONNIE RAITT — WB
GEORGE WINSTON — Windham Hill

MUSICLAND/ST. LOUIS

PEABO BRYSON — Capitol
CHARIOTS OF FIRE (Soundtrack) — Polydor
SAMMY HAGAR — Geffen
CAROL HENSEL — Vintage
GREG LAKE — Chrysalis
BOB AND DOUG MCKENZIE — Mercury
EDDIE SCHWARTZ — Atco
GIL SCOTT-HERON — Arista
SURVIVOR — Scotti Bros.
WHISPERS — Salar (E/A)

MUSIC VISIONS/ST. LOUIS

GAYLE ADAMS — Prelude
B-52'S — WB
BAR-KAYS — Mercury
FAME (Soundtrack) — RSO
FIRST FAMILY — Boardwalk
OLIVIA NEWTON-JOHN — MCA
PRISM — Capitol
DIANA ROSS — RCA
THIN LIZZY — WB
LUTHER VANDROSS — Epic

STREETSIDE/ST. LOUIS

ROY AYERS — Polydor
PAUL COLLINS' BEAT — Columbia
GEORGE DUKE — Epic
HUMAN LEAGUE — A&M
RITA MARLEY — Shanachie
MATERIAL — Elektra / Musician
VAN MORRISON — WB
BONNIE RAITT — WB
SIMON AND GARFUNKEL — WB
KASIM SULTON — EMI America

GARY'S/RICHMOND

AL DI MEOLA — Columbia
JOAN JETT — Boardwalk
JONES GIRLS — Philo. Int'l
KLEENER — Atlantic
LE ROUX — RCA
BOB AND DOUG MCKENZIE — Mercury
OAK RIDGE BOYS — MCA
PRISM — Capitol
TOM TOM CLUB — Sire
WHISPERS — Salar (E/A)

EAST/WEST/CENTRAL FLORIDA

BRIAN BRIGGS — WB
GEORGE DUKE — Epic
JAY FERGUSON — Capitol
BERTIE HIGGINS — Kat Family
GORDON LIGHTFOOT — WB

VAN MORRISON — WB
ALDO NOVA — Portrait
PRISM — Capitol
BONNIE RAITT — WB
WAITRESSES — Polydor / Ze

RECORD CITY/ORLANDO

BRYAN ADAMS — A&M
B-52'S — WB
CHUBBY CHECKER — MCA
BERTIE HIGGINS — Kat Family
NICK LOWE — Columbia
ALDO NOVA — Portrait
G.E. SMITH — Mirage
T-CONNECTION — Capitol
DWIGHT TWILLEY — EMI America
WAITRESSES — Polydor / Ze

SPEC'S/FLORIDA

B-52'S — WB
LINDSEY BUCKINGHAM — Asylum
CHARIOTS OF FIRE (Soundtrack) — Polydor
LOVERBOY — Columbia
MODERN ROMANCE — Atlantic
ON GOLDEN POND (Soundtrack) — MCA
PRISM — Capitol
BONNIE RAITT — WB
SHARKY'S MACHINE (Soundtrack) — WB
SKYY — Salsoul

TURTLES/ATLANTA

DAVID ALLAN COE — Columbia
GEORGE DUKE — Epic
ERIC GALE — Elektra / Musician
FREDDIE HUBBARD — Elektra / Musician
HUMAN LEAGUE — A&M
VAN MORRISON — WB
BONNIE RAITT — WB
LEE RITENOUR — Elektra / Musician
SIMON AND GARFUNKEL — WB
BRANDI WELLS — WmOT

SOUND WAREHOUSE/HOUSTON

LOU ANN BARTON — Asylum
JUDY COLLINS — Elektra
HUEY LEWIS AND THE NEWS — Chrysalis
NICK LOWE — Columbia
VAN MORRISON — WB
POCO — MCA
PRISM — Capitol
SIMON AND GARFUNKEL — WB
DWIGHT TWILLEY — EMI America
WAITRESSES — Polydor / Ze

TOWER/PHOENIX

BLASTERS — Slash
CHARIOTS OF FIRE (Soundtrack) — Polydor
JUDY COLLINS — Elektra
DEISEL — Atlantic
MICHAEL FRANKS — WB
CHAS JANKEL — A&M
WAYLON JENNINGS — RCA
JOAN JETT — Boardwalk
NICK LOWE — Columbia
POCO — MCA

CIRCLES/ARIZONA

GAYLE ADAMS — Prelude
DAZZ BAND — Motown
FRANCE JOLI — Prelude
L.A. BOPPERS — MCA
JANIS JOPLIN — Columbia
ORCHESTRAL MANOEUVRES IN THE DARK — Virgin / Epic
RAY, GOODMAN & BROWN — Polydor
SIMON AND GARFUNKEL — WB
T-CONNECTION — Capitol

MUSIC PLUS/LOS ANGELES

BUGGLES — Carrere
PAUL COLLINS' BEAT — Columbia
GEORGE DUKE — Epic
HUMAN LEAGUE — A&M
WAYLON JENNINGS — RCA
RAMSEY LEWIS — Columbia
MATERIAL — Elektra / Musician
VAN MORRISON — WB
BONNIE RAITT — WB
LEE RITENOUR — Elektra / Musician

EVERYBODY'S/NORTHWEST

ANGEL CITY — Epic
B-52'S — Sire
LARRY CARLTON — WB
BILL CHAMPLIN — Elektra
CHARIOTS OF FIRE (Soundtrack) — Polydor
JOHNNY & THE DISTRACTIONS — A&M
LE ROUX — RCA
VAN MORRISON — WB
BONNIE RAITT — WB
TOM TOM CLUB — Sire



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

MARCH 6, 1982

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

Mar. 6 Feb. 27

WKS. ON CHART

1 2 FREEZE-FRAME

J. GEILS BAND

EMI-America SOO 17062

(3rd Week)



15 H

2	1	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCESTRA/RCA AFL1 4194	15	H
3	3	4 FOREIGNER/Atlantic SD 16999	31	H
4	4	ESCAPE JOURNEY/Columbia TC 37408	29	O
5	6	BEAUTY & THE BEAT GO-GO'S/I.R.S. SP 70021 (A&M)	30	H
6	7	PHYSICAL OLIVIA NEWTON-JOHN/MCA 5229	17	H
7	5	GHOST IN THE MACHINE POLICE/A&M SP 3730	18	H
8	8	I LOVE ROCK 'N' ROLL JOAN JETT AND THE BLACKHEARTS/Boardwalk NB 1 33243	10	H
9	9	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028	23	H
10	11	GET LUCKY LOVERBOY/Columbia FC 37638	15	O
11	12	QUARTERFLASH/Geffen GHS 2003 (WB)	17	H
12	15	GREAT WHITE NORTH BOB & DOUG MCKENZIE/Mercury SRM 1 4034 (PalyGram)	8	H
13	13	THE INNOCENT AGE DAN FOGELBERG/Full Moon/Epic KE2 37393	23	O
14	10	FOR THOSE ABOUT TO ROCK WE SALUTE YOU AC/DC/Atlantic SD 11111	11	H
15	14	TATTOO YOU ROLLING STONES/Rolling Stones COC 16052 (Atca)	24	H
16	16	SHAKE IT UP CARS/Elektra 5E 567	13	H
17	17	BELLA DONNA STEVIE NICKS/Modern MR 38 139 (Atca)	28	H
18	18	MEMORIES BARBRA STREISAND/Columbia TC 37678	11	O
19	20	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153	16	H
20	22	FEELS SO RIGHT ALABAMA/RCA AHL1 3920	49	H
21	19	RAISE! EARTH, WIND & FIRE/ARC/Columbia TC 37548	15	O
22	27	CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK) VANGELIS/Polydor PD 1 6335 (PolyGram)	18	H
23	25	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	19	H
24	44	BOBBIE SUE OAK RIDGE BOYS/MCA 5294	3	H
25	26	THE POET BOBBY WOMACK/Beverly Glen BG 10000	15	H
26	29	TOM TOM CLUB/Sire SRK 3628 (WB)	19	H
27	21	TONIGHT I'M YOURS ROD STEWART/Warner Bros. BSK 3602	14	H
28	28	JUICE JUICE NEWTON/Capitol ST 12136	47	H
29	24	DIARY OF A MADMAN OZZY OSBOURNE/Jet FZ 37492 (CBS)	14	O
30	42	THE FIRST FAMILY RIDES AGAIN RICH LITTLE/Boardwalk NB 33248	4	H
31	35	MESOPOTAMIA THE B-52'S/Warner Bros. MINI 3641	3	X
32	32	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	37	H
33	33	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	48	H
34	31	SKYYLUNE SKYY/Salsoul SA 3548 (RCA)	16	H
35	23	ABACAB GENESIS/Atlantic SD 19313	19	H
36	36	I AM LOVE PEABO BRYSON/Capitol ST 12179	13	H
37	41	YES IT'S YOU LADY SMOKEY ROBINSON/Tamla 6001 T1 (Motown)	3	H
38	30	THE GEORGE BENSON COLLECTION/Warner Bros. 2HW 3577	14	X
39	43	LOVE IS WHERE YOU FIND IT WHISPERS/Solar S 27 (E/A)	8	H
40	34	DON'T SAY NO BILLY SQUIER/Capitol ST 12146	42	H
41	39	20 AEROBIC DANCE HITS MARCY MUIR/Parade PA 101 (Peter Pan)	9	H
42	37	GREATEST HITS QUEEN/Elektra 5E 564	15	H
43	40	COME MORNING GROVER WASHINGTON, JR./Elektra 5E 562	11	H
44	38	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	23	O
45	48	ON THE WAY TO THE SKY NEIL DIAMOND/Columbia TC 37628	13	O
46	46	TIME/Warner Bros. BSK 3598	27	H
47	45	SOMEWHERE OVER CHINA JIMMY BUFFETT/MCA 5285	7	H
48	47	STREET SONGS RICK JAMES/Gordy GB 1002M1 (Motown)	44	H

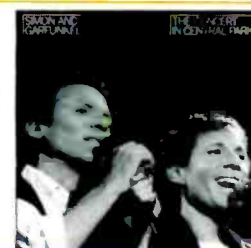
49	63	THE DUDE QUINCY JONES/A&M SP 3721	47	H
50	55	YOUR WISH IS MY COMMAND LAKESIDE/Solar S 26 (E/A)	10	H
51	56	STANDING HAMPTON SAMMY HAGAR/Geffen GHS 2006 (WB)	5	H
52	53	CONTROVERSY PRINCE/Warner Bros. BSK 3601	16	H
53	57	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM/Vintage/Mirus VNI 7713	53	H
54	58	CAROL HENSEL'S EXERCISE & DANCE PROGRAM, VOL. II/Vintage/Mirus VN 1773	8	H
55	60	FRIENDS SHALAMAR/Solar S28 (E/A)	3	H
56	61	WEATHER REPORT/ARC/Columbia FC 37616	3	O
57	51	THE VISITORS ABBA/Atlantic SD 19332	8	H
58	59	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	69	H
59	64	OBJECTS OF DESIRE MICHAEL FRANKS/Warner Bros. BSK 3648	6	H
60	50	PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346	31	H
61	66	THE SISTERS SISTER SLEDGE/Cotillion SD 5231 (Atca)	4	H
62	52	AEROBIC DANCING featuring DORIAN DAMMER/Parade PA 100 (Peter Pan)	21	H
63	68	ELECTRIC RENDEZVOUS AL DI MEOLA/Columbia FC 37654	6	O
64	69	NICK THE KNIFE NICK LOWE/Columbia FC 37932	4	O
65	70	A LITTLE LOVE AURRA/Salsoul SA 8551 (RCA)	4	H
66	65	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/EMI-America SW 17061	12	H
67	54	NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND/Capitol STBK 12182	22	K
68	74	WASN'T TOMORROW WONDERFUL WAITRESSES/Polydor PD 1 6346 (PalyGram)	6	H
69	75	MYSTICAL ADVENTURES JEAN-LUC PONTY/Atlantic SD 19333	4	H
70	71	AEROBIC DANCING/Gateway GSLP 7610	38	H
71	72	PERHAPS LOVE PLACIDO DOMINGO with JOHN DENVER/CBS Masterworks FM 37243	15	O
72	81	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	33	H
73	80	SMALL CHANGE PRISM/Capitol ST 12184	6	H
74	76	IF I SHOULD LOVE AGAIN BARRY MANILOW/Arista AL 9573	19	H
75	79	FANCY FREE OAK RIDGE BOYS/MCA 5029	38	H
76	83	NON STOP EROTIC CABARET SOFT CELL/Sire SRK 3647 (WB)	8	H
77	49	NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	15	H
78	77	HI INFIDELITY REO SPEEDWAGON/Epic FE 36884	61	O
79	85	JAZZERCISE JUDY SHEPPARD MISSETT/MCA 5272	12	H
80	86	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)/Columbia KC2 37542	23	O
81	78	SONGS IN THE ATTIC BILLY JOEL/Columbia TC 37461	21	O
82	92	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080 (PolyGram)	76	H
83	88	TIME EXPOSURE LITTLE RIVER BAND/Capitol ST 12163	23	H
84	67	BTH WONDER SUGARHILL GANG/Sugarhill SH 249	8	H

CHARTMAKER OF THE WEEK

85 — THE CONCERT IN CENTRAL PARK

SIMON AND GARFUNKEL

Warner Bros. 2 BSK 3654



1 X

86	93	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAY 12120	63	I
87	82	THE BEST OF BLONDIE/Chrysalis CHR 1337	17	H
88	73	EXIT...STAGE LEFT RUSH/Mercury SRM 2 7001 (PolyGram)	15	K
89	62	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	27	H
90	91	SLEEPWALKER LARRY CARLTON/Warner Bros. BSK 3635	6	H
91	96	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	16	H
92	84	STAY RAY, GOODMAN & BROWN/Polydor PD 1 6341 (PolyGram)	8	H
93	—	DREAM ON GEORGE DUKE/Epic FE 37532	1	O
94	87	ECHOES OF AN ERA VARIOUS ARTISTS/Elektra E1 70021	6	H
95	100	LIVE JACKSONS/Epic KE2 37545	13	O
96	101	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	77	H
97	109	KATHY SMITH'S AEROBIC FITNESS/Muscletone MT 72151	4	H
98	94	ANYONE CAN SEE IRENE CARA/Network E1 60003 (E/A)	6	H
99	104	LAST SAFE PLACE LE ROUX/RCA AFL1 4195	6	H
100	—	BEAUTIFUL VISION VAN MORRISON/Warner Bros. BSK 3652	1	H

Albums 101-200



MARCH 6, 1982

Mar. 6	Feb. 27		WKS. ON CHART			
101	103	BACK IN BLACK AC/DC/Atlantic SD 16018	78	H	153	131 THE BLUE MASK LOU REED/RCA AFL1 4221 4 H
102	105	CHRISTOPHER CROSS/Warner Bros. BSK 3383	100	H	154	149 IN THE POCKET COMMODORES/Motown M8 955M1 33 H
103	90	SHOWTIME SLAVE/Cotillion SD 5227 (Atco)	20	H	155	156 RENEGADE THIN LIZZY/Warner Bros. BSK 3622 2 H
104	114	MECHANIX UFO/Chrysalis CHR 1360	3	H	156	113 A COLLECTION OF GREAT DANCE SONGS PINK FLOYD/ Columbia TC 37680 11 O
105	117	DARE THE HUMAN LEAGUE/A&M SP 6 4892	2	X	157	— LET IT ROCK JOHNNY & THE DISTRACTIONS/A&M SP 6 4884 1 X
106	115	FAREWELL SONG JANIS JOPLIN/Columbia PC 37569	5	O	158	112 TRUCE JACK BRUCE/ROBIN TROWER/Chrysalis CHR 1352 8 H
107	98	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	21	H	159	162 THE BLASTERS/Slash SR 109 7 H
108	97	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	21	O	160	— JUST ANOTHER DAY IN PARADISE BERTIE HIGGINS/Kat Family FZ 37901 (CBS) 1 O
109	118	WATCH OUT BRANDI WELLS/WMOT FW 37668	5	H	161	159 WALK UNDER LADDERS JOAN ARMATRADING/A&M SF 4876 19 H
110	119	SCUBA DIVERS DWIGHT TWILLEY/EMI-America ST 17064	2	H	162	172 HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin/Epic NFE 37407 27 O
111	127	DANCE & EXERCISE LINDA FRATIANNI/Columbia BFC 37653	4	O	163	169 URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027 39 H
112	121	PICTURE THIS HUEY LEWIS & THE NEWS/Chrysalis CHR 1340	2	H	164	166 LOVERBOY/Columbia JC 36762 57 O
113	123	ARCHITECTURE & MORALITY ORCHESTRAL MANOEUVRES IN THE DARK/Virgin/Epic ARE 37721	6	O	165	147 FREETIME SPYRO GYRA/MCA 5238 26 H
114	124	PURE & NATURAL T-CONNECTION/Capitol ST 12191	2	H	166	136 WILDER TEARDROP EXPLODES/Mercury SRM 1 4035 (PolyGram) 6 H
115	126	QUESTIONNAIRE CHAS JANKEL/A&M SP 6 4885	4	X	167	187 NEW TRADITIONALISTS DEVO/Warner Bros. BSK 3953 20 H
116	—	GREEN LIGHT BONNIE RAITT/Warner Bros. BSK 3630	1	H	168	160 BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS) 45 O
117	102	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	22	H	169	161 PETER CETERA/Full Moon/Warner Bros. FMN 3624 7 H
118	128	ALDO NOVA/Portrait ARR 37498	6	O	170	171 DOC HOLLIDAY RIDES AGAIN DOC HOLLIDAY/A&M SP 6 4822 4 X
119	133	TASTE THE MUSIC KLEER/Atlantic SD 19334	4	H	171	165 BEST OF THE DOOBIES VOLUME II DOOBIE BROTHERS/ Warner Bros. BSK 3612 12 H
120	130	WYNTON MARSALIS/Columbia FC 37574	5	O	172	167 ANYTIME HENRY PAUL BAND/Atlantic SD 19325 11 H
121	89	GIVE THE PEOPLE WHAT THEY WANT KINKS/Arista AL 9567	24	H	173	183 ME AND YOU CHI-LITES featuring EUGENE RECORD/20th Century-Fox/Chi-Sound T 635 (RCA) 2 H
122	132	BLACK ON BLACK WAYLON JENNINGS/RCA AHL1 4247	2	H	174	174 SOLID GROUND RONNIE LAWS/Liberty LO 51087 21 H
123	95	GET AS MUCH LOVE AS YOU CAN JONES GIRLS/Phila. Intl. FZ 37627 (CBS)	12	O	175	176 SHOOTING STAR Virgin/Epic PE 37720 3 O
124	137	SHADOWS GORDON LIGHTFOOT/Warner Bros. BSK 3633	3	H	176	168 ROMAN GODS FLESHTONES/I.R.S. SP 70018 (A&M) 4 H
125	135	LIVE AND OUTRAGEOUS MILLIE JACKSON/Spring SP 1 6735 (PolyGram)	2	H	177	179 EYE TO EYE Warner Bros BSK 3670 2 H
126	134	CHARIOTS OF FIRE ERNIE WATTS/Qwest/WB QWS 3637	5	H	178	164 SHARKY'S MACHINE (ORIGINAL SOUNDTRACK)/Warner Bros. BSK 3653 8 H
127	120	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	18	H	179	180 FINALLY T.G. SHEPPARD/Warner/Curb BSK 3600 4 H
128	138	SILK FUSE ONE/CTI 9006	5	H	180	153 THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON/A&M SP 4880 13 H
129	139	MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS/Boardwalk NB1 33249	2	H	181	158 DIRTY DEEDS DONE DIRT CHEAP AC/DC/Atlantic SD 16033 45 H
130	140	TELEVISION THEME SONGS MIKE POST/Elektra E1 60028 Y	2	X	182	— FEELING GOOD ROY AYERS/Polydor PD 1 6348 (PolyGram) 1 H
131	116	YOU WANT IT, YOU GOT IT BRYAN ADAMS/A&M SP 4864	7	H	183	170 SONGS FROM THE BROADWAY PRODUCTION OF "THE CATHERINE WHEEL" DAVID BYRNE/Sire SRK 3645 (WB) 10 H
132	99	ALLIED FORCES TRIUMPH/RCA AFL1 3902	23	H	184	182 ROMANTICO JON LUCIEN/Precision PRC-LP 2102 5 H
133	143	COWBOYS AND ENGLISHMEN POCO/MCA 5288	3	H	185	175 RAGTIME (ORIGINAL SOUNDTRACK)/Elektra 5E 565 8 H
134	107	SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576	14	H	186	— BODY TALK IMAGINATION/MCA 5271 1 H
135	106	YOURS TRULY TOM BROWNE/Arista GRP 5507	11	H	187	— ADULT PHYSICAL FITNESS/Gateway GSLP 7611 1 H
136	141	TAKE IT OFF CHIC/Atlantic SD 19323	11	H	188	— STILL THE SAME OLE ME GEORGE JONES/Epic FE 37106 1 O
137	144	KING COOL DONNIE IRIS/MCA 5237	6	H	189	163 GREATEST HITS DOORS/Elektra 5E 5151 64 H
138	122	THERE'S NO GETTING OVER ME RONNIE MILSAP/RCA AHL1 4060	26	H	190	— ZENYATTA MONDATTI POLICE/A&M SP 4831 50 H
139	129	CIMARRON EMMYLOU HARRIS/Warner Bros. BSK 3603	11	H	191	194 ALL OF THE ABOVE JOHN HALL BAND/EMI-America SW 16058 15 H
140	125	LOVE MAGIC LTD/A&M SP 4881	13	H	192	— 2ND OPINION 4 OUT OF 5 DOCTORS/Nemperor ARZ 37700 (CBS) 1 O
141	108	LAW AND ORDER LINDSEY BUCKINGHAM/Asylum 5E 561	16	H	193	157 TAKE NO PRISONERS MOLLY HATCHET/Epic FE 37480 12 O
142	145	KASIM KASIM SULTON/EMI-America ST 17063	6	H	194	185 DROP DOWN AND GET ME DEL SHANNON/Network 5E 568 (E/A) 12 H
143	111	CENTRAL LINE/Mercury SRM 1 4033 (PolyGram)	9	H	195	188 MORE OF THE GOOD LIFE T.S. MONK/Mirage WTG 19324 (Atl) 9 H
144	142	PARADISE THEATER STYX/A&M SP 3719	56	H	196	197 THE BEST OF THE MANHATTAN TRANSFER/Atlantic SD 13919 10 H
145	146	WRABIT/MCA 5268	6	H	197	196 CAN'T SHAKE THIS FEELIN' SPINNERS/Atlantic SD 19318 12 H
146	110	JAM THE BOX BILL SUMMERS & SUMMER'S HEAT/MCA 5266	9	H	198	198 MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram) 50 H
147	148	7 CON FUNK SHUN/Mercury SRM 1 4030 (PolyGram)	11	H	199	199 SOUTHERN COMFORT CONWAY TWITTY/Elektra 60005 3 H
148	155	SATURDAY SATURDAY NIGHT ZOOM/Polydor PD 1 6343 (PolyGram)	8	H	200	190 STEP BY STEP EDDIE RABBITT/Elektra 5E 532 27 H
149	151	TOMMY TUTONE 2 TOMMY TUTONE/Columbia ARC 37401	7	O		
150	150	WANNA BE A STAR CHILLIWACK/Millennium BXL1 7759 (RCA)	25	H		
151	152	COOL NIGHT PAUL DAVIS/Arista AL 9578	2	H		
152	154	STEAL THE NIGHT STEVIE WOODS/Cotillion SD 5229 (Atco)	4	H		

Black Oriented Music

Black Music Report

By NELSON GEORGE

■ When Kim and Kathy Sledge stopped by *Record World's* New York offices recently, our Brian Chin chatted with them. They talked amiably about the record business, mutual friends, touring (Kathy claims to know the room service numbers to most Holiday Inns in North America), and the Sledges' debut as producers on their new LP, "The Sisters".

"Each album was a learning experience," said Kathy. "On each we had a little more to do; singing, arranging, then songwriting, and learning more about the board. We co-produced 'All-American Girls' with Narada Michael Walden. For this one we wanted Stevie Wonder or us. Unfortunately, we never got a chance to talk to him. It took us two months to finish recording this album."

"We talked with Quincy Jones once in 1979, but his schedule was so tight he didn't think he'd have any room until late 1982," recalled Kim. "We were very lucky to have the help of Sigma Sound's owner Joe Tarsia on this album. It was Joni (Sledge) and Joe who did the final mix and put in just incredible hours. Joni was elected to do that since both Kathy and Debbie were pregnant and I was in school."

The idea for the new version of the *Smokey Robinson* composition "My Guy," originally recorded by Mary Wells, came from Kathy. "One morning I just woke up with the thought of doing that song," she remembered. "So many people were doing remakes, and people really dig them. If you notice, we didn't change it much. That's exactly what we wanted."

"We also didn't want just our stuff on the album. We went through loads of material in order to make this the best possible album and not use songs just because we had the publishing."

Speaking of *Smokey*, *A Taste of Honey* is following up its "Sukiyaki" success with a cover of his "I'll Try Something New." There is a slow, sensuous version of the song, recorded originally by the Miracles in the early 1960s, on Robinson's current "Yes It's You Lady." *A Taste of Honey's* Al McKay-produced version has a faster tempo and the arrangement has an oriental ambience, an obvious attempt to capitalize on the group's previous hit. Capitol is high on the record's crossover potential.

SEPIA TV: "Don Kirshner's Rock Concert," which has always featured black music in its programming, has gone out of its way to highlight it in recent weeks. One show was a salute to Dick Griffey and his Solar Records, with the entire 90 minutes devoted to the Whispers, Shalamar, Lakeside, etc. Kirshner did the same with booking agent Norby Walters. Such clients as the Commodores and Skyy were presented, and Walters was interviewed on air.

In celebration of the broadcast, Walters threw a party at the chic East Side disco, Magique, which was a who's who of New York's black music community. Among those present were Randy Muller, various members of Cameo and the Four Tops, William Anderson, Geraldine Hunt, Bobby Womack, Phyllis Hyman, Melba Moore, Evelyn King, Nile Rodgers, Tony Thompson, and music biz types of every description. The frenzied pushing and shoving to get inside was reminiscent of the bad old days at Studio 54, but at least in those days music industry parties were so

(Continued on page 65)

Malaco: A Force in Black Music For 14 Independent, Active Years

By NELSON GEORGE

■ NEW YORK—In the highly competitive black music market, independent labels often enjoy one or two regional hits but find it difficult to sustain themselves in the long term. But Malaco Records of Jackson, Mississippi has survived 14 years by "recording the kind of music we love and understand," in the words of Stewart Madison, one of Malaco's three owners.

Since its inception, Malaco has released a number of major hits, some of which are regarded as black pop classics. The Malaco catalogue includes Jean Knight's "Mr. Big Stuff," King Floyd's "Groove Me," Dorothy Moore's "Misty Blue" and "I Believe," Fern Kinney's "Together We Are Beautiful" (which was number one in England), and Z.Z. Hill's "Bump and Grind." Currently the label is enjoying national sales with Hill's album "Down Home."

Madison handles most of Malaco's business affairs, while partners Tommy Couch and Wolf Stephenson produce the bulk of Malaco's releases. The label employs 16, including the legendary Dave Clark as national promotion head, and has a roster of seven black pop and six gospel acts.

Most of Malaco's acts work in the traditional southern soul style of Hill. "All three owners attended the University of Mississippi and grew up on Ernie K. Dow, Wilson Pickett, and the Muscle Shoals approach, so that's what we have gravitated to as record makers," Madison explained.

Yet, according to Madison, "we generate our biggest dollar volume in the New York area. The Z.Z. Hill album, which has sold over 75,000 since its release in mid-December,

has done well there." The Washington, D.C. area (because "it is a gigantic gospel market") is also a major profit center for Malaco. Despite Malaco's southern base, its records sell as far north as Boston, in midwestern cities like Chicago, and down in Texas.

New U.K. Office

"The only place we really get no response from is the west coast, which seems to have very little interest in rhythm & blues," Madison said. "Thirty-five percent of our income is gospel, 45 is rhythm & blues, and the rest is made in the overseas market in Japan, South Africa, England, etc." Malaco is, in fact, opening an office in England, where Fern Kinney and some of its other acts have sold well. "Unlike the U.S., England is still a very viable singles market," Madison said.

Malaco's profits have risen every year since 1976, although two companies that once distributed the label, Stax and TK, "folded right from under us," said Madison. "The reason we're staying healthy is by being frugal, working with music we know, and not expanding when it isn't warranted. With our overhead, if we sell 20,000 records we've been successful."

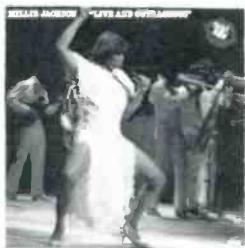
Malaco owns two 24-track studios, and the record company began as an offshoot of the studios. "But who can make money just as a recording studio these days?" Madison asked. "We tried to get deals for some of our records, got turned down and decided to do it ourselves."

"We sometimes have cash flow problems, like any indie, but we have always paid our artists the monies due them, and we all are making a good living at it."

Black Oriented Picks of the Week

LIVE AND OUTRAGEOUS

MILLIE JACKSON — Spring SP-1-6735 (PolyGram)



Millie's second live album is in the ribald style of her previous work. As a rapper she is in the

great tradition of Moms Mabley. There are good covers of Rod Stewart's "Passion" and Kenny Loggins' "This Is It."

THE BEST OF SWAMP DOG

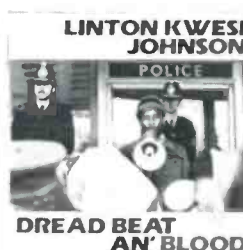
War Bride WB-9007 (Solid Smoke)



This eccentric singer-songwriter's best songs, culled from a number of labels, includes "Total Destruction to Your Mind," "I Couldn't Pay for What I Got Last Night," and two songs written with Gary U.S. Bonds.

DREAD BEAT AN' BLOOD

LINTON KWESI JOHNSON — Heartbeat 01

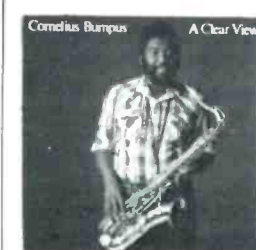


This reissue of Johnson's 1978 Virgin debut is reggae music as political and rhythmic as any ever

recorded. Johnson, a Jamaican raised in England, is an active political organizer who uses music to spread the word.

A CLEAR VIEW

CORNELIUS BUMPUS — Boardbeach 2



The Doobie Brothers' saxophonist displays writing and vocal talent on these eight songs. "Set Me

Down Easy," "Since You Came and Rescued Me," and "Tie Me Down" have an easy charm. To order write Boardbeach, 3525 Encinal Canyon Road, Malibu, Cal. 90265.

Record World Black Oriented Singles



MARCH 6, 1982

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

Mar. 6	Feb. 27		WKS. ON CHART
1	1	THAT GIRL STEVIE WONDER Tamla 1602 (Motown) (2nd Week)	8
2	2	MIRROR, MIRROR DIANA ROSS/RCA 13021	8
3	8	GENIUS OF LOVE TOM TOM CLUB/Sire 29882 (WB)	7
4	4	CALL ME SKYY /Salsoul 7 2152 (RCA)	17
5	3	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK/ Beverly Glen 2000	14
6	13	MAMA USED TO SAY JUNIOR /Mercury 76132 (PolyGram)	7
7	7	TELL ME TOMORROW (PART 1) SMOKEY ROBINSON/Tamla 1601 (Motown)	7
8	6	COOL (PART I) TIME /Warner Bros. 49864	13
9	10	MAKE UP YOUR MIND AURRA/Salsoul 7 7017 (RCA)	11
10	11	I WANT TO HOLD YOUR HAND LAKESIDE /Solar 47954 (E/A)	9
11	5	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361	14
12	9	YOU'RE THE ONE FOR ME "D" TRAIN /Prelude 8043	10
13	12	LET THE FEELING FLOW PEABO BRYSON/Capitol 5065	17
14	17	MY GUY SISTER SLEDGE /Cotillion 47000 (Atco)	7
15	16	IN THE RAW WHISPERS /Solar 47961 (E/A)	7
16	14	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846	17
17	15	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS)	15
18	22	APACHE SUGARHILL GANG /Sugarhill 774	12
19	23	LET'S WORK PRINCE /Warner Bros. 50002	6
20	27	WORK THAT SUCKER TO DEATH XAVIER/Liberty 1445	6
21	18	WANNA BE WITH YOU EARTH, WIND & FIRE/ARC/ Columbia 18 02687	7
22	19	WAIT FOR ME SLAVE /Cotillion 46028 (Atco)	10
23	29	ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM/A&M 2387	7
24	25	STEPPIN' OUT KOOL & THE GANG/De-Lite 816 (PolyGram)	7
25	31	HOT ON A THING (CALLED LOVE) CHI-LITES featuring EUGENE RECORD/Chi-Sound/20th Century-Fax 2600 (RCA)	6
26	30	SHINE ON GEORGE DUKE/Epic 14 02701	5
27	20	DON'T YOU KNOW THAT? LUTHER VANDROSS/Epic 14 02658	9
28	24	DO IT TO ME VERNON BURCH/Spector 00019 (Capitol)	12
29	21	HIT AND RUN BAR-KAYS/Mercury 76123 (PolyGram)	17
30	37	NIGHTS OVER EGYPT JONES GIRLS/Phila. Intl. 5 02713 (CBS)	4
31	38	NEVER GIVE UP ON A GOOD THING GEORGE BENSON/ Warner Bros. 50005	3
32	34	PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182	8
33	43	CIRCLES ATLANTIC STARR/A&M 2392	2
34	36	A LITTLE MORE LOVE T-CONNECTION/Capitol 5076	8
35	35	DO IT ROGER ROGER/Warner Bros. 49883	9
36	39	WATCH OUT BRANDI WELLS/WMOT 9 02654	7
37	40	YOU ARE THE ONE AM-FM/Dakar 4568 (Brunswick)	9
38	41	THE GIGOLO O'BRYAN/Capitol 5067	5



39	44	IT'S NASTY (GENIUS OF LOVE) GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 775	6
40	42	LET'S GO ALL THE WAY CHOCOLATE MILK/RCA 13026	5
41	46	HONEY, HONEY MANHATTANS/Columbia 18 02666	4
42	51	IF IT AIN'T ONE THING . . . IT'S ANOTHER RICHARD "DIMPLES" FIELDS/Boardwalk 7 11 139	2
43	45	IMAGINARY PLAYMATES RENE & ANGELA/Capitol 5081	6
44	49	HELP IS ON THE WAY WHATNAUTS/Harlem Intl. 110	6
45	54	TONIGHT I'M GONNA LOVE YOU ALL OVER FOUR TOPS/ Casablanca 2345 (PolyGram)	3
46	26	LET'S GROOVE EARTH, WIND & FIRE/ARC/ Columbia 18 02536	21
47	50	IF YOU COME WITH ME DUNN & BRUCE STREET/ Devaki 4005 (Mirus)	6
48	55	HOLDIN' OUT FOR LOVE ANGELA BOFILL/Arista 0662	3
49	59	APRIL LOVE L.T.D./A&M 2395	3
50	47	WE NEED LOVE TO LIVE MAZE featuring FRANKIE BEVERLY/ Capitol 5072	7
51	60	TAKE ME TO HEAVEN REN WOODS/Elektra 47403	3
52	58	WHERE DO THE BOP GO? L.A. BOPPERS/MCA 51232	3
53	56	ANGEL STARPOINT /Choclate City 3230 (PolyGram)	4
54	61	SAD GIRL GG/Arista 0659	3
55	62	MUST BE THE MUSIC SECRET WEAPON/Prelude 8036	3
56	57	SPIRIT OF THE DANCER EVELYN KING/RCA 13017	3
57	63	RIGHT IN THE MIDDLE (OF FALLING IN LOVE) BETTYE LAVETTE/Motown 1532	2
58	64	U TURN ME ON TOMORROW'S EDITION/Atlantic/RFC 4010	2
59	65	TIME STONE /West End 1239	2
60	66	WHY YOU WANNA TRY ME COMMODORES/Motown 1604	2
61	67	BURNIN' UP IMAGINATION/MCA 52007	2
62	68	WELCOME INTO MY HEART ISLEY BROTHERS/T-Neck 5 02705 (CBS)	2
63	69	A FRIEND OF MINE GLADYS KNIGHT & THE PIPS/Columbia 18 02706	2
64	70	WHO'S FOOLIN' WHO ONE WAY/MCA 52004	2

CHARTMAKER OF THE WEEK

65	—	YOU GOT THE POWER WAR RCA 13061	1
66	—	ROLL WITH THE PUNCHES ADC BAND/Cotillion 47001 (Atco)	1
67	—	YOU NEVER KNOW RAMSEY LEWIS/Columbia 18 02704	1
68	—	IF I HAD THE CHANCE CHUCK CISSEL & MARVA KING/Arista 0650	1
69	—	THIS BEAT IS MINE VICKY "D"/Sam 81 5024	1
70	—	GLAD TO KNOW YOU CHAZ JANKEL/A&M 2396	1
71	32	LOVE FEVER GAYLE ADAMS/Prelude 8040	14
72	48	JAM THE BOX BILL SUMMERS AND SUMMERS HEAT/MCA 51221	11
73	28	BE MINE (TONIGHT) GROVER WASHINGTON, JR. featuring GRADY TATE/Elektra 47246	13
74	33	WALKING INTO SUNSHINE CENTRAL LINE/Mercury 572 (PolyGram)	19
75	52	HOW CAN LOVE SO RIGHT (BE SO WRONG) RAY, GOODMAN & BROWN/Polydar 2191 (PolyGram)	12



RCA Signs Plush



RCA Records has signed the group Plush to an exclusive worldwide agreement, it was announced by Ray Harris, division vice president, black music. Their debut album is scheduled to be released this spring. Pictured from left are, seated: Robert Wright, director of black music, A&R, RCA Records; Angela Winbush, co-producer of Plush; and singer Siedah Garrett. Standing: Hillary Johnson, the group's manager; producer Bobby Watson; Harris; Rene Moore of New Horizon Productions; lead singer Tony Phillips; and Marty Olinick, division vice president, business affairs, west coast, RCA Records.

Black Music Report

(Continued from page 64)

frequent one was already in shape for the bartering and politics ("Hey, let me in, man. I've known Norby for years. He'll tell you as soon as I get in"). These days, gatherings of this size are rare in the Big Apple, so for hustlers and those wishing to be seen, Norby's party was a must. Hey, even Don Kirshner showed up — that's how heavy it was.

SHORT STUFF: Carole Sylvan, formerly with Change, has a single, "Think," on Sound of New York Records, a remake of the Lyn Collins hit. The basic changes are intact, spiced with spacey keyboard and studio gimmicks. The intro borrows from Jimi Hendrix's "Purple Haze." No, I am not joking. Sound of New York can be reached at 231 West 58th Street, New York 10019. Phone: (212) 265-3350. Joy Art, a black-owned commercial production company, won an award from the Radio Broadcasters of Chicagoland for a 60-second spot for Kellogg's Sugar Smacks. It was the second straight year Joy Art has been honored. . . Ramsey Lewis' "Live at the Savoy" album has just been released by Columbia. Grover Washington, Jr. makes a guest appearance. . . War has shifted to RCA and has a new album, "Outlaw," just out. . . Candi Staton's second Sugar Hill single, "Suspicious Minds," is produced by long-time collaborator Dave Crawford. Staton, in the past a reluctant performer, recently played, of all places, New York's once-chic rock venue the Mudd Club.

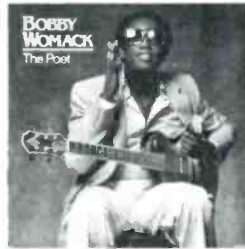


Record World Black Oriented Albums

MARCH 6, 1982

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

Mar. 6	Feb. 27		WKS. ON CHART
1	1	THE POET BOBBY WOMACK Beverly Glen BG 10000 (4th Week)	16
2	2	SKYYLINE SKYY/Salsoul SA 8548 (RCA)	14
3	4	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153	16
4	7	LOVE IS WHERE YOU FIND IT WHISPERS/Solar S 27 (E/A)	8
5	5	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	19
6	8	TOM TOM CLUB/Sire SRK 3628 (WB)	15
7	3	RAISE! EARTH, WIND & FIRE/ARC/Columbia TC 37548	15
8	6	I AM LOVE PEABO BRYSON/Capitol ST 12179	13
9	11	YOUR WISH IS MY COMMAND LAKESIDE/Solar S 26 (E/A)	10
10	12	YES IT'S YOU LADY SMOKEY ROBINSON/Tamla 6001 T1 (Motown)	3
11	10	NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	15
12	9	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	23
13	14	CONTROVERSY PRINCE/Warner Bros. BSK 3601	16
14	18	FRIENDS SHALAMAR/Solar S 28 (E/A)	3
15	17	THE SISTERS SISTER SLEDGE/Cotillion SD 5231 (Atco)	4
16	19	A LITTE LOVE AURRA/Salsoul SA 8551 (RCA)	4
17	15	TIME/Warner Bros. BSK 3598	27
18	13	THE GEORGE BENSON COLLECTION GEORGE BENSON/ Warner Bros. 2 HW 3577	14
19	16	COME MORNING GROVER WASHINGTON, JR./Elektra 5E 562	11
20	23	THE DUDE QUINCY JONES/A&M SP 3721	45
21	21	8TH WONDER SUGARHILL GANG/Sugarhill SH 249	9
22	20	STAY RAY, GOODMAN & BROWN/Polydor PD 1 6341 (PolyGram)	8
23	22	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	21
24	27	WATCH OUT BRANDI WELLS/WMOT FW 37668	7
25	25	SHOWTIME SLAVE/Cotillion SD 5227 (Atco)	20
26	26	GET AS MUCH LOVE AS YOU CAN JONES GIRLS/Phila. Intl. FZ 37627 (CBS)	12
27	28	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028	11
28	40	TASTE THE MUSIC KLEER/Atlantic SD 19334	2



29	29	7 CON FUNK SHUN/Mercury SRM 1 4030 (PolyGram)	11
30	30	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	23
31	24	JAM THE BOX BILL SUMMERS & SUMMERS HEAT/ MCA 5266	13
32	35	ME AND YOU CHI-LITES featuring EUGENE RECORD/20th Century-Fox/Chi-Sound T635 (RCA)	4
33	34	SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576	14
34	38	SATURDAY SATURDAY NIGHT ZOOM/Polydor PD 1 6343 (PolyGram)	7
35	31	CENTRAL LINE/Mercury SRM 1 4033 (PolyGram)	9
36	43	MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS/ Boardwalk NB1 33249	2
37	41	PURE & NATURAL T-CONNECTION/Capitol ST 12191	2

CHARTMAKER OF THE WEEK

38 — DREAM ON
GEORGE DUKE
Epic FE 37532



39	32	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	22
40	33	LIVE JACKSONS/Epic KE2 37545	13
41	36	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	44
42	42	LOVE MAGIC L.T.D./A&M SP 4881	13
43	—	LIVE AND OUTRAGEOUS MILLIE JACKSON/Spring SP 1 6735 (PolyGram)	1
44	—	BODY TALK IMAGINATION/MCA 5271	1
45	—	FEELIN GOOD ROY AYERS/Polydor PD 1 6348 (PolyGram)	1
46	44	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	25
47	45	ANYONE CAN SEE IRENE CARA/Network E1 60003 (E/A)	5
48	47	YOURS TRULY TOM BROWNE/Arista/GRP 5507	11
49	49	DOWN HOME ZZ HILL/Malaco MAL 7406	7
50	52	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	17
51	39	TAKE IT OFF CHIC/Atlantic SD 19323	11
52	37	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	27
53	53	SILK FUSE ONE/CTI 9006	3
54	56	ECHOES OF AN ERA VARIOUS ARTISTS/Elektra E1 60021	2
55	57	OBJECTS OF DESIRE MICHAEL FRANKS/Warner Bros. BSK 3648	3
56	58	CHARIOTS OF FIRE ERNIE WATTS/Qwest/WB QWS 3637	2
57	46	BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS)	21
58	48	SET MY LOVE IN MOTION SYREETA/Tamla T8 376 M1 (Motown)	5
59	50	IN THE POCKET COMMODORES/Motown M8 955M1	33
60	51	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	18

Womack, Beverly Glen In Legal Dispute

■ NEW YORK—A conflict over the accounting of sales on Bobby Womack's hit album "The Poet" has sparked lawsuits between the singer and Beverly Glen Music owner Otis Smith.

The dispute began in early February when Womack took nine tapes of a new album from Burbank's KenDun Recording studio. According to a source close to Womack, "Bobby and Smith had a disagreement over whether the royalties on this record were being accounted correctly. In response, Bobby took possession of the mas-

ters, since he considered them his property."

Beverly Glen filed a suit in Los Angeles Superior Court for \$5 million in punitive and exemplary damages and return of the masters. The label claims ownership of the material.

Womack countersued, claiming that Smith had acted as his personal manager while not licensed per California law. He also asked that the state decide who has rights to the masters and that an outside accounting be made of Beverly Glen's financial records.

Donnie Linton

(Continued from page 14)

at CBS were totally enthusiastic and supportive. Everyone I've talked with there seems excited about what we can do to make MyDisc work."

Aside from Linton, MyDisc is owned by Anderson, Reid, Eddie O'Loughlin and Lou DeBiase. O'Loughlin and DeBiase run Crown Heights Affair's publishing and will handle MyDisc's day-to-day operations.

"The fact we had major success when we were just kids will strengthen us now," said Linton. "We've already acted wild and got

that out of our system. Now we have more respect for success. We know that making thousands of dollars is really nothing. That doesn't guarantee you're set for life. We're going for millions, and if we stick with what we know we'll make it.

"Keeping that street contact is so crucial. I give my younger brother and other kids money to go buy the hot records just to see what they like. It is simple. Yet it tells you things you won't learn in an office, and that makes the difference between a nice-sounding record and one that sells."

Chubby Checker at the Country Club



MCA recording artist Chubby Checker recently performed songs from the new album "The Change Has Come" at the Country Club in Los Angeles. Pictured backstage are, from left, standing: Al Bergamo, president, MCA Distributing; John Burns, vice president of distributing; Arnold Stone, vice president of business administration, MCA Records; Don Wasley, MCA Records' national album promotion director; Tony DeLauro, Checker's manager; Checker; Bob Siner, president, MCA Records; and Lou Cook, president, MCA Records International. Kneeling: Leon Tsilis, special projects director for the label; and Vince Cosgrave, vice president of marketing.

Anheuser-Busch Agrees To Use Black Promoters For Summer Concerts

■ NEW YORK—The recently formed National Association of Black Promoters has announced that Anheuser-Busch, sponsors of a summer black pop concert series, agreed to use black promoters in 1982 at a recent meeting at the Chicago headquarters of Operation PUSH.

Seventy people attended the meeting, including PUSH president Rev. Jessie Jackson, Solar Records president Dick Griffey, and prominent black promoters Quinton Perry, Al Haymon, William Garrison, and Donald Brooks. "The NABP will continue to lobby for more black participation in concert promotion," said NABP spokesman Bill Cherry. "We intend to have meetings with the major booking agencies and several major acts in the near future."

First American Sets Spring Release

■ SEATTLE — Jerry Dennon, president of First American Records, has announced the spring release schedule on the company's various labels.

Recordings on the Jazz Man label are highlighted by a never-before-available Stan Getz album, as well as LPs by Dizzy Gillespie, Art Tatum, and others. First American will inaugurate its new Blues Man series with albums from Champion Jack Dupree, Lightnin' Hopkins and Memphis Slim.

Piccadilly, the company's \$5.98 mid-line label, will add albums by Faron Young, Mickey Gilley, Tom T. Hall, and Wes Montgomery to its catalogue. Rounding out the spring release will be records from Ian Whitcomb and Al De Lory, as well as interview albums with Bill Haley and Gene Vincent.

RCA Ups Altman

■ NEW YORK—Paul J. Altman has been named division vice president, business affairs, RCA Records, it was announced by Jose Menendez, division vice president, staff operations and finance.



Paul Altman

Altman joined RCA Records in 1960. For the past two and a half years, he has been director, talent affairs, working with senior management to bring new and established artists to the RCA roster. He joined RCA as a credit analyst, becoming manager, talent payments and recording cost controls, in 1969. In 1971, he was promoted to manager, domestic royalty accounting. He was named manager, royalties in 1975 and director, talent affairs in 1978.

Syms Plans Album

■ NEW YORK—Veteran jazz vocalist Sylvia Syms will enter the studio in April to record her first album in several years. The album, to be released on Reprise Records, will be conducted by Frank Sinatra and produced by Don Costa.

Among the selections planned for the album are: "Hooray For Love," by Leo Robin and Harold Arlen; "Dream Dancing," by Cole Porter; "You're Nearer," by Richard Rodgers and Lorenz Hart; and "All My Tomorrows," by Sammy Cahn and Jimmy Van Heusen.

Warner Bros. Promotes Gilreath

■ LOS ANGELES—Mo Ostin, president and chairman of Warner Bros. Records, and Tom Draper, vice president of black music marketing, have announced the appointment of Ed Gilreath as vice president, black music sales.



Ed Gilreath

Gilreath's ten-year association with Warner Bros. began when he left Motown Records as national promotion director to take the position of regional marketing manager for Warner Bros. in Atlanta, a post he held for three years. He subsequently was named east coast sales manager and after three years was promoted to national marketing director/black music. His most recent post for Warner Bros., which he held for two and a half years, was national sales manager/black music.

Thomas Wyman

(Continued from page 6)

"It has turned around somewhat, but it will require some more gyroscope manipulating before it is totally turned around."

Yetnikoff was confident that in the event of an improved economy, unit sales would increase, yielding higher profits for the more cost-efficient record companies. He also predicted a stronger CBS release schedule for the second quarter of 1982 as compared with last year, including potential multi-platinum sellers such as the soundtrack to the motion picture version of "Annie," and new albums by Billy Joel, Paul McCartney and REO Speedwagon before summer.

Yetnikoff also prompted laughter from the audience when he pointed to "poetic justice" in the "sensational" orders on the "Pac-Man Fever" LP. He observed that while video games are here to stay, he felt there would be an "adjustment" in the amount of money consumers are spending on video games when this boom period subsides.

Yetnikoff was bullish on the growth potential of videodiscs, despite what he called RCA's "over-optimism" in estimating sales of SelectaVision videodisc players in 1981. Emphasizing that the demand for discs per player home was

Making Waves Formed

■ NEW YORK—The formation of Making Waves, an independent publicity and touring company geared towards British bands and independent labels, has been announced by Louise Greif, founder of the new company.

Making Waves will represent New Hormones Records of Manchester, England, and such artists as Medium Medium, Pete Shelley, Colin Newman and Fad Gadget. The new company is also a member of IPS Entertainments Ltd., a newly-formed management/production/record company, and will be handling press and promotion duties for the IPS roster.

Greif previously worked at Aucoin Management, the Howard Bloom Organization and Trouser Press Magazine, managed local band the Speedies, and was the American representative and tour manager for British band the Monochrome Set.

Making Waves is located at 222 West 37th Street, New York 10018. Phone: (212) 947-3057.

Sidlow Agency Bows

■ LOS ANGELES—Agent Carol Sidlow has announced plans to open The Sidlow Agency, a new talent agency, which will be headquartered at 8913 Sunset Boulevard, Suite B, Los Angeles 90069. Phone: (213) 854-4404.

greater than RCA had anticipated, he saw a busy future for the production of CED videodiscs at the Carrolton, Georgia manufacturing facility, both in the RCA and JVC disc systems. He also commented that the joint decision by MCA and IBM to pull out of laser videodisc manufacturing supported his feeling that the laser disc "is not a predominantly entertainment form of videodisc."

Wyman addressed a question referring to an article which had appeared in the Wall Street Journal the morning of the meeting, reporting that both Jankowski and Yetnikoff had been removed from the CBS, Inc. board of directors. "It's never easy to make this kind of a decision," Wyman said, indicating that the general "trend" today is to have fewer "insiders" on a corporation's board of directors. Four years ago, he said, 35 percent of the directors of Fortune 500 companies were insiders; that figure has decreased by one-fourth today.

"Everybody knows that that is the direction because it makes sense," Wyman added, stressing that the directorship changes had nothing whatsoever to do "with the evaluation of these two businesses, or particularly these two very superior people."

Medleys Raise Publishing Questions

(Continued from page 3)

negotiate a preferential mechanical royalty rate with Radio Records, and their songs were edited out of the album's American version, which sold 1.7 million singles and 850,000 albums. Following the record's success, however, publishers as a group are expressing a willingness to give consideration to the medley format so that publishing costs do not become prohibitive. None of the material appearing on the "Stars on Long Play II" album presented clearance problems, according to Radio Records president Dick Kline, even though the relatively simpler process of copyright clearance in European Common Market countries erases the matter as a pre-production concern for medleys produced there.

While total publishing royalties paid on medley records are usually somewhat more than the statutory four cents, to the songwriter who hears 20 to 30 seconds of his song on a medley, "it doesn't make a huge effect" financially, according to Steven Greenberg, who wrote and produced Lipps, Inc.'s "Funkytown," which appeared on the Stars On single and album. Since his share amounts to "quarters or tenths of pennies" on the medley, income from over 50 standard covers of the song in various Japanese, French, Dutch, exercise and polka versions is far more substantial. However, a noticeable number of songs given medley treatments are themselves of "rather specialized nature; not the type you can get very many covers on," as Chappell/Intersong senior creative vice president Irwin Schuster terms them. Chappell's "Kung-Fu Fighting" appeared — briefly — on "Stars on Long Play II," and "Tears on My Pillow" is part of Fred Parrish and the Five Satins' doo-wop medley, "Memories of Days Gone By." The medley usage is "invaluable, even if it's just part of a song," Schuster said. "People hear it and think about it again, and radio may program the entire original. Medleys generate performances."

Certain publishers have benefited to a fairly substantial degree from medleys produced here and overseas, and are at home with the ins and outs of negotiation for special rates. Jobete music vice president/general manager Jay Lowy estimated that some 100 Jobete titles have been licensed for medley use, with Supremes and Stevie Wonder material standing out; the third Stars On album includes a Wonder medley. Prime concerns stated by Lowy include "protection" of the songwriter in the assurance that proper title and writer credit is shown in label copy, and a "most favored nation" arrangement whereby no publisher makes a greater percentage in the negotiated rate.

One variable of negotiation is the

division of the total royalty according to duration of a song in seconds, as opposed to equal division among medley selections regardless of duration. Jobete has made agreements along both terms. "Most people approach us in an open manner, offering a fair deal," Lowy said. "Medleys have acted as a very positive force: they act as good demos. There's not enough on a medley to stop anyone from recording the whole song again. It's found money."

UA Music professional division vice president, standard catalogue, Vic Guder and copyright director Silvia Blach echo that statement, regarding the seven UA copyrights on Meco's instrumental "Pop Goes the Movies" medley, which is a bulletted 57 on the *RW* Singles Chart this week. Rather atypically, "The Magnificent Seven," "The James Bond Theme" and "The Good, The Bad and the Ugly" are all "very active" copyrights in all areas, including television, movie use, commercials and records. Also atypically, Guder worked in the pre-production stage with Meco Monardo, contacting Monardo at his home and shipping him demos and music within 24 hours of first discussion. Arista assistant to the president Jonathan Brett added that the concentration of suitable material in a relatively few publishers affiliated with movie studios greatly simplified the planning and clearance of the album. "We negotiated the rates amicably; there's a partnership between Meco, the publishers and Arista."

More regularly, however, medleys signed as finished masters present some difficulties in pre-release clearances. According to Profile Records president Cory Robbins, the U.K.-produced "Seasons of Gold" by Gidea Park, a sound-alike of Four Seasons material, required "five solid days" of negotiation and two different royalty proposals before the record could be released: "If the publishers had not cooperated, we wouldn't have put it out." The release of the Five Satins' "Memories" was also held up for some time pending clearance, according to the group's manager, Ernie Martinelli. The group's contract with Elektra, he added, stipulated that no more medleys would be recorded by them.

No hard-and-fast rule along those lines have been adopted on a label-wide basis by anyone, however. Medleys in preparation include "The Beatles Movie Medley" on Capitol; a tentatively scheduled "Stax on 45" medley of Stax-Volt material on Fantasy; an upcoming third "Stars on Long Play"; and just out are "Hooked On Romance," the Royal Philharmonic Orchestra's telescoping of music's Romantic period, along with a non-commercial "Hooked On Ellington" released by RCA in support of the

"Sophisticated Ladies" album and show.

ASCAP and BMI both have provisions for pro-rated performance royalties for "short uses" of three or more selections on a standard single or album band, keyed to the length of the entire work and number of songs excerpted. Music publishers, however seem content

to negotiate mechanicals on a case-by-case basis.

"I think (publishers) would rather not see a standard formula," UA's Blach opined, citing greater leverage and flexibility in decision-making. "The statutory rate is the (actual) standard," suggested Chappell's Schuster. "We fight for it every day."

RCA, Miller, Triumph Join Forces



RCA Records, Miller High Life Beer and RCA recording artists Triumph have joined forces in a marketing plan that will be launched in conjunction with the group's appearances in Florida this week. The campaign will promote Miller High Life Beer and Triumph's current RCA album, "Allied Forces," in local markets via posters and radio giveaways. Pictured at Gallagher's Steakhouse in New York following Triumph's recent Palladium appearance are, from left, standing: Jim Reid, president, WJR Productions; Mike Levine of Triumph; Bill McGathy, director national album promotion, RCA Records; Gil Moore of Triumph; and Richard Thorward, division vice president, marketing, RCA Records. Seated: Don Burkheimer, division vice president, artist relations, RCA Records; John Mellein, assistant branch manager, Miller High Life Beer; and Rik Emmett of Triumph.

Disco File Top 40

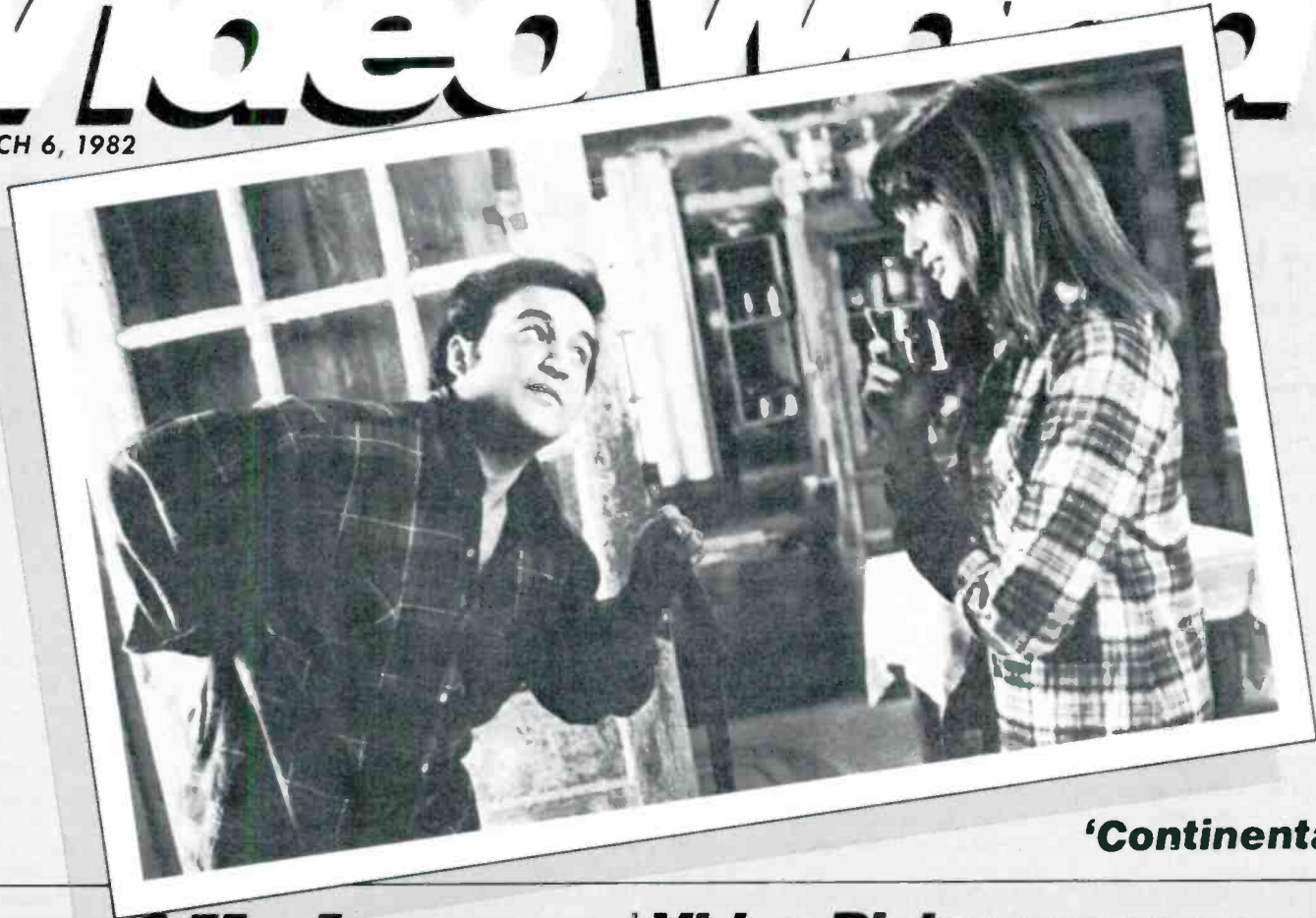
MARCH 6, 1982

1. **GLAD TO KNOW YOU**
CHAS JANKEL/A&M (12") SP 12044
2. **TELL ME THAT I'M DREAMING**
WAS (NOT WAS)/Island/Ze (12") DISD 50011 (WB)
3. **IN THE RAW**
WHISPERS/Solar (12") AS 11543 (E/A)
4. **U TURN ME ON**
TOMORROW'S EDITION/Atlantic/RFC (12") DM 4825
5. **YOU'RE THE ONE FOR ME**
'D' TRAIN/Prelude (12") PRLD 621
6. **MAMA USED TO SAY**
JUNIOR/Mercury (12") MDS 4014 (PolyGram)
7. **MEGATRON MAN (LP)**
PATRICK COWLEY/Megatone M 1002
8. **SURE SHOT**
TRACY WEBBER/Quality/RFC (12") QRFC 005
9. **TIME**
STONE/West End (12") WES 22139
10. **BURNIN' UP**
IMAGINATION/MCA (LP cut) 5271
11. **TAINTED LOVE/WHERE DID OUR LOVE GO**
SOFT CELL/Sire (12") DSRE 49856 (WB)
12. **DON'T COME CRYING TO ME/LET IT RIDE**
LINDA CLIFFORD/Capitol (12") ST 12181
13. **THE VISITORS**
ABBA/Atlantic (12") SD 19332
14. **CALL ME**
SKYY/Salsoul (12") SG 356 (RCA)
15. **WORK THAT SUCKER TO DEATH**
XAVIER/Liberty (12") 7200
16. **THIS BEAT IS MINE**
VICKY 'D'/Sam (12") S 12343
17. **(THE BEST PART OF) BREAKIN' UP**
RONI GRIFFITH/Vanguard (12") SPV 54
18. **BRING ON THE FUNKATEERS/CLUBLAND MIX**
MODERN ROMANCE/Atlantic (12") SD 19338
19. **LIFE IN SPACE**
MAYDAY/A&M (12") SP 4873
20. **FEEL ALRIGHT**
KOMIKO/Sam (12") S 12344
21. **FLAME THROWER/CENTERFOLD**
J. GEILS BAND/EML-America (12")/LP cut) SOO 17062
22. **WHAT DOES IT TAKE**
AMY BOLTON/Importe/12 (12") MP 314
23. **GET ON UP AND DO IT AGAIN (LP)**
SUZY Q/Atlantic/RFC SD 19328
24. **LET'S WORK**
PRINCE/Warner Bros. (12") WBS 50002
25. **DON'T YOU WANT ME**
HUMAN LEAGUE/A&M (12") SP 6 4892
26. **DON'T TURN YOUR BACK ON LOVE**
ELOISE WHITAKER/Destiny (12") DLA 10006
27. **GIGOLO**
MARY WELLS/Epic (12") 49 02663
28. **WATCH OUT**
BRANDI WELLS/WMot (12") FW 37668
29. **HELP IS ON THE WAY**
WHATNAUTS/Harlem International (12") HIR 110
30. **I SPECIALIZE IN LOVE**
SHARON BROWN/Profile (12") PRO 7006
31. **TASTE THE MUSIC**
KLEEEER/Atlantic (LP cut) SD 19334
32. **SHAKE IT UP (LP)**
CARS/Elektra SE 567
33. **BREAKAWAY**
PURE ENERGY/Prism (12") PDS 420
34. **FREAKMAN**
EMPIRE/Quality/RFC (12") QRFC 007
35. **I CAN'T GO FOR THAT (NO CAN DO)**
DARYL HALL & JOHN OATES/RCA (12") JD 12358
36. **YOU GOT THE POWER**
WAR/RCA (12") JD 13062
37. **SHINE ON**
GEORGE DUKE/Epic (12") FE 37532
38. **FALL INTO A TRANCE**
JIMMY ROSS/Quality/RFC (12") QRFC 009
39. **THAT GIRL**
STEVIE WONDER/Tamla (7") 1602 (Motown)
40. **TREAT YOURSELF TO MY LOVE**
TERRI GONZALES/Becket (12") BKD 507

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

Video World

MARCH 6, 1982



'Continental Divide'

Video Visions

By DIDIER C. DEUTSCH

■ **IT FIGURES:** As frequently as we can, we like to report on the latest statistics available about the sales of VCRs, videocassettes and videodiscs. Thanks to the marketing services department of the Electronic Industries Association's Consumer Electronics Group, the latest figures have just been released, and (once again) attest to the incredible vitality of the industry.

In 1981, video tape recorder/players showed the largest dollar value for imports, rising to \$999,725,337, an increase of 100.6 percent over the near half-billion figure reached in 1980. In the fourth quarter alone, imports rose to 716,410 units, an increase of 123.8 percent over the figures in the fourth quarter of 1980. For the whole year, imports were 1,999,657 units, representing an increase of 112.8 percent over the previous year's figures.

DON'T YOU THINK BY NOW IT SHOULD BE WHOLE . . . Pacific Arts Video Records has announced the release of "Michael Nesmith in 'Elephant Parts'" in the laser disc format, through a joint label venture with Pioneer Artists Laser Disc. The production was released last year in the videocassette format, and has enjoyed critical and commercial success throughout the country. It won a Grammy as Video of the Year.

And while we're on the subject of Pioneer, that company has acquired full ownership of the world's only laser optical videodisc volume manufacturing operation in Kofu, Japan, which was jointly owned with Discovision Associates, and California-based venture formed in 1979 by IBM and MCA. According to Ken Kai, president of Pioneer Video, Inc., which will handle all videodisc player and disc sales in the U.S., "It will only be a matter of time before we announce plans for the opening of our U.S. disc manufacturing facility and continue to develop our line of both industrial and consumer videodisc players . . ."

INTERNATIONAL EXPANSION: Agra Investments B.V. of the Netherlands has acquired controlling interest of Intermagnetics Corp., a worldwide manufacturer of audio and video tape machinery and a leader in building tape plants.

Agra is a subsidiary of the Agra International Group, a middle eastern and European trading and industrial conglomerate, with headquarters in Dubai (United Arab Emirates), India, Hong Kong, England, and the U.S.

A VIDEO PLANT IN INDIANA: Pfizer, Inc. has inaugurated a new plant in Valparaiso, Ind. as part of that company's growing network of magnetic materials research and production facilities. The plant is the world's first commercial facility to produce metallic iron particles in multi-million pound quantities. Trademarked Pferromet, the particles are designed for the next generation of home videocassette recorders. Dedication of the plant last Monday (22) entailed cutting the traditional ribbon, in this instance (and most appropriately) a ribbon of videotape . . .

VIDEXPO NEXT: Videxpo '82 will be held this year at the Sheraton Bal Harbour, in Miami Beach, Fla., September 30 through October 4. Included

(Continued on page 70)

Video Picks

RICHARD PRYOR LIVE IN CONCERT (1981): Produced by Del Jack and J. Mark Travis. Directed by Jeff Margolis. (Vestron Video, color, 78 mins., \$43.) A rare opportunity to see a brilliant comic in top form. This one-man show became a box office hit, preserving some of Pryor's most classic routines.

SCANNERS (1980): Produced by Claude Heroux. Directed by David Cronenberg. Starring Stephen Lock, Patrick McGeehan and Jennifer O'Neill. (20th Century-Fox Video, color, 104 mins., \$59.95.) A terrifying sci-fi thriller about a chemically-mutated family whose extrasensory powers cause business magnates' heads to explode at command. A mind-blowing experience.

BLOOD BEACH (1981): Produced by Steven Navalansky. Directed by Jeffrey Bloom. Starring David Huffman, Mariana Hill and John Saxon. (Media Home Entertainment, color, 92 mins., \$54.95.) Even those who wouldn't know Santa Monica Beach from a hole in the ground can be terrified by this tale of bloody assault and other atrocities. The appeal of this genre film is well proven in the market.

VIVA LAS VEGAS (1963): Produced by Jack Cummings and George Sidney. Directed by George Sidney. Starring Elvis Presley, Ann-Margret, Caesar Danova, William Demarest and Nicky Blair. (MGM-CBS Home Video, color, 85 mins., \$59.95.) Elvis sings and Ann-Margaret dances her way through this light examination of the trials and tribulations of show biz life. For Elvis fans and collectors.

Promo Picks

"ABACAB/KEEP IT DARK" — GENESIS (Atlantic). Produced and directed by Stewart Orme. The first clip captures the trio in a studio setting, with the music providing the excitement. The second shot is a humorous piece that has the band cavorting throughout a variety of scenic European city and country backdrops. Special effects are used sparingly and wisely.

"SONGS FOR SWINGING LARVAE" — RENALDO AND THE LOAF (Ralph). Directed by Graeme Whiffler for Ralph Records Films. This carefully constructed narrative uses music less as a centerpiece than for mood, and relates its bizarre kidnapping theme without benefit of either dialogue or explanatory lyrics. Beautifully (if eccentrically) shot, this is a tour de force of short filmmaking.



Video World



Video Visions

(Continued from page 69)

in the exhibition and conference program will be three major areas, video equipment and services; video and cable communications systems; and a software program marketplace for domestic and international licensing. Key executives from the U.S. and 44 countries around the world are expected to attend, and take full advantage of the many other activities scheduled during the exposition/market/conference.

Additionally, Videxpo registrants will enjoy free registration privileges to Musexpo '82, which will run concurrently. Companies and individuals who plan to attend should contact Videxpo headquarters at 1414 Avenue of the Americas, New York 10019. Phone: (212) 489-9245.

PRIME MOVERS: Ahmed Tahir has joined WEA International as manager of video operations/east coast, coordinating and administering the worldwide release of the Warner Home Video and United Artists catalogues. . . . At 3M's Magnetic Audio/Video Products Division, Alfred E. Smith succeeds John E. Povolny as industry relations vice president, Memory Technologies Group. . . . At Media Home Entertainment, Ed Loeb has been named west coast regional sales director, and Steve Payne assistant controller. MHE is a videocassette producer and distributor, based in Los Angeles.

VIDEO WITH A LATIN ACCENT: 20th Century-Fox Video has added so many Spanish-dubbed prerecorded videocassettes to its roster that the company has seen fit to prepare a special catalogue listing them. Called "Luz, Camara, Accion" ("Lights, Camera, Action," for our non-Spanish-speaking readers), it includes 51 titles, all of them described in detail with a complete synopsis of their respective plots. Among the titles available are "Chitty, Chitty, Bang, Bang," "Hello, Dolly!," "The Longest Day," "Dr. Dolittle," "The Sand Pebbles," "Planet of the Apes," "The Omen," "Patton," "The Robe," "African Queen," "West Side Story," "Irma la Douce," and half a dozen Elvis Presley starrers, including "Paradise Hawaiian Style," "Roustabout," and "Fun in Acapulco." One title which must have given people at 20th some difficulties to translate is "Hombre," starring Paul Newman.

THERE'S NO BUSINESS LIKE SHOW BUSINESS: ABC Video Enterprises and Oak Media Development Corporation will present the video production of the Broadway musical "Tintypes," which was taped last December in New York. "Tintypes" made a brief appearance on Broadway during the 1980-81 season, and received a Tony nomination. Created by Mary Kite with Gary Pearl and Mel Marvin, the production is a musical revue that retraces American history from 1890 to 1920, through the music of such composers as John Philip Sousa, Scott Joplin, George M. Cohan and Bert Williams. For the occasion, the entire Broadway cast was reassembled, including Lynn Thigpen (the Tony Award nominee), Carolyn Mignini, Trey Wilson, Mary Catherine Wright and Jerry Zaks.

BERGMAN, HITCHCOCK AND OTHER DELIGHTS: VidAmerica, a Video Corporation of American company, has acquired Alfred Hitchcock's "Under Capricorn" for the home video market. Starring Ingrid Bergman, Michael Wilding, Joseph Cotten and Margaret Leighton, the 1949 thriller is the second Bergman film available through the company which, earlier this year, released "Joan of Arc," for which the actress received an Academy Award nomination.

Meanwhile, at MCA, the company has announced that, from now on, all MCA videocassettes will be available in stereo (when stereo sound is available), a policy that will cover not only concerts and musical shows, but also films that have a stereo soundtrack. The move was made following the success of MCA's video production of "Olivia Newton-John Physical," and will apply to selected tapes as stereo hardware becomes available.

A MONROE CELEBRATION: In a move that will delight every Marilyn Monroe fan, 20th Century-Fox Video has earmarked March and April as a "Star Festival" honoring the late actress, and will simultaneously release seven classic Monroe films on videocassettes — "Bus Stop," co-starring Don Murray; "Some Like It Hot," with Tony Curtis, Jack Lemmon, and George Raft; "The Seven Year Itch," with Tom Ewell; "How To Marry a Millionaire," co-starring Betty Grable and Lauren Bacall; "The Misfits," co-starring Clark Gable and Montgomery Clift (it was Monroe and Gable's last picture); "There's No Business Like Show Business," with Donald O'Connor, Ethel Merman, and Mitzi Gaynor; and "Gentlemen Prefer Blondes," co-starring Jane Russell.

The impressive release will be backed by an extensive advertising campaign and publicity program, touting the star as "America's glamour queen," and "a sensitive artist whose performances live on. . ." The company also plans to have a Marilyn "look-alike" contest, details of which should be announced momentarily.

It would have been even nicer if 20th Century-Fox Video had also included in the package another Monroe favorite, "River of No Return," but we suppose that film will be part of another two-month festival sometime soon, that will also include other pictures such as "Niagara" and "Don't Bother To Knock." In the meantime, there is certainly enough here to keep every Marilyn Monroe fan thrilled.

VSDA Names Officers

(Continued from page 3)

Mathias amendment. Without the amendment, the bill would effectively legalize the use of home video recording devices.

The VSDA's (and NARM's) legal counsel, Chuck Wittenberg, has already begun working with the Electronic Industries Association (EIA) and with Sony in Washington D.C. to help further common goals in regards to this legislation and other legal matters.

Another key goal stated by the VSDA board was the organization of dealer regional meetings in key cities throughout the U.S. in an effort to foster grass-roots involvement in the association and its programs. The meetings will begin in March, according to the association. Studio support and attendance is being encouraged, the association asserted, "so that retailers will have the opportunity to meet with manufacturers in smaller gatherings to discuss industry problems and potential solu-

tions."

Other issues raised at the meetings included the initiation of an anti-piracy hotline on which retailers can report illegal videocassette duplication and/or sale of illegal product. An 800 number will be available in the near future; for the present, dealers are urged to call the VSDA office collect at (609) 795-5555. The board also agreed on the need to investigate cassette packaging vis a vis the size of packages in relation to available display space, and to begin a program for the compilation of statistics regarding the profitability of lease-rental programs to both retailers and manufacturers. "By proving accurately the problems of rental programs in the marketplace, the association can effectively and positively help to change them" said the board in its press statement.

According to Solomon, the VSDA has left the door open to discussions with the Video Software Retailers Association (VSRA), an organization seen by many industry observers as serving overlapping functions and interests.

On the Cover: 'Continental Divide'

■ John Belushi and Blair Brown pair off on the rocky road to romance in this MCA Videocassette release of a Universal film. America's favorite Saturday Night Samurai plays a hard-nosed political reporter who falls for the attractive female scientist while covering her studies of endangered bird species in the Rocky Mountains. It's an unlikely coupling with plenty of comedic ups and downs which make for a witty examination of modern relationships.

Director Michael Apted brings out the beauty of the high-altitude setting and the intelligence of Lawrence Kasdan's screenplay in a feature that is quickly scaling the heights of the *Record World* Videocassette Chart, debuting at a lofty number 14 this week. The charms of the contemporary love story, combined with Belushi's unique comedic style, should keep it on the rise for a long time.

'Modsoun' Conviction In New York Court

■ NEW YORK—In the latest conviction to result from the FBI's "Operation Modsoun" investigation, a Highland Hills, N.Y. man has been found guilty of 22 counts of copyright infringement following a four-day trial here.

Martin Gross was found guilty of all charges brought against him in the case, which was heard in the U.S. District Court for the Southern District by Judge Dudley Borsal and prosecuted by Assistant U.S. Attorney General James DeVita. He will be sentenced on April 7.

"Operation Modsoun" was a two-year undercover investigation into record and tape bootlegging by the FBI and the Organized Crime Strike Force for the Eastern District of New York.

Record World Videocassettes



Mar. Feb.
6 20

1 3 MOMMIE DEAREST
Starring Faye Dunaway, Diana Scarwid & Steve Forrest
Paramount
Paramount Home Video 1263
Prod. by Frank Yablans
Dir. by Frank Perry



RATING
PG

RATING

- | | | | | | | | |
|----|----|--|----|----|----|---|----|
| 2 | 2 | AN AMERICAN WEREWOLF IN LONDON
Universal/MCA Videocassettes 77004/Prod. by George Folsey, Jr./Dir. by John Landis | R | 21 | — | RAGGEDY MAN
Universal/MCA Videocassettes 71003/Prod. by Burt Weissbourd & William D. Wiltliff/Dir. by Jack Fisk | PG |
| 3 | 7 | PATERNITY
Paramount/Paramount Home Video 1401/Prod. by Lawrence Gordon & Hank Moonjean/Dir. by David Steinberg | PG | 22 | — | RICHARD PRYOR LIVE IN CONCERT
Vestron Video 4000/Prod. by Del Jack & J. Mark Travis/Dir. by Jeff Margolis | R |
| 4 | 1 | APOCALYPSE NOW
United Artists/Paramount Home Video 2306/Prod. by Francis Ford Coppola/Dir. by Francis Ford Coppola | R | 23 | 19 | FRIDAY THE 13TH PART II
Paramount/Paramount Home Video 1457/Prod. by Steve Miner/Dir. by Steve Miner | R |
| 5 | 5 | CLASH OF THE TITANS
MGM/CBS 700074/Prod. by Charles H. Schneer & Ray Harryhausen/Dir. by Desmond Davis | PG | 24 | 13 | BREAKER MORANT
Columbia/Columbia Home Entertainment 8300E/Prod. by Matthew Carroll/Dir. by Bruce Beresford | PG |
| 6 | 4 | THE FOUR SEASONS
Universal/MCA Videocassettes 77003/Prod. by Martin Bregman/Dir. by Alan Alda | PG | 25 | 15 | ROLLERBALL
20th Century-Fox/20th Century-Fox Video 4559/Prod. by Patrick Palmer/Dir. by Norman Jewison | R |
| 7 | 10 | FIRST MONDAY IN OCTOBER
Paramount/Paramount Home Video 1408/Prod. by Paul Neller & Martha Scott/Dir. by Ronald Neame | R | 26 | 20 | THIEF
20th Century-Fox/20th Century-Fox Video 4550/Prod. by Jerry Bruckheimer & Ronne Cann/Dir. by Michael Mann | R |
| 8 | 6 | STIR CRAZY
Columbia/Columbia Home Entertainment 10248/Prod. by Hannah Weinstein/Dir. by Sidney Poitier | R | 27 | 39 | NORTH BY NORTHWEST
MGM/CBS 600104/Prod. by Alfred Hitchcock/Dir. by Alfred Hitchcock/*Not Rated | * |
| 9 | — | FORT APACHE, THE BRONX
Vestron Video 6000/Prod. by Martin Richards & Gill Champion/Dir. by Daniel Petrie | R | 28 | 11 | ENDLESS LOVE
Universal/MCA Videocassettes 77001/Prod. by Dyson Lovell/Dir. by Franco Zeffirelli | R |
| 10 | 9 | ATLANTIC CITY
Paramount/Paramount Home Video 1460/Prod. by Denis Heroux/Dir. by Louis Malle | R | 29 | 26 | RAGING BULL
United Artists/20th Century-Fox Video 4523/Prod. by Irwin Winkler & Robert Chartoff/Dir. by Martin Scorsese | R |
| 11 | 23 | THE TEXAS CHAINSAW MASSACRE
Wizard of Video 034/Prod. by Tobe Hooper/Dir. by Tobe Hooper | R | 30 | — | MEATBALLS
Universal/MCA Videocassettes 1324/Prod. by Dan Goldberg/Dir. by Ivan Reitman | PG |
| 12 | 8 | KRAMER VS. KRAMER
Columbia/Columbia Home Entertainment 10543/Prod. by Stanley R. Jaffe/Dir. by Robert Benton | PG | 31 | 27 | THE POSTMAN ALWAYS RINGS TWICE
MGM/CBS 700077/Prod. by Charles Mulverhill & Bob Rafelson/Dir. by Bob Rafelson | R |
| 13 | — | CANNONBALL RUN
Vestron Video 6001/Prod. by Albert S. Ruddy/Dir. by Hal Needham | PG | 32 | 16 | DOGS OF WAR
United Artists/20th Century-Fox Video 4539/Prod. by Larry DeWaay/Dir. by John Irving | R |
| 14 | — | CONTINENTAL DIVIDE
Universal/MCA Videocassettes 71001/Prod. by Bob Larson/Dir. by Michael Apted | PG | 33 | 34 | SUPERMAN
D.C. Comics/Warner Home Video WB 1013/Prod. by Alex & Ilya Salkind/Dir. by Richard Donner | G |
| 15 | 22 | ONE FLEW OVER THE CUCKOO'S NEST
Thorn-EMI 604/Prod. by Saul Zaentz and Michael Douglas/Dir. by Milos Forman | PG | 34 | 17 | THE JAZZ SINGER
Paramount/Paramount Home Video 2305/Prod. by Jerry Leider/Dir. by Richard Fleischer | PG |
| 16 | 24 | VICTORY
MGM/CBS 700108/Prod. by Freddie Fields/Dir. by John Huston | PG | 35 | — | TOMMY
Col/Columbia Home Entertainment 10555/Prod. by Robert Stigwood/Dir. by Ken Russell | PG |
| 17 | 12 | AIRPLANE
Paramount/Paramount Home Video 1305/Prod. by John Davidson/Dir. by Jim Abraham, David Zucker, Jerry Zucker | PG | 36 | — | IN COLD BLOOD
Columbia/Columbia Home Entertainment 10342/Prod. not listed/Dir. by Richard Brooks | R |
| 18 | 18 | PHYSICAL
Universal/MCA Videocassettes 55050/Prod. by Scott Millaney/Dir. by Brian Grant/*Not rated | * | 37 | 31 | 9 TO 5
20th Century-Fox/20th Century-Fox Video 1099/Prod. by Bruce Gilbert/Dir. by Colin Higgins | PG |
| 19 | 14 | BLUE LAGOON
Columbia/Columbia Home Entertainment 10025/Prod. by Randal Kleiser/Dir. by Randal Kleiser | R | 38 | 29 | NIGHTHAWKS
Universal/MCA Videocassettes 71000/Prod. by Martin Poll/Dir. by Bruce Malmuth | R |
| 20 | 21 | LORD OF THE RINGS
Thorn-EMI 605/Prod. by Saul Zaentz/Dir. by Ralph Bakshi | PG | 39 | — | HIGH PLAINS DRIFTER
Universal/MCA Videocassettes 66038/Prod. by Robert Daley/Dir. by Clint Eastwood | R |
| | | | | 40 | — | NOBODY'S PERFECT
Columbia/Columbia Home Entertainment 10457/Prod. by Mort Engleberg/Dir. by Peter Bonerz | PG |

Record World Latin American

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



Constantes motivaciones de trabajo y reuniones durante las últimas semanas me han obligado a permanecer varios fines de semana en Nueva York. Fueron varias las oportunidades en que me fijé la pauta de refugiarme algún que otro domingo, en compañía del fraternal Fabian Ross, en el siempre acogedor ambiente de Lee y Anna Strasberg, durante sus íntimos domingossociales. ¡No fué posible! Primero Fabian, después el cable. Se me apretó el corazón. Lee Strasberg, maestro de actores en Estados Unidos, el "guru" del Metodo de Actuación del Actor's Studio y los Lee Strasberg Institutes, nos dejó pasadas las fiestas de principio de año y de regreso de sus habituales estadias en Los Angeles. Por supuesto, ya nada volverá a ser igual, pero el recuerdo de momentos inolvidables quedará para siempre en mis recuerdos. ¡Lo siento tanto Anna!



Sabu

José Luís Gil de Hispavox, España, firmó acuerdo con Rodolfo Rodríguez, presidente de Love Records de Venezuela, mediante el cual pasan bajo la custodia de esta firma, el resto de los artistas del catalogo Hispavox que retenía Sonográfica Venezolana. Hispavox había dividido su catalogo entre las dos firmas y con estas nuevas direcciones, pasan a Love Records artistas de gran talla como Juan Pardo, Mary Trini, Enrique y Ana, Alberto Cortez y Rafaela Carrá, entre otros. Love Records, Sono-Rodven, es parte del poderoso conglomerado establecido por



Rodolfo Rodríguez

Venevisión de Venezuela, que cuenta entre sus representaciones con el catalogo WEA, Hispavox, y K-tel, así como producciones propias que comienzan a impulsar local e internacionalmente. La más reciente firma al sello ha sido Lila Morillo, esposa de Jose Luís Rodríguez, de gran arraigo en Venezuela. Rinel Sousa, ejecutivo de amplia ejecutoria a través de Caytronics Corp. y Sonido Latino, acaba de integrarse a esta empresa, en carácter de gerente adjunto a la presidencia, reportando al presidente Rodolfo Rodríguez y con base en Caracas. En visita a nuestras oficinas en esta semana, Rinel me comunica todos los grandes planes para el futuro, así como su traslado a la capital venezolana. Entre los detalles tratados, agradezco invitación para visitar las facilidades de Love Records, en Caracas, que haré efectiva durante las próximas semanas.



Lila Morillo

Lanzó Profono International un sencillo del cantante argentino Sabú, conteniendo los temas "Quien te quiere a tí" con "Señora" al dorso. La promoción planeada a favor del descubrimiento de Ricardo Kleinman de hace algunos años, toma caracteres de muy interesante... Vicky, cantante colombiana representada en Estados Unidos por Taurus Sound Dist., en etiqueta Discos Gas, que ha logrado impacto ultimamente con "Pobre Gorrión," "Nunca comprendí" y "Ahora digo que no", acaba de realizar una exitosa temporada de actuaciones en Los Angeles, San Francisco, San Antonio, Houston y Chicago. KBRG del área de San Francisco, la nombró como "Revelación Femenina de la Canción" en su Selección del 1981. Para el próximo marzo, Vicky tiene programada otra gira artística que la llevará por los escenarios de Nueva York y de nuevo a Chicago, Los Angeles, San Francisco y Texas... También de este sello, "La Colombina" por Los 8 de Colombia, comienza a dar fuerte en la costa oeste y Nueva York.

Roddy S. Shashoua, presidente de Videxpo y Musexpo, acaba de anunciar que celebrará su Segunda Convención Videxpo y Musexpo 82 durante Septiembre 30 a Octubre 4, en el Sheraton Bal Harbour de Miami Beach, Florida. Bueno, esa localización me suena mucho mejor que la del año pasado, a pesar de lo hermoso del lugar. Todas las empresas que requieran información pueden lograrla a través del (212) 489-9245 o en el 1414 Avenue of the Americas, 4th Floor, New York, N.Y. 10019... Recibo carta

(Continued on page 75)

Latin American Album Picks



"HISTORIA DE AMOR"

YOLANDITA MONGE - CBS DIL 10321

Producida por Pepe Luís Soto y con la dirección musical de Hector Garrido, Yolandita Monge de Puerto Rico logra una de sus mejores producciones con arreglos de Garrido, Rafael Ferro y Cesar Gentili. Entre los temas adquieren gran fuerza de éxita "Hoy te esperaré" (Manzanero), "Sí" (Monge), "Perdoname otra vez" (M. de la Calva) y "Levanto mi copa" (S. Medina).

Produced by Pepe Luís Soto and arranged by Garrido, Ferro and Gentili, Yolandita Monge from Puerto Rico offers one of her best packages. Particularly commercial are "Levanto mi copa," "Una historia de amor" (R. Carlos-E. Carlos) and "Serás mío" (Louibriel).

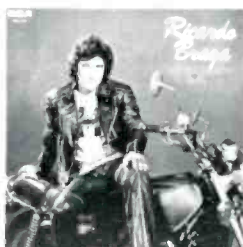


"LA REINA ES EL REY"

BEATRIZ ADRIANA - Peerless MS 2251

Vuelve Beatriz Adriana a la carga con sus muy sinceras interpretaciones de música ranchera. Se luce en "La reina es el rey" (G. Hernández), "Qué padre es la vida" (J. Zaizar), "Dolor de mi dolor" (J. Zaizar) y "Señora" (M. Alejandro-Magdalena). Arreglos de R. Alfaro y Juan Pinzón. Mariachi América de Jesús Rodríguez de Hajar y Los Vargas de Arturo Mendoza. Dirección A. Ascencio.

Beatriz Adriana, one of the strongest female ranchera voices from Mexico, is back with very strong and commercial performances, backed by Mariachi America and Los Vargas. "Dolor de mi dolor," "Verdad de Dios" (E. Romero) and "No necesito Saber" (Ze Luís).



"CORAZÓN DE SEGUNDA MANO"

RICARDO BRAGA - RCA RKL1 7012

Con arreglos de Chico de Moraes y Armando Ferrante Jr., Ricardo Braga de Brasil va tomando fuerza a pesar de su asombroso parecido al sonido Roberto Carlos. Gran fuerza en los temas e interpretaciones sentidas y sinceras obra el milagro. "Corazón de segunda mano" (T. Fundora-R. Braga-M. Duran), "Una estrella va a brillar" (T. Fundora-Montevillas-Dallaverde), "Después del amor" (Fundora-R. Braga-M. Duran) y "Vida de cantor" (Fundora-R. Braga-M. Durán). Director Osmar Zan.

With arrangements by Chico de Moraes and Armando Ferrante Jr., Ricardo Braga from Brazil is moving ahead, with a sound astonishingly similar to Roberto Carlos. Deep, sincere tunes include "Dos extraños" (Fundora-Braga-Durán), "Apuesta" (Fundora-Hose Joaquim-Emanuel) and "La carta" (Fundora-R. Sampaio-B. Santos).



LA MASACRE MUSICAL

SAR SLP 1027

Con arreglos de Louie Ramirez, W. Rodriguez, M. Albo, A. Valdes y J. González, La Masacre Musical, con Roberto "Dofy" Mier en las partes vocales, mueven el ritmo y el sabor en esta grabación. Resaltan "Sibanicú" (P. Leyva), "Bandolera" (E. Ortiz), "Noviecita" (E. Ortiz) y "El cantante" (Ortiz).

With arrangements by Louie Ramirez, W. Rodriguez, M. Albo, Al Valdes and J. Gonzalez, La Masacre Musical offers a very danceable package of uptempo salsa. "Esa china" (D.R.), "Bandolera," "Pescadores de camarones" (J. Arrondo-P. Leyva), others.

Nuestro Rincon

(Continued from page 74)

del amigo **Lee Schapiro**, director de operaciones de la costa oeste, de Caytronics Corp., que dice: "Deseo anunciarte que estoy ahora residiendo en Los Angeles y trabajando desde nuestras oficinas en California. Mi función primaria acá está constituida por los mercados al oeste del Rio Mississippi y tenemos grandes planes para intensificar nuestras operaciones en todas estas áreas. **Hilda García** continuará en ventas desde nuestras oficinas de Los Angeles y **Rick Sandoval** continúa como gerente de nuestras oficinas de Houston, Texas. Apreciaré cualquier ayuda que podemos recibir de Uds. en estos mercados y me sentiré muy satisfecho al pasarles cualquier información que necesiten Uds. en el futuro" . . . Exitos Lee en tus nuevas responsabilidades y, por supuesto, cuenta con nuestra mayor cooperación . . . Importante el lanzamiento de Discos CBS en Estados Unidos de **Nikka Costa** a través del tema "On my own" (Estoy aquí sola), que ha sido editada en su lanzamiento en Italia, Francia, España, Brasil y Argentina. La cantante infantil luce con grandes posibilidades . . . Y ahora . . . ¡Hasta la próxima!

I was saddened by the news of **Lee Strasberg's** death in New York last week. I had the opportunity to meet him on one of my recent trips to New York, and I offer my sincere condolences to his wife **Anna**.

José Luis Gil from Hispavox in Spain has signed an agreement with **Rodolfo Rodríguez**, president of Love Records in Venezuela, by which Love Records will represent the rest of the artists from the Hispavox catalogue, who used to be with Sonografica Venezolana. Hispavox had divided its catalogue between the two companies, so from now on, Love Records will have artists such as **Juan Pardo**, **Mary Trini**, **Enrique y Ana**, **Alberto Corte** and **Rafaella Carrá**, among others. Love Records, Sonorodven, is part of the group established by Venevision in Venezuela, which also represents the WEA catalogue, Hispavox and K-tel, as well as its own productions, which it plans to promote locally and internationally, such as **Lila Morillo**, the wife of **José Luis Rodríguez**, who is well known in the Venezuelan territory. **Rinel Sousa**, previously with Caytronics Corporation and Sonido Latino Records Inc., has joined the company as executive manager, reporting directly to its president **Rodolfo Rodríguez** and based in Caracas. During a stopover in Miami, Sousa visited my offices and informed me of the great plans the company has as well as his decision to move to Caracas. I thank him for his invitation to visit Love Records' facilities in the coming weeks.

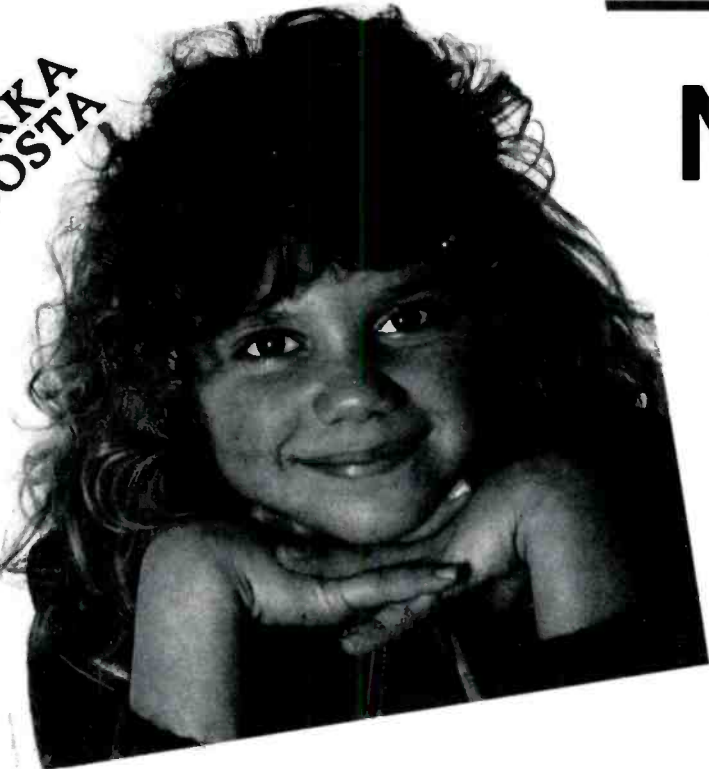
Record World en Puerto Rico

By **FRANKIE BIBILONI**

■ La sensacional **Lissette** se presenta en el "Club Caribe del Hilton" en un show que es uno de los mejores que le he visto en su exitosa carrera. Su entrega, la vitalidad que irradia y la alegría que transmite desde el escenario la hacen un auténtico "tiro" . . . Recibí de **Enrique González** gerente de CBS en Puerto Rico, el más reciente elepé del **Trio Los Panchos** con **María Marta Serra Lima**. El repertorio es de gran fuerza y las actuaciones de **María Marta Serra Lima** con **Los Panchos** han pasado a formar parte de mi discoteca personal. ¡Muy buena producción! Y si usted cree en la exaltación del espíritu a través del sonido, nos permitimos hacerle una sugerencia: escuche este álbum y dése un romántico y reconfortante masaje . . . Es **Johanna Rosaly** . . . La mujer. Cantante y actriz. Entregada totalmente a su carrera, la que le ha dado innumerables satisfacciones y también ratos amargos. Está en el camino del éxito. Se lo ha propuesto. **Johanna**, ha vuelto a las listas de la popularidad en Puerto Rico con su versión al tema "Oye", incluida en su más reciente disco de larga duración para CBS International . . . **Sandro** parece que volverá a impactar en el mercado disquero con el número "Cuando yo te

amo", ese que le está sirviendo de promoción para su presentación en un centro nocturno en el vecino mes de febrero. Los máximos esfuerzos promocionales de Caytronics, que representa los discos de **Sandro**, se concentrarán durante las próximas semanas . . . **Julio Iglesias** es uno de los grandes favoritos de nuestro público desde hace varios años y su voz es siempre grata al oído. La interpretación que hace a "O me quieres o me dejas", figura como una de las canciones más exitosas de la presente temporada . . . Una voz que tiene ternura y sentimiento es indiscutiblemente la de **Manoella Torres**, quien está siendo objeto de una gran promoción por parte de CBS. El tema con el que promete colocarse entre las más escuchadas de la radio, es "A la que vive contigo", canción de corte muy agradable, que se sumó a sus discos de grandes ventas y mucha difusión . . . **Pedro Gómez**, conocido por (**Bolita**) y de nacionalidad panameña, radicado desde hace algunos años en nuestra Ciudad Capital, grabó con **Joe Quijano** y su **Conjunto Cachana** los temas "Efectivamente" y "En Guantanamo" en los que se conjugan los factores que pueden convertirlos en hits, ya que llevan la creatividad de **Pedro Gómez** en su mayor expresión .

NIKKA COSTA



NIKKA COSTA

LA REVELACION INFANTIL
NUMERO UNO
CON LA CANCION

"ON MY OWN"
(ESTOY AQUI SOLA)

INTERNATIONAL

EN ITALIA, FRANCIA, ESPAÑA, BRASIL, Y
ARGENTINA...Y PRONTO EN TODA AMERICA,
PRESENTA SU PRIMER LP EN DISCOS **CBS**

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

EAST COAST — COSTA ESTE

MARCH 6, 1982

Mar. 6	Feb. 27		
1	1	Amor No Me Ignores/Camilo Sesto	Pronto 0700
2	2	Celos/Napoleon	Raff 9083
3	3	Preso/José José	Pronto 0701
4	4	Medley Los Condes/Julio Angel	Music Stamp 006
5	5	Ayudala/Mari Trini	CBS 80314
6	6	Mujer, Mujer/Danny Rivera	T.H. 2163
7	8	Rosas Sin Espinas/Felito Felix	Caytronics 6010
8	9	Cosas Nativas/Tommy Olivencia	T.H. 2171
9	10	Frente A Frente/Jeanette	RCA 7004
10	7	Que Te Paso/Bobby Valentin	Bronco 120
11	16	Antifaz/Willie Rosario	T.H. 2155
12	13	Se Solicita Un Novio/Oscar D'Leon	T.H. 2167
13	21	No Me Culpes A Mi/Oscar De Fontana	Citation 1010
14	11	Ligia Elena/Ruben Blades/Willie Colon	Fania 597
15	12	Viva La Salsa/Varios	Telediscos 1401
16	17	El Me Mintio/Amanda Miguel	Profono 3049
17	14	Mala Suerte/Henry Fiol	SAR 1026
18	15	Abusadora/Wilfrido Vargas	Karen 60
19	19	Disco De Oro/Varios	CBS 10319
20	20	Como Tu/Julio Iglesias	CBS 50317
21	18	Quien Sera El Abusador/Victor Wail	Alhambra 172
22	27	Tu Y Yo/Emmanuel	RCA 0400
23	30	Merecumbé/Los Hijos del Rey	Karen 617
24	22	El Menu/El Gran Combo	Combo 2021
25	24	Mi Piel/Conjunto Quisqueya	Liznel 1399
26	29	Un Mal Necesario/Jorge Char	LAD 361
27	31	La Negra Pala/Cheche Abreu	Sonomax 206
28	32	El Regreso/Conjunto Clásico	Lo Mejor 805
29	26	El Cigarrito/J. Pacheco/C. Gonzalez	Fania 600
30	25	Ramona/Sonora Ponceña	Inca 1077
31	23	Soy Vagabundo/Hector Lavoe	Fania 598
32	28	Una Canita Al Aire/La Solución	T.H. 2154
33	33	Baila Conmigo/Miami Sound Machine	CBS 10320
34	35	Yo Te He Hecho Sentir/Fernando Allende	RCA 7005
35	36	Lo Que Te Gusta/Johnny Ventura	Combo 2023
36	38	Caballo Viejo/Roberto Torres	Guajiro 4013
37	40	Emociones/Roberto Carlos	CBS 12315
38	37	Quince Grandes Exitos/Celia Cruz	Cubalegre 1435
39	34	Super Disco/Varios	Gas 4249
40	39	Cuando Yo Te Amo/Sandro	Caytronics 6013

WEST COAST — COSTA OESTE

MARCH 6, 1982

Mar. 6	Feb. 27		
1	1	Amor No Me Ignores/Camilo Sesto	Pronto 0700
2	2	Preso/José José	Pronto 0701
3	3	Celos/Napoleon	Raff 9083
4	4	Y Nunca Comprendi/Vicky	Gas 4247
5	7	Cuando Quieras Regresar/Los Telefonistas	Ramex 109
6	6	Corazon De Papel/Diego Verdaguer	Profono 3044
7	5	Frio De Ausencia/Galy Galiano	FM 12075
8	8	No Sirvo Para Estar Sin Ti/Rocio Durcal	Pronto 1097
9	9	Ay Amor Tu Siempre Ganas/Los Bondadosos	Anahuac 4913
10	11	Arco Iris Musical/Varios	Musart 101
11	12	Si Me Quieres/Los Bukis	Profono 3050
12	10	Yo Quiero Saber De Ti/Vicente Fernandez	CBS 20555
13	13	El Me Mintio/Amanda Miguel	Profono 3049
14	16	Deja/Yuri	Profono 3052
15	17	El Primer Tonto/Los Freddy's	Peerless 10059
16	18	La Colombina/Los 8 de Colombia	Gas 4241
17	15	La Tercera Carta/Mercedes Castro	Musart 10844
18	14	El Baile De Los Pajaritos/Maria Jesus	Belter 330119
19	27	Tu Y Yo/Emmanuel	RCA 0400
20	26	Por Esa Calle Vive/Los Baron de Apodaca	T.H. 2140
21	25	Deja/Yuri Grandes Exitos De Trios 16	Profono 3052
22	23	Quince Exitos Mundiales/Parchis	CBS 83301
23	19	Rancheras De Oro/Varios	CBS 20557
24	20	Flor De Capomo/Carlos y José	T.H. 2157
25	21	Viva El Norte Vol. II/Varios	Telediscos 1502
26	24	Quince Exitos/Cornelio Reyna	Caytronics 1500
27	22	No Volveras A Verme/Angélica María	Profono 3053
28	34	El Adios Ranchero/Chelo	Musart 1819
29	30	La Pediguena/Los Hermanos Flores	Discolando 001
30	32	Lluvia/Luis Angel	Profono 79099
31	38	Volver A Empezar/Julio Iglesias	CBS 50317
32	29	Viva La Salsa/Varios	Telediscos 1401
33	28	Super Disco/Varios	Gas 4249
34	33	Tu Prieto/Jimmy Edward	T.H. 2165
35	31	Y Que Te Haga Feliz/Lisa Lopez	Hacienda 6985
36	36	Porque Te Vas/Emmanuel	RCA 0400
37	36	Ahora Que Estuviste Lejos/Karina	Orfeon 16054
38	37	Quedate Otro Ratito/Norma Sol	Profono 3047
39	39	Con Tu Amor/Juan Gabriel	Pronto 1096
40	40	A La Que Vive Contigo/Manoella Torres	CBS 20545

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

Record World Latin American (International) Hit Parade

COLOMBIA

(Ventas — LP's)

By Prodiscos (José Vicente Arismendi)

1. Quiera Ser — Menudo — FM
2. Cinco Años — Binomio de Oro — Costeno
3. Disco Para Los Pequeños — Enrique y Ana — Hispavox
4. Catorce Cañonazos — Varios — Fuentes
5. Viva Quien Toca — Los Carrangueros de Raquira — FM
6. Con Mucho Estilo — Diomedes Díaz — CBS
7. Más y Más — Camilo Sesto — Ariola
8. Tremendo Rumbón — Varios — Philips
9. La Solución — T.H.
10. El Ruisenor del Valle — Jorge Oñate — CBS
11. Raúl Santi — Vol II — FM
12. Así Me Gusta A Mi — Oscar D'Leon — T.H.
13. Roberto Carlos — CBS
14. Kool & The Gang — T.H.
15. Mi Curramberita — Alfredo Gutierrez

COLOMBIA

(Ventas — 45's)

By Prodiscos (José Vicente Arismendi)

1. Bonita — Diomedes Díaz — CBS
2. Baracunatana — Lisandro Meza — FM
3. Mi Presidio — Rumualdo Brito — Philips
4. El Turco — Noel Petro — T.H.
5. A Fuego Lento — Doble Poder — Philips
6. Pimpinelas — Hermanos Sarmiento — Fuentes
7. Con Tu Amor — Juan Gabriel — Ariola
8. Por Favor Olvidame — Combo Palacio — INS
9. La Banda del Carro Rojo — Los Vecinos — Fuentes
10. Por Qué La Hiciste — Rómulo Caicedo — INS
11. Solo Promesas — Silvio Brito — Costeno
12. Motivo y Razón — Cuarta Generación — FM
13. El Guayabo — Armando Hernandez — Fuentes
14. Mi Despedida — Raúl Santi — FM
15. Madrigal — Danny Rivera — T.H.

RIO DE JANEIRO

(Ventas)

By Napem

1. Melo do Piripiri — Gretchen — Copacabana
2. (Out Here) On My Own — Nikka Costa — CBS
3. Let's Groove — Earth, Wind & Fire — CBS
4. Cancao de Fraternidade — Dom & Ravel — Copacabana
5. Rio de Janeiro — Barry White — CBS
6. Double Dutch Bus — Frankie Smith — CBS
7. Seu Melhor Amigo — Fábio Jr. — RGE
8. Ma Quale Idea — Pino D'Angio — RCA
9. Festa do Interior — Gal Costa — Polygram
10. A Banda Chegou — Roberto Leal — RGE
11. Every Little Thing She Does Is Magic — The Police — CBS
12. Eu Também Quero Beijar — Pepeu Gomes — Elektra
13. Todo Dia Era Dia De Indio — Baby Consuelo — Elektra
14. Leao Ferido — Biafra — CBS
15. Give It to Me Baby — Rick James — Motown

SAO PAULO

(Ventas)

By Napem

1. Melo do Piripiri — Gretchen — Copacabana
2. (Out Here) On My Own — Nikka Costa — CBS
3. Cancao de Fraternidade — Dom & Ravel — Copacabana
4. Festa do Interior — Gal Costa — PolyGram
5. Seu Melhor Amigo — Fábio Jr. — RGE
6. Haboglabotribin' — Bernard Wright — Ariola
7. Eu Também Quero Beijar — Pepeu Gomes — Elektra
8. A Rua Em Que Voce Morava — Gilberto Lemos — RGE
9. Todo Dia Era Dia de Indio — Baby Consuelo — Elektra
10. For Your Eyes Only — Sheena Easton — EMI
11. Filho Adotivo — Sérgio Reis — RCA
12. Bette Davis Eyes — Kim Carnes — EMI
13. Pega Na Mentira — Erasmo Carlos — PolyGram
14. Double Dutch Bus — Frankie Smith — CBS
15. Vide Vida Marvada — Rolando Boldrin — RGE

Record World en Santo Domingo Gail Davies at Record Bar

By PEDRO MARIA SANTANA

■ Un grupo musical compuesto por chicas, es el último fenómeno musical en la República Dominicana. Las chicas, jóvenes en su mayoría, realizan estupendas presentaciones en clubes y centro nocturnos del país causando gran sensación. La agrupación femenina que originalmente recibió el nombre de *Las Chicas del Can*, se hacen llamar ahora "Grupo Chican" y son el tema obligado en las conversaciones faranduleras de los últimos días. La agrupación de Wilfredo Vargas está asesorando al nuevo conjunto musical que en breve plazo lanzarán su primer disco sencillo y luego viajarán al exterior para realizar una serie de presentaciones.

Un consenso general realizado entre los televidentes y cronistas de espectáculos dió el visto bueno para la selección del programa "Lope Balaguer en Romance" como el espacio televisivo número uno por segundo año consecutivo en la televisión dominicana. El programa que se realiza con el patrocinio de la Gulf & Western, contó el pasado año con las grandes figuras internacionales de renombre que nos visitaron, entre las se contaron, Michael Camilo y The French Toast en el jazz, así como los mejores valores de la canción criolla. Filmado totalmente en exteriores el programa se pasa semanalmente también por el 47 de Nueva York y en Los Angeles.

Anthony Rios el nuevo presentador y animador del programa "Fiesta," a pesar de estar haciendo pininos en la animación criolla, ha causado un "boom" en el espacio meridiano de Teleantillas. La ayuda de los cantantes como Raúl Grisanty en la parte cómica del espectáculo sirven de catapulta de lanzamiento hacia el público de este impactante programa de la televisión dominicana. Desde la ciudad de Nueva York, donde se pasa el programa con regularidad, se están recibiendo también reacciones muy favorables. Tras un año excelente para la vocalista Olga Lara, la cantante azuana que logró penetrar con gran fuerza en el mercado discográfico dominicano y

además pudo proyectar su personalidad de manera internacional, con sus presentaciones que dejaron gratos recuerdos en las Antillas Holandesas, se siente muy satisfecha. Olga, la tímida vocalista que debutó hace dos años en la televisión dominicana y que ganara el premio "El Dorado 1981" como la "Más Destacada," es hoy una estrella segura de su capacidad y a quien los locutores musicales y cronistas de espectáculos aprecian.

Su primer disco de larga duración ya se encuentra en circulación. Realizado en el sello Combo Records, contiene sus grandes éxitos: "Caballero", "Te Quiero Mucho Todavía", "Me Estoy muriendo" y "Aprenderé".

Sigue caliente el "affair" entre Bienvenido Rodríguez del sello Karen y Mateo San Martín de Kubaney tras la colocación en el mercado nacional y en Nueva York, Colombia, Venezuela y Puerto Rico, del tema "Merecumbé" por Sandy Reyes y la orquesta de Wilfrido Vargas, que compite con el "Felix Cumbé" que canta Fernando Villalona y que ya estaba siendo promovido por Mateo. El tema es muy similar en su letra y su música.

Con impetu sorpresivo comienza a recibir fuerte demanda del público la nueva interpretación de Kelman Nuñez titulada "Tevne González", otro tema que recibe los mejores augurios esta temporada en sus comienzos en el 82, es la nueva selección de Wilfrido Vargas: "Siempre Peleando". En cuanto a la producción internacional sigue dominando fuerte el ambiente "Una Canita al Aire" de La Solución, del sello TH. Y a propósito del sello TH, se encuentra recuperándose el vocalista peruano David Dali quien sufriera heridas junto al empresario dominicano Ricardo Fajardo, en un accidente automovilístico ocurrido en el malecón de Santo Domingo. Dali se encontraba cumpliendo contratos aquí al ocurrir el accidente cuando el automóvil en que viajaba fue impactado por otro que emprendió la huida el día 20 del mes de Enero del 82.



Warner Bros. recording artist Gail Davies recently paid a visit to the Northgate Mall Record Bar in Chattanooga. Pictured from left are Angie Van Dyke, Record Bar; Davies; and Frank Jones, Warner Bros. Nashville director of operations.

Promoter Donates Bootleg T-Shirts

■ BOULDER, COLO.—Feyline Presents, Inc. has donated several thousand bootleg Rolling Stones T-shirts, seized during the band's October concerts in Boulder, to several Colorado organizations.

Feyline distributed the shirts, bearing the group's name and likeness, to, among others, the Children's Diabetes Foundation, National Jewish Hospital, and the United Way.

Boulder District Judge Murray Richtel granted the Denver-based promoter permission to donate the unauthorized shirts. Richtel had issued the September ruling that banned the sale of unauthorized merchandise at the October 3 and 4 concerts in Boulder.

Retail value of the shirts is estimated to be as much as \$27,000.

Sasaki Named at April Music Japan

■ NEW YORK—Namihiko Sasaki has been named general manager, music publishing department, April Music, Inc. (Japan). He had been associate general manager, international relations department, CBS/Sony.

WEA Promotes Three

■ LOS ANGELES—Jerry Falstrom, vice president/controller for the Warner/Elektra/Atlantic Corp., has announced three appointments.

Gary Rolfes has been named director of financial planning. Rolfes joined WEA in 1979 as director of accounting. Sherry Tomura has been promoted to director of accounting. She started at WEA in 1980 as manager of accounting. Stephen O'Donnell has been appointed manager of accounting. He joined WEA in 1981 as an accounting supervisor.

Attorneys Set For ASK-A-PRO

■ LOS ANGELES — Attorney Martin Cohen, president of the Association of Independent Music Publishers, and 20th Century-Fox Telecommunications attorney Gary Wishik will field questions from songwriters this Tuesday (2) from 7 to 9 p.m. at the American Guild of Authors and Composers' ASK-A-PRO.

ASK-A-PRO is a free public "rap session" for songwriters held the first Tuesday evening of each month at Modern Musical Services, 1433 North Cole Place, in Studio F.

For reservations contact the American Guild of Authors and Composers at (213) 462-1108.

PRC Recording's Henry Hainick Dies

■ NEW YORK—Henry W. Hainick, founder and chairman of the board of Richmond Recording Corporation and its division, PRC Recording Company, died Tuesday (24) in New York after a short illness.

Following a career as an attorney and entrepreneur, Hainick devoted his activities to the music industry by purchasing the record and tape manufacturing facilities of North American Philips Corporation in 1972. Under his direction, PRC Recording Company became a leading independent manufacturer of records and tapes.

Unicorn Moves

■ LOS ANGELES—Unicorn Records and Recording Studios have announced a move to a new location at 1454 5th Street, Santa Monica 90401. Those wishing booking information may contact Greg Cozine at Unicorn's new phone number, (213) 458-1661.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"Tú Y Yo"

(Barabani-Milani-Ghinazzi- Emmanuel)
EMMANUEL
(RCA)

(Regional)

"Por Esa Calle Vive"

(D.R.)
LOS BARON DE APODACA
(T.H.)

Radio Replay

(Continued from page 30)

Murray the K's listeners participated in all sorts of cultish rituals, from the African chants which he adapted from the drummer Olatunji, to Murray's own pig-Latinish double-talk, "Meeya-surray the Keeya-Say Teeya-salk." When he wasn't dressing up, Murray's uniform was a ragged striped sweater and a straw hat.

WNEW-FM operations director **Scott Muni**, who worked with Murray at WOR-FM, compares his antics to those of the vaudeville comedians. "Murray was always ready to put on his hat and dance," Muni remembers. "He was a kook on the air . . . a clown." Millions of listeners were entertained by Murray the K, but Muni observes, on a serious note, that the air personality's zany public image masked a personal life that wasn't always happy. It often seemed, said Muni, that "Murray made everybody happy but himself."

Thanks to Steve Leeds for background information and the photo that appears on page 30.

A NEW BUZZ FROM THE BUZZARD: Cleveland's WMMS is in the news and not just because the station was again voted Radio Station of the Year in Rolling Stone magazine's annual reader poll. In an interesting programming move, WMMS, long one of the nation's most respected AOR stations, has entered into an agreement with the highly successful consulting firm of Sebastian, Casey and Associates. Why is this so interesting? Well, WMMS is also being consulted (and has been for several years) by Burkhart/Abrams.

Walt Tiburski, WMMS' vice president and general manager, assured *Record World's* Greg Brodsky that the station was still committed to breaking new acts. "We certainly won't be relinquishing our independence," Tiburski said. "We simply want to look, study and evaluate what both have to offer, and then (station PD) John Gorman will selectively use what he feels is appropriate."

We wondered what John Sebastian could offer the city's top-rated sta-

tion that they haven't done themselves. Sebastian replied: "What they're doing is adding a new element, a new idea to what they already have in order to guarantee their continued dominance in the market against competition that inevitably will come."

That competition could come from M105, which, word has it, has just recently obtained the consulting services of Jeff Pollack. By acquiring Sebastian's services, WMMS has effectively prevented any other station in the market from retaining him. Was WMMS' move defensive rather than offensive? "I think the fact that Jeff Pollack now consults M105 precludes that," said Tiburski. "It was a consideration but *not* the main reason for our decision."

MOVES: Dick Brescia has been promoted to senior vice president of CBS Radio Networks, a newly-created position. A 15-year CBS veteran, Brescia will also oversee the new RadioRadio network . . . Trip Reeb has replaced Tom Teuber as PD of WMET in Chicago. He was most recently PD at WCMF in Rochester . . . Don Benson has rejoined WQXI-AM and -FM in Atlanta, following a stint at KIIS in Los Angeles where he was VP of programming. No replacement at that station has been announced . . . Garry Wall is moving from WNCI in Columbus to FM 100 (WMC-FM) in Memphis, where he replaces PD Gary Guthrie, who has moved to KOPA and KXAM in Phoenix . . . After five months at WYYS (Yes 95) in Cincinnati, Ted McAllister has resigned as VP/operations manager, and will return to WKRC as PD . . . Al Peterson has been appointed vice president of programming and research at Jeff Pollack Communications. He was most recently PD at WYNF in Tampa . . . Attention, seekers of Fame and Fortune. K-Earth Radio in Los Angeles is conducting a nationwide talent search for an exciting morning disc jockey. If you think you've got what it takes, send an aircheck and resume to Bob Hamilton, c/o K-Earth 101, 5901 Venice Blvd., Los Angeles 90034. And tell them you read about it in *Record World!*

Soul & Spiritual Gospel Albums

Contemporary & Inspirational Gospel Albums

MARCH 6, 1982

Mar. 6	Feb. 20	
1	2	I SAW THE LORD DALLAS HOLM & PRAISE / Greentree R3723 (Benson)
2	1	UNFAILING LOVE EVIE / Word WSB 8867
3	5	JONI'S SONG JONI EARECKSON / Word WSB 8856
4	4	THE TRAVELER DON FRANCISCO / NewPax NP 33106 (Benson)
5	6	THE VERY BEST OF THE IMPERIALS Day Spring DST 4025 (Word)
6	3	AMAZING GRACE B.J. THOMAS / Myrrh MSB 6675 (Word)
7	7	PRIORITY IMPERIALS / DaySpring DST 4017 (Word)
8	8	IN CONCERT, VOLUME II AMY GRANT / Myrrh MSB 6677 (Word)
9	11	HE IS JEHOVAH KENNETH COPELAND / KCP SLP 1010
10	10	HOLM, SHEPPARD, & JOHNSON DALLAS HOLM, TIM SHEPPARD, and PHIL JOHNSON / Greentree R3583 (Benson)
11	20	EXALTATION RON HUFF / Paragon PR 33101 (Benson)
12	16	HEARTS OF FIRE SWEET COMFORT BAND / Light LS 5794
13	14	THE BEST OF PRAISE MARANATHA SINGERS / Maranatha MM0083A (Word)
14	23	MY FATHER'S EYES AMY GRANT / Myrrh MSB 6625 (Word)
15	12	REJOICE 2nd CHAPTER OF ACTS / Sparrow SPR 1050
16	9	BULLFROGS & BUTTERFLIES CANDLE / Birdwing BWR 2010 (Sparrow)
17	15	MUSIC MACHINE CANDLE / Birdwing BWR 2004 (Sparrow)
18	24	NEVER SAY DIE PETRA / StarSong SSR 0032 (Benson)
19	21	MOMMY DON'T LOVE DADDY ANYMORE RESURRECTION BAND / Light LS 5803

20	32	ANTSHILLVANIA CANDLE / Birdwing BWR 2030 (Sparrow)
21	28	NOBODY KNOWS ME LIKE YOU BENNY HESTER / Myrrh MSB 6655 (Word)
22	22	TALK TO ONE ANOTHER BROWN BANNISTER / NewPax NP 33108 (Benson)
23	13	IN CONCERT AMY GRANT / Myrrh MSB 6668 (Word)
24	—	LOVE SONG FOR NUMBER TWO MICKY & BECKI / Maiden MB 1500
25	27	HEED THE CALL IMPERIALS / DaySpring DST 4011 (Word)
26	26	MAKE ME READY FARRELL & FARRELL / NewPax NP33104 (Benson)
27	25	ONE MORE SONG FOR YOU IMPERIALS / DaySpring DST 4015 (Word)
28	33	LOVE OVERFLOWING SANDI PATTI / Impact R3742 (Benson)
29	34	FOR EVERY MAN STEVE CAMP / Myrrh MSB 6654 (Word)
30	17	ANIMALS AND OTHER THINGS CANDLE / Birdwing BWR 2031 (Sparrow)
31	31	FOREVER TIM SHEPPARD / Greentree R 3572 (Benson)
32	19	TOWN TO TOWN PHIL KAEGGY / Sparrow SPR 1053
33	18	THE KEITH GREEN COLLECTION Sparrow SPR 1055
34	40	NEVER ALONE AMY GRANT / Myrrh MSB 6645 (Word)
35	35	HYMNS TRIUMPHANT Birdwing BWR 2023 (Sparrow)
36	29	DON'T GIVE IN LEON PATILLO / Myrrh MSB 6662 (Word)
37	38	SOLDIERS OF THE LIGHT ANDRUS/BLACKWOOD & CO. / Greentree R3738 (Benson)
38	30	EVIE FAVORITES, VOL. I EVIE TORNQUIST / Word WSB 8845
39	36	BEST OF B.J. THOMAS Myrrh MSB 6653 (Word)
40	39	SHOT OF LOVE BOB DYLAN / Columbia TC 37496

MARCH 6, 1982

Mar. 6	Feb. 20		20	20	
1	1	HIGHER PLANE AL GREEN / Myrrh MSB 6674 (Word)	21	21	COME TOGETHER PILGRIM JUBILEES / Savoy SL 14626 (Arista)
2	2	WHERE IS YOUR FAITH JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR / Savoy SGL 7066 (Arista)	22	22	GOD'S WAY (IS THE BEST WAY) JAMES CLEVELAND & THE VOICES OF WATTS / Savoy SL 14631 (Arista)
3	3	GO SHIRLEY CAESAR / Myrrh MSB 6665 (Word)	23	23	I'LL GO WITH JESUS ANGELIC GOSPEL SINGERS / Nashboro 7236
4	5	TOUCH OF CLASS JACKSON SOUTHERNAIRES / Malaco MAL 4375	24	27	I LOVE JESUS MORE TODAY TRINITY ALL NATIONS COMBINED CHOIR / Savoy SL 14599 (Arista)
5	6	IS MY LIVING IN VAIN CLARK SISTERS / New Birth NEW 7056 G	25	26	LORD, I NEED A MIRACLE RIGHT NOW SOLOMON BURKE / Savoy SL 14660 (Arista)
6	8	SAINTS HOLD ON SENSATIONAL NIGHTINGALES / Malaco MAL 4373	26	4	THE HAWKINS FAMILY WALTER HAWKINS / Light LS 5770
7	15	WHEN ALL GOD'S CHILDREN GET TOGETHER KEITH PRINGLE / Savoy SL 14656 (Arista)	27	30	YOU'VE BEEN MIGHTY GOOD TO ME NEW JERUSALEM BAPTIST CHURCH CHOIR / Savoy SL 7070 (Arista)
8	9	CLOUDBURST MIGHTY CLOUDS OF JOY / Myrrh MSB 6663 (Word)	28	29	I MADE A STEP INEZ ANDREWS / Savoy SL 14638 (Arista)
9	11	THE LORD WILL MAKE A WAY AL GREEN / Myrrh MSB 6661 (Word)	29	31	DOUGLAS MILLER & THE TEXAS SOUTHEAST STATE CHOIR Pearl PL 16002
10	10	JAMES CLEVELAND WITH THE METRO MASS CHOIR LIVE Savoy SGL 7067 (Arista)	30	36	JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS Savoy SGL 7059 (Arista)
11	7	EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA Myrrh MSB 6691 (Word)	31	—	UNCLOUDY DAY MYRNA SUMMERS / Savoy SL 14594 (Arista)
12	12	I'M BLESSED THE FOURTH OF MAY / Savoy SL 14629 (Arista)	32	25	BRINGING IN THE SHEAVES REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR / Savoy SGL 7074 (Arista)
13	13	MAKE A CHANGE HOWARD HUNT & THE SUPREME ANGELS / Black Label BL 3004 (HSE)	33	28	HIGHER POWER SWANEE QUINTET / Creed 3112 (Nashboro)
14	17	BE ENCOURAGED FLORIDA MASS CHOIR / Savoy SGL 7064 (Arista)	34	40	RIDE THIS TRAIN CANTON SPIRITUALS / J&B 0030
15	16	INTRODUCING THE WINANS Light LS 5792 (Word)	35	38	THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR / Savoy SGL 7050 (Arista)
16	24	LOOK TO JESUS PATRICK HENDERSON / NewPax NP 33096 (Benson)	36	34	THE GATHERING THE NEW YORK COMMUNITY CHOIR / Myrrh MSB 6657 (Word)
17	18	TRUE VICTORY REV. KEITH PRINGLE / Savoy 7053 (Arista)	37	32	MOTHER WHY? WILLIE BANKS & THE MESSENGERS / Black Label BL 3000 (HSE)
18	14	DON'T GIVE UP ANDRAE CROUCH / Warner Bros. BSK 3513	38	—	JESUS WILL FIX EVERY SITUATION REV. CLEOPHUS ROBINSON / Savoy SL 14648 (Arista)
19	19	I CAN GO TO GOD IN PRAYER ALBERTINA WALKER / Savoy SL 14600 (Arista)	39	—	THE SOUL OF MARVA HINES PEARL / PL 16005
			40	35	WHEN YOU CAN BELIEVE WYCB COMMUNITY CHOIR / Savoy SGL 7063 (Arista)

Record World Country

CMA European Office Set To Open

■ NASHVILLE—Ed Benson of the Country Music Association is excited about the upcoming opening of the organization's new European office, even though scheduling conflicts will delay Benson's first day in the London office until March 9.

"It's a very exciting opportunity for the organization," said Benson. "It's a pioneering sort of thing, and we're very proud that CMA, which has been a pioneering organization, is involved in doing this."

Benson characterized the opening of CMA's overseas branch as "the most important expansion

move in (CMA's) 24-year history."

Joining Benson, whose title is director of European operations, is administrative assistant Jana Talbot, who had been executive secretary to BMI's Nashville vice president Frances Preston.

Benson has set as the key goals of CMA's initial European activities a comparative study of the European music industry and the compilation of international monetary information and guidelines for business expectations for both U.S. and European country music communities.

Benson stated his intention to encourage the development of

country product for European markets by indigenous record companies.

CMA executive director Jo Walker-Meador explained that the new office will have a dramatic impact on country music's visibility abroad. "(It) will also provide the first step in achieving closer contact with our members outside the United States," she said.

CMA's new office will be in a temporary location at 8 Denmark Street, London WC2H 8LT. Benson will scout potential permanent office sites in London during the spring.

RW Names Millard Southeastern Editor

■ NEW YORK—*Record World* has announced that Bob Millard has been named the magazine's southeastern editor.



Bob Millard

Millard comes to *RW* from Multimedia Inc., where he was managing editor of a weekly in the Middle Tennessee Newspapers group while serving as staff correspondent for the Clarksville Leaf-Chronicle. A veteran freelance journalist, Millard has written for a variety of business and consumer publications, including *Country Music* magazine, *Country Song Roundup*, and *Country Rhythms* in the entertainment field.

Nashville Report

By BOB MILLARD

■ Congratulations to all the country music Grammy winners! RCA really did well this year, taking four out of five NARAS awards in the country category. Dolly Parton earned her second and third Grammys for "9 To 5," Ronnie Milsap picked up his third for "(There's) No Gettin' Over Me," and Chet Atkins fielded an eighth for "Country — After All These Years" . . . MCA's Oak Ridge Boys rounded out a big year and headed into what promises to be an even bigger one by netting their first Grammy since going country for "Elvira," complementing the four Grammys they'd received as a gospel act in the past.

Tom Wopat, Luke Duke on television's "Dukes of Hazzard," told *RW* at a recent reception held by Mae Boren Axton that he will soon start cutting tracks for an upcoming Elektra/Asylum country/rock album. No contracts are signed yet, but the label offices here confirmed that Grammy-winning producer Mike Post will produce the Wopat sessions in Los Angeles sometime in March . . . This has been a good month for country writers and official state song designations. The Tennessee legislature adopted "Rocky Top" (Boudleaux and Felice Bryant, House of Bryant, BMI) as the seventh official Tennessee state song. According to Ronnie Pugh at the Country Music Foundation Library here, the list of state songs is cumulative, so "Rocky Top" joins tunes like "Tennessee Waltz" and the first song adopted by the legislature in 1925, "My Homeland Tennessee." Rex Allen, Jr. was recently honored when his single "Arizona" was declared that state's official song.

Mel Tillis is into stock cars in a big way lately. His 1980 acting role in the movie "Cannonball Run" has been followed by a television pilot called "The Stockers," for which he wrote and sang a theme song. The song, "It's a Long Way To Daytona," has been picked as the title cut of his upcoming album. He sang it in a Daytona parade on Feb. 1, two weeks before he

(Continued on page 83)

CBS-Nashville Promotes Burns

■ NASHVILLE—Susan Burns has been named A&R manager, CBS Records Nashville, it was announced by CBS A&R director Bonnie Garner.

Burns, who has been with CBS for six years, had most recently served as promotion coordinator and A&R coordinator.

Haggard, Burritos SRO in Boston In CBS/Anheuser-Busch Opener

By BOB MILLARD

■ BOSTON—The Paradise Theatre here hosted two SRO shows Tuesday night (23) as Merle Haggard and the Burrito Brothers opened the CBS Records/Anheuser-Busch series of country music shows designed to help increase the regional market for country product. The medium-sized club stretched capacity to accommodate slightly more than 600 persons per show.

Originally tagged "Rock 'N Country Tuesdays," the series was

promoted as "Kickin' Rock 'N Roll Tuesdays" by rock promoter Don Law, Boston AOR outlet WBCN and in print media advertising, which included a colorful poster designed by Anheuser-Busch. Boston-area country station WDLW also aired spots for the show and series.

Product positioning efforts in the market are accompanying the series, aimed at boosting CBS country product visibility among college-aged consumers.

(Continued on page 83)

Country Picks of the Week

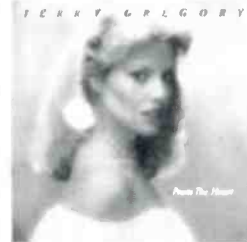
SINGLE WAYLON & WILLIE, "JUST TO SATISFY YOU" (prod.: Chips Moman) (writers: Waylon Jennings, Don Bowman) (Irving Music, Parody Publishing, BMI) (2:50). As ever, the Waylon & Willie combination is a natural country winner. The strong musical arrangement shows a heavy leaning to Waylon's signature sound. Vocal solos and harmonies welcome back one of country's favorite teams. RCA 13073.



SLEEPER BOXCAR WILLIE, "BAD NEWS" (prod.: Jim Martin) (writer: John D. Loudermilk) (Acuff Rose Publications, Inc., BMI) (2:50). Boxcar Willie hasn't had a hit in the U.S. yet, but this moderate uptempo hobo's lament of rambling, breaking hearts, and generally getting into trouble might be his ticket. The steady rhythm section is punctuated by use of a synthesizer and a train whistle for ambience. From his "Last Train To Heaven" album. Main Street B 951.



ALBUM TERRY GREGORY, "FROM THE HEART" Gregory offers a solid second album, her best effort to date. Terry's voice is confident, soft and pretty, while producer Mark Sherrill's light pop/country feel may lead to broader airplay. Best cuts are her current single, "I Never Knew the Devil's Eyes Were Blue," "I'm Takin' a Heart Break," and "A Little Love." "I'm Still The Other Woman" is also very fine. Handshake FW 37907.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Boxcar Willie — "Bad News"
Waylon & Willie — "Just To Satisfy You"

Boxcar Willie has his biggest record yet in "Bad News," an instant add at KFDI, WDLW, WTSO, WVAM, KEBC, KGA, KMPS, WTOD, WIRK, WGTO, KVOO, KRMD, KWJJ, WPNX, WESC, WLWI.

Tanya Tucker looks good with "Somebody Buy This Cowgirl a Beer" at KSOP, WDLW, KFDI, KEBC, KKYX, WIRK, KIKK, KVOO, KBUC, WFAI.



Boxcar Willie

Fred Knoblock is moving strongly with "If I Had It All" at WJRB, KCKC, WJQS, WGTO, KVOO, WDLW, KRMD, KSOP, KFDI, KBUC, WCMS, WESC.

Joel Hughes revives "Handy Man" with success at KRAK, KKYX, WLWI, WGTO, WVAM, WPNX, KDJW, WSLC, WTSO, KYNN, WTOD.

Marie Osmond is reclaiming her country following with "I've Got a Bad Case of You" at WVAM, KRMD, WTOD, WKKN, KVOO, WDLW, KSOP.

Jimmi Cannon has play on "Even If It's Wrong" at KCKC, WGTO, WVAM, KBUC, KVOO, KRMD, KSOP, WKKN.

Waylon & Willie are back together with "Just To Satisfy You," an instant add at WNOE, WEEP, WSM, WJRB, WKHK, WHK, KMPS, WWVA, WSAI, WHN, KCKC, KGA, WCXI, KRAK, KLAC.

Super Strong: **Dolly Parton, Alabama, Mel Tillis, Gene Watson, Willie Nelson, Steve Warner, Kieran Kane.**



Jacky Ward

WLWI, WVAM.

Jacky Ward is moving with "Travelin' Man": first-week adds at WGTO, KSOP, KEBC, KBUC, KMPS, KKYX, WESC, KCKC, KRAK, WLWI, WMC, WVAM.

Mac Davis has play on "Midnight Crazy" at KSOP, WDN, WYDE, KEBC, KTTS, KOKE, WESC.

Joe Sun has action on "Holed Up in Some Honky Tonk" at WTSO, KFDI, KBUC, KMPS, KKYX, WKKN, WCMS, WESC, WAMZ, KGA,

SURE SHOTS

Waylon & Willie — "Just To Satisfy You"
Statler Brothers — "You'll Be Back"
Mel McDaniels — "Take Me to the Country"

LEFT FIELDERS

Boxcar Willie — "Bad News"
Micki Fuhrman — "You Win, I Lose"
Michael Murphey — "The Two Step Is Easy"

AREA ACTION

The Shoppe — "She Loves My Troubles Away"
(WQYK, KMPS, KVOO, WLWI)
Guy Clark — "South Coast of Texas"
(WVAM, KFDI, KVOO, WDLW)
Hoyt Axton — "She's Too Lazy" (KRMD, WQYK, KVOO)

Mandrells Hire Ghent

■ NASHVILLE—Mandrell Management has announced the hiring of veteran promoter Jeannie Ghent, formerly of Jeannie Ghent Promotion, as services coordinator.

Ghent had been national country promotions coordinator at MCA Records. She has also worked for RCA Records.

Barnett Inks Helm

■ SHEFFIELD, ALA.—Barnett and Associates, Inc. have announced the signing of Levon Helm, co-star of "Coal Miner's Daughter" and former drummer/singer with The Band, to a personal management agreement.

Country Singles Publisher's List

Producer, Publisher, Licensee, Writer

A COUNTRY BOY CAN SURVIVE Bawen (Bocephus, BMI) Williams	18	LOVER (RIGHT WHERE I WANT YOU) Kennedy (Opa-Locka, ASCAP) Corlie	78
AFTER THE LOVE SLIPS AWAY / SMOKEY MOUNTAIN MEMORIES Larkin-Conley (Blue Moon / Easy Listening, ASCAP & Blue Moon, ASCAP) Conley / Conley, Devereaux	29	LOVE TAKE IT EASY ON ME Stroud (Combine, BMI) Linde, Rush	73
A LITTLE BIT CRAZY Bowen (Milene, ASCAP) Raven	46	LUCY AND THE STRANGER Butler (House of Gold, BMI) Goldsboro	57
ALWAYS ON MY MIND Mamon (Screen Gems-EMI / Rose Bridge, BMI) Christopher, Thompson, James	63	MADE IN THE U.S.A. Haynes (Baby Chock / Vogue / Welk, BMI) Moman, Emmons	93
AND THEN SOME Montgomery (House of Gold / Chinnichop / Careers, BMI) Slato, Henley, Gray	66	MIDNIGHT RODEO Dean-Everette (Denny, ASCAP) Orender, Ware	81
ANOTHER HONKY TONK NIGHT ON BROADWAY Garrett-Dorff (Peso / Wallet, BMI) Brown, Dorff, Garrett	26	MIS'RY RIVER Penney (Chiplin, ASCAP) Warf	14
ANOTHER SLEEPLESS NIGHT Norman (Chappell, ASCAP) Black, Bourke	11	MISTER GARFIELD Bowen-Williams (Rightsong, BMI) Elliott	100
BANDERA, TEXAS (Keithlee / Trail of Tears, BMI) Russell	69	MOANIN' THE BLUES Mittelstedt (Publicore, ASCAP) Meister, Meister, Wimberly	85
BEST OF FRIENDS Foglesong (Duchess, BMI) Creed, DeVarzon	71	MORE THAN I'M USED TO Kennedy (ATV / Blackwood, BMI) Bowling, Butler	96
BE THERE FOR ME BABY Norman (Chappell / Intersong, ASCAP) Black, Rocco	16	MOUNTAIN MUSIC Harold Shedd & Alabama (Maypop, BMI) Owen	55
BIG CITY Haggard-Talley (Shade Tree, BMI) Haggard, Hallaway	6	MOUNTAIN OF LOVE Wilson (Morris / Unichappell, BMI) Dorman	1
BLUE MOON WITH HEARTACHE Crowell (Hotwire / Atlantic, BMI) Cosh	4	NATURAL LOVE Scotti (Flowering Stone, ASCAP / Holy Maley, BMI) Pennig, Espy, Gernhardt	44
BOBBIE SUE Chancey (Bobby Goldsboro, ASCAP / House of Gold, BMI) Tyler, Tyler, Newton	8	NEW CUT ROAD Crowell (World Song, ASCAP) Clark	32
BORN WITH THE BLUES Sherrill (Hallnote, BMI) Rodriguez	61	NO RELIEF IN SIGHT Collins (Chappell, ASCAP) Bourke, Dobbins, Wilson	20
BUSTED Logan (Tree, BMI) Howard	39	ONLY ONE YOU Killen (Tree, BMI / Cross Keys, ASCAP) Jones, Garvin	9
BUT IT'S CHEATING Feeney (Terrace, ASCAP) Brown	42	ONLY YOU (AND YOU ALONE) Kennedy (Tro-Hollis, BMI) Rom, Rond	70
COULD IT BE LOVE Norman (Gee Sharp, BMI) Sharp	62	PAIN IN MY PAST Richardson (ATV / Screen Gems-EMI) Dycus, Bornes	88
CRYING MY HEART OUT OVER YOU Skaggs (Cedarwood, BMI) Butler, Wilkin	23	PRETENDING FOOL English (Black Mountain Road / Warthmore, BMI) English, Bollew	82
DIAMOND IN THE ROUGH Sparks (Bill-Kor, SESAC) Sparks	89	'ROUND THE CLOCK LOVIN' Davies (Chappell, ASCAP / Tri-Chappell, SESAC) Bourke, Oslin	34
DO ME WITH LOVE Norman (Jack & Bill / Welk, ASCAP) Schweers	3	RUNNING ON LOVE Gibson (Blackwood, BMI) Morris, Stegall	84
DON'T COME KNOCKIN' Barnhill (Cedarwood, BMI) Heeney, Maton	45	SAME OLE ME Sherrill (Silverline, BMI) Overstreet	19
DON'T EVER LEAVE ME AGAIN Fisher (Blue Lake, BMI) Barnes	35	SEMI DIESEL BLUES MatHocks (Boll Weevil, BMI) Dunbar	98
DON'T LOOK BACK Morgan-Warley (Gary Morris, Warner Bros., ASCAP / Warner-Tamerlane, BMI) Morris, Setser	43	SHE LEFT LOVE ALL OVER ME Montgomery (House of Gold, BMI) Lester	5
EVERYBODY LOVES A WINNER Kennedy (Hall-Clement / Welk, BMI) McDill	68	SHINE Moman (Waylon Jennings, BMI) Jennings	33
FROM LEVIS TO CALVIN KLEIN JEANS Chancey (Tree, BMI / Cross Keys, ASCAP) Runyan, Lathrop, Jones	41	SINGLE WOMEN Parton-Perry (Velvet Apple / Least Loved, BMI) O'Donoghue	40
GUILTY EYES Cornelius-Daniel (New Albany, BMI / Hoosier, ASCAP) Dawell, Blozy	67	SOMEDAY SOON Baker (Warner Bros., ASCAP) Tyson	58
HOLDIN' ON Scruggs-Jennings (Waylon Jennings, BMI) Calter, McDavid, Jennings	75	SOMEONE COULD LOSE A HEART TONIGHT Malloy (Briarpatch / DebDove, BMI) Rabbitt, Malloy, Stevens	80
HONKY TONK TONIGHT Heavener (I.S.P.D., ASCAP) Heavener	83	SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) Reeder-Watson (Booth and Watson, BMI) Spurgin, Mendenhall	56
I FEEL IT WITH YOU Bowen (Cross Keys / Lilton, ASCAP) Kane, Kane	77	SWEET YESTERDAY Collins (Tom Collins, BMI) Fleming, Morgan	16
IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) Lloyd (Atlantic, BMI) Beland, Guilbeau	38	TENNESSEE ROSE Ahern (Warner-Tamerlane/Babbling Brooks, BMI & Drunk Monkey, ASCAP) Brooks, DeVito	13
IF YOU'RE THINKING YOU WANT A STRANGER Mevis (Jack & Bill / Welk, ASCAP) Mevis, Willis	25	THAT'S WHAT YOUR LOVIN' DOES TO ME Pennington (Almarie, BMI) Shofner	91
IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN UP) Gillespie-Kendalls (Hall-Clement / Welk, BMI) Bell, Skinner, Wallace	10	THE CLOWN Twitty-Bowen (Mammoth Spring / Rose Bridge, BMI) Chalmers, Rhodes, Barnett, Carson	12
I JUST CAME HOME TO COUNT THE MEMORIES Jones-Anderson (Contention, SESAC) Roy	36	THERE GOES MY EVERYTHING (Elvis Presley / Acuff Rose / Husky, BMI) Frazier / YOU'LL NEVER WALK ALONE (Williamson, ASCAP) Rodgers, Hammerstein	72
I LIE Bradley-(Coal Miners, BMI) Dampier	21	THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling / Addison Street, ASCAP) Young	86
IN LIKE WITH EACH OTHER Gatlin-Gatlin-Gatlin (Larry Gatlin, BMI) Gatlin	30	THE VERY BEST IS YOU Wilson (Aoudad, ASCAP / IbeX, BMI) Stephens, Shell	7
IN LOVE WITH LOVING YOU Stegall (April / Blackwood, BMI & ASCAP) Stegall, Monk	87	THROUGH THE YEARS Richie (Peso/Swanee Bravo, BMI) Dorff, Panzer	15
INNOCENT LIES Stiils-James (Marson, BMI) James, Smith	49	TIL SOMETHING BETTER COMES ALONG Kilroy (Warner-Tamerlane/Sweet Harmony, BMI) Bannon, Bettis	52
I SEE AN ANGEL EVERY DAY Gibson (Hitkit, BMI) Forst	94	TOOK IT LIKE A MAN, CRIED LIKE A BABY DiMartino (Chappell, ASCAP / Tri-Chappell, SESAC) Bourke, Black, Rocco	54
IT'S A LONG WAY TO DAYTONA Strange (Mel Tillis, BMI) Tillis	51	VICTIM OR A FOOL Crowell (Coolwell / Granite, ASCAP) Crowell	50
IT'S WHO YOU LOVE Bowen (Cross Keys / Chappell, ASCAP) Kane, Bourke, Black	95	WATCHIN' THE GIRLS GO BY Killen (Tree / Strawberry Lane, BMI) Killen, McDowell	60
IT'LL BE HER Bowen (Baron / Hot Band, EMI) Reynolds	37	WHEN A MAN LOVES A WOMAN Vaughn-Groyson (Cattilinn/Quincy, BMI) Wright, Lewis	24
I'D LOVE YOU TO WANT ME Morris (Famous, ASCAP) Labo	59	WHEN YOU WERE BLUE AND I WAS GREEN Rogers (Easy Listening, ASCAP) Conley	97
I'LL MISS YOU Williams (My Mama's, BMI) Teague	99	WILD TURKEY / EVERYBODY MAKES MISTAKES Sherrill (Song Biz, BMI / Algee, BMI) Moffatt, Seburt / Dalton, Sherrill	27
I'VE JUST SEEN A FACE Sherrill (Maclean, BMI) Lennon, McCartney	64	WRITTEN DOWN IN MY HEART Montgomery-Stevens (Grand Avenue, ASCAP) Davidson	47
KANSAS CITY LIGHTS Collins (Tom Collins, BMI) Fleming, Morgan	65	YOU NEVER GAVE UP ON ME Reynolds (Michael O'Connor, BMI) Pearl	31
KEY LARGO Limba & McClellan (Jen-Lee / Chappell, ASCAP / Lowery, BMI) Higgins, Limbo	90	YOU LOOK LIKE THE ONE I LOVE Gibson (Duchess/Posey/Unichappell/VonHoy, BMI & ASCAP) Allen, VonHoy	76
KISS THE HURT AWAY White (Chu-Fin, BMI) Reed, Duncan	92	(YOU SURE KNOW YOUR WAY) AROUND MY HEART Kilroy (Bibo-Welk / Chappell, ASCAP) Rocco, Bourke, Black	53
LET'S GO ALL THE WAY Gray (Unichappell, BMI) Rose	79	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD West (Bibo/Vogue/Welk, ASCAP & BMI) Holyfield, Hotch	2
LIES ON YOUR LIPS Oates (Cristy Lane / New Albany, BMI) Shell, Dowell	28	YOU'RE NOT EASY TO FORGET Maher-Goodrum (ATV / Mann and Weil / Brintree / Snow, BMI) Weil, Snow	48
LONELY NIGHTS Norman (Blackwood, BMI) Stegall, Harris	74		
LORD, I HOPE THIS DAY IS GOOD Williams, Fundis (Sabal, ASCAP) Hanner	22		

Haggard, Burritos

(Continued from page 81)

Merle Haggard has sold out larger halls in that vicinity "but never in the middle of Boston," said CBS-Nashville marketing vice president Roy Wunsch. "It's a whole different demographic there."

Tickets for the Tuesday show, priced at \$5.50, sold out within hours, according to Paradise Theatre management. The crowd attending the early performance was a mixture of older, established country enthusiasts and college-age fans. The second show audience was primarily college-age.

Wunsch and recently appointed Nashville vice president of promotion Joe Casey confirmed that the success of the Haggard/Burrito shows has CBS considering the addition of at least two more shows after the currently booked George Jones/Bobby Bare show set for March 16, and the Larry Gatlin and the Gatlin Brothers Band/Ricky Skaggs show set for April 6.

Epic Records Boston promotion manager Len Collins named Rosanne Cash, Johnny Paycheck and the Charlie Daniels Band as CBS artists being considered for future shows in Boston. The Boston

Garden arena, seating 15,000, was mentioned as a potential site.

The Burritos, still breaking in their new Nashville-based band, were warmly received. Their current chart record, "If Something Should Come Between Us," and a pair of Cajun fiddle tunes featuring Gib Guilbeau highlighted the Burritos' opening performance.

Haggard and his band, the Strangers, incited wild enthusiasm from the wide spectrum audiences. Having decided against airplane flights to engagements this year, according to CBS-Nashville director of artist development Mary Ann McCready, Haggard rode across country from California on the bus with his band for the Boston performances.

CBS representatives agreed the shows proved the attraction of country music to northeast demographic segments not traditionally given country music promotional attention.

"I was curious to observe the age groups in the audience," said Wunsch, "and I was delighted to see the spread extend from what appeared to be the 18-year-olds all the way to 35 years-plus demographic group."

Nashville Report

(Continued from page 81)

drove the official pace car at the Daytona 500 stock car race.

Urban Cowboy Johnny Lee was married to actress Charlene Tilton ("Dallas") in a private ceremony Valentine's Day at a quiet lakeside residence in Tahoe with buddy Mickey Gilley standing as best man . . . Warner Bros. artist John Anderson dipped down close to his Apopka, Florida home area to play for home folks at the Central Florida Fair recently . . . Jerry Reed's 21-year-old daughter, Sedina, appeared with him in mid-February at a private party thrown by Laredo Western Boots . . . MCA is bringing young artist Amy Wooley into the Nashville Division so Ron Chancey can produce her second album here.

BUSINESS NOTES: WHN Radio has named Tawaya Townsend, formerly music director at Detroit's WRIF-FM, as music research coordinator . . . Karley St. Martin has been appointed assistant editor of recently founded Gilley's Magazine, and will also work as promotions director for Astro Records and Points West Publishing . . . Joe Stampley recently re-signed with Encore Talent, Inc. . . . Don Gibson recently penned a booking agreement with Buddy Lee Attractions, Inc. . . . Dave Rowland has picked April 1 as the date after which he will tour "Sugar-free" with his new solo act . . . Chappell songwriters Rory Bourke and Charlie Black had a little party at ASCAP here not long ago to celebrate having 11 songs in the national country singles charts at one time, helping to earn Chappell ASCAP's country publisher of the year recognition.

LOCAL ACTIVITIES: Raves were heard as a new "certainly-not-country" band called Tomboy presented a dynamic young Belmont College student and lead singer Pam Batson to those attending the third in a series of Nashville Music Association local talent showcases at The Ring-side Scat here a couple of weeks ago . . . NMA director Dale Franklin Cornelius has set a March 30 deadline for info in their film/video technical resource directory . . . WKDF-FM Radio here has taken winning tapes from their "Street Hits" contest to Nashville Record Productions, shooting for an April 4 release date of the 10 rock groups winning last Monday's call-in on-the-air voting. Munchkin came in first with "Rock Dreams."

COUNTRY RADIO: Now hear this — WEEK Radio, Fairfax, Virginia MD Curt Newton says he's having trouble getting records from labels and would appreciate mailings to P.O. Box 908, Fairfax 22030 . . . WAXX MD Rusty Rogers is leaving in a "blaze of glory" after setting a record there with 80 hours continuous broadcasting to raise funds for Eau Claire's Poison Prevention Center. Rusty is reportedly Tennessee-bound, after a bit of rest, we hope . . . WQYK-99 St. Petersburg/Tampa says \$26,000 has been awarded so far in Central Florida's "original Cash Call Jackpot" promotion.

Country Single Picks

COUNTRY SONG OF THE WEEK

MEL McDANIELS — Capitol 5095

TAKE ME TO THE COUNTRY (prod.: Larry Rogers) (writers: Scaife, Singleton, Rogers) (Vogue Music/Partner Music/Bibo Music Publishers, BMI, ASCAP) (2:31)

A rocking, uptempo country tune crafted with an uncluttered arrangement featuring hot guitar licks and a steady bass backbone. Mel sings the praises of his woman without actually singing a love song: "On the outskirts of town there's a lady I've found, knows how to treat me right . . ." which includes getting out of the big city to a dancing roadhouse for some good music and good times.

MICHAEL MURPHEY — Liberty 1455

THE TWO STEP IS EASY (prod.: Jim Ed Norman) (writer: M. Murphey) (Timberwolf Music, Inc., BMI) (3:20)

A hard country tune made for slow dancing from this country/rock artist, with a solid traditional Texas two-step beat, an arrangement featuring excellent pedal steel and twin fiddle work, and laid-back vocals by Murphey. Probably his most traditionally country-sounding release in some time.

MICKI FUHRMAN — MCA 50212

YOU WIN, I LOSE (prod.: Jerry Gillespie) (writers: Alan Tamey, Leo Sayer) (ATV Music Corp./Rare Blue Music, Inc., BMI) (2:49)

An exceptionally strong and original lyric treatment of an unfair love relationship. Solid production and instrumentation back a fine vocal performance.

LOBO — Lobo IV

COME LOOKING FOR ME (prod.: Lobo) (writer: Lobo) (Boo Music, ASCAP) (3:25)
A followup to their recent "I Don't Want To Want You Anymore," this song tells of love willing to wait for another chance. Lobo is in good voice, and the production is simple, with bright piano chord treatment and sparse rhythm backup.

CARMOL TAYLOR — Country International 171

IT'S HARD TO LOVE A WOMAN (With a Memory on Her Mind) (prod.: C. Taylor) (writer: James W. Waggoner) (Taylor & Watts Music, Inc./Malcolm Ford Music, BMI) (2:45)
Veteran singer/songwriter Taylor sings as country as can be on this James Waggoner tune of old love standing in the way of a new love. Good arrangement with a solid honky tonk feel.

LORILEE ANDERSON — Prairie Dust 8111

WHEN YOU DO SOMETHING WRONG DO IT RIGHT (prod.: Larry Morton) (writers: Shirl Milete, Ann J. Morton) (Kaysey Music/Annextra Music, SESAC, BMI) (2:32)
A Texas swing-style number tells an errant boyfriend to be more discrete with his indiscretions. A classic country tale of the loving woman who can go on loving as long as the cheatin' isn't obvious. A bouncy little number with occasional Ernest Tubb-style vocal inflections.

BOBBY G. RICE — Charta 171

I AIN'T BEEN RUNNIN' WITH OTHER WOMEN (prod.: Charlie Fields) (writers: C. Fields, B. G. Rice) (Jason Dee Music/Sun Belt Music, BMI, ASCAP) (2:53)
A moderate, uptempo song featuring some pretty good piano playing and a smooth steel guitar. The lyrics argue that tales of infidelity are (as always) exaggerated. An evenly paced, light honky tonk number.

CLAY MAC — Goldust 5101

DON'T TURN OUT THE LIGHTS (prod.: not listed) (writer: Bob McDill) (Jack Music, BMI) (2:47)
The story of a good ole boy who is coming home with lovin' on his mind. Mac's pleasant voice adds to the well-produced arrangement, which also features short but sweet acoustic guitar and steel solos.



Record World Country Albums

MARCH 6, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

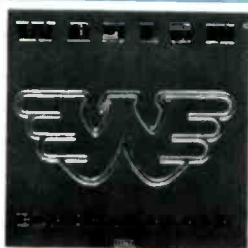
Mar. 6 Feb. 27

			WKS. ON CHART
1	1	FEELS SO RIGHT ALABAMA RCA AHL1 3930 (17th Week)	50
2	2	JUICE JUICE NEWTON/Capitol ST 12136	49
3	3	BIG CITY MERLE HAGGARD/Epic FE 37693	17
4	5	FANCY FREE OAK RIDGE BOYS/MCA 5209	38
5	8	GREATEST HITS WILLIE NELSON/Columbia KC 2 37542	24
6	26	BOBBIE SUE OAK RIDGE BOYS/MCA 5294	3
7	7	SOUTHERN COMFORT CONWAY TWITTY/Elektra 60005	5
8	4	STILL THE SAME OLE ME GEORGE JONES/Epic FE 37106	14
9	6	THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra/Curb SE 535	27
10	10	FINALLY T.G. SHEPPARD/Warner/Curb BSK 3600	5
11	11	CIMARRON EMMYLOU HARRIS/Warner Bros. BSK 3603	11
12	12	GREATEST HITS KENNY ROGERS/Liberty LOO 1072	71
13	18	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	34
14	9	THERE'S NO GETTIN' OVER ME RONNIE MILSAP/RCA AHL1 4060	27
15	14	STEP BY STEP EDDIE RABBITT/Elektra 5E 532	28
16	13	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	88
17	28	FEELIN' RIGHT RAZZY BAILEY/RCA AHL1 4228	3
18	19	THE DAVID FRIZZELL/SHELLY WEST ALBUM /Warner Bros. BSK 3643	4
19	15	BARBARA MANDRELL LIVE /MCA 5243	26
20	23	GREATEST HITS OAK RIDGE BOYS/MCA 5150	68
21	21	ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210	32
22	17	I AM WHAT I AM GEORGE JONES/Epic KE 36492	86
23	22	GREATEST HITS JIM REEVES & PATSY CLINE/RCA AHL1 4127	14
24	16	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 5E 541	20
25	29	GREATEST HITS ANNE MURRAY/Capitol SOO 12110	73
26	20	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE/Columbia FC 37438	24



CHARTMAKER OF THE WEEK

27 — **BLACK ON BLACK**
WAYLON
RCA AHL1 4247



28	32	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772	71
29	24	YOU DON'T KNOW ME MICKEY GILLEY/Epic FE 37916	27
30	25	MR. T CONWAY TWITTY/MCA 5204	34
31	36	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108	41
32	38	GIVIN' HERSELF AWAY GAIL DAVIES/Warner Bros. BSK 3636	2

Oak Ridge Boys (Continued from page 12)

until May 1977, when they caught country music fever and launched their high-energy country/pop style.

Their versatility and their powerful stage presence have made them one of the biggest-drawing acts on the concert circuit today. Their concert and record success

(their previous album, "Fancy Free," achieved platinum status in 1981) has swept them into the television market, with appearances on dozens of prime-time network shows and specials.

Although their climb has been a rapid one, the Oaks believe this is only the beginning for them. "We

all realize that the group concept is what's responsible for the success we're enjoying," says Richard. "But I don't think any of us would say that we're content with what we have accomplished yet as a group. I think there's so much more we can still do, so I know we'll be hanging on to this group concept for many

years to come."

Comments Duane, "We realize that it takes all of us to create the single identity that is the Oak Ridge Boys, and without one of the links it wouldn't be complete. We are dependent on each other."

33	33	DESPERATE DREAMS EDDY RAVEN/Elektra 5E 545	17
34	30	GREATEST HITS CHARLEY PRIDE/RCA AHL1 4151	19
35	35	ME AND MY RC LOUISE MANDRELL & R.C. BANNON/RCA AHL1 4059	3
36	27	FIRE AND SMOKE EARL THOMAS CONLEY/RCA AHL1 4135	14
37	37	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS/Epic FE 37193	14
38	—	I LIE LORETTA LYNN/MCA 5293	1
39	42	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	68
40	48	URBAN CHIPMUNK /RCA AFL1 4027	46
41	44	SEVEN YEAR ACHE ROSANNE CASH/Columbia JE 36865	49
42	47	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	146
43	46	TOWN & COUNTRY RAY PRICE/Dimension DL 5003	21
44	53	KING OF THE ROAD BOXCAR WILLIE/Mainstreet SN 73000	7
45	45	RIDIN' SHOTGUN JESSI COLTER/Capitol ST 12185	3
46	54	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	43
47	56	HONEYSUCKLE ROSE WILLIE NELSON & FAMILY/Columbia S2 36753	83
48	34	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	45
49	39	STARDUST WILLIE NELSON/Columbia KC 35305	196
50	59	HORIZON EDDIE RABBITT/Elektra 6E 276	75
51	55	YEARS AGO STATLER BROTHERS/Mercury SRM 1 6001 (PolyGram)	33
52	61	ENCORE MICKEY GILLEY/Epic KE 36586	75
53	58	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	33
54	51	DRIFTER SYLVIA/RCA AHL1 3986	44
55	40	HEART TO HEART REBA McENTIRE/Mercury SRM 1 6003 (PolyGram)	9
56	52	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37466	22
57	43	BEST OF EDDIE RABBITT /Elektra 6E 235	118
58	67	BEST OF DON WILLIAMS, VOL. II /MCA 5096	122
59	60	URBAN COWBOY ORIGINAL SOUNDTRACK/Full Moon/Asylum DP 9002	93
60	31	MIDNIGHT CRAZY MAC DAVIS/Casablanca NBLP 7257 (PolyGram)	19
61	70	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	71
62	71	CLASSIC CRYSTAL CRYSTAL GAYLE/Liberty LOO 982	120
63	72	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 35642	168
64	64	GOOD TIME LOVIN' MAN RONNIE McDOWELL/Epic FE 37399	29
65	68	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	123
66	75	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	38
67	41	ASK ANY WOMAN CON HUNLEY/Warner Bros. BSK 3617	12
68	—	KIERAN KANE Elektra E1 60004	1
69	65	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. BSK 3599	16
70	49	RODEO ROMEO MOE BANDY/Columbia FC 37568	17
71	57	RAINBOW STEW LIVE MERLE HAGGARD/MCA 5216	31
72	62	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883	50
73	66	THE VERY BEST OF MEL TILLIS /MCA 3274	17
74	63	I'M A LADY TERRI GIBBS/MCA 5255	18
75	50	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528	45

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FC 37736

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songs other
country singers
sing

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Produced by Billy Sherrill

On  Columbia Records & Tapes

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David Allan Coe 1982 "Rough Rider" tour:

March

3-4 Ft. Lauderdale, FL/Dallas Club
9Beaumont, TX/Wild Bill's
10Pasadena, TX/Johnny Lee's
11Pasadena, TX/Gilley's
13Ft. Worth, TX/Billy Bob's

April

2Memphis, TN/TBA
3Jackson, TN/TBA
7Stillwater, OK/Tumbleweed
8Wichita, KS/Cotillon

April (Continued)

9Oklahoma City, OK/Fairgrounds
10Tulsa, OK/Cain's Ballroom
14-15 . . .Athens, GA/Armadillo Palace
16-17 . . .Atlanta, GA/Agora
19-20 . . .Lynchburg, VA/Night Gallery
23-24 . . .Goldsboro, NC/Roadie's

May

1Hagerstown, MA/Maryland Theatre
5-6 Red Lion, PA/Countryside Inn

May (Continued)

7Uniontown, PA/PA State Music Hall
8Hagerstown, MD/Maryland Theatre
12Richmond, KY/Maverick Club
14Greenfield, IN/Brandywine Hall
15Louisville, KY/Louisville Gds.

July

1Beaumont, TX/Wild Bill's
2Ft. Worth, TX/Billy Bob's
3Pasadena, TX/Gilley's

 Give the gift of music.



Record World Country Singles

MARCH 6, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Mar. 6	Feb. 27		WKS. ON CHART
1	2	MOUNTAIN OF LOVE CHARLEY PRIDE RCA 13014	10
2	1	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE/MCA 51210	14
3	4	DO ME WITH LOVE JANIE FRICKE/Columbia 18 02575	12
4	6	BLUE MOON WITH HEARTACHE ROSANNE CASH/Columbia 18 02659	11
5	7	SHE LEFT HER LOVE ALL OVER ME RAZZY BAILEY/RCA 13007	10
6	8	BIG CITY MERLE HAGGARD/Epic 14 02686	8
7	9	THE VERY BEST IS YOU CHARLY McCLAIN/Epic 14 02656	11
8	11	BOBBIE SUE OAK RIDGE BOYS/MCA 52006	7
9	3	ONLY ONE YOU T.G. SHEPPARD/Warner/Curb 49858	15
10	12	IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN' UP) THE KENDALLS/Mercury 76131 (PolyGram)	12
11	14	ANOTHER SLEEPLESS NIGHT ANNE MURRAY/Capitol 5083	8
12	15	THE CLOWN CONWAY TWITTY/Elektra 47302	6
13	16	TENNESSEE ROSE EMMYLOU HARRIS/Warner Bros. 49892	8
14	17	MIS'RY RIVER TERRI GIBBS/MCA 51225	10
15	18	THROUGH THE YEARS KENNY ROGERS/Liberty 1444	8
16	19	BE THERE FOR ME BABY JOHNNY LEE/Full Moon/Asylum 47301	7
17	20	SWEET YESTERDAY SYLVIA/RCA 13020	8
18	22	A COUNTRY BOY CAN SURVIVE HANK WILLIAMS, JR./Elektra/Curb 47257	7
19	25	SAME OLE ME GEORGE JONES/Epic 14 02696	5
20	21	NO RELIEF IN SIGHT CON HUNLEY/Warner Bros. 49887	10
21	24	I LIE LORETTA LYNN/MCA 52005	7
22	5	LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS/MCA 51207	15
23	27	CRYING MY HEART OUT OVER YOU RICKY SKAGGS/Epic 14 02692	7
24	26	WHEN A MAN LOVES A WOMAN JACK GRAYSON & BLACKJACK/Kaala 340	11
25	29	IF YOU'RE THINKING YOU WANT A STRANGER GEORGE STRAIT/MCA 51228	6
26	30	ANOTHER HONKY TONK NIGHT ON BROADWAY DAVID FRIZZELL & SHELLY WEST/Warner Bros./Viva 50007	5
27	10	WILD TURKEY/EVERYBODY MAKES MISTAKES LACY J. DALTON/Columbia/Sherrill 18 02637	13
28	32	LIES ON YOUR LIPS CRISTY LANE/Liberty 1443	9
29	33	AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES EARL THOMAS CONLEY/RCA 13053	5
30	34	IN LIKE WITH EACH OTHER LARRY GATLIN AND THE GATLIN BROTHERS/Columbia 18 02698	5
31	38	YOU NEVER GAVE UP ON ME CRYSTAL GAYLE/Columbia 18 02718	3
32	36	NEW CUT ROAD BOBBY BARE/Columbia 18 02690	8
33	13	SHINE WAYLON/RCA 12367	15
34	40	'ROUND THE CLOCK LOVIN' GAIL DAVIES/Warner Bros. 50004	4
35	37	DON'T EVER LEAVE ME AGAIN VERN GOSDIN/AMI 1302	8
36	23	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. 49860	16
37	41	IT'LL BE HER TOMPALL AND THE GLASER BROTHERS/Elektra 47405	4
38	31	IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) BURRITO BROTHERS/Curb/CBS 5 02641	12
39	44	BUSTED JOHN CONLEE/MCA 52008	6
40	50	SINGLE WOMEN DOLLY PARTON/RCA 13057	2
41	43	FROM LEVIS TO CALVIN KLEIN JEANS BRENDA LEE/MCA 51230	6
42	42	BUT IT'S CHEATING FAMILY BROWN/RCA 13015	8
43	57	DON'T LOOK BACK GARY MORRIS/Warner Bros. 50017	2
44	49	NATURAL LOVE PETULA CLARK/Scotti Brothers 5 02676	5
45	46	DON'T COME KNOCKIN' CINDY HURT/Churchill 94000	7
46	51	A LITTLE BIT CRAZY EDDY RAVEN/Elektra 47413	3
47	48	WRITTEN DOWN IN MY HEART RAY STEVENS/RCA 13038	6
48	52	YOU'RE NOT EASY TO FORGET DOTTIE WEST/Liberty 1451	3
49	35	INNOCENT LIES SONNY JAMES & HIS SOUTHERN GENTLEMEN/Dimension 1026	11



50	54	VICTIM OR A FOOL RODNEY CROWELL/Warner Bros. 50008	5
51	68	IT'S A LONG WAY TO DAYTONA MEL TILLIS/Elektra 47412	1
52	53	TIL SOMETHING BETTER COMES ALONG R.C. BANNON/RCA 13029	8
53	59	(YOU SURE KNOW YOUR WAY) AROUND MY HEART LOUISE MANDRELL/RCA 13039	4
54	60	TOOK IT LIKE A MAN, CRIED LIKE A BABY CEDAR CREEK/Moon Shine 3003	5

CHARTMAKER OF THE WEEK

55	—	MOUNTAIN MUSIC ALABAMA RCA 13019	1
56	75	SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) GENE WATSON/MCA 52009	2
57	64	LUCY AND THE STRANGER BOBBY GOLDSBORO/Curb/CBS Z55 0726	3
58	77	SOMEDAY SOON MOE BANDY/Columbia 18 02735	2
59	66	I'D LOVE YOU TO WANT ME NARVEL FELTS/Lobo 111	4
60	28	WATCHIN' GIRLS GO BY RONNIE McDOWELL/Epic 14 02614	15
61	67	BORN WITH THE BLUES JOHNNY RODRIGUEZ/Epic 14 02638	4
62	63	COULD IT BE LOVE JENNIFER WARNES/Arista 0611	5
63	—	ALWAYS ON MY MIND WILLIE NELSON/Columbia 18 02741	1
64	76	I'VE JUST SEEN A FACE CALAMITY JANE/Columbia 18 02715	2
65	—	KANSAS CITY LIGHTS STEVE WARINER/RCA 13072	1
66	73	AND THEN SOME BOBBY SMITH/Liberty 1452	3
67	47	GUILTY EYES BANDANA/Warner Bros. 49872	10
68	56	EVERYBODY LOVES A WINNER DICKEY LEE/Mercury 46129 (PolyGram)	7
69	78	BANDERA, TEXAS SOLID GOLD BAND/NSD 121	3
70	39	ONLY YOU (AND YOU ALONE) REBA McENTIRE/Mercury 57062 (PolyGram)	15
71	62	BEST OF FRIENDS THE THRASHER BROTHERS/MCA 51227	7
72	83	THERE GOES MY EVERYTHING/YOU'LL NEVER WALK ALONE ELVIS PRESLEY/RCA 13058	2
73	84	LOVE TAKE IT EASY ON ME LaCOSTA TUCKER/Elektra 47414	2
74	45	LONELY NIGHTS MICKEY GILLEY/Epic 12578	17
75	65	HOLDIN' ON JESSI COLTER/Capitol 5073	5
76	61	YOU LOOK LIKE THE ONE I LOVE DEBORAH ALLEN/Capitol 5080	9
77	—	I FEEL IT WITH YOU KIERAN KANE/Elektra 47415	1
78	88	LOVER (RIGHT WHERE I WANT YOU) TOM CARLILE/Door Knob 81 170	1
79	79	LET'S GO ALL THE WAY CLAUDE GRAY & NORMA JEAN/Granny White 1009 (NSD)	5
80	55	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT/Elektra 47239	15
81	58	MIDNIGHT RODEO LEON EVERETTE/RCA 12355	16
82	82	PRETENDING FOOL MICHAEL BALLEW/Liberty 1447	6
83	87	HONKY TONK TONIGHT DAVID HEAVENER/Brent 1019	4
84	69	RUNNING ON LOVE DON KING/Epic 14 02674	8
85	90	MOANIN' THE BLUES KENNY DALE/Funderburg 5001	3
86	70	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	19
87	—	IN LOVE WITH LOVING YOU KEITH STEGALL/EMI America 8107	1
88	—	PAIN IN MY PAST THE ROVERS/Cleveland International/Epic 14 02728	1
89	—	DIAMOND IN THE ROUGH KAREN TAYLOR/Mesa 1111	1
90	—	KEY LARGO BERTIE HIGGINS/Kat Family 5 02524	1
91	97	THAT'S WHAT YOUR LOVIN' DOES TO ME PEGGY FORMAN/Dimension 1027	3
92	92	KISS THE HURT AWAY MACK WHITE/Commercial 1381	3
93	—	MADE IN THE U.S.-A. FOUR GUYS/J&B 1001	1
94	72	I SEE AN ANGEL EVERY DAY BILLY PARKER/Soundwaves 4659	10
95	71	IT'S WHO YOU LOVE KIERAN KANE/Elektra 47228	17
96	96	MORE THAN I USED TO ROGER BOWLING/Mercury 76135 (PolyGram)	3
97	74	WHEN YOU WERE BLUE AND I WAS GREEN KIN VASSY/Liberty 1440	12
98	—	SEMI DIESEL BLUES SUPER GRIT COWBOY BAND/Hoodswamp 8004	1
99	—	I'LL MISS YOU STELLA PARTON/Town House 1056	1
100	80	MISTER GARFIELD MERLE KILGORE and FRIENDS/Elektra 47252	9



See Ed Bruce every
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TV series "Bret Maverick"

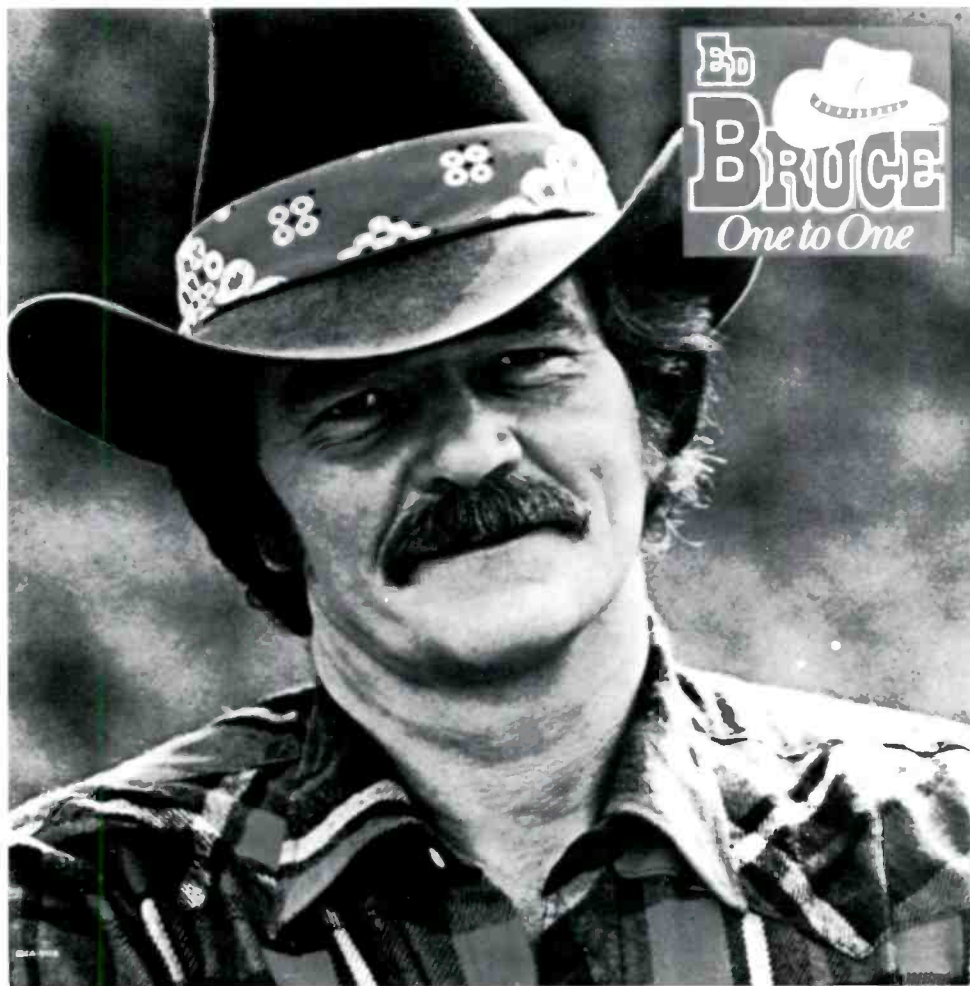
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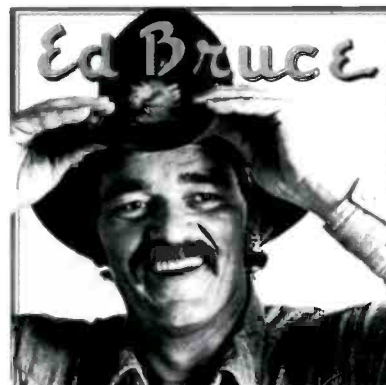
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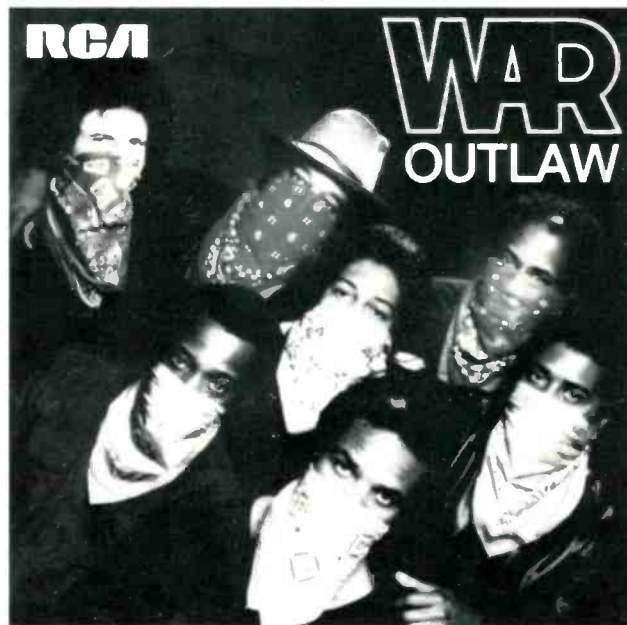
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