

Record World



J. Geils Band

Hits of the Week

SINGLES

LOUIS CLARK CONDUCTING THE ROYAL PHILHARMONIC ORCHESTRA, "HOOKED ON TCHAIKOVSKY" (prod.: Jarratt-Reecman, writer: Tchaikovsky) (Eaton, BMI) (3:39). This famed composer wrote melodic hooks long before rock. They're all on this follow-up to the "Hooked on Classics" hit. RCA 13037.

RAY PARKER JR., "THE OTHER WOMAN" (prod.: Parker Jr.) (writer: Parker Jr.) (Raydiola, ASCAP) (3:46). This title track from Parker's forthcoming LP has him taking a decidedly new, rock-oriented direction. His tough, sexy vocal rides a punchy rhythm track, while chorus calls complete the big hook. Arista 0669.

GENESIS, "MAN ON THE CORNER" (prod.: group) (writer: Collins) (Hit & Run/Pun, ASCAP) (3:40). Magical keyboard and percussion sounds back Phil Collins' intense vocal solitude on this release from the hot-selling "ABACAB" LP. It's a natural pick for AOR and pop radio playlists. Atlantic 4025.

LULU, "WHO'S FOOLIN' WHO?" (prod.: London) (writers: Price-Walsh-Barri-Omarian) (MCA/Holicanthus/Golden Clover, ASCAP) (3:36). Lulu lays her cards on the table with a saucy vocal on this straight-ahead rocker from her self-titled LP. A stinging guitar and blockbuster hook spell hit. Alfa 7021.

SLEEPERS

LOU ANN BARTON, "BRAND NEW LOVER" (prod.: Frey-Wexler) (writer: Crenshaw) (Belwin-Nills, ASCAP) (2:25). Barton owns one of the brightest, most convincing voices to appear on the pop music scene in years. She goes for broke on this exciting rocker; the initial single from her debut LP, "Old Enough" Asylum 47432.

THIRD WORLD, "TRY JAH LOVE" (prod.: Wonder) (writers: Wonder-McCully) (Jobete/Black Bull, ASCAP) (3:54). The Jamaican sextet is primed to take their reggae message to the pop airwaves with this contagious slice from the new "You've Got the Power" LP. Stevie Wonder's multiple talents are omnipresent. Col 18-02744.

WAYLON & WILLIE, "JUST TO SATISFY YOU" (prod.: Moman) (writers: Jennings-Bowman) (Irving Parody, BMI) (2:50). The two country music giants are a redoubtable vocal combo on this slice from Waylon's new "Black on Black" LP. Backed by hot pickin', they lead and harmonize for pop consumption. RCA 13078.

ALDO NOVA, "FANTASY" (prod.: Nova) (writer: Nova) (ATV, BMI) (3:13). Based in Montreal, this Italian rocker has all the right buzzsaw guitar chops and vocal mania to satisfy young AOR audiences. It's explosive rock 'n' roll with enough melody to win on pop radio too. Portrait 24-02799 (CBS).

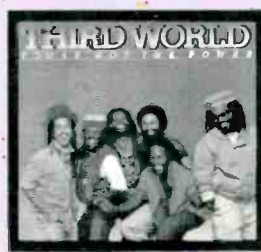
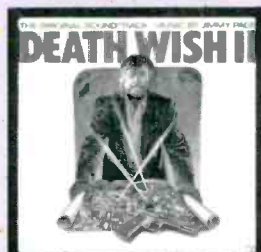
ALBUMS

SIMON AND GARFUNKEL, "THE CONCERT IN CENTRAL PARK." The duo's September 1981 reunion concert drew over 100,000, and this double live LP (kicked off by a cable TV special) has won similar enthusiasm on a national scale. From "The Sounds of Silence" on every cut is a timeless hit. Warner Bros. 2 BSK 3654 (14.98).

JOHN DENVER, "SEASONS OF THE HEART." Denver veers away from the country influence of his recent LPs, co-producing (with Barney Wyckoff) an update of his familiar ballad style for pop and A/C audiences. The single, "Shanghai Breezes," is a winner; a solo version of "Perhaps Love" is included. RCA AFL1-4256 (8.98).

"DEATH WISH II" (ORIGINAL SOUNDTRACK. MUSIC BY JIMMY PAGE). Led Zeppelin's guitar hero breaks a long silence with this rocking soundtrack to the hard-hitting Charles Bronson film. The guitar effects are Page trademarks, three guest vocals will hit AOR between the eyes. Swan Song SS 8511 (Atl) (8.98).

THIRD WORLD, "YOU'VE GOT THE POWER." This group has already done much to make reggae music accessible, and this LP sounds like their most hit-bound yet. With two cuts written and produced by Stevie Wonder, the single and "You're Playing Us Too Close," plus strong originals, the airplay potential is endless. Columbia FC 37744.



DEATH WISH II

THE ORIGINAL SOUNDTRACK



MUSIC BY JIMMY PAGE

MENAHEM GOLAN & YORAM GLOBUS

Present

CHARLES BRONSON

In a MICHAEL WINNER Film

"DEATH WISH II"

JILL IRELAND VINCENT GARDENIA J.D. CANNON and ANTHONY FRANCIOSA

Executive Producers HAL LANDERS and BOBBY ROBERTS Written by DAVID ENGELBACH Based on characters created by BRIAN GARFIELD

Produced by MENAHEM GOLAN & YORAM GLOBUS Directed by MICHAEL WINNER
A GOLAN-GLOBUS/LANDERS-ROBERTS PRODUCTION FOR CITY FILMS



SS 8511

ON SWAN SONG RECORDS AND CASSETTES



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Record World



MARCH 13, 1982

Island Breaks with Warner Bros., Returns to Independent Distribution

By LAURIE LENNARD

■ NEW YORK—Island Records will return to independent distribution on April 1, after having been distributed by Warner Bros. Records for the past four years, it was announced by Island Records founder Chris Blackwell on Wednesday (3).

Blackwell cited several reasons for the split, including the difficulty in breaking new acts through a large corporation and Warner Bros.' reluctance to pursue Island's controversial One Plus One cassette marketing concept. The One Plus One cassettes feature albums recorded on high quality tape with the full LP recorded continuously on each side of the cassette, one of which can be erased for home tap-

ing (*Record World*, Feb 21, 1981). To date, only one One Plus One cassette has been released in the U.S., Black Uhuru's "Red."

Four Island albums are still contractually owed to Warner Bros. and will go through the Warner/Elektra/Atlantic distribution system: two Steve Winwood LPs, one album by Robert Palmer and the soundtrack to the feature film documentary on the life of Bob Marley currently being produced by Island Pictures.

Blackwell said that although Island's contract with Warners is officially up in June, they did not shop around with other majors before deciding to go independent. "If we can't work with a company like Warners successfully, I don't think there is any other major company we could work with," he said.

Blackwell also stated that he was
(Continued on page 43)

Sandi Patti Captures Top Dove Award Honors

By PAM LEE

■ NASHVILLE—Sandi Patti captured top honors at the 13th annual Dove Awards presentation, held at the Opryland Hotel last Wednesday (3). Patti was named both gospel artist of the year and female vocalist of the year by members of the Gospel Music Association.

As a first-time Dove Award nominee, Patti not only won for both categories in which she was nominated, but "We Shall Behold Him," written by Dottie Rambo and popularized by Patti's recent LP performance, took the Dove for gospel song of the year. Patti proved worthy of her awards as she gave an emotion-filled performance of a medley of gospel song of the year nominees, which included "We
(Continued on page 43)

Labels Try Various Approaches To Capitalize on Grammy Victories

By SAMUEL GRAHAM and ELIOT SEKULER

■ LOS ANGELES—Labels with Grammy Award-winning records are taking a variety of approaches to capitalize on their victories, ranging from special order forms for winning product to reservicings of existing merchandising material and continuations of television advertising campaigns for nominated or winning acts. However, due to problems that have traditionally beset companies looking to take advantage of the Grammys—foremost among which is the problem of timing—some labels' hands

are clearly tied.

As a March 14, 1981 *Record World* article detailed, both record manufacturers and sellers alike have often had to contend with the simple fact that by the time the awards are actually given out, winning product may be well over a year old. If a winning album or single's commercial life-span is effectively over, labels see little point in laying out large sums of money to revive it—especially if the artist in question has a newer record in release or on the way.

William Ivey, national president of the National Academy of Recording Arts and Sciences, addressed himself to the timing problems in a recent interview. "There's no ques-
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I.T.A. Seminar Explores Audio/Video Industry Outlook

By ELIOT SEKULER

■ SAN DIEGO—Approximately 400 representatives involved in various facets of the audio and video industries gathered at the Sheraton Harbor Hotel here last week for the International Tape/Disc Association's 12th annual

seminar, dubbed "Audio/Video Update 1982."

The series of panel discussions, workshops and meetings stretched over four days and covered a variety of topics, ranging from new
(Continued on page 16)

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AM Stereo Gets FCC Nod

By PHIL DIMAURO

■ NEW YORK—AM radio stations will soon have the option to broadcast in stereo, following the Federal Communications Commission's decision not to authorize a specific system for AM stereo last Thursday (4).

(Continued on page 28)

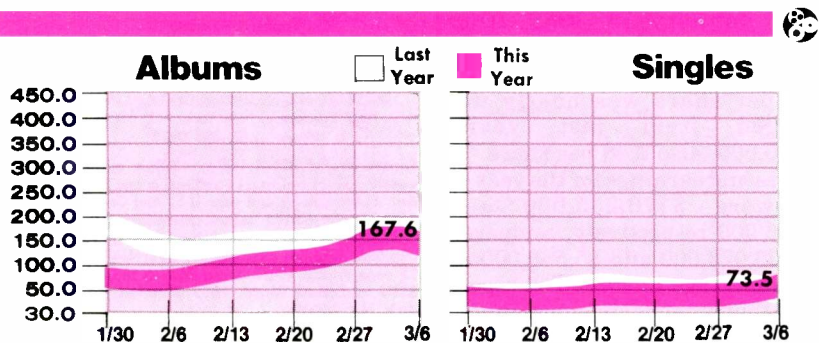
High Court Rules On Paraphernalia

By LAURIE LENNARD

■ NEW YORK—The U.S. Supreme Court ruled last Wednesday (3) that communities have the authority to regulate the sale of so-called drug paraphernalia in "head" shops and record stores.

The ruling upholds a law enacted by the town of Hoffman Estates, Illinois that requires a license for the sale of drug-related material. The law does not prohibit the sale of paraphernalia to adults, but requires a business to obtain a license for a fee of \$150 in order to sell
(Continued on page 43)

Record World Sales Index



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

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Page 20. The 24th annual Grammy Awards Show, held on Feb. 24 at the Shrine Auditorium in Los Angeles, was, as always, a star-studded event. This week, *Record World* offers a photo montage of some of the highlights of the awards presentation.

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Powerhouse Picks

Quarterflash (Geffen) "Find Another Fool"

This up-and-coming group finds itself with another hit on its hands. Secondary radio displays strong jumps, while the primaries are quickly picking up on it.

Paul Davis (Arista) "'65 Love Affair"

With solid airplay at the secondaries and A/C level, this programmers' choice is headed towards the top.

CBS To Close Nashville Studios

By BOB MILLARD

■ NASHVILLE—CBS Records national vice president of operations and marketing Cal Roberts has announced that Columbia Studios here will close June 30.

"There's no problem," Roberts said. "We just made a decision not to continue with the studios purely for business reasons."

The closing of Columbia's studios A and B will effect 10 CBS engineers and five non-union staffers, according to Norm Anderson, Nashville studio manager. Efforts will be made, said Roberts, to place all affected personnel in the industry, if not with the company.

Speculation about the possible closing of CBS studio operations here arose as early as 18 months ago, when a number of tentative offers were made to purchase the CBS offices and studio complex. Roberts confirmed that there were

(Continued on page 49)

AGAC To Inaugurate Weiss as President

■ LOS ANGELES—The American Guild of Authors and Composers (AGAC) will inaugurate its new president, George David Weiss, at its March 31 general membership meeting. Ervin Drake, who is retiring as AGAC's president, will be honored at the same meeting.

Weiss, who is currently executive vice president of the Guild, is a composer, author, musician, and producer best known for his Broadway stage score, "Mr. Wonderful," and songs, "What a Wonderful World," "Can't Help Falling in Love," "Wheel of Fortune," "Cross Over the Bridge," and "Oh, What It Seemed To Be."

Handleman Sales Down in Third Quarter

■ CLAWSON, MICH.—The Handleman Company's third quarter report showed a decrease of seven percent in net sales for the quarter ended January 30, 1982, from \$63,930,000 in 1981 to \$59,307,000 in 1982. Net income, \$2,152,000 or \$.48 per share was nearly unchanged from last year's \$2,130,000, also \$.48 per share.

Sales and earnings for the year so far were \$176,255,000 and \$6,566,000 respectively, compared to \$165,023,000 and \$5,583,000 at the same stage in 1981. The report noted that seasonal business might change the financial picture for the entire year, compared to the first nine month's results.

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Patti Austin Puts The Best To The Test.



The Grammys' Best R&B Vocalist (Male)

James Ingram

The Grammys' Best Everything, Producer of the Year

Quincy Jones

Together with Patti on another winning performance:

“Baby, Come To Me” (QWE 50036)

Patti Austin has long been Quincy Jones' favorite protege, and he pulls out all the stops for her sizzling duet with James Ingram. Pick up on the winning ways of Quincy Jones, James Ingram and Patti Austin.

“Baby, Come To Me.”

From the album **Every Home Should Have One.** QWS 3591

Home of the Top Ten Hit, “Do You Love Me?”

Produced by the incomparable Quincy Jones.

On Qwest Records & Tapes.

Manufactured and Distributed by Warner Bros. Records Inc.



Summer To Address NARM On Counterfeiting, Piracy

■ CHERRY HILL, N.J.—Robert Summer, president of RCA Records, will address the 1982 National Association of Recording Merchandisers convention on the subject "Counterfeiting and Piracy: A New Action Program." The Association's convention will be held March 26-30, at the Century Plaza Hotel in Los Angeles.

Summer's address, to be given at the business session on Sunday (28), will be one of the components of a program entitled "Face the Music: Let's Reverse the Downward Trend," which will propose positive alternatives for dealing with the inroads made by today's economy on the industry's profit picture.

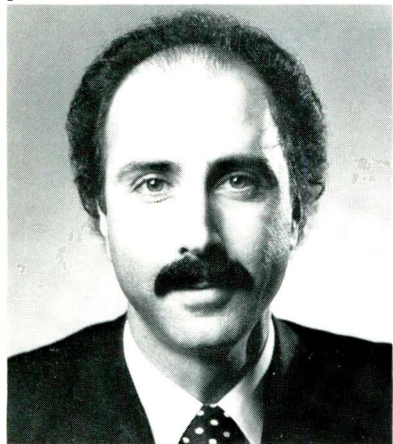
Other topics covered in the session will include "Improving Communications Among Retailers, Wholesalers and Manufacturers," a segment which will emphasize the use of standard business forms and UPC/bar coding; "Black Music Is Green: Today's Perspective"; the

creative merchandising of cassettes; enhancing the use and distribution of manufacturers' display material; growth potential of mid-line product; and promotional alternatives to radio airplay.

Spouses and companions of NARM members, meanwhile, will be treated to a series of special events designed specifically for them. On Sunday, Drs. Joan Dasteel and Dione Somers will hold three one-hour seminars on the subjects "His Children, My Children, Our Children," "The Opportunities and Responsibilities of Sexual Freedom," and "The Two-Job Family." Following lunch, a two-hour workshop will be devoted to "The Diamond Method," a new approach to health said to make dieting obsolete, conducted by noted nutritionists Harvey and Marilyn Diamond. At 4 p.m., Carol Hensel will host a dance and exercise fitness program.

Denny Diante Named Columbia Coast A&R VP

■ NEW YORK—Al Teller, senior vice president and general manager, Columbia Records, has announced the appointment of Denny Diante as vice president/executive producer, west coast A&R.



Denny Diante

Diante, who will report to Michael Dilbeck, vice president, west coast A&R, is a record producer whose credits include albums by Maxine Nightingale, Paul Anka, Michel Colombier, Merrilee Rush, Bobby Goldsboro, Kingfish with Bob Weir, Dr. John, Ike and Tina Turner, Sylvie Vartan and American Flyer. He joined CBS in 1981 as director, creative services, CBS Songs. Prior to joining CBS, Diante served as vice president, A&R, RCA/Windson Records. Prior to that he had been vice president, A&R, United Artists Records, Diante began his career in the music business in 1968 as west coast professional manager, Peer-Southern Organization.

Polydor Signs Bobby Caldwell

■ NEW YORK—Bobby Caldwell has been signed to Polydor/PolyGram Records, with a new LP, "Carry On," and single, "Jamaica," scheduled for release this month.

Caldwell is best known for his hit single, "What You Won't Do for Love."

Ellis, Wright Tour Martell Lab



Chrysalis International Group of Companies co-chairmen Chris Wright and Terry Ellis, the 1982 honorees of the T.J. Martell Foundation, recently visited the T.J. Martell Memorial Laboratory for Leukemia research. They will be honored on April 24 at the Waldorf Astoria in New York City. Pictured from left are: Tony Martell, president of the T.J. Martell Foundation and vice president and general manager, CBS Associated Labels; Wright; Terry Ellis; and Floyd Glinert, chairman of the board, T.J. Martell Foundation, and executive vice president, Shorewood Packaging.

Irwin and Lee Pincus Operating Gil/Pincus

■ NEW YORK—Irwin and Lee Pincus, sons of the late George Pincus, have announced that they are now operating the Gil/Pincus music firm.

Among the 29-year-old firm's copyrights are "Come Go with Me," "A Taste of Honey," "A Hundred Pounds of Clay," and "She Loves You."

Irwin Pincus will be in charge of the firm's west coast office and can be reached at (213) 340-7198. Lee Pincus will be based at the Gil/Pincus New York office at 1650 Broadway and can be reached at (212) 245-0110.

Le-Bo/Peerless Under Chapter XI

■ NEW YORK—Le-Bo/Peerless, a leading manufacturer and distributor of recording accessories, is reorganizing under Chapter XI, *Record World* has learned.

"It's business as usual," declared Arthur Kline, vice president of sales. "We're manufacturing, we're shipping, and we're working full speed ahead." Kline said that the reorganization had been decided on to clean up a situation that had existed since the merger of Le-Bo and Peerless.

President Kenneth Goldman is scheduled to meet with the company's creditors next week, to iron out details. Kline also specified that the company's upper management remained intact, and that Hubert Koo, director of purchasing, was still part of the executive setup.

CBS Songs Names Rick Riccobono

■ NEW YORK—Michael Stewart, president, CBS Songs, has announced the appointment of Rick Riccobono as vice president, creative services.



Rick Riccobono

Riccobono has been director, creative services and professional activities, Screen Gems/Colgems-EMI since 1980. From 1978 to 1980, he was general professional manager at Interworld Music Group.



"Freeze-Frame?"

Thank you [©]NARAS members for
making this old lady feel great!

Lena



LENA HORNE:
The Lady and Her Music

Original Cast Album on



Record World Single Picks

EDDIE SCHWARTZ — Atco 7402



OVER THE LINE (prod.: Schwartz-Tyson) (writers: Schwartz-Tyson) (ATV/Schwartzcake, BMI) (3:29)

Schwartz earned top 30 credentials with his initial single, "All Our Tomorrows." This successor from the debut "No Refuge" LP is another hook-filled rocker about the power of love. Cutting guitar lines and a rousing chorus hook add strength to Schwartz's impassioned lead vocal. It's headed for instant pop radio success.

Pop

KEITH SYKES — Backstreet/MCA 52022

IN BETWEEN LIES (prod.: J. Sykes) (writers: Sykes-Hampton) (Keith Sykes, BMI) (3:14) The initial single from his "It Don't Hurt To Flirt" LP, this ballsy rocker features a neat guitar riff and confident vocal phrasing from Sykes. It's first-rate rock for AOR and pop listeners.

BOB WELCH — RCA 13074

REMEMBER (prod.: Verdick) (writer: Welch) (Irving, PRO) (3:50) Welch's sugary vocal delivers a soaring hook while delirious guitars whip a steady rock beat. The formula is familiar and made for maximum AOR-pop exposure.

PATTY WEAVER — WB 50023

ONE LOVE TOO LATE (prod.: Barri) (writers: Price-Walsh) (Golden Clover/Mat Kat/Jumilla, ASCAP) (3:55)

Weaver, a/k/a Trish Banning on daytime TV's "Days of Our Lives," makes her recording debut with this initial single from her new namesake LP. It's a powerful rocker spotlighting her sensuous vocal spirit and Martin Walsh's guitar fever.

BUGGLES — Carrere 5-02759 (CBS)

I AM A CAMERA (prod.: Horn-Downes) (writers: Horn-Downes) (Ackee, ASCAP) (3:35) Trevor Horn's childlike vocal yearning is decorated with Geoff Downes' versatile keyboard tricks and melodies on this initial slice from the "Adventures in Modern Recording" LP. It's an ambitious piece primed for AOR and pop radio.

RON DANTE — Handshake 9-02552

LETTER FROM ZOWIE (prod.: Dante-Shaffer) (writers: Musker-Bugetti) (Blackwood, BMI) (3:33)

Dante's vocal heartache gets a classy production treatment on this single from his label debut namesake LP. A sweltering guitar break and super-charged chorus hook will make radio waves.

GRAHAM PARKER — Arista 0652



TEMPORARY BEAUTY (prod.: Douglas-Parker) (writer: Parker) (Carbert, BMI) (3:35)

Parker has a new producer (Jack Douglas) and band on this initial single from his long-awaited, forthcoming "Another Grey Area" LP. Nicky Hopkins' bright piano colors support Parker's unmistakable vocal intensity, while Hugh McCracken interjects cutting guitar figures. Douglas' crystalline production adds a pop perspective.

ORCHESTRAL MANOEUVRES IN THE DARK — Virgin/Epic 14-02766

SOUVENIR (prod.: group-Howlett) (writers: Humphreys-Cooper) (Virgin/Chappell, ASCAP) (3:08)

The British quintet goes beyond formulaized dance rhythms from the electronic machine-age genre. This initial single from the "Architecture & Morality" LP shows a Roxy Music influence in attitude and delightful keyboard melodies.

MICHAEL FRANKS AND S. RENEE DIGGS — WB 50025

LOVE DUET (prod.: Colina-Bardani) (writer: Franks) (Warner-Tamlerlane/Mississippi Mud, BMI) (3:47)

David Sanborn's saucy alto sax is the perfect complement for this loving vocal duet from Franks' new "Objects of Desire" LP. His dreamy vocal works well with Diggs' upper-register harmonies.

THE THROBS — Hib-Tone 0002

JUST ONE DANCE (prod.: Hibbert) (writer: Hibbert) (Dorothy Jane, BMI) (2:26)

The Atlanta-based band (from the same label that brought us R.E.M.) debuts with this '60s-inspired pop piece. Lead vocalist/guitarist Henry Hibbert evokes memories of the Beau Brummels while the band adds smart harmony choruses and rhythm guitar crackles and rings.

DAVID LEE — Flamingo 889

TAKE ME THERE (prod.: Marcellino) (writers: Lee-Marcellino) (Gloabraton International, ASCAP) (3:34)

Keyboards swirl and pulsate around Lee's hectic vocal drama on this cut from his "Building My World Around You" LP. The well-crafted arrangement includes smart tempo shifts and a tasteful sax break.

B.O.S./Pop

GAYLE ADAMS — Prelude 8046

BABY I NEED YOUR LOVING (prod.: Lester-Brown) (writers: Holland-Dozier-Holland) (Jobete, BMI) (3:22)

Adams updates this Four Tops classic with her sultry woman's perspective and a fashionable rhythm track. The clean production will help secure black radio and clubs action.

NICK LOWE — Col 18-02813



MY HEART HURTS (prod.: Lowe) (writers: Lowe-Carter) (Plangent Visions/Cartoonie Tunes/Rare Blue, ASCAP) (2:40)

Lowe's broken heart is good inspiration for great music on this initial single (co-penned by wife Carlene Carter) from his new "Nick the Knife" LP. Fat organ lines and top-notch drumming blend well with Nick's ambitious bass work. His vocal sincerity is right for pop radio, while the rhythmic pulse should win time on the dance floors and AOR.

NOLEN & CROSSLEY — Motown 1608

READY OR NOT (prod.: Nolen-Crossley) (writers: Nolen-Crossley) (Jobete, ASCAP) (3:50)

Curtis A. Nolen and Raymond A. Crossley write, produce, sing, and play a variety of instruments on their new "Ambience" LP, from which this first single is culled. Synthesizers and percussion instruments create a refreshing rhythmic sound while the pair harmonizes and trades leads effortlessly.

MEL BROOKS — WMOT 7-1396

IT'S GOOD TO BE KING (PART I) (prod.: Wingfield) (writers: Brooks-Wingfield) (Bee Bee/Island, ASCAP) (3:42)

Brooks demonstrates here that his zany ideas come off on vinyl as well as on film. Mel's royal rap is decked with regal horns, charming choruses and a dance beat, all stylishly produced by Pete Wingfield.

PEABO BRYSON — Capitol 5098

THERE'S NO GUARANTEE (prod.: Bryson-Pate) (writer: Bryson) (WB/Peabo, ASCAP) (3:52)

Culled from the "I Am Love" LP, this elegant ballad has Bryson's robust tenor adorned with sparkling chorus support, dazzling sax lines and a stylish keyboard/string arrangement.

HARARI — A&M 2404

PARTY (prod.: Mabuse-Khaali-Cutler) (writer: Mabuse) (Music Publishing Company of Africa/Almo, ASCAP) (3:30)

African rhythms abound on this initial single from the quintet's debut namesake LP. Lionel Peterson's lead vocal enthusiasm is definitely catchy, as is the hot percussive pulse. The backing vocal choruses will strike a responsive chord on radio and at clubs.

CON FUNK SHUN — Mercury 76141

BODY LOVERS (prod.: group) (writers: Cooper-McKissack) (Val-ie Joe/Bee Germaine, BMI) (3:53)

The bay area funksters have a rubbery bass leading the way through dance land on this slice from the "7" LP. Percussion spans, horn shots and keyboard textures support the vocal chants.

SHALAMAR — Solar 48005 (E/A)



A NIGHT TO REMEMBER (prod.: Sylvers, III) (writers: Meyers-Sylvers-Bear) (Silver Sounds/Spectrum VII/Satellite III, ASCAP) (4:12)

Jody Watley, Howard Hewett and Jeffrey Daniels offer this initial single from the new "Friends" LP, their first E/A-distributed release. Their multi-vocal interaction overflows with enthusiasm, while a bold bass propels the percussion-clad dance track. Add an unforgettable chorus hook and there's definite crossover potential.

GROVER WASHINGTON, JR. — Elektra 47425

JAMMING (prod.: Washington, Jr.-MacDonald) (writer: Marley) (Bob Marley/Almo, ASCAP) (3:37)

Grover's melodic sax lines turn this Bob Marley track into a memorable musical experience that should enliven any pop or black music radio format. Messrs. Gadd, Tee, Gale, and MacDonald provide incomparable backing.

JEANIE TRACY — Fantasy 924

YOUR OLD STANDBY (prod.: Fuqua) (writers: Bradford-Robinson) (Jobete, ASCAP) (3:45) Tracy makes her album debut, "Me and You," an impressive one with this initial single, a remake of Mary Wells' top 40 hit from '63. Sweeping strings and a simple, recurring bass riff provide the delicious musical backdrop for her enticing vocal.

Country/Pop

THE BELLAMY BROTHERS — Elektra/Curb 47431

FOR ALL THE WRONG REASONS (prod.: David & Howard Bellamy-Bowen) (writers: David Bellamy) (Bellamy Bros./Famous, ASCAP) (3:53)

Warm harmony vocals on the hook, a touch of wry country humor and the strong, steady beat combine to make this cut from the "When We Were Boys" LP another standout offering by the talented brother act.

MICKEY GILLEY — Epic 14-02774

TEARS OF THE LONELY (prod.: Norman) (writer: Holyfield) (Bibo/Welk, ASCAP) (3:12)

Gilley's poignant vocal is surrounded by a pretty piano melody, weeping steel guitar and melodramatic chorus on this sad song from his "You Don't Know Me" LP.

MICKI FUHRMAN — MCA 52012

YOU WIN, I LOSE (prod.: Gillespie) (writers: Tarney-Sayer) (ATV/Rare Blue, BMI) (2:49) Fuhrman's cute vocal quivers ride a big beat on this bouncy Alan Tarney/Leo Sayer-penned cut. Sweet choruses and a fat hook should help garner some pop and A/C action.

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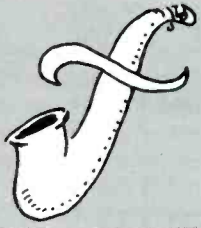
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Grover Washington, Jr. Discusses His 'People Music'

By NELSON GEORGE



For many years, Grover Washington, Jr. has represented the best in the often maligned musical genre of pop-jazz, instrumental pop, or whatever one chooses to call it – Washington himself simply calls it “people music.” No matter what term you use, Washington’s music, from his gold “Mr. Magic” to his platinum “Winelight” to his current “Come Morning,” has long had a large and loyal audience. In the following Dialogue, this soft-spoken Philadelphia native discusses his music’s journey to respectability, his unusual response to the across-the-board success of “Winelight,” and his need to continue his musical growth.

Record World: How would you define the kind of music you’ve been making the past few years?

Grover Washington, Jr.: I guess I would have to describe it as people music. It is a direct link between me and the audience. As far as I’m concerned, there are really only two different kinds of music, good and bad. It’s just good music and I just use all the elements I can to make it.

RW: It does seem that the controversy over pop-jazz or fusion music has disappeared and that what you do has become a respected part of the music scene.

Washington: Exactly. All it needed was just a little time for people to realize that it was just a different point of view. My style presented a departure from what had come before.

RW: People used to label you a renegade jazzman, but looking at your personal history, I noticed your musical roots were in what you once described as “gut-bucket” R&B.

Washington: As a child, I was playing blues and playing classical music. I wouldn’t say I have allegiance to one particular style. I have interest in many forms of music. Before, I had to play them all separately. Now, with all the things I am still learning about music, I am able to incorporate them more readily into one specific piece.

RW: I think this desire to pull many musical elements into one song or album is the dominant trend in music today. It’s hard to categorize any album by any artist, black or white. There are usually at least three or four different approaches on any quality album.

Washington: That is very good, because it helps educate the audience that there are other things out there aside from the top 40. That is the most encouraging part of music today. The kind of music I’m making expresses me and hopefully opens up ears to all the sounds that are available. Each performer must be judged individually and not put in a musical box unfairly.

RW: Do you think that your music or music by other pop instrumentalists invites people to dig deeper into music, perhaps turning them to a Coltrane or Miles Davis?

Washington: I would like to think so. There are a lot of people scared of the words “jazz” or “fusion” or “black classical music.” They just have a picture of it as screaming, incoherent sounds that aren’t combining to form a message. The more people listen to many different kinds of music, the more it opens their ears, so they can understand not necessarily the technique, but the feelings and moods of the music.

RW: If there weren’t commercial pressures to make money as a musician, would you be playing the music you do?

Washington: I would probably be playing music as I do now.

RW: In the press notes to your “Come Morning” album you say that on the song “Little Black Samba” you did some hard blowing for a change, which suggests that you don’t always play to the best of your ability on all of your songs.

Washington: That tune was the kind on which you can let it all hang out, especially after you get halfway into it. After the vocals and you know what the story is about, then you can get into the theme and variations.

Overall, when I’m in the studio, the most important thing is making the tune live, meaning you can’t force a whole lot into it that doesn’t fit. I could do a lot of stuff. But I keep it simple so you can hear the natural progression out of the melody into the solos and releases, so that it really begins to flow.

Also, the tune itself will tell you what to do with it. With the kind of things we’ve been doing lately we haven’t used a lot of strings and have substituted a synthesizer. But we’ve been using those sparingly, too. If it’s a good, solid tune it doesn’t need a lot of embellishment, and I’ve been



writing better tunes.

RW: It does seem a lot of pop instrumentalists feel it’s necessary to add a lot of instruments to keep up interest.

Washington: I learned very early on that you really don’t need a lot of overdubbing or editing to get your message across as long as you have in your mind what you want to do when you get in the studio. You should tell your story just as simply and plainly as possible to present the tune correctly to your audience.

RW: You’ve been working with (co-producer) Ralph McDonald and the same crew of New York session players for some time now. How much improvisation goes on in the studio?

Washington: It happens quite frequently. I’ll bring a tune to the studio and we’ll all sit down around a piano and I’ll play it. (Arranger) Bill Eaton

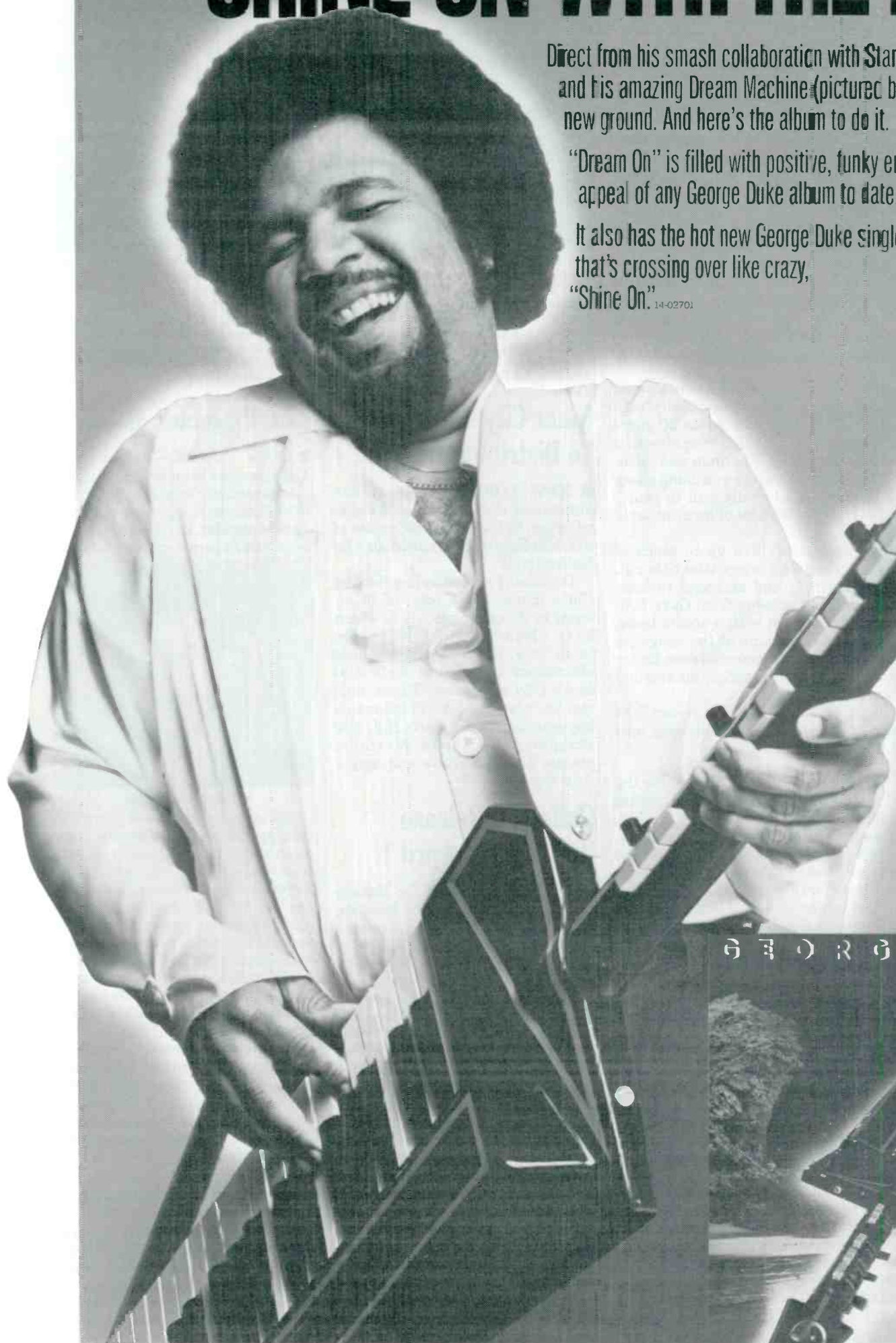
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SHINE ON WITH THE DUKE.

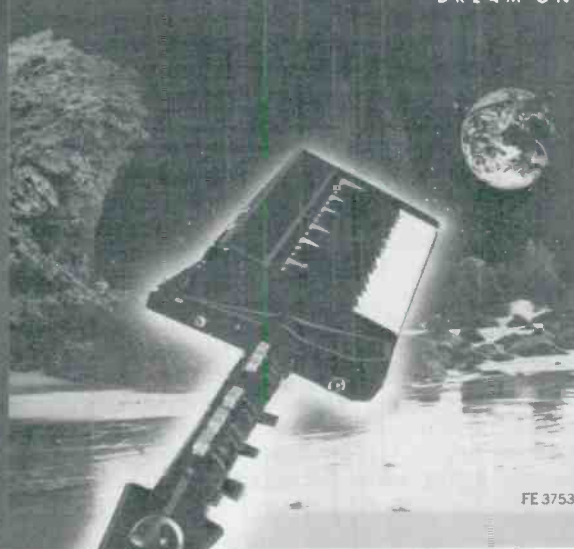
Direct from his smash collaboration with Stanley Clarke, George Duke and his amazing Dream Machine (pictured below) is ready to break new ground. And here's the album to do it.

"Dream On" is filled with positive, funky energy. It has the widest appeal of any George Duke album to date.

It also has the hot new George Duke single that's crossing over like crazy, "Shine On." 14-02701



GEORGE DUKE
DREAM ON



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"DREAM ON" WITH THE DUKE. GEORGE DUKE, ON EPIC

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By JOSEPH IANELLO

■ **STILL ROCKIN' AFTER ALL THESE YEARS:** Hearing Del Shannon's recently released "Drop Down and Get Me" LP (Network) and then seeing him perform at the Bottom Line was somewhat like entering a time warp. Even though Shannon never attained the high media visibility or superstar status that many of his arguably less talented contemporaries (Frankie Avalon, Fabian, Bobby Vee, et al) of the early '60s did, he embodied an essential rock 'n' roll spirit that was evident both on stage (legs spread, guitar strapped on in gun-slinger fashion) and in song (he penned an awesome list of classics: "Runaway," "Little Town Flirt," "Hats Off to Larry," "I Go to Pieces").

In concert, Shannon is as refreshing and spirited as ever; he brought the kind of energy and excitement to his Bottom Line show that's more typical of a debut act than an artist who's been on the circuit for almost 20 years (we can't remember the last time we saw an audience at the Bottom Line get up and dance!). In a New York, N.Y. interview, Shannon explained why this comeback tour and album are so important to him: "I've changed my attitude to positive thinking. I was very negative for a long time because of personal problems. I wasn't in a good place mentally. About seven years ago, I wrote 'Drop Down and Get Me' because I wanted to be out of where I was at."

Shannon's reference to using his music as an escape mechanism — an element that's usually found in great rock 'n' roll — is, if only subconscious, significant when one looks back to a song he wrote 20 years ago, "Runaway," the hit that launched his career in '61. Lacking direction and considering Nashville as a recording alternative, Shannon was introduced to Tom Petty, a long-time fan. "Tom said, 'What are you doing going to Nashville; you're a rocker!'," and that was all I really had to hear," Shannon continued, explaining that Petty gave him a lot of inspiration to start writing rock 'n' roll songs again.

Even though the Petty-produced album doesn't live up to much of Shannon's early work, it does contain some strong songs (the title cut, "Life Without You," and "Never Stop Tryin'") and manages to keep Shannon's identity and style intact, something missing from Gary U.S. Bonds' comeback LP. Shannon recorded the album with a studio band, which may account for the lack of conviction on some of the songs. In concert, he has his own band, and many of the LP cuts sounded even better live. We were especially impressed with his lead guitarist, an original member of the L.A.-based Quick, Steven Hufsteter.

"I'm just returning," Shannon told us, "It's like my first record." At times onstage, he'd get a detached, almost trance-like look in his eyes, as if time didn't matter and rock 'n' roll was the essence.

NO SOPHOMORE JINX HERE: One album that stood out among the barrage of Knack-inspired "the The" groups that appeared in the summer and fall of '79 was "The Beat." Fronted by a transplanted New Yorker, Paul Collins, the L.A.-based Beat avoided much of the nervous superficiality that was heard on most of the now-defunct new wave groups of the era, instead offering energized rock 'n' roll rooted in vintage sixties pop.

Eighteen mysterious months later, the second album from Paul Collins' Beat (the name change was made to avoid confusion with a British band of the same name), "The Kids Are the Same" (Columbia), is out, and we're happy to say that it was well worth the wait. The songs on the album are filled with ringing guitars, melodic hooks, harmony choruses and zestful vocal cries. After talking to Collins recently, it's easy to understand that "The Kids Are the Same" is music inspired by some young rockers who've been out experiencing life on the street. "I like to travel because traveling is such an educational thing that it helps my writing," Collins told us. "Women are a great motivation too, whether they're loving you or leaving you. I've found that everything that happens to me can turn into a song, and that's a great feeling."

Collins explained that the 18-month period between albums was caused by a number of factors: changing producers, dealing with record company dissatisfaction with some of the tracks (the band added "That's What Life Is All About" and "It's a Matter of Time" to the original sessions), and adding a new drummer.

In response to our describing the Beat's music as pop-inspired, Collins said: "I grew up listening to WABC and Cousin Brucie. Those cats in '68 and '69 were playing everything from the Buckingham's to the Beach Boys to the Beatles. At first everyone wanted to categorize us as another new wave band. I know nothing about new wave; we're a rock 'n' roll band." As for the future, Collins hopes radio plays the album so the band can hit the road again, where he says they feel most at home.

(Continued on page 48)

EMI America Signs David Lasley



Jim Mazza, president of EMI America/Liberty Records, has announced the signing of composer/vocalist David Lasley to EMI America. Lasley's debut LP, "Missin' Twenty Grand," featuring guest appearances by James Taylor, Pete Townshend and Luther Vandross, has just been released. Pictured at the signing are, from left: Dick Williams, vice president promotion, EMI/Liberty; Bob Singer, national sales director, EMI/Liberty; Frenchy Gauthier, director, merchandising, EMI/Liberty; Lasley (foreground); Joe Petrone, vice president marketing, EMI/Liberty; Mark Levinson, vice president business affairs, EMI/Liberty; Gary Gersh, director, A&R, EMI/Liberty; and Gary Borman, Lasley's manager.

Inner City Pacts To Distribute Keytone

■ **NEW YORK**—Inner City has announced the acquisition for distribution in the U.S. and Canada of the Keytone label, based in the Netherlands.

The label, founded by jazz flautist Chris Hinze, has a total of 13 albums in its catalogue, six of which have already been released by Inner City. Keytone artists whose albums are included in the initial Inner City release are Hinze, harmonica player Toots Thielemans, keyboardist Jasper Van't Hof, alto saxophonist Charlie Mariano, pianist Joachim Kuhn and singer Ann Burton.

Geffen To Release 'Dreamgirls' April 1

■ **LOS ANGELES**—Ed Rosenblatt, president of Geffen Records, has announced the April 1 release of the original cast album of "Dreamgirls," the hit Broadway musical.

Produced by David Foster, "Dreamgirls" features 18 songs from the musical, performed by the show's cast members, including Jennifer Holliday, who has also been signed to Geffen Records as a solo artist.

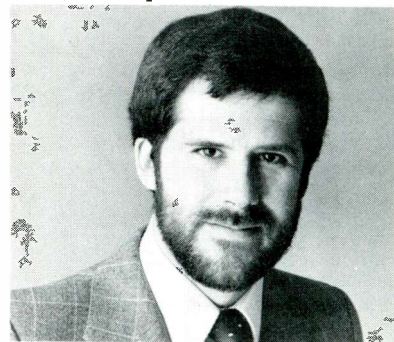
The musical, which chronicles the rise of a black singing trio through the 1960s and 1970s, was written by Tom Eyen (book and lyrics) and Henry Krieger (music).

Norman Winter Moves

■ **LOS ANGELES**—Norman Winter/Associates/Public Relations has relocated to 1600 Sunset Plaza Drive, Los Angeles 90069. The new telephone number is (213) 659-6636.

RCA Promotes McIntyre

■ **NEW YORK**—Thomas W. McIntyre has been named division vice president, strategic planning, RCA Records, it was announced by Jose Menendez, division vice president, staff operations and finance.



Thomas McIntyre

McIntyre joined RCA Corporation in 1971 as a corporate management information systems trainee and five months later transferred to RCA Records as a systems analyst. In 1973, he became manager, financial systems, and two years later he was named manager, management information systems for RCA Records in Great Britain. In 1977, he returned to New York to become manager, financial planning, domestic. In 1978, he was promoted to director, financial planning and analysis, domestic operations, and a year later he was named director, international finance. In January 1981, he became director, distribution and inventory management.

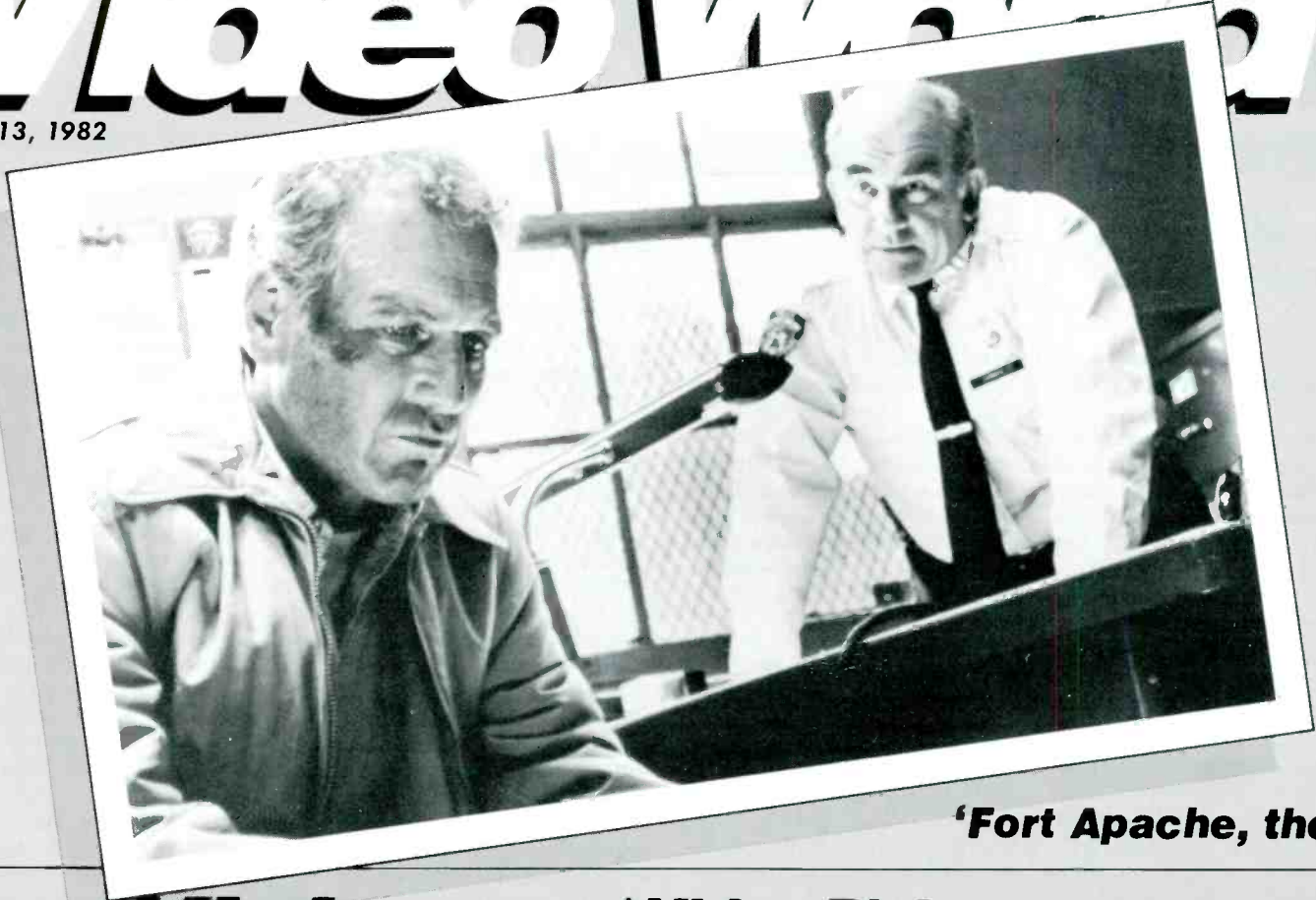
Roperry Taps Sturgis

■ **NEW YORK**—Roperry Records has announced that Teroye Sturgis will head the label's dance music promotion department.

Roperry has also relocated to expanded headquarters at 645 Madison Avenue, New York 10022. Phone: (212) 308-2636.

Video World

MARCH 13, 1982



'Fort Apache, the Bronx'

Video Visions

By DIDIER C. DEUTSCH

■ AND WE ALL THOUGHT WE KNEW WHAT CABLE WAS ALL ABOUT . . . : According to new research findings released by the ELRA Group, most program services on cable television have selective appeal to a single target audience of young adults, but have so far failed to present specialized programming to specialized audiences.

Interest in cable is related to program preferences, but also to cultural and social standing, with young, college-educated adults more likely to subscribe than older people, according to ELRA.

Despite the continuing proliferation of cable programming services, the survey contends that there are still many gaps that offer opportunities to programmers and cable operators, particularly as far as upscale, college-educated viewers are concerned. As an example, findings reveal that there are no news or public affairs programs that appeal specifically to younger cable subscribers. By overloading tiers with family and entertainment programming, operators may thus be missing a chance to increase penetration.

Later this year, ELRA will provide a new research service which will enable the industry to test new cable program concepts on recurring national samples in new and existing franchise areas, using the CableMark archive as a baseline. The samples will include non-subscribers, present subscribers and past subscribers so that concepts can be evaluated in terms of their ability to increase lift and reduce churn.

FAMILY FARE: Meanwhile, Teleprompter has just made a commitment to present first-rate family entertainment through the newly announced Disney Channel, a joint venture of Westinghouse Broadcasting, the cable company's parent entity, and Walt Disney Productions.

According to **William J. Bresnan**, chairman and chief executive officer of Teleprompter, "during the past 12 months alone, we have penned agreements to carry four major family programming channels and have available a total of 15 satellite transponders from RCA, Westar and Hughes, to make certain that this programming and future channels for family viewing will be available to our subscribers and the industry . . ."

Scheduled to debut in early 1983, the Disney Channel will provide 15 hours of programming per day, using the more than 1800 titles of adventure films, feature length cartoons, nature films and film shorts in the Disney library, plus other appropriate programming and new productions which will originate from the Experimental Prototype Community of Tomorrow (or EPCOT), presently under construction at Disneyworld in Florida.

WHAT'S YOUR I.D.?: In a move designed to strengthen its on-the-air identity, Showtime has designed a whole audio/video advertising campaign around the theme "We're Tuned In to You," which combines futuristic visuals, including clips from top Showtime programs and animated logos, with catchy music and lyrics, in four distinctly different moods —

(Continued on page 16)

Video Picks

ONLY WHEN I LAUGH (1981): Produced by Roger M. Rothstein and Neil Simon. Directed by Glenn Jordan. Starring Marsha Mason, Kristy McNichol and James Coco. (Columbia Home Entertainment, color, \$84.95.) After sixteen years as strangers, a mother and daughter finally get to know each other in Neil Simon's touching and funny film.

TILL MARRIAGE DO US PART (1979): Produced by Pio Angeletti and Adriano de Micheli. Directed by Luigi Comencino. Starring Laura Antonelli, Alberto Lionello and Jean Rochefort. (Vestron Video, color, 97 mins., price not listed.) This delightful comedy, set in Italy at the turn of the century, offers a humorous variation on the "Lady Chatterley's Lover" theme. Antonelli is the main lure here, and she looks beautiful, in various states of dress and undress.

THE HAUNTING OF JULIA (1977): Produced by Peter Fetterman and Alfred Pariser. Directed by Richard Longgraino. Starring Mia Farrow, Keir Dullea, Tom Conti, Robin Gammell, Jill Bennett and Cathleen Nesbitt. (Media Home Entertainment, color, 96 mins., \$54.95.) Originally released as "Full Circle," this tale has a distraught Mia Farrow embroiled in a dark mystery following the untimely death of her daughter. Fans of occult-flavored mystery should enjoy it.

GAS (1981): Produced by Claude Heroux. Directed by Les Rose. Starring Susan Anspach, Howie Mandel, Sterling Hayden and Peter Aykroyd. (Paramount Home Video, color, 94 mins., \$72.95.) A sinister plot to withhold gasoline supplies from the market serves as the backdrop for this slapstick film that falls into a stylistic never-never land somewhere between "Car Wash" and "Animal House."



Promo Picks

"PREDICTABLE" — THE KINKS (Arista). Produced and directed by Ray Davies. Life is anything but predictable when Ray Davies is around, and he's everywhere in this excellent one-man show. Posing in a variety of roles — everything from a stoned hippie to a TV weatherman — Davies shows a natural flair for acting, in a less than serious manner.

"QUESTIONNAIRE" — CHAS JANKEL (A&M). Produced by Cucumber Studios. Directed by Annabelle Jankel and Rocky Morton. This clip of the title track from Jankel's recently released LP is a textbook example of how computer graphics and dazzling visual gimmicks can best be applied to a creative video concept. It's totally in synch with today's fast-paced video games.



Video World



Video Visions

(Continued from page 15)

contemporary, jazz/rock, country and holiday music.

The animated graphics were produced by the Image Factory, and display a blend of high technology and surrealism, in a fast-moving format designed to give the impression of electricity running through a cable.

Showtime, incidentally, has commissioned **Ron Harris** to do a feature on aerobics. Harris, it will be recalled, created one of the most original dance-exercise programs, "Aerobicise," which has been available for a couple of months from Paramount Home Video. Showtime has been airing some of Harris' works, notably "The Making of Aerobicise," a one-hour documentary.

UP, UP, AND AWAY: If catching new shows on cable were not enough, the video revolution is also happening thousands of miles above the earth, on board TWA flights. The airline has announced its decision to "alter its standard policy of offering feature films on its transcontinental flights," and will instead present original video programming, beginning with **Bob Fosse's "Pippin,"** starring **Ben Vereen, Chita Rivera and Martha Raye.**

The experiment, which will last through July 1 on selected flights, is viewed by the airline as a trial run for a possible "TWA Broadway Showcase," which will bring to passengers video programming based on stage-oriented product currently available or being developed for the medium.

MORE SHOWS, MORE FILMS, MORE EVERYTHING: As was expected, the demand for new programming is beginning to create a glut at the retail level. In the past week alone, several major companies have announced the forthcoming release of new titles, many of which are more tantalizing than *Eve's apple*.

MGM/CBS Home Video, for instance, has just added six new titles to its already extensive library: "Picasso: A Painter's Diary;" "At The Circus," starring the **Marx Brothers;** "The Good Earth," based on **Pearl Buck's** superb literary classic; "Westworld," with **Yul Brynner** as an automated gunslinger; "Sybil," starring **Sally Field;** and a combination cartoon/live action film based on the popular comic strip "Miss Peach".

Vestron, meanwhile, is releasing in March: "Loving Couples," with **Shirley MacLaine and James Coburn;** "Good Guys Wear Black," a stunt-filled action thriller starring **Chuck Norris;** "Joe," the hard-hitting drama that launched **Peter Boyle's** career; "My Brilliant Career," the classic Australian film; as well as three original videocassettes, "Video Aerobics," "Let's Dance With **Arthur Murray,**" and "Comedy Tonight," an HBO production starring **Robin Williams, Andy Kaufman, and David Steinberg.**

AND DISCS, TOO: RCA — which demonstrated an advanced videodisc player at the ITA meeting last Wednesday (3) — has added eight new albums to its growing catalogue of videodiscs: "Diamonds Are Forever," with everyone's favorite **James Bond, Sean Connery;** "The Big Sleep," with **Humphrey Bogart and Lauren Bacall;** "Blow Out," the **Brian De Palma** thriller, starring **John Travolta; Angie Dickinson and William Shatner** in "Big Bad Mama"; **John Carpenter's "The Fog;" Margot Kidder and Rod Steiger** in "The Amityville Horror;" and, for the kids (though adults will probably enjoy them as well), "Watership Down," a beautifully animated version of **Richard Adams' best-selling novel,** and the first "Big Blue Marble" videodisc, containing two segments, "My Seventeenth Summer" and "Flying for Fun."

As for MGM/CBS, the company has added five more titles to its CED catalogue: "Piaf," "Man on the Moon," "Soylent Green," "The Street Fighter," and "Cat on a Hot Tin Roof," all of which have already been available as videocassettes.

TOM, DICK AND YOU: CBS Video, by the way, is going the way of instructional programming and gaming all at once. Taking a cue from the popularity of casino gambling, the company recently taped a program, starring **Tom and Dick Smothers,** that provides amateur gamblers with an entertaining and comprehensive look at gambling, how to improve the odds, and what to do with the loot once it has been won.

The show, which will be released in a couple of months on tapes and discs, surveys the intricacies of blackjack, baccarat, roulette and craps, and demonstrates how to beat house odds, how to pick spots on the table, how to select the best bets in roulette, and how to choose safeguards in the "high stakes" game of baccarat.

ITA Seminar

(Continued from page 3)

developments in technology and marketing prospects for the industry to pending legislation and judicial action directly affecting businesses involved in both consumer and industrial electronics.

An array of industry and peripherally-involved speakers and panelists, including such luminaries as CBS News' **Harry Reasoner** (the keynote speaker), Motion Picture Association of America president **Jack Valenti** and Electronic Industries Association special counsel **J. Edward Day** (a former Postmaster General under the Kennedy administration), discussed and debated numerous topics of immediate consequence to all areas of electronics software and hardware fields.

Issues covered by the various panels included such timely matters as "The Status of the Recording Industry in Video," "The Effect of Cable on the Growth of Home Video," "Rental/Where Are We Now?" an update on the state of the competing videodisc systems and "The Sony Case/An Update," which featured a debate among several parties directly involved with that judicial decision.

Several important new technological innovations were unveiled during the course of the seminar, and some prototypes of new equipment — both industrial and consumer oriented — were displayed at hospitality suites and demonstration rooms. Principal among the new devices on display were a new RCA CED videodisc player with stereo and random access capabilities, Panasonic's VHS editing console, and a solvent retrieval system from Union Carbide. Additionally, during seminars and

featured demonstrations, such new processes as "Imagevision" (a high definition, 24-frame TV system geared toward transfer of video to 35mm film) were displayed, while many new production and post-production systems and devices were explained during a presentation on new technology led by veteran industry consultant **John Roizen,** president of Telegen Company.

Other key panels focused on the prospects for expansion of the international home video marketplace — termed "of terrific potential" by Disney's **Jim Jimirro** and WEA International's **Lee Mendel** — and on such impending threats as the "pay-per-view" systems, currently being developed by such firms as Warner Amex and seen by many ITA participants as the single most threatening entity faced by the existing home video business.

The latter system, which could allow consumers to order by addressable decoder as many feature films and other video programs as could be handled by a cable delivery system at the time of their choice, was viewed as a particular threat because of the profit margin the system offers to the studios. While home videocassette sales afford manufacturers (studios and indies) a 12 cent return on each dollar and theatrical release returns approximately 45 cents, "pay-per-view," which involves minimal distribution costs, could return as much as 50 cents on each dollar invested to the studios. Now available on a limited basis in the Columbus and Greater Cincinnati markets, the system "threatens to turn the market upside down," warned Video

(Continued on page 18)

On the Cover: 'Fort Apache, the Bronx'

■ **Paul Newman and Ed Asner** discuss the volatile situations they must face as police officers in one of the nation's toughest precincts in this scene from the hard-hitting action drama. The Vestron Video release of this Time-Life film is a tough, unflinching look at the crime problem in today's American cities and a searing examination of the political corruption and indifference that hamper modern crime-fighting.

A controversial new release that muscled its way to a number nine

debut spot on the latest *Record World* Videocassette Chart, "Fort Apache, the Bronx" displays the hang-tough instincts that should keep it in the retail spotlight for a long time.

Director **Daniel Petrie** captures the brutal beauty of the urban landscape, while **Heywood Gould's** arresting screenplay tells the tale of its effect on the people who live under the constant shadow of crime. **Ken Wahl, Pam Grier and Danny Aiello** round out the cast.

Notes from 'Audio/Visual Update'

By ELIOT SEKULER

■ SAN DIEGO—Reflecting on his firm's commitment to the laser disc medium, 3M Company executive Frank Price found an analogy in his morning breakfast of ham and eggs. "The chicken was involved," he told an ITA seminar. "The pig was committed." Price told the seminar that one of the bright spots in the future of the laser disc is the upcoming tie-in between the optical disc system and personal computers.

Approximately 400 titles will be available in RCA's CED videodisc format by the end of 1982, according to RCA group vice president Jim Alic. A total of 2.85 million discs have been sold thus far, a number surpassing the firm's projections at the time of the CED launch last year. And though hardware sales have fallen short of projections, new pricing for players that now begin at \$299 for the close-out model contributes to the firm's abiding enthusiasm for the system. Alic refrained from stating any projections on the growth of the player population. "We've learned our lesson on that one," he said.

VHD Debut

"Contrary to what you might have heard, the launch of VHD will take place as planned," according to VHD Programs president Gary Dartnall. The system will make its debut in Japan next month and will be introduced to the U.S. market in June. By the end of 1982, said Dartnall, 245 titles will be available in the VHD format.

Encouraged by strong sales of the "Aerobicise" videocassette, Paramount Home Video has engaged producer Ron Harris to tape two new similarly themed packages. The first, geared toward novices in the exercise program, will be released at the Summer Consumer Electronics Show. The second is aimed at advanced aerobicisers and will be released for Christmas or at the 1983 Winter CES. According to Paramount Pictures VP, pay-TV and home video distribution Bob Klingensmith, Paramount Home Video is now looking for other original program ideas.

Chrysalis Visual Programming's next video release will be a U.K.-produced show featuring Mr. Magic and themed as the star's name implies.

Stereo Beta Machines

Within the next 30 days, Sony will have imported the first 400 stereo Beta machines for sale to U.S. duplicators. A number of firms, including Eagle Duplication, are vying for the purchase of the decks.

The ITA Seminar's most risqué moment arrived with the abbreviated screening of the title sequence from "The Sword of Siegfried," an X-rated videocassette released by TVX. The latter firm's

president David Friedman, spoke briefly on "X-Rated Video: In the Home Where It Belongs," and elicited a mixed response from the audience with his assertion that "Girls are doing what they've always been doing to get into the movies, but now we're filming it." Friedman held that X-rated material accounts for at least 20 percent of the U.S. home video market and considerably more in Europe.

Rental

A panel on "Rental/Where Are We Now?" delivered a split decision on the subject of special interest programming. Video Warehouse president Steve Goodman told the Seminar that a "definite need" existed for such titles, while Video Station chief George Atkinson said "Movies, movies, movies... feature films will always dominate." Tom Peterson of Peterson's Company went a step further: "There's no interest; we need more top films, more violence."

Cornyn Pessimistic About Video Music

By ELIOT SEKULER

■ SAN DIEGO—Speaking at a seminar on "The Status of the Recording Industry in Video" at last week's ITA seminar, Stan Cornyn, executive vice president of the Warner Communications, Inc. Records Group, expressed a pessimistic view on the future of home video music production.

The industry veteran, whose role at WCI includes research and development of home video programming involving the three principal labels (Warner Bros., Atlantic and Elektra/Asylum) in the WCI Records Group, noted that sales of Warner Home Video's "Superman" exceeded sales of a live Rod Stewart concert tape by ten to one, adding that he considers the current outlook for future music video production to be dim.

Calling the video music field "hmmm video," Cornyn told the seminar attendees that past production undertaken by the WCI labels has netted "everything but cash." Narrowcasting, a category into which video music productions fall, "is all hot air, at least for the music business," he said. A video music tape may sell in the neighborhood of 10,000 units, "which may be fine for ancillary business, but we can't do future programs for those numbers." After spending the past 18 months exploring the potential of the market, Cornyn concluded that "the frustration of music home video as a business

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Media Home Entertainment Keyed to Intensive Marketing

By ELIOT SEKULER

■ LOS ANGELES—"It's not a question of money any more," insisted Ron Safinick, who after three years in the home video industry is arguably the most successful independent in the business. "If the majors are offering \$300,000 to acquire a title, I'll offer that same amount or more. If you ask how I can compete with those majors, I'll say just one word, 'marketing'."

Safinick's bravado is not based on empty rhetoric. In the three years since he formed Media Home Entertainment, the company has become the first independent to receive gold videocassette awards from the ITA and RIAA (for "Halloween," which grossed \$4 million on about 75,000 units and became one of the industry's biggest titles to date), has released over 200 titles overall and has become an established force in the home video industries of over a dozen countries. With reported gross revenues of \$1.2 million in January, the firm looks to an income of \$16 million in 1982.

"We're an important marketing force in the industry today, and the question for producers isn't one of money; it's a matter of whether they want to go with a major or a major independent," Safinick said.

Echoing — perhaps inadvertently — the voices of his counterparts in the record industry, Safinick is quick to point out the advantages to producers of releasing their product through strong independents. "We can take product and release it worldwide," he said. "We can have it in the field within 30 days in all formats and in all available languages. And we do as good a job or a better job in terms of marketing than any other company in the industry."

Media Home Entertainment's line is currently handled by some 46 distributors domestically, with the key requirement for those outlets resting with their handling of at least one major studio's product. Thus, most of Safinick's distributors are the same outlets that distribute Paramount, Columbia, Walt Disney and the other majors.

Barth Names Levin

■ NEW YORK—Katrine Barth, executive vice president of Frank Barth, Inc., has announced the appointment of Lois Levin as public relations manager for the agency.

Levin comes to Frank Barth from National Video Clearinghouse, Inc., where she was most recently editor-in-chief, responsible for their monthly publication, Video Retailer Magazine, as well as for the American and foreign editions of the Annual Video Source Book and Video Tape and Disc Guides.

Internationally — and Media Home Entertainment projects that 58 percent of its total February income will come from overseas — distribution is handled by either a firm dealing exclusively in Media product or a manufacturer/distributor handling its own line as well as Safinick's, and the reigns are even tighter. "Media won't deal with sub-distributors," explained Safinick in reference to his overseas ties. By limiting the number of his distributors, he claimed, Media can offer the lowest possible cost to consumers and the highest possible margin of profit to those distributors (from 18 percent to 27 percent, he estimated).

In the U.S., the price tag for Media Home Entertainment titles ranges from a high end of \$54.95 for such titles as "Halloween," the recently released "Blood Beach" and "The Haunting of Julia" down to a low end of \$24.95 for a 120-minute tape of previews and trailers. A line of classics has recently been price-slashed from \$34.95 to \$29.95 — one of the lowest pre-recorded tape prices listed in the industry — and other titles are priced somewhere between those figures. Safinick believes his pricing policy helps to encourage buyers to purchase — not merely rent — Media's line for the purpose of building a library.

Currently on the drawing board are plans to expand Media's overseas duplication facilities (the firm already duplicates its own titles in the U.S. and in Holland). A new duplicating lab will soon be opening in Mexico, contributing, said Safinick, "to the flexibility and speed of production." The company employs subcontractors to duplicate titles in Canada, New Zealand, Australia and Israel.

Media Home Entertainment has become increasingly aggressive in product acquisition and, according to Safinick, maintains a full-time staff of three persons just to review possible titles. "They're watching 30 to 40 movies per week," he said. Recent additions to the catalogue include 16 films acquired in February from Film Ventures International, including such thrillers as "Day of the Animals," "Grizzly," "Beyond the Door" and "The Dark." And Safinick's visit to Japan yielded five full-length animated features, including "Puss N' Boots," "Swan Lake" and "Alladin and His Lamp," all of which had been distributed domestically by Paramount.

"I have six languages to go with those films, fully dubbed," claimed Safinick. "We'll bring those films to the market in all formats and in all available languages; no other company does that, including the majors."

Pioneer Set To Acquire DiscoVision Pressing Plant

By ELIOT SEKULER

■ SAN DIEGO—Negotiations between Pioneer and DiscoVision Associates were expected to be concluded last week for Pioneer's acquisition of the latter firm's Carson, California laser disc pressing facility, shuttered recently when IBM and MCA, partners in the DiscoVision Associates operation, elected to withdraw from optical disc production (*Record World*, February 13).

The closure of the Carson plant, the only U.S. facility pressing discs for the U.S. market, left U.S. laser disc manufacturers with the sole option of pressing discs at a Kofu, Japan plant operated by the Universal Pioneer Corporation, a Pioneer Electronics subsidiary.

Since censorship regulations in Japan are strict in regard to sexually explicit material, several U.S. manufacturers have had titles rejected by the operators of the Kofu plant. According to Paramount Pictures Corp. vice president, pay-TV and video distribution Bob Klingensmith, Paramount Home Video has not been able to obtain pressings of such PG-rated titles as "Escape from Alcatraz" and "First Monday in October" because of brief scenes in those films involving nudity.

Speaking at an ITA panel on videodisc systems, Pioneer Video president Ken Kai revealed the parent firm's plans for the acquisition of the Carson facility and left the door open for the custom pressing of any material, regardless of content or ratings. "I have no moral standards," said Kai of his planned custom pressing policy. Asked if 'X'-rated programming would be pressed, Kai responded that "I won't be opening the film can" to inspect material. "If a company's credit is good, we'll press their discs," he said. Should manufacturers of adult films elect to press their titles on optical discs — and there is every indication that many will — the laser camp will be the first videodisc system to offer such films in its program mix.

Among those sharing the panel with Pioneer's Kai were VHD Programs president Gary Dartnall and RCA Corporation group vice president Jim Alic, both of whom affirmed that the VHD and CED disc systems would maintain their policy of not pressing sexually explicit material.

In addition to Pioneer's impending acquisition of the facility formerly operated by DiscoVision Associates, Kai also revealed that his firm currently has some \$20 million tied up in original productions for the laser disc format. Sixty programs are in development — under the aegis of subsidiary Pioneer Artists and of Optical Programming

Associates, in which Pioneer is a partner — and some 30 of those programs are expected to be released. Music programming will figure prominently in Pioneer's software plans, with a large number of pop music-oriented titles, described by Kai as consisting largely of "middle-of-the-road material," as well as such operas as "Aida," "La Traviata" and "La Boheme" and the Broadway musical "Pippin." Kai extended an invitation to producers to submit material for possible release on laser disc. "I need good, interesting programs," he said. "I'll try anything and everything."

Echoing Kai's assertion of his firm's commitment to the laser disc system, NAP Consumer Electronics vice president, program development John Messerschmitt and Frank Price, marketing and sales manager for 3M Company (which operates the only other U.S. laser disc pressing facility) both stressed the interactive capabilities of the optical system. Those capabilities are currently under-utilized, said Price, whose firm recently made available a laser disc manual for producers and potential producers of interactive programs.

Although 3M has been involved exclusively in the pressing of laser discs for industrial uses, Price left open the possibility that the company may take on consumer oriented pressing in the future. His interest in the consumer acceptance of the laser disc is keen, he said, because "industrial users are consumers first and their perception of the laser disc's reliability affects their perception of the reliability of the system for industrial use."

Epic, CBS Video and MTV Join Forces To Promote Charlie Daniels Project

By JOSEPH IANELLO

■ NEW YORK—Epic Records, CBS Video Enterprises and MTV: Music Television have joined forces in a major cross-merchandising campaign to promote a multimedia Charlie Daniels Band event.

Epic will launch Daniels' new album, "Windows," this Monday (8) in conjunction with the simultaneous release of the CBS Video Enterprises production, "The Charlie Daniels Band: The Saratoga Concert," a videocassette distributed by MGM/CBS Home Video. MTV will air the concert performance, taped last summer at the Saratoga Performing Arts Center, on Saturday (13). A stereo disc of the concert in the RCA CED format will be released in June, the first of its kind originally produced for home video.

The three-pronged merchandising attack marks the first time a new album is being promoted with such an intensive multi-media approach. The "Windows" album isn't a soundtrack of the concert, but does contain three songs — "Make You Want To Go Home," "Ain't No Ramblers Anymore" and "Lady in Red" — which were performed by Daniels at the Saratoga event and are also included on the videocassette, disc and MTV broadcast.

As part of the cross-promotion campaign, MTV has shipped in-store posters and ad reproductions to CBS Records' branch distribution centers, where they will be utilized in record stores within MTV market coverage areas. MTV is also incorporating these releases in the on-air promotion of the concert by its video jockeys. "This concert goes a long way towards strengthening our ties with the record industry," said Mark Greenberg, director of marketing for

MTV. "Not only does it provide the (record) industry with another sort of vehicle for making concert broadcasts available, but it also gives the cable operator an oppor-

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ITA Meeting

(Continued from page 16)

Marketing Newsletter editor/publisher Tim Baskerville. Other threats to existing home video marketers are posed by the increased involvement of such cable services as HBO in studio production, an involvement that could drastically erode or eradicate the window currently being extended to the videocassette market by some studios, panelists said.

I.T.A. executive vice president Henry Brief announced some changes in the schedule of future association meetings. The next official I.T.A. meeting will be a one-day affair (scheduled for November 17 in New York) and will replace the organization's home video conference. The meeting will be open to I.T.A. members only, who will be charged a \$35 fee for attendance. The next I.T.A. seminar will take place three days before the next scheduled Vidcom meeting in Europe.

Cornyn

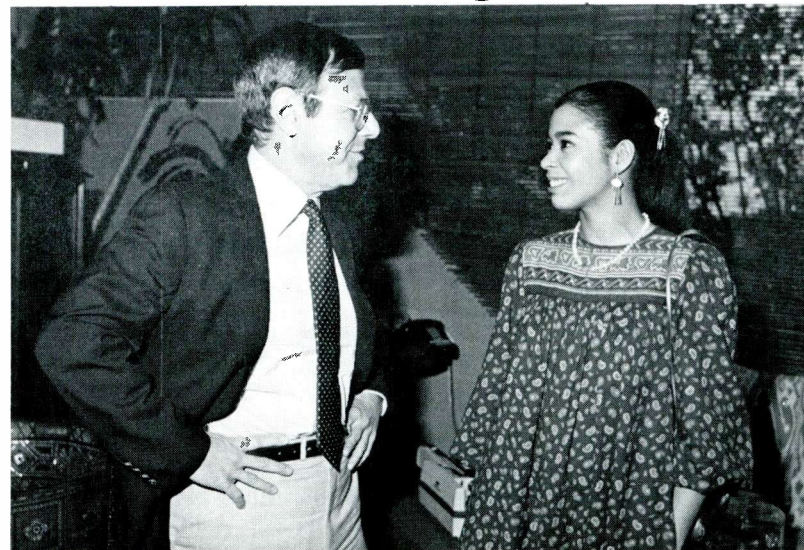
(Continued from page 17)

may well be called 'catches one through 21.'

Among the problems involved in video music production, Cornyn said, is the rampant taping of cable and broadcast programming. Acknowledging that many members of his audience were manufacturers of blank videotape and videocassette recorders, Cornyn noted that his colleagues in the recording industry share an ambiguous attitude toward VCR and tape makers. "Don't expect us to pour millions into new programs only to have our productions appropriated by home tape machines," he admonished.

The WCI Record Group's sister firm, Warner Home Video, has found some success in marketing videocassettes featuring Paul Simon, Fleetwood Mac, Blondie and Rod Stewart, Cornyn acknowledged, and the potential for video music success appears greater overseas, largely due to the absence of cable and pay television services in most European and other foreign markets. The WCI Records Group will soon have completed new full-length productions featuring E/A's Tom Waits and Warner Bros.' Emmylou Harris.

Irene Cara in Los Angeles



Network recording artist Irene Cara was recently in Los Angeles for a series of interviews and special appearances on behalf of "Anyone Can See," her Ron Dante-produced debut album, and the title track single. Between Cara's interviews, she met with Elektra/Asylum chairman Joe Smith.

EMI/Liberty Honors Carnes, Easton



EMI America/Liberty Records hosted a party in Beverly Hills after the recent Grammy Awards to honor award-winners Kim Carnes (Record of the Year for "Bette Davis Eyes," which was also named Song of the Year) and Sheena Easton (Best New Artist). Pictured at the party are, from left: Deke & Jill Arlon, Easton's managers; Don Grierson, vice president A&R, EMI/Liberty; Jim Mazza, president, EMI/Liberty; Easton; Gary Gersh, director, A&R, EMI/Liberty; Don Zimmermann, president, Capitol/EMI/Liberty Records Group; Carnes; Bhaskar Menon, chairman, EMI Music Worldwide; Mark Levinson, vice president business affairs, EMI/Liberty; and Joe Petrone, vice president, marketing, EMI/Liberty.

McNally to Intersong

■ NEW YORK—Marla McNally has been named Intersong-International repertoire coordinator, it was announced by Ton Smits, president of Intersong-International.

McNally, who is based in Intersong Music's New York offices, will be responsible for acquiring sub-publishing rights for all of the companies in the Intersong-International group either individually or on a group basis. She comes to Intersong-International from United Artists, where she was a film representative. Prior to that, she was a licensing manager for Big Three Music.

Solar Taps Rota

■ LOS ANGELES—Dick Griffey, president of Solar Records, has announced the appointment of Jose A. Rota as international sales and marketing consultant.

Prior to joining Solar, Rota held a variety of posts in sales, marketing, promotion, production and A&R. Most recently, he founded The Twenty Eight Company S.A., based in Panama City, and Rota South Line, Inc., located in Sherman Oaks, California. He had previously been vice president and international manager of Orfeon Videovox in Mexico City and vice president of Orfeon Records in Los Angeles.

PolyGram, Total Experience Celebrate



The formation of the Total Experience Records label, to be marketed and distributed by PolyGram Records, Inc., was celebrated at a recent Los Angeles party for the label and its artists, the Gap Band, Yarbrough & Peoples, and Robert (Goodie) Whitfield. Pictured at the party are, from left, standing: Jeff Sydney, west coast business affairs director, PolyGram Records; Harry Losk, senior vice president, marketing, PolyGram Records; Bill Haywood, senior vice president, black music division, PolyGram Records; Jack Kiernan, senior vice president, sales and marketing, PolyGram Records; Eileen Garrish, vice president, legal and business affairs, PolyGram Records; Russ Regan, west coast vice president and general manager, PolyGram Records; Lonnie Simmons, president, Total Experience Records; Guenter Hensler, president and chief operating officer, PolyGram Records; Gabe Vigorito, president, De-Lite Records; and Emiel Petrone, vice president, west coast marketing, PolyGram Records. Seated: Robert Wilson of the Gap Band, Robert (Goodie) Whitfield, and Charles and Ronnie Wilson of the Gap Band.

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ AFTER THE BALL: There has been much consternation expressed in various quarters over the lack of recognition given Jack Douglas, co-producer of John Lennon and Yoko Ono's "Double Fantasy," when that record took the Album of the Year Grammy at the recent ceremony here. Album of the Year is a producer and artist award, yet while Douglas was apparently onstage when Yoko and young Sean Ono Lennon came out to accept the Grammy, he never got on camera, never reached the microphone to offer his thanks, and never went to the backstage press area to talk about the victory, as most other presenters and winners did. Said Douglas after the fact, "All I wanted to do was tell everybody how happy John would have been to receive this award. Having his music accepted by the people meant everything to him." Meanwhile, Grammy telecast producer Ken Ehrlich offered his apologies, saying that "this was to be his (Douglas's) night also. This is unforgivable."

Needless to say, we don't know for sure what went on. You will recall, however, that last July, Douglas sued the Lenono production company for breach of contract, claiming he hadn't received all of his "Double Fantasy" royalties; Lenono Music counter-sued, charging Douglas with fraud and false representation. Those still-unresolved suits may have had something to do with the Grammy incident. It's also worth considering that the sudden and unexpected appearance of Yoko and Sean elicited so overwhelming a response that everyone and everything else might simply have been swept away on an emotional tide. The two of them were a mighty tough act to follow, as Record of the Year winners Kim Carnes and Val Garay soon discovered.

MORE ON THE GRAMMYS: We weren't in the auditorium itself during the ceremony on the Shrine, but we did get a major charge out of being in the press area when a few of the assembled luminaries came back — especially Jerry Lee Lewis and James Brown, two certified heroes if ever there were any. Lewis, not long out of the hospital, said he was "well again," despite the fact that "I really don't even know what I had." Asked why he thinks the record business is in such a tough state these days, the Killer said simply, "Well, they haven't released a record by me in a while" . . . Brown, who came backstage with Tina Turner, said that he had never been so much as nominated for a Grammy; nor had he ever performed or been a presenter on the show, until this year. When it was pointed out to him that he and Turner had received one of the evening's biggest ovations, the Godfather said, "The truth prevails." Amen . . . Meanwhile, ol' Ted Nugent, a fella who loves to hear himself talk . . . and we must admit, he can be pretty entertaining to listen to — allowed as how the Grammys have little to do with "real rock 'n' roll, the nucleus of the whole goddam industry." Not exactly a major bulletin, that, but if this "inside industry get-down," as Ted called it, really is so "patronizing" towards rock 'n' rollers, why was Nugent there at all, lending his tacit support to the cause? No mystery there, he replied, not when free national TV exposure is at stake. "And did you see the date I brought with me? Whew!!"

NAMES IN THE NEWS: Producer Bill Szymczyk is angry. No, it isn't because no one can either spell or pronounce the poor guy's name; hell, we took care of that months ago by sponsoring a Re-Christening Contest for him in this very column. Actually, Bill is miffed about a fellow who has been using his name in an attempt to peddle various projects to record labels. The impostor, it seems, hails from West Palm Beach, Florida and speaks with a pronounced southern accent, which the real Szymczyk most certainly does not. Bill has already gotten ahold of this guy and railed at him for a while, but be forewarned: if someone identifying himself as Bill Szymczyk calls you, ask him to spell his name backwards, forwards, upside down and inside out. If he can do that and still retain his sanity, he must be the real thing . . . We were interested to see a bit on TV last week where a black chamber music group was giving a private performance for none other than Muhammad Ali. Asked about his love for Baroque chamber sounds, the champ called it "civilized music"; it lets you think and relax at the same time, "and it puts you right to sleep," said Ali, quickly adding that sleep would be induced by utter relaxation, not boredom. Could it be that Ali used to regale his ring opponents with the strains of, say, Handel's "Fireworks Music" before putting them to sleep? . . . You may have noticed that one of the records inducted into the NARAS Hall of Fame during the Grammy ceremony was Tommy Dorsey's "I'll Never Smile Again," featuring the vocals of one Frank Sinatra. Sinatra, of course, is still showing up on the charts more than 40 years later, most recently by way of the "She Shot Me Down" album. Not a bad career, Mr. Chairman, but how does it feel to be competing with the likes of "Pac-Man Fever" and "Mousercise" for chart space? . . . This just in from the Biting the Hand that Feeds Them Dept.: the Dregs, whose new album is called

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Grammy Award Winners and Presenters



The 24th annual Grammy Awards were held at the Shrine Auditorium in Los Angeles on Feb. 24. Pictured above are some of the highlights. Top row, from left: Sheena Easton, voted Best New Artist, with award presenters the Pointer Sisters; award presenters Ted Nugent and Adam Ant; and Jackie DeShannon and Donna Weiss, winners of the Song of the Year award for "Bette Davis Eyes." Middle row: Yoko Ono and son Sean, accepting the award for Album of the Year for the John Lennon/Yoko Ono collaboration, "Double Fantasy"; Rick Springfield, winner of

the Best Rock Vocal Performance, Male for "Jessie's Girl"; and Kim Carnes and producer Val Garay, winners of Record of the Year for "Bette Davis Eyes." Bottom row: Pat Benatar, winner of Best Rock Vocal Performance, Female for "Fire and Ice"; Al Green, Best Soul Gospel Performance, Traditional award winner; Quincy Jones, winner of five Grammy Awards, including Producer of the Year; and Al Jarreau, winner of Best Pop Vocal Performance, Male for "Breakin' Away" and Best Jazz Vocal Performance, Male for "Blue Rondo a la Turk."

RCA To Release 'Kids from Fame' LP

■ NEW YORK—RCA Records has announced the March release of "The Kids from Fame," an album featuring songs from the new MGM/NBC-TV series, "Fame," performed by the series' cast members.

The album will contain songs aired during the first 13 episodes of the weekly series. A single, "Star-maker," will be released March 19 in a four-color picture sleeve.

A major merchandising campaign will be tied to the release of the album, and will feature mylar point of sale streamers and posters featuring the cast members. Additionally, a "Win Your Way to Hollywood" contest will enable the

merchandise who creates the highest display visibility to win a four-day, three-night trip to Hollywood, with scheduled visits to MGM Studios, Disneyland, and Universal City Studios. If the winner lives west of the Mississippi, an alternate plan for a trip to New York, with tickets to two Broadway shows of his choice, will be offered.

The campaign is being coordinated by Don Wardell, west coast product manager, and Barry Gross, merchandising manager, west coast. "The Kids from Fame" was produced by Barry Fasman for The Entertainment Company, with Charles Koppleman and Martin Bandier as executive producers.

SPARS Road Show Set for Los Angeles

■ LOS ANGELES—The third SPARS Road Show, sponsored by the Society of Professional Audio Recording Studios, is scheduled for Saturday, March 27, at United Western Studios, 6000 Sunset Boulevard.

The day-long program begins at 9:30 a.m. with a generic discussion of digital recording products and comparison of digital and analog records. The schedule also includes product presentation and discussion by manufacturers including JVC, Mitsubishi, Sony and Studer Revox, and a manufacturers' showcase.

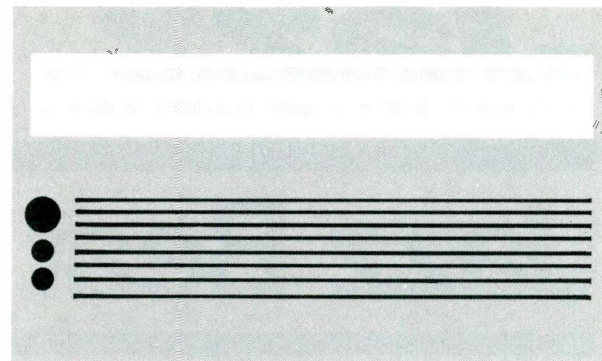
Videotaping Bill

(Continued from page 3)

from liability as contained in (the DeConcini) bill, but would extend it to include audio as well as video taping activities in private homes. The purpose of my amendment to (the bill) was to make sure it struck a proper balance between the interests of the viewers who tape at home and of the creative artists whose works are taped . . . with the creation of a compulsory licensing mechanism."

Sens. Howard Baker (R-Tenn.) and Robert C. Byrd (D-W.Va.) joined Mathias in proposing the amendment. A similar amendment has been proposed in the House of Representatives.

Black Radio Talks About Record World.



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

Larry Tinsley, program director
WAOK/Atlanta

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

Freddie James, music director
WDMT/Cleveland

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

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

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

Ron Olson, program director
WHRK/Memphis

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

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

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

Joe "Butterball" Tamburro, program director
WDAS/Philadelphia

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

Steve Harris, program director
KRLY/Houston

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

Barbara Taylor, program director
WWDM/Sumter

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

Everett Cork, program director
WCIN/Cincinnati

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

Fred Mills, music director
WNJR/Newark

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

J.C. Floyd, program director
WAMO/Pittsburgh

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

Jon Badeaux, music director
KDAY/Los Angeles

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

Barry Mayo, assistant program director
WRKS/New York

Record World has the most honest and accurate charts in the business. We'd be in the dark without them.

Michael Ellis, music director
WKTU/New York

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

Les Norman, music director
WPEG/Charlotte

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

Barry Richards, program director
WAIL/New Orleans

Record World 
Our Bullets Mean Business

Jazz Beat

By SAMUEL GRAHAM

■ **OLD WINE, NEW BOTTLES:** We've been touting the virtues of the Jazz Heritage Series — MCA's reissues of old Decca sides dating back to the early 1920s — for some months now, but frankly, until a few weeks ago, we had to wonder if the series' considerable appeal would be apparent to the people who might buy it. After all, a lot of fine jazz reissue programs have come along through the years, but despite outstanding packaging, great music and fair prices, they've come and gone without making much of an impact in the marketplace. We figured the Jazz Heritage volumes might well meet with the same fate, with people spending so much time with their medley and aerobic dancing records, but the good news is that we were wrong.

With the release of a new Jazz Heritage installment in January, the series now boasts 48 volumes, with another 10 due in July or August. According to Sam Passamano, Sr., executive vice president at MCA Distributing, some 122,329 units (collectively, that is) had been sold by February 26, representing over \$500,000 in retail sales. Now, those figures might not seem impressive if you're thinking in terms of pop or rock 'n' roll, but when you're talking about reissues of vintage jazz, they are nothing to sneer at.

Passamano reports that, as expected, the large urban areas — New York, Los Angeles, Philadelphia, Baltimore, Chicago, San Francisco — have seen the most Jazz Heritage activity. There have been 37,000 units sold in New York alone, with that city's J&R Music World reporting especially good business. Some 43 black radio stations used the series to help promote Black History Month in February — each station gave away a set of all 48 titles — and that must have helped. But the price is what's really right; at \$4.98, a nicer bargain would be hard to find.

The wonders contained in the first Jazz Heritage issues were many and varied, to say the least: Louis Armstrong with everyone from Billie Holiday and the Mills Brothers to the renowned Andy Iona and His Islanders; Big Joe Turner backed by Art Tatum; gospel giantess Sister Rosetta Tharpe with Lucky Millinder; the inimitable Louis Jordan at his best, and on and on. Highlights of the newer installment are a little fewer and farther between, but they are there all the same. Most stunning is a Jay McShann volume featuring a young Charlie Parker; while Bird was not yet The Man at this point (early '40s), those soaring, effortless improvisations were already in place, and the guy is simply awesome to behold. Elsewhere, the newest Jazz Heritages offer the late pianist Mary Lou Williams with Andy Kirk and His Clouds of Joy; some Fletcher Henderson sides from the mid-'20s with Coleman Hawkins on tenor and clarinet; a remarkable offering by Sleepy John Estes, whose wailing, mournful vocals just about define what the blues is all about; a youthful Ella Fitzgerald with Chick Webb and band; and much more.

The new volumes have a slightly different look, with a dark border on the covers and a more ornate "Jazz Heritage Series" logo. The sound, according to the covers, can be mono, stereo or "simulated stereo," but whatever it is, they have all obviously been cleaned up to a more-than-listenable point. Sure, some sound a little more dated and scratchy than others; an item like "The Chicagoans: the Austin High Gang," for instance, is definitely more suited to a time when everyone wore straw bowlers and raccoon coats and shouted "boola-boola." But much of the Jazz Heritage material is a great deal more than an exercise in nostalgia, and once again we urge anyone who doesn't already know about the series to check it out — in a hurry.

IN THE NEWS: Northern California's Bay Area Jazz Society, the result of a merger between Bay Area Loft Jazz and the San Francisco Bay Area Jazz Foundation, has two primary purposes, according to Society literature: "To increase the public's awareness of jazz and its importance as a living art form, and to improve performance opportunities for jazz musicians from the Bay Area." They have moved their Monday night jam sessions from the Keystone Korner to the Victoria Hotel; the Society also plans to continue an annual loft jazz festival under its auspices, as well as numerous other activities. Ken Schubert is president and Orrin Keepnews vice president; for further info about the Bay Area Jazz Society, call (415) 540-6345 . . . Belated congratulations to L.A. radio station KKKGO, an outlet that claims to have "programmed more all-jazz radio for a longer period of time under the same management and ownership than any other

radio station in the world." February marked KKKGO's 23rd anniversary, and L.A. Mayor Tom Bradley marked the occasion by declaring it "KKGO Jazz Month" . . . A public relations firm called Agee, Stevens and Acree here has formed a new jazz division, "created to fill the special public relations and publicity needs of the jazz artist and jazz recording label." The division's activities will be monitored by account executive Alan Cranis; you can call him at (213) 841-4746.

RECORDS: Fans of Richard Perry's "Swing" project will no doubt find something of appeal in an item called "The Hotel Orchestra Swings Digital," recently released by A&M/Canada. This outfit features human beings on rhythm instruments, first trumpet and first trombone, but the second, third and fourth trumpets and 'bones, as well as all saxophones, are really synthesizers. The electronics provide an effect that is at once

(Continued on page 35)

Al Di Meola at the Savoy



Columbia recording artist Al Di Meola recently performed at New York's Savoy in support of his latest LP, "Electric Rendezvous." Pictured backstage are, from left, standing: Rick Chertoff, director, contemporary music, Columbia A&R; Bob Willcox, director, product marketing, Columbia; Mickey Eichner, vice president national A&R, Columbia; Arma Andon, vice president product development, Columbia; Bob Sherwood, VP, marketing, Columbia; Di Meola; Al Teller, senior vice president and general manager, Columbia; seated: Jack Rovner, product coordinator, Columbia; and Phillip Roberge, Di Meola's manager.

The Jazz LP Chart

MARCH 13, 1982

- | | |
|--|--|
| 1. THE GEORGE BENSON COLLECTION
GEORGE BENSON/Warner Bros. 2HW
3577 | 22. STANDING TALL
CRUSADERS/MCA 5254 |
| 2. COME MORNING
GROVER WASHINGTON, JR./Elektra
5E 562 | 23. THE GRIFFITH PARK COLLECTION
VARIOUS ARTISTS/Elektra/Musician E1
60025 |
| 3. BREAKIN' AWAY
AL JARREAU/Warner Bros. BSK 3576 | 24. TELECOMMUNICATION
AZYMUTH/Milestone M 9101 (Fantasy) |
| 4. ELECTRIC RENDEZVOUS
AL DI MEOLA/Columbia FC 37654 | 25. BLUE HORIZON
ERIC GALE/Elektra/Musician E1 60022 |
| 5. ECHOES OF AN ERA
VARIOUS ARTISTS/Elektra E1 60021 | 26. AUTUMN
GEORGE WINSTON/Windham Hill
C 1012 |
| 6. WEATHER REPORT
ARC/Columbia FC 37616 | 27. SHARKY'S MACHINE (ORIGINAL
SOUNDTRACK)
Warner Bros. BSK 3653 |
| 7. MYSTICAL ADVENTURES
JEAN-LUC PONTY/Atlantic SD 19333 | 28. BELO HORIZONTE
JOHN McLAUGHLIN/Warner Bros.
BSK 3619 |
| 8. CRAZY FOR YOU
EARL KLUGH/Liberty LT 51113 | 29. ENDLESS FLIGHT
RODNEY FRANKLIN/Columbia FC 37154 |
| 9. OBJECTS OF DESIRE
MICHAEL FRANKS/Warner Bros.
BSK 3648 | 30. THE GREAT PRETENDER
LESTER BOWIE/ECM 1 1209 (WB) |
| 10. SLEEPWALKER
LARRY CARLTON/Warner Bros. BSK 3635 | 31. SOLID GROUND
RONNIE LAWS/Liberty LO 51087 |
| 11. DREAM ON
GEORGE DUKE/Epic FE 37532 | 32. SIGN OF THE TIMES
BOB JAMES/Tappan Zee/Columbia FC
37495 |
| 12. WYNTON MARSALIS
Columbia FC 37574 | 33. AMARCORD NINO ROTA
VARIOUS ARTISTS/Hannibal HNBL 9301 |
| 13. THE DUDE
QUINCY JONES/A&M SP 3721 | 34. TAURUS
TANIA MARIA/Concord Jazz CJP 175 |
| 14. SILK
FUZE ONE/CTI 9006 | 35. THE MAN WITH THE HORN
MILES DAVIS/Columbia FC 36790 |
| 15. CHARIOTS OF FIRE
ERNE WATTS/Qwest/WB QWS 3637 | 36. SPLASH
FREDDIE HUBBARD/Fantasy F 9610 |
| 16. SOMETHING ABOUT YOU
ANGELA BOFILL/Arista AL 9576 | 37. THE LADY AND HER MUSIC — LIVE ON
BROADWAY
LENA HORNE/Qwest/WB 2QW 3597 |
| 17. LIVE AT THE SAVOY
RAMSEY LEWIS/Columbia FC 37687 | 38. PROPHECY
TYZIK/Capitol ST 12186 |
| 18. REFLECTIONS
GIL SCOTT-HERON/Arista AL 9566 | 39. FIVE YEARS LATER
JOHN ABERCROMBIE/RALPH TOWNER/
ECM 1 1207 (WB) |
| 19. RIO
LEE RITENOUR/Elektra/Musician E1
60024 | 40. FEELING GOOD
ROY AYERS/Polydor PD 1 6348
(PolyGram) |
| 20. FREE TIME
SPYRO GYRA/MCA 5238 | |
| 21. YOURS TRULY
TOM BROWNE/Arista/GRP 5507 | |

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

ABACAB Genesis (Hit & Run/Pun, ASCAP)	59
ALL OUR TOMORROWS Schwartz-Tyson (ATV/ Schwartzcake, BMI)	64
ALWAYS ON MY MIND Moman (Screen Gems-EMI/Rosebridge, BMI)	88
ANOTHER SLEEPLESS NIGHT Norman (Chappell, ASCAP)	55
ANYONE CAN SEE Dante (Carub, ASCAP/ Fedora, BMI)	58
APACHE Sylvia-Jigsaw (Sugarhill, BMI)	74
BABY MAKES HER BLUE JEANS TALK Haffkine (Horse Hairs, BMI)	50
BOBBIE SUE Chauncey (House of Gold, BMI)	6
CALL ME Muller-Roberts (One to One, ASCAP)	24
CENTERFOLD Justman (Center City, ASCAP)	2
COOL Day-Starr (Tionna)	85
COOL NIGHT Seay-Davis (Web IV, BMI)	56
CRAZY Orshoff-Hall (Siren/Clean Cut, ASCAP, BMI)	77
DADDY'S HOME Richard (Big Seven, BMI)	27
DON'T LET HIM KNOW Carter (Adams/ Calypsoonz/Irving, Pro-Can, BMI)	53
DON'T TALK TO STRANGERS Olsen (Super Ran/Robie Porter, BMI)	35
DON'T YOU WANT ME Rushent-Group (Virgin/ Chappell/Sound Diagrams, ASCAP)	76
DO YOU BELIEVE IN LOVE Group (Zomba, BMI)	26
EDGE OF SEVENTEEN Iovine (Welsh Witch, BMI)	29
867-5309 Plotkin-Tutone-Taylor (Tutone-Keller, BMI)	51
FIND ANOTHER FOOL Ross (Narrow Dude/ Bonnie Bee Good/WB,ASCAP)	45
FREEZE-FRAME Justman (Center City, ASCAP)	30
GENIUS OF LOVE Group (Metered/Ackee, ASCAP)	46
GET DOWN ON IT Deodato-Group (Delightful Music/Second Decade, BMI)	65
GOIN' DOWN Ryan (World Song, ASCAP)	44
HARDEN MY HEART Boylan (Narrow Dude/ Bonnie Bee Good/Geffen-Kaye, ASCAP)	42
HOOKED ON CLASSICS Jarratt-Reedman (Chappell/MCPS copy controlled)	49
I BELIEVE Henderson-MacLeod (ATV, Some Sung/Solid Gold, P.R.O.)	34
I CAN'T GO FOR THAT (NO CAN DO) Hall- Oates (Fust Buzza/Hot-Cha/Six Continents, BMI)	7
IF I HAD MY WISH TONIGHT Lasley (Chappell/ Ironside, ASCAP)	82
IF LOOKS COULD KILL Lambert (Tuneworks/Big Stick, BMI)	84
IF YOU THINK YOU'RE LONELY NOW Womack (Ashtray, BMI)	96
I'LL FALL IN LOVE AGAIN Olsen (WB/The Nine, ASCAP)	47
I'LL TRY SOMETHING NEW McKay (Jobete, ASCAP)	87
I LOVE ROCK 'N' ROLL Cordell-Laguna (Finchley, ASCAP)	1
IN THE RAW Sylvers-Sylvers-Group (Spectrum VII/Silver Sounds/Satellite III, ASCAP)	95
I'VE NEVER BEEN TO ME Miller-Gerdy-Costa (Stone Diamond, BMI)	69
I WANT TO HOLD YOUR HAND Lakeside (Duchess, BMI)	86
JUKE BOX HERO Lange-Jones (Somerset/ Evansongs, ASCAP)	41
JUST CAN'T WIN 'EM ALL White (Slapshot/ Edition Sunrise/Interworld/Mighty Mathieson Vinyl, BMI)	63
KEY LARGO Sumba-MacLellan (Jen Lee/ Chappell, ASCAP/Lowrey, BMI)	18
LEADER OF THE BAND Fogelberg-Lewis (Hickory Grove/April, ASCAP)	11
LEATHER AND LACE Iovine (Welsh Witch, BMI)	97
LET'S GROOVE White (Saggyfire/Yougoulei, ASCAP)	91
LET THE FEELING FLOW Bryson-Pate (WB/ Peabo, ASCAP)	75
LOVE IN THE FIRST DEGREE Group-McBride- Shedd (Maypop, BMI)	16
LOVE IS ALRIGHT TONITE Springfield-Drescher (Robie Porter, BMI)	32
LOVE IS LIKE A ROCK Avsec (Bema/Sweet City, ASCAP)	28
MAKE A MOVE ON ME Farrar (Farrar/Snow, BMI)	14
MAKE UP YOUR MIND Washington (Lucky Three/Red Aurra, BMI)	80
MAKING LOVE Bacharach-Sager (20th Century-Fox, New Hidden Valley, ASCAP/ Begonia Melodies, Fedora, BMI)	79
MAIN THEME FROM CHARIOTS OF FIRE Vangelis (Spheric B.V./WB, ASCAP)	21
MAMA USED TO SAY Carter (Pressure/Aves/ EMI, PRS)	62
MEMORY Webber (The Really Useful Company/ Trevor Nun/Koppelman-Bandier, BMI)	70
MIRROR, MIRROR Ross (Songs of Bandier- Koppelman/Jay Landers/Gravity Raincoat/ Rosstown, ASCAP)	8
MY GUY Group (Jobete, ASCAP)	37
NEVER GIVE UP ON A GOOD THING Graydon (O'Lyric/Blackwood, BMI)	71
NOBODY SAID IT WAS EASY (Lookin' For The Lights) Medica (Screen Gems-EMI/Lemeo, BMI)	36
(OH) PRETTY WOMAN Templeman (Acuff-Rose, BMI)	40
ON A CAROUSEL Pale-Silva (Maribus, BMI)	90
ONE HUNDRED WAYS Jones (State of the Arts/Eliza M. Ritsonian, ASCAP)	33
ONLY ONE YOU Killen (Crosskeys, ASCAP/ Tree, BMI)	72
ON THE WAY TO THE SKY Diamond-St. John (Stoneridge, ASCAP/Unichappell/Begonia Melodies, BMI)	39
OPEN ARMS Stone-Elsan (Weed High Nightmare, BMI)	5
PAC-MAN FEVER Buckner-Garcia (BGO, ASCAP)	3
PHYSICAL Farrar (Stephen A. Kipner/April/ Terry Shaddick, ASCAP, BMI)	12
POP GOES THE MOVIES (Part 1) Monardo- Bongiovi-Quinn (20th Century-Fox/Robbins/ Warner Bros./UA, ASCAP/Unart, BMI)	52
RUNNING Pace (Rightsong, BMI)	81
SAD GIRL Simpson-Group (Jastone, BMI)	78
SHAKE IT UP Baker (Ric Ocacek/Lido, BMI)	13
SHANGHAI BREEZES Denver Wycoff (Cherry Lane, ASCAP)	83
SHINE ON Duke (Mycenae, ASCAP)	67
SHOULD I DO IT Perry (Unichappell/Watch Hill, BMI)	23
SLEEPWALK Carlton (The Hudson Bay, BMI)	89
'65 LOVE AFFAIR Seay-Davis (Web IV, BMI)	43
SOMEWHERE DOWN THE ROAD Manilow (ATV/Mann & Weil/Snow, BMI)	73
SPIRITS IN THE MATERIAL WORLD Group- Padgham (Virgin/Chappell, ASCAP)	17
SUMMER NIGHTS Peterik-Sullivan (Holey Moley/Rude, BMI/WB/Easy Action, ASCAP)	68
SWEET DREAMS Maslin (Careers/Bestall, BMI/ Riva, P.R.S.)	9
TAINTED LOVE Thorne (Equinox, BMI)	66
TAKE IT EASY ON ME Prod. not listed Screen Gems-EMI, BMI	15
TAKE OFF Giacomelli (McKenzie Brothers PRO)	22
TELL ME TOMORROW (Part 1) Tobin (Charday, BMI)	38
THAT GIRL Wonder (Jobete/Black Bull, ASCAP)	4
THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison/Street, ASCAP)	48
THEME FROM MAGNUM P.I. Post (MCA, ASCAP)	54
THROUGH THE YEARS Richie (Peso/ SwaneeBravo, BMI)	10
TONIGHT I'M YOURS (DON'T HURT ME) Stewart (Riva/WB, ASCAP)	20
TURN YOUR LOVE AROUND Graydon (Garden Rake, BMI/Rentakul Veets/JSH, ASCAP)	57
VOICE ON THE RADIO Love (Frane Gold/ Mac's Million/Modern American/BMI, ASCAP)	98
WAITING FOR A GIRL LIKE YOU Lange-Jones (Somerset Songs/Evansongs, Ltd, ASCAP)	92
WAITING ON A FRIEND Glimmer Twins (Colgems-EMI, ASCAP)	60
WANNA BE WITH YOU White (Saggyfire/ Yougoulei, ASCAP)	99
WE GOT THE BEAT Gottehrer-Freeman (Daddy Oh, ASCAP)	19
WHEN ALL IS SAID AND DONE Anderson- Ulvaeus (Countless Songs, BMI)	31
WHY YOU WANNA TRY ME Carmichael-Group (Jobete/Commadores, ASCAP)	61
YOU'RE MY LATEST, MY GREATEST INSPIRATION Gamble-Huff (Mighty Three, BMI)	94
YOU'RE THE ONE FOR ME Eaves (Trumar/ Huemar, BMI)	100
YOU COULD HAVE BEEN WITH ME Neil (ATV, BMI)	25
YOUNG TURKS Stewart (Riva/Nite-Stalk, ASCAP)	93

Record World Singles

101-150

MARCH 13, 1982

Mar. 13	Mar. 6	
101	112	LET'S WORK PRINCE/Warner Bros. 50002 (Controversy, ASCAP)
102	103	GLAD TO KNOW YOU CHAS JANDEL/A&M 2396 (Avir, BMI/WB, ASCAP)
103	105	THE GIGOLO O'BRYAN/Capitol 5067 (Cortez, ASCAP)
104	113	WORK THAT SUCKER TO DEATH XAVIER/Liberty 1445 (Terry Phillips, ASCAP)
105	106	NOBODY'S BUSINESS MAXUS/Warner Bros. 50015 (Colgems, EMI/ Nevebianca, ASCAP)
106	108	RIGHT IN THE MIDDLE (OF FALLING IN LOVE) BETTYE LAVETTE/Motown 1532 (Unichappell, BMI)
107	116	HOT ON A THING (CALLED LOVE) CHI-LITES featuring EUGENE RECORD/ Chi-Sound/20th Century-Fox 2600 (RCA) (AngelsHell/Six Continents, BMI)
108	109	SEA OF HEARTBREAK POCO/MCA 52001 (Shapiro Bernstein, ASCAP)
109	111	TONIGHT I'M GONNA LOVE YOU ALL OVER FOUR TOPS/Casablanca 2345 (PolyGram) (Koota, BMI)
110	104	NEVER THOUGHT I'D FALL IN LOVE SPINNERS/Atlantic 40839 (Sir Grant/Frozen Butterfly, BMI)
111	107	WAIT FOR ME SLAVE/Cotillion 46028 (Atco) (Cotillion, BMI)
112	—	DON'T LET ME IN SNEAKER/Handshake 9 02714 (MCA/Red Grant, ASCAP)
113	123	DON'T STOP ME BABY (I'M ON FIRE) BOYS BAND/Elektra 47406 (House of Gold, BMI/Bobby Goldsboro, ASCAP)
114	119	LONELY NIGHTS BRYAN ADAMS/A&M 2359 (Irving, BMI)
115	120	MEMORIES OF DAYS GONE BY FRED PARRIS & THE FIVE SATINS/Elektra 47411 (Various, ASCAP/BMI)
116	—	SAY GOODBYE TRIUMPH/RCA 13035 (Triumph, CAPAC)
117	—	MAN ON THE CORNER GENESIS/Atlantic 4023 (Hit And Run, ASCAP)
118	118	LIVIN' IN THE LIMELIGHT PETER CETERA/Full Moon/Warner Bros. 49885 (Double Virgo, ASCAP)
119	125	NIGHTS OVER EGYPT JONES GIRLS/Phila. Intl. 502713 (CBS) (Mighty Three, BMI)
120	127	I'LL MISS YOU STELLA PARTON/Town House/accord 1056 (My Mama's, BMI)
121	117	BEGIN THE BEGUINE (VOLVER A EMPEZAR) JULIO INGLESIAS/Columbia 18 02660 (Warner Bros., ASCAP)
122	124	THE END RUPERT HOLMES/Elektra 47409 (WB/The Holmes Line of Music, ASCAP)
123	144	IF IT AIN'T ONE THING . . . IT'S ANOTHER RICHARD "DIMPLES" FIELDS/ Boardwalk 7 11 139 (On The Boardwalk/Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)
124	126	YOU BRING OUT THE FREAK IN ME WALDO/Columbia 18 02745 (Diamond In The Rough, BMI)
125	—	SHE WILL SURVIVE (POLAND) BOBBY VINTON/Tapestry 008 (MCA/Dutchess, BMI/ASCAP)
126	—	YOU GOT THE POWER WAR/RCA 13061 (Far-Out, ASCAP/Milwaukee, BMI)
127	129	YOU NEVER GAVE UP ON ME CRYSTAL GAYLE/Columbia 18 02718 (Michael O'Connor, BMI)
128	137	KEEP THIS HEART IN MIND BONNIE RAITT/Warner Bros. 50022 (Home Grown/Dat's All, BMI)
129	—	OVER THE LINE EDDIE SCHWARTZ/Atco 7402 (ATV/Schwartzcake, BMI)
130	133	I DON'T FEEL BETTER MARTIN BRILEY/Mercury 76137 (PolyGram) (Rare Blue/ Miserable Melodies, ASCAP)
131	143	IT'S NASTY (GENIUS OF LOVE) GRANDMASTER FLASH & THE FURIOUS FIVE/ Sugarhill 775 (Metered, ASCAP)
132	134	IF I COULD GET YOU (INTO MY LIFE) GENE COTTON/Knoll 5002 (Knoll, ASCAP)
133	135	I KNOW WHAT BOYS LIKE WAITRESSES/Polydor Ze 2196 (PolyGram) (Merovingian/Cri Cri, BMI)
134	136	WATCH OUT BRANDI WELLS/WMOT 9 02654 (Framingreg, BMI)
135	138	NEVER SAY DIE 4 OUT OF 5 DOCTORS/Nemperor 5 02716 (CBS) (Rightsong/ Pebs, BMI)
136	140	LOVING YOU CHRIS REA/Columbia 18 02727 (Magnet/Interworld, ASCAP)
137	141	HONEY HONEY MANHATTANS/Columbia 18 02666 (Sherlyn, BMI)
138	142	YOU ARE THE ONE AM-FM/Dakar 4568 (Brunswick) (Lena/Boogie People, BMI)
139	114	OPPOSITES DO ATTRACT ALL SPORTS BAND/Radio 3892 (Atl) (All Sports/ Diode, ASCAP)
140	—	WHO'S FOOLIN' WHO ONE WAY/MCA 52004 (Perks/Dutchess, BMI)
141	115	HI-FIDELITY THE KIDS FROM "FAME" featuring VALERIE LANDSBURG/RCA 13054 (Koppelman-Bandier, BMI)
142	128	TATTOO NOVO COMBO/Polydor 2194 (PolyGram) (Nova, BMI)
143	132	MAGIC IN THE AIR NORMAN SALEET/RCA 13040 (Al Gallico/Turtle, BMI)
144	—	HOLDIN' OUT FOR LOVE ANGELA BOFILL/Arista 0666 (ATV/Mann and Weil/ Braitree/Snow, BMI)
145	—	IF YOU COME WITH ME DUNN & BRUCE STREET/Devaki 4005 (Mirus) (Dunn Pearson/Moving World/Devahkee/Murios, ASCAP)
146	—	DANCE LITTLE BIRD JOEY & THE LITTLE BIRDS/Polydor 2199 (PolyGram) (September, ASCAP)
147	—	ALL NIGHT WITH ME LAURA BRANIGAN/Atlantic 4023 (Special Old Sock, ASCAP)
148	130	A LITTLE MORE LOVE T-CONNECTION/Capitol 5076 (T-Conn/Irving, BMI)
149	121	YOU CAN MADLEEN KANE/Chalet 1225 (GMPC, no license)
150	122	IT'S MY PARTY DAVE STEWART & BARBARA GASKIN/Platinum 4 (World Songs, ASCAP)

A/C Chart

MARCH 13, 1982

Mar. 13

Mar. 6

WKS. ON CHART

Rank	Artist	Title	Label	Wks. on Chart
1	KENNY ROGERS	THROUGH THE YEARS	Liberty 1444	9
2	OPEN ARMS JOURNEY		Columbia 18 02687	7
3	YOU COULD HAVE BEEN WITH ME	SHEENA EASTON/EMI-America 8101		12
4	SWEET DREAMS	AIR SUPPLY/Arista 0655		10
5	KEY LARGO	BERTIE HIGGINS/Kat Family 9 02524 (CBS)		10
6	LEADER OF THE BAND	DAN FOGELBERG/Full Moon/Epic 14 02647		12
7	LOVE IN THE FIRST DEGREE	ALABAMA/RCA 12288		11
8	SOMEWHERE DOWN THE ROAD	BARRY MANILOW/Arista 0658		10
9	TAKE IT EASY ON ME	LITTLE RIVER BAND/Capitol 5057		10
10	DADDY'S HOME	CLIFF RICHARD/EMI-America 8103		7
11	MAIN THEME FROM "CHARIOTS OF FIRE"	VANGELIS/Polydor 2189 (PolyGram)		7
12	THAT GIRL	STEVIE WONDER/Tamla 1602 (Motown)		6
13	WHEN ALL IS SAID AND DONE	ABBA/Atlantic 3889		9
14	COOL NIGHT	PAUL DAVIS/Arista 0645		15
15	ONE HUNDRED WAYS	QUINCY JONES featuring JAMES INGRAM/A&M 2387		7
16	ON THE WAY TO THE SKY	NEIL DIAMOND/Columbia 18 02712		4
17	JUST CAN'T WIN 'EM ALL	STEVIE WOODS/Cotillion 46030 (Atco)		6
18	MY GUY	SISTER SLEDGE/Cotillion 47000 (Atco)		6
19	ANOTHER SLEEPLESS NIGHT	ANNE MURRAY/Capitol 5083		7
20	SHE'S GOT A WAY	BILLY JOEL/Columbia 18 02628		13
21	I CAN'T GO FOR THAT (NO CAN DO)	DARYL HALL & JOHN OATES/RCA 12361		14
22	COMIN' IN AND OUT OF YOUR LIFE	BARBRA STREISAND/Columbia 18 02621		16
23	BOBBIE SUE	OAK RIDGE BOYS/MCA 51231		6
24	SHOULD I DO IT	POINTER SISTERS/Planet 47960 (E/A)		5
25	SLEEPWALK	LARRY CARLTON/Warner Bros. 50019		4
26	POP GOES THE MOVIES (Part I)	MECO/Arista 0660		5
27	ONLY ONE YOU	T.G. SHEPPARD/Warner/Curb 49858		7
28	MAKE A MOVE ON ME	OLIVIA NEWTON-JOHN/MCA 52000		3
29	TURN YOUR LOVE AROUND	GEORGE BENSON/Warner Bros. 49846		18
30	MEMORY	BARBRA STREISAND/Columbia 18 02717		3
31	SOMEONE COULD LOSE A HEART TONIGHT	EDDIE RABBITT/Elektra 47239		14
32	THE END	RUPERT HOLMES/Elektra 47409		4
33	THE SWEETEST THING (I'VE EVER KNOWN)	JUICE NEWTON/Capitol 5046		18
34	COULD IT BE LOVE	JENNIFER WARNES/Arista 0611		12



CHARTMAKER OF THE WEEK

35	'65 LOVE AFFAIR	PAUL DAVIS	Arista 0661	1
36	IF I COULD GET YOU (INTO MY LIFE)	GENE COTTON/Knoll 5002		3
37	SHANGHAI BREEZES	JOHN DENVER/RCA 13071		1
38	I WOULDN'T HAVE MISSED IT	RONNIE MILSAP/RCA 12342		15
39	WAITING FOR A GIRL LIKE YOU	FOREIGNER/Atlantic 3868		21
40	TELL ME TOMORROW (PART 1)	SMOKEY ROBINSON/Tamla 1601 (Motown)		2
41	MEMORIES OF DAYS GONE BY	FRED PARRIS & THE FIVE SATINS/Elektra 47411		2
42	GOIN' DOWN	GREG GUIDRY/Columbia/Badland 18 02691		2
43	MAKING LOVE	ROBERTA FLACK/Atlantic 4005		1
44	MORE THAN JUST THE TWO OF US	SNEAKER/Handshake 59 02557		15
45	SEA OF HEARTBREAK	POCO/MCA 52001		1
46	HARDEN MY HEART	QUARTERFLASH/Geffen 49824 (WB)		14
47	DO I EVER CROSS YOUR MIND	MICHEAL SMOTHERMAN/Epic 14 02711		1
48	MIRROR, MIRROR	DIANA ROSS/RCA 13021		5
49	I BELIEVE	CHILLIWACK/Millennium 13102 (RCA)		1
50	ALWAYS ON MY MIND	WILLIE NELSON/Columbia 02741		1



Listening to Deniece Williams



Columbia Records recently held a listening session in New York for ARC/Co-umbia artist Deniece Williams' new album, "Niecy," featuring the single, "Gonna Take a Miracle." Pictured from left are Dick Asher, deputy president and chief operating officer, CBS Records Group; Walter Yetnikoff, president, CBS Records Group; Williams; and Al Teller, senior vice president and general manager, Columbia Records.

PolyGram Ups Sotet

■ NEW YORK—Jim Sotet has been named national director, rock department, PolyGram Records, it was announced by Jerry Jaffe, vice president, rock department.

Sotet, who had been national promotion manager with the rock department, has been with PolyGram for five years.

PolyGram also announced the appointment of Linda Walker as rock department promotion coordinator. She has been a secretary within the department for the past two years.

Pasha Names Peters

■ LOS ANGELES—Carol Peters has been named general manager of Pasha Records and the Pasha group of companies, it was announced by Pasha president Spencer Proffer.

Peters most recently served as assistant to the vice president of promotion at Warner Bros. Records.

RIAA and NARM Set Traffic Workshops

■ NEW YORK—The first in a series of three traffic and transportation workshops sponsored by the Recording Industry Association of America (RIAA) with the cooperation of the National Association of Recording Merchandisers (NARM) will be held on April 13 at the PolyGram Distribution Center in Edison, N.J.

Members of the RIAA and RIAA/VIDEO traffic committee and representatives of Behme Associates, traffic consultants to RIAA, will conduct sessions at the workshop, which will run from 9 a.m. to 5 p.m.

Topics and speakers will include "Selecting Careers and Routing Shipments," Maurice Thibodeau, PolyGram and Joseph Kisala, Behme Associates; "Describing and Releasing Freight," Donna Behme and Joseph Kisala, Behme Associates; "Receiving Freight," David Goldstein, CBS Video En-

(Continued on page 37)

Saxon at the Palladium



Carrere recording group Saxon recently performed at the Palladium in New York in support of their current album, "Denim and Leather." Carrere is a CBS Associated Label. Pictured backstage are, from left: Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels; Nigel Glockler, Paul Quinn, Graham Oliver, "Biff" and Steve Dawson of Saxon; Jean-Louis Detry, president, Carrere Records; and Tony Martell, vice president and general manager, CBS Associated Labels.

Record World Singles



MARCH 13, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Mar. 13
Mar. 6

WKS. ON
CHART

1	4	I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS Boardwalk 7 11 135	6
2	2	CENTERFOLD J. GEILS BAND / EMI-America 8012	17
3	3	PAC-MAN FEVER BUCKNER & GARCIA / Columbia 18 02673	10
4	5	THAT GIRL STEVIE WONDER / Tamla 1602 (Motown)	9
5	1	OPEN ARMS JOURNEY / Columbia 18 02687	9
6	10	BOBBIE SUE OAK RIDGE BOYS / MCA 51231	8
7	6	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES / RCA 12361	16
8	8	MIRROR, MIRROR DIANA ROSS / RCA 13021	9
9	7	SWEET DREAMS AIR SUPPLY / Arista 0655	12
10	11	THROUGH THE YEARS KENNY ROGERS / Liberty 1444	10
11	9	LEADER OF THE BAND DAN FOGELBERG / Full Moon / Epic 14 02647	13
12	12	PHYSICAL OLIVIA NEWTON-JOHN / MCA 51182	22
13	13	SHAKE IT UP CARS / Elektra 47250	15
14	20	MAKE A MOVE ON ME OLIVIA NEWTON-JOHN / MCA 52000	5
15	14	TAKE IT EASY ON ME LITTLE RIVER BAND / Capitol 5057	13
16	19	LOVE IN THE FIRST DEGREE ALABAMA / RCA 12288	12
17	18	SPIRITS IN THE MATERIAL WORLD POLICE / A&M 2390	9
18	21	KEY LARGO BERTIE HIGGINS / Kat Family 9 02524 (CBS)	14
19	22	WE GOT THE BEAT GO-GO'S / I.R.S. 9903 (A&M)	7
20	23	TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART / Warner Bros. 49886	8
21	26	MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS / Polydor 2189 (PolyGram)	9
22	28	TAKE OFF BOB & DOUG McKENZIE / Mercury 76134 (PolyGram)	6
23	27	SHOULD I DO IT POINTER SISTERS / Planet 47960 (E/A)	7
24	24	CALL ME SKYY / Salsoul 7 2152 (RCA)	12
25	16	YOU COULD HAVE BEEN WITH ME SHEENA EASTON / EMI-America 8101	14
26	30	DO YOU BELIEVE IN LOVE HUEY LEWIS & THE NEWS / Chrysalis 2589	6
27	29	DADDY'S HOME CLIFF RICHARD / EMI-America 8103	9
28	31	LOVE IS LIKE A ROCK DONNIE IRIS / MCA 51223	11
29	36	EDGE OF SEVENTEEN STEVIE NICKS / Modern 7401 (Atco)	4
30	35	FREEZE-FRAME / FLAME-THROWER J. GEILS BAND / EMI-America 8108	4
31	34	WHEN ALL IS SAID AND DONE ABBA / Atlantic 3889	9
32	17	LOVE IS ALRIGHT TONITE RICK SPRINGFIELD / RCA 13008	13
33	37	ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM / A&M 2387	8
34	33	I BELIEVE CHILLIWACK / Millennium 13102 (RCA)	8
35	44	DON'T TALK TO STRANGERS RICK SPRINGFIELD / RCA 13070	2
36	42	NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS) LE ROUX / RCA 13059	4
37	41	MY GUY SISTER SLEDGE / Cotillion 47000 (Atco)	7
38	38	TELL ME TOMORROW (PART 1) SMOKEY ROBINSON / Tamla 1601 (Motown)	8
39	43	ON THE WAY TO THE SKY NEIL DIAMOND / Columbia 18 02712	6
40	46	(OH) PRETTY WOMAN VAN HALEN / Warner Bros. 50003	5
41	45	JUKE BOX HERO FOREIGNER / Atlantic 4017	6
42	15	HARDEN MY HEART QUARTERFLASH / Geffen 49824 (WB)	20
43	56	'65 LOVE AFFAIR* PAUL DAVIS / Arista 0661	3
44	59	GOIN' DOWN GREG GUIDRY / Columbia / Badland 18 02691	4
45	54	FIND ANOTHER FOOL* QUARTERFLASH / Geffen 50006 (WB)	4
46	52	GENIUS OF LOVE TOM TOM CLUB / Sire 49882 (WB)	8
47	48	I'LL FALL IN LOVE AGAIN SAMMY HAGAR / Geffen 49881 (WB)	6
48	25	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON / Capitol 5046	19



49	32	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA / RCA 12304	17
50	64	BABY MAKES HER BLUE JEANS TALK DR. HOOK / Casablanca 2347 (PolyGram)	3
51	58	867-5309 / JENNY TOMMY TUTONE / Columbia 18 02646	7
52	57	POP GOES THE MOVIES (PART 1) MECO / Arista 0660	5
53	55	DON'T LET HIM KNOW PRISM / Capitol 5082	6
54	60	THEME FROM MAGNUM P.I. MIKE POST / Elektra 47400	5
55	61	ANOTHER SLEEPLESS NIGHT ANNE MURRAY / Capitol 5083	5
56	39	COOL NIGHT PAUL DAVIS / Arista 0645	17
57	40	TURN YOUR LOVE AROUND GEORGE BENSON / Warner Bros. 49846	19
58	65	ANYONE CAN SEE IRENE CARA / Network 47950 (E/A)	5
59	49	ABACAB GENESIS / Atlantic 3891	11
60	47	WAITING ON A FRIEND ROLLING STONES / Rolling Stones 21004 (Atco)	13
61	63	WHY YOU WANNA TRY ME COMMODORES / Motown 1604	6
62	70	MAMA USED TO SAY JUNIOR / Mercury 76132 (PolyGram)	4
63	71	JUST CAN'T WIN 'EM ALL STEVIE WOODS / Cotillion 46030 (Atco)	5
64	50	ALL OUR TOMORROWS EDDIE SCHWARTZ / Atco 7342	12
65	81	GET DOWN ON IT KOOL & THE GANG / De-Lite 818 (PolyGram)	2
66	73	TAINTED LOVE SOFT CELL / Sire 49855 (WB)	4
67	76	SHINE ON GEORGE DUKE / Epic 14 02701	3
68	72	SUMMER NIGHTS SURVIVOR / Scotti Bros. 502700 (CBS)	3
69	85	I'VE NEVER BEEN TO ME CHARLENE / Motown 1611	2
70	78	MEMORY BARBRA STREISAND / Columbia 18 02717	3
71	79	NEVER GIVE UP ON A GOOD THING GEORGE BENSON / Warner Bros. 50005	3
72	74	ONLY ONE YOU T.G. SHEPPARD / Warner / Curb 49858	4
73	51	SOMEWHERE DOWN THE ROAD BARRY MANILOW / Arista 0658	11
74	77	APACHE SUGARHILL GANG / Sugarhill 567	4
75	53	LET THE FEELING FLOW PEABO BRYSON / Capitol 5065	13
76	87	DON'T YOU WANT ME HUMAN LEAGUE / Virgin 2397 (A&M)	2
77	62	CRAZY JOHN HALL BAND / EMI-America 8096	9
78	86	SAD GIRL G.Q. / Arista 0659	2
79	90	MAKING LOVE ROBERTA FLACK / Atlantic 4005	2
80	88	MAKE UP YOUR MIND AURRA / Salsoul 77017 (RCA)	4
81	82	RUNNING CHUBBY CHECKER / MCA 51233	3

CHARTMAKER OF THE WEEK

82	—	IF I HAD MY WISH TONIGHT DAVID LASLEY EMI America 8111	1
83	—	SHANGHAI BREEZES JOHN DENVER / RCA 13071	1
84	66	IF LOOKS COULD KILL PLAYER / RCA 13006	7
85	84	COOL (PART 1) TIME / Warner Bros. 49864	8
86	89	I WANT TO HOLD YOUR HAND LAKESIDE / Solar 47954 (E/A)	3
87	—	I'LL TRY SOMETHING NEW A TASTE OF HONEY / Capitol 5099	1
88	—	ALWAYS ON MY MIND WILLIE NELSON / Columbia 18 02741	1
89	—	SLEEPWALK LARRY CARLTON / Warner Bros. 50019	1
90	—	ON A CAROUSEL GLASS MOON / Radio 4022 (Atl)	1
91	67	LET'S GROOVE EARTH, WIND & FIRE / ARC / Columbia 18 02536	22
92	68	WAITING FOR A GIRL LIKE YOU FOREIGNER / Atlantic 3868	21
93	69	YOUNG TURKS ROD STEWART / Warner Bros. 49843	20
94	75	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS / Phila. Intl. 5 02619 (CBS)	10
95	—	IN THE RAW WHISPERS / Solar 47961 (E/A)	1
96	80	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK / Beverly Glen 2000	10
97	83	LEATHER AND LACE STEVIE NICKS with DON HENLEY / Modern 7341 (Atco)	23
98	91	VOICE ON THE RADIO CONDUCTOR / Montage 1210	5
99	92	WANNA BE WITH YOU EARTH, WIND & FIRE / ARC / Columbia 18 02688	8
100	93	YOU'RE THE ONE FOR ME "D" TRAIN / Prelude 8043	6



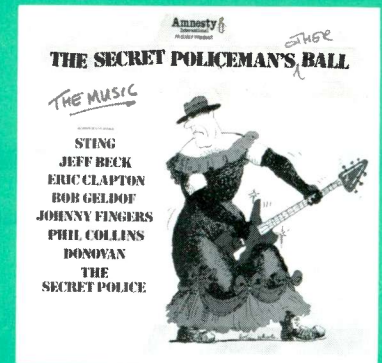
*Denotes Powerhouse Picks.

PRODUCERS AND PUBLISHERS ON PAGE 23.

Record World Album Airplay

MARCH 13, 1982

FLASHMAKER THE SECRET POLICEMAN'S OTHER BALL: THE MUSIC Island



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

WNEW-FM/NEW YORK

ADDS:
ROGER DALTRY — MCA
DEATH WISH II (soundtrack) — Swan Song import
DREGS (12") — Arista
JAY FERGUSON — Capitol
OMD (12") — Virgin/Epic
SECRET POLICEMAN'S OTHER BALL — Island
UFO — Chrysalis
UTOPIA — Bearsville
XTC — Virgin/Epic
HEAVY ACTION:
JOAN JETT — Boardwalk
J. GEILS BAND — EMI America
CARS — Elektra
LOVERBOY — Columbia
QUARTERFLASH — Geffen
SAMMY HAGAR — Geffen
PRISM — Capitol
POLICE — A&M
VAN HALEN (single) — WB
ROLLING STONES — Rolling Stones

WBCN-FM/BOSTON

ADDS:
ANGEL CITY — Epic
ROGER DALTRY — MCA
GAMMA — Elektra
NEW ORDER — Rough Trade
GRAHAM PARKER (12") — Arista
SIMON AND GARFUNKEL — WB
RICK SPRINGFIELD (12") — RCA
HEAVY ACTION:
J. GEILS BAND — EMI America
CARS — Elektra
POLICE — A&M
GO-GO'S — I.R.S.
JOAN JETT — Boardwalk
ROLLING STONES — Rolling Stones
LOVERBOY — Columbia
GENESIS — Atlantic
QUARTERFLASH — Geffen
FOREIGNER — Atlantic

WCOZ-FM/BOSTON

ADDS:
BRYAN ADAMS — A&M
RICK SPRINGFIELD (12") — RCA
HEAVY ACTION:
J. GEILS BAND — EMI America
CARS — Elektra
JOAN JETT — Boardwalk
SHOOTING STAR — Virgin/Epic
LOVERBOY — Columbia
SAMMY HAGAR — Geffen
MICHAEL SCHENKER GROUP — Chrysalis
GENESIS — Atlantic
OZZY OSBOURNE — Jet
AC/DC — Atlantic

WBLM-FM/MAINE

ADDS:
LINDSEY BUCKINGHAM (single) — Asylum
JAY FERGUSON — Capitol
GAMMA — Elektra
BILLY JOEL (single) — Columbia
LITTLE RIVER BAND (single) — Capitol
TOMMY TUTONE (single) — Columbia
HEAVY ACTION:
SURVIVOR — Scotti Bros.
MICHAEL SCHENKER GROUP —

Chrysalis
LE ROUX — RCA
LOVERBOY — Columbia
J. GEILS BAND — EMI America
JOAN JETT — Boardwalk
BRYAN ADAMS — A&M
SAMMY HAGAR — Geffen
PRISM — Capitol
OZZY OSBOURNE — Jet

WCCC-FM/HARTFORD

ADDS:
DREGS (12") — Arista
GAMMA — Elektra
HUEY LEWIS AND THE NEWS — Chrysalis
SECRET POLICEMAN'S OTHER BALL — Island
RICK SPRINGFIELD (12") — RCA

HEAVY ACTION:
JOAN JETT — Boardwalk
J. GEILS BAND — EMI America
LOVERBOY — Columbia
CARS — Elektra
SAMMY HAGAR — Geffen
ALDO NOVA — Portrait
VAN HALEN (single) — WB
JAY FERGUSON — Capitol
GENESIS — Atlantic
POLICE — A&M

WPLR-FM/NEW HAVEN

ADDS:
NONE
HEAVY ACTION:
JOAN JETT — Boardwalk
VAN HALEN (single) — WB
POLICE — A&M
CARS — Elektra
J. GEILS BAND — EMI America
QUARTERFLASH — Geffen
ALDO NOVA — Portrait
BLACK SABBATH — WB
JIMMY DESTRI — Chrysalis
SOFT CELL — Sire

WLIR-FM/LONG ISLAND

ADDS:
LOU ANN BARTON — Asylum
ROGER DALTRY — MCA
DEATH WISH II (soundtrack) — Swan Song import
ERIC GALE — Musician
JAM (import single) — Polydor U.K.
JAPAN — Virgin/Epic
LEE RITENOUR — Musician
SECRET POLICEMAN'S OTHER BALL — Island
UTOPIA — Bearsville
XTC — Virgin/Epic
HEAVY ACTION:
J. GEILS BAND — EMI America
KASIM SULTON — EMI America
POLICE — A&M

DEATH WISH II (soundtrack) — Swan Song import

NICK LOWE — Columbia
SAMMY HAGAR — Geffen
JOAN JETT — Boardwalk
LOVERBOY — Columbia
GAMMA — Elektra
SIMON AND GARFUNKEL — WB

WMMR-FM/PHILADELPHIA

ADDS:
LOU ANN BARTON — Asylum
ROGER DALTRY — MCA

JAY FERGUSON — Capitol
HUMAN LEAGUE — A&M
RIGGS — Full Moon/WB
SECRET POLICEMAN'S OTHER BALL — Island
UTOPIA — Bearsville
XTC — Virgin/Epic
HEAVY ACTION:
JOAN JETT — Boardwalk
J. GEILS BAND — EMI America
POLICE — A&M
ROLLING STONES — Rolling Stones
QUARTERFLASH — Geffen
CARS — Elektra
NOVO COMBO — Polydor
SOFT CELL — Sire
GO-GO'S — I.R.S.
NICK LOWE — Columbia

WHFS-FM/WASHINGTON

ADDS:
BLACK UHURU — Mango
PANTHER BURNS — Rough Trade
DOUG AND THE SLUGS — RCA
RITA MARLEY — Shanachie
MIGHTY DIAMONDS — Shanachie
RAIDERS OF THE LOST DUB — Mango

JIMMY RILEY — Mango
SECRET POLICEMAN'S OTHER BALL — Island
UTOPIA — Bearsville

HEAVY ACTION:
GO-GO'S — I.R.S.
POLICE — A&M
JOAN JETT — Boardwalk
SOFT CELL — Sire
BONNIE RAITT — WB
VAN MORRISON — WB
WEATHER REPORT — ARC/Columbia
NICK LOWE — Columbia
B-52s — WB
WAITRESSES — Polydor

WQBK-FM/ALBANY

ADDS:
DOUG AND THE SLUGS — RCA
DREGS (12") — Arista
SECRET POLICEMAN'S OTHER BALL — Island
UTOPIA — Bearsville
XTC — Virgin/Epic
HEAVY ACTION:
POLICE — A&M
ROLLING STONES — Rolling Stones
XTC — Virgin/Epic
SIMON & GARFUNKEL — WB
CARS — Elektra
J. GEILS BAND — EMI America
JOAN JETT — Boardwalk
NICK LOWE — Columbia
BONNIE RAITT — WB
DWIGHT TWILLEY — EMI America

WOUR-FM/UTICA

ADDS:
SIMON AND GARFUNKEL — WB
HEAVY ACTION:
NICK LOWE — Columbia
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

WAQX-FM/SYRACUSE

ADDS:
SECRET POLICEMAN'S OTHER BALL — Island
HEAVY ACTION:
POLICE — A&M
FOREIGNER — Atlantic
LOVERBOY — Columbia
GENESIS — Atlantic
ROLLING STONES — Rolling Stones
JOAN JETT — Boardwalk
BRYAN ADAMS — A&M
J. GEILS BAND — EMI America
CARS — Elektra
STEVIE NICKS — Modern

WMJQ-FM/ROCHESTER

ADDS:
NONE
HEAVY ACTION:
J. GEILS BAND — EMI America
LOVERBOY — Columbia
JOAN JETT — Boardwalk
SAMMY HAGAR — Geffen
AC/DC — Atlantic
GENESIS — Atlantic
OZZY OSBOURNE — Jet
BRYAN ADAMS — A&M
ALDO NOVA — Portrait
LE ROUX — RCA

WDVE-FM/PITTSBURGH

ADDS:
SECRET POLICEMAN'S OTHER BALL — Island
DWIGHT TWILLEY — EMI America
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
GAMMA — Elektra

WMMS-FM/CLEVELAND

ADDS:
CHUBBY CHECKER — MCA
FAY RAY — Elektra
SECRET POLICEMAN'S OTHER BALL — Island
TOMMY TUTONE (single) — Columbia
UTOPIA — Bearsville
HEAVY ACTION:
J. GEILS BAND — EMI America
NICK LOWE — Columbia
JOAN JETT — Boardwalk
POLICE — A&M
ALDO NOVA — Portrait
SAMMY HAGAR — Geffen
CARS — Elektra
SOFT CELL — Sire
LOVERBOY — Columbia
BRYAN ADAMS — A&M

WABX-FM/DETROIT

ADDS:
ROGER DALTRY — MCA
RICK SPRINGFIELD (12") — RCA

HEAVY ACTION:
JOAN JETT — Boardwalk
QUARTERFLASH — Geffen
J. GEILS BAND — EMI America
CARS — Elektra
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
POLICE — A&M
GENESIS — Atlantic
BOB & DOUG MCKENZIE — Mercury
PRISM — Capitol

WLPX-FM/MILWAUKEE

ADDS:
JAY FERGUSON — Capitol
SUSAN LYNCH — Johnston
DWIGHT TWILLEY — EMI America
HEAVY ACTION:
GENESIS — Atlantic
QUARTERFLASH — Geffen
LOVERBOY — Columbia
JOAN JETT — Boardwalk
STEVIE NICKS (12") — Modern
DONNIE IRIS — MCA
FOREIGNER — Atlantic
PRISM — Capitol
ALDO NOVA — Portrait
SHOOTING STAR — Virgin/Epic

Y95-FM/ROCKFORD

ADDS:
CHUBBY CHECKER — MCA
HEAVY ACTION:
LOVERBOY — Columbia
JOAN JETT — Boardwalk
J. GEILS BAND — EMI America
QUARTERFLASH — Geffen
VAN HALEN (single) — WB
JOURNEY — Columbia
POLICE — A&M
CARS — Elektra
OZZY OSBOURNE — Jet
ALDO NOVA — Portrait

WXRT-FM/CHICAGO

ADDS:
ACT — Hannibal
ROGER DALTRY — MCA
CHAS JANKEL — A&M
JAPAN — Virgin/Epic
MIGHTY DIAMONDS — Shanachie
GRAHAM PARKER (12") — Arista
SECRET POLICEMAN'S OTHER BALL — Island
DWIGHT TWILLEY — EMI America
UTOPIA — Bearsville
WAR — RCA
HEAVY ACTION:
POLICE — A&M
VAN MORRISON — WB
CARS — Elektra
J. GEILS BAND — EMI America
ROLLING STONES — Rolling Stones
SIMON AND GARFUNKEL — WB
SOFT CELL — Sire
GENESIS — Atlantic
ROD STEWART — WB
HUMAN LEAGUE — A&M

WLUP-FM/CHICAGO

ADDS:
SECRET POLICEMAN'S OTHER BALL — Island
TOMMY TUTONE (single) — Columbia

MOST ADDED

THE SECRET POLICEMAN'S OTHER BALL: THE MUSIC — Island (16)
CALLING ALL GIRLS (12") — Rick Springfield — RCA (10)
BEST BITS — Roger Daltrey — MCA (8)
SWING TO THE RIGHT — Utopia — Bearsville (8)
WHITE NOISE — Jay Ferguson — Capitol (8)
ENGLISH SETTLEMENT — XTC — Virgin/Epic (6)
CRANK IT UP (12") — Dregs — Arista (5)
SCUBA DIVERS — Dwight Twilley — EMI America (5)

TOP AIRPLAY

I LOVE ROCK 'N ROLL
JOAN JETT
 Boardwalk



MOST AIRPLAY

I LOVE ROCK 'N ROLL — Joan Jett and the Blackhearts — Boardwalk (33)
FREEZE-FRAME — J. Geils Band — EMI America (27)
GHOST IN THE MACHINE — Police — A&M (25)
SHAKE IT UP — Cars — Elektra (25)
STANDING HAMPTON — Sammy Hagar — Geffen (24)
GET LUCKY — Loverboy — Columbia (23)
ABACAB — Genesis — Atlantic (16)
ALDO NOVA — Portrait (14)
DIARY OF A MADMAN — Ozzy Osbourne — Jet (12)
QUARTERFLASH — Geffen (12)

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

HEAVY ACTION:
SAMMY HAGAR — Geffen
JOAN JETT — Boardwalk
LOVERBOY — Columbia
GENESIS — Atlantic
HUEY LEWIS AND THE NEWS — Chrysalis
LE ROUX — RCA
BRYAN ADAMS — A&M
GO-GO'S — I.R.S.
J. GEILS BAND — EMI America
ALDO NOVA — Portrait

KSHE-FM/ST. LOUIS

ADDS:
ROGER DALTREY — MCA
SECRET POLICEMAN'S OTHER BALL — Island

HEAVY ACTION:
SAMMY HAGAR — Geffen
POLICE — A&M
CARS — Elektra
PRISM — Capitol
ALDO NOVA — Portrait
LE ROUX — RCA
LOVERBOY — Columbia
JOAN JETT — Boardwalk
J. GEILS BAND — EMI America
BOB & DOUG MCKENZIE — Mercury

KQRS-FM/MINNEAPOLIS

ADDS:
PAUL COLLINS' BEAT — Columbia
DUKE JUPITER — Coast To Coast
SECRET POLICEMAN'S OTHER BALL — Island

HEAVY ACTION:
GO-GO'S — I.R.S.
JOAN JETT — Boardwalk
BOB & DOUG MCKENZIE — Mercury
J. GEILS BAND — EMI America
TOMMY TUTONE — Columbia
QUARTERFLASH — Geffen
LAMONT CRANSTON BAND — Waterhouse
SHOOTING STAR — Virgin/Epic
CARS — Elektra
PRISM — Capitol

WRXL-FM/RICHMOND

ADDS:
CHUBBY CHECKER — MCA
GLASS MOON — Radio
RIGGS — Full Moon/WB
SECRET POLICEMAN'S OTHER BALL — Island
SIMON AND GARFUNKEL — WB

HEAVY ACTION:
SAMMY HAGAR — Geffen
LE ROUX — RCA
J. GEILS BAND — EMI America
JOAN JETT — Boardwalk
ROBBIN THOMPSON — Local
VAN HALEN (single) — WB
DONNIE IRIS — MCA
POLICE — A&M
PRISM — Capitol
CARS — Elektra

WYMX-FM/AUGUSTA

ADDS:
FULL MOON — WB
RICK SPRINGFIELD — RCA
HEAVY ACTION:
GO-GO'S — I.R.S.

JOURNEY — Columbia
JOAN JETT — Boardwalk
J. GEILS BAND — EMI America
JIMMY BUFFETT — MCA
GENESIS — Atlantic
CARS — Elektra
ROD STEWART — WB
DAN FOGELBERG — Full Moon/Epic
VAN HALEN (single) — WB

WSHE-FM/FT. LAUDERDALE

ADDS:
GO-GO'S (single) — I.R.S.
JOHNNY & THE DISTRACTIONS — A&M
SECRET POLICEMAN'S OTHER BALL — Island
DWIGHT TWILLEY — EMI America

HEAVY ACTION:
JOAN JETT — Boardwalk
POLICE — A&M
LOVERBOY — Columbia
VAN HALEN (single) — WB
J. GEILS BAND — EMI America
BOB & DOUG MCKENZIE — Mercury
OZZY OSBOURNE — Jet
CARS — Elektra
AC/DC — Atlantic
SAMMY HAGAR — Geffen

KLOL-FM/HOUSTON

ADDS:
JAY FERGUSON — Capitol
HEAVY ACTION:
SAMMY HAGAR — Geffen
GENESIS — Atlantic
LOVERBOY — Columbia
OZZY OSBOURNE — Jet
CARS — Elektra
JOAN JETT — Boardwalk
POLICE — A&M
LE ROUX — RCA
RICK SPRINGFIELD — RCA
HUEY LEWIS & THE NEWS — Chrysalis

KSRR-FM/HOUSTON

ADDS:
DUKE JUPITER — Coast To Coast
JAY FERGUSON — Capitol
HEAVY ACTION:
J. GEILS BAND — EMI America
JOAN JETT — Boardwalk
OZZY OSBOURNE — Jet
AC/DC — Atlantic
LOVERBOY — Columbia
QUARTERFLASH — Geffen
JOURNEY — Columbia
POLICE — A&M
CARS — Elektra
SAMMY HAGAR — Geffen

KTXQ-FM/DALLAS

ADDS:
STEVIE NICKS (12") — Mode
SHOOTING STAR — Virgin/Epic
DWIGHT TWILLEY — EMI America
HEAVY ACTION:
BRYAN ADAMS — A&M
POLICE — A&M
FOREIGNER — Atlantic
PRISM — Capitol
ALDO NOVA — Portrait
TOMMY TUTONE — Columbia

LOVERBOY — Columbia
JOHN HALL — EMI America
OZZY OSBOURNE — Jet
QUARTERFLASH — Geffen

KZEW-FM/DALLAS

ADDS:
CHUBBY CHECKER — MCA
HUMAN LEAGUE — A&M
STEVIE NICKS (12") — Modern
TOUCH — Atco
HEAVY ACTION:
BRYAN ADAMS — A&M
ALDO NOVA — Portrait
GO-GO'S — I.R.S.
TOMMY TUTONE — Columbia
CARS — Elektra
DEF LEPPARD — Mercury
JOAN JETT — Boardwalk
BOB & DOUG MCKENZIE — Mercury
SAMMY HAGAR — Geffen
J. GEILS BAND — EMI America

KLBJ-FM/AUSTIN

ADDS:
ROGER DALTREY — MCA
JAY FERGUSON — Capitol
HEAVY ACTION:
GENESIS — Atlantic
POLICE — A&M
CARS — Elektra
LOVERBOY — Columbia
JOAN JETT — Boardwalk
PRISM — Capitol
SAMMY HAGAR — Geffen
HUEY LEWIS AND THE NEWS — Chrysalis
VAN HALEN (single) — WB
ALDO NOVA — Portrait

KBPI-FM/DENVER

ADDS:
DUKE JUPITER — Coast To Coast
JAY FERGUSON — Capitol
BONNIE RAITT — WB
RICK SPRINGFIELD (12") — RCA
HEAVY ACTION: (in alphabetical order):
AC/DC — Atlantic
BRYAN ADAMS — A&M
SAMMY HAGAR — Geffen
JOHN HALL — EMI America
J. GEILS BAND — EMI America
JOAN JETT — Boardwalk
PRISM — Capitol
QUEEN & DAVID BOWIE (single) — Elektra
RICK SPRINGFIELD ("Love") — RCA
SURVIVOR — Scotti Bros.

KROQ-FM/LOS ANGELES

ADDS:
FAY RAY — Elektra
GABRIELE MORGAN — What
PLIMSOUHS — Shaky City
BONNIE RAITT — WB
DWIGHT TWILLEY — EMI America
HEAVY ACTION:
POLICE — A&M
SOFT CELL — Sire
A FLOCK OF SEAGULLS (EP) — Arista/Jive
CARS — Elektra
ROMEO VOID — 415
KING CRIMSON — WB/EG
HUMAN LEAGUE — A&M

GO-GO'S — I.R.S.
OMD — Virgin/Epic
DEPECHE MODE — Sire

KOME-FM/SAN JOSE

ADDS:
ACT — Hannibal
GLASS MOON — Radio
STEVIE NICKS (12") — Modern
RICK SPRINGFIELD (12") — RCA
HEAVY ACTION: (in alphabetical order):
AC/DC — Atlantic
CARS — Elektra
FOREIGNER — Atlantic
SAMMY HAGAR — Geffen
JOAN JETT — Boardwalk
LOVERBOY — Columbia
POLICE — A&M
QUARTERFLASH — Geffen
TOMMY TUTONE — Columbia
VAN HALEN (single) — WB

KZAP-FM/SACRAMENTO

ADDS:
RICK SPRINGFIELD (12") — RCA
HEAVY ACTION:
SAMMY HAGAR — Geffen
JOAN JETT — Boardwalk
POLICE — A&M
RICK SPRINGFIELD ("Love") — RCA
VAN HALEN (single) — WB
ALDO NOVA — Portrait
PRISM — Capitol
QUARTERFLASH — Geffen
J. GEILS BAND — EMI America
TOMMY TUTONE — Columbia

KZEL-FM/EUGENE

ADDS:
HUEY LEWIS AND NEWS — Chrysalis
RICK SPRINGFIELD (12") — RCA
HEAVY ACTION:
JOHNNY AND THE DISTRACTIONS — A&M
SAMMY HAGAR — Geffen
DONNIE IRIS — MCA
PRISM — Capitol
QUARTERFLASH — Geffen
HUEY LEWIS AND THE NEWS — Chrysalis
GENESIS — Atlantic
POLICE — A&M
LOVERBOY — Columbia
ALDO NOVA — Portrait

KZOK-FM/SEATTLE

ADDS:
RICK SPRINGFIELD (12") — RCA
SURVIVOR (single) — Scotti Bros.
VAN HALEN (single) — WB
HEAVY ACTION:
SAMMY HAGAR — Geffen
LOVERBOY — Columbia
OZZY OSBOURNE — Jet
JOAN JETT — Boardwalk
ALDO NOVA — Portrait
AC/DC — Atlantic
JOURNEY — Columbia
WRABIT — MCA
BRYAN ADAMS — A&M
ROLLING STONES — Rolling Stones

39 stations reporting this week. In addition to those printed are: WBAB-FM, WCMF-FM, KSJO-FM.

Radio Replay

By PHIL DIMAURO

■ A RADIO STATION PLAYS CARNEGIE HALL: Under low lights, an audience at New York City's most venerable concert hall last Sunday heard Al Jolson's recording of "April Showers," the very same record that launched WOR radio on Washington's Birthday, 1922. Suddenly, a spotlight hit the stage, and Broadway star Larry Kert finished out the number live in a rousing imitation of Jolson's style.

That's just a sample of the show-biz flash that characterized WOR, New York's diamond anniversary celebration commemorating 60 years on the air. Gwen Verdon and John Rubinstein (the original star of Broadway's "Children of a Lesser God") re-enacted an old radio drama, and Chita Rivera led a music and dance revue. The station's air personalities did what they do best, talk, and general manager John Devlin picked up the baton to lead the orchestra through one note. "Now," he told the crowd, "I can truthfully say I conducted at Carnegie Hall."

WOR wasn't the first station to broadcast in the New York metropolitan area — that honor belongs to WJZ, one of four original stations (including KKDA, Pittsburgh, which bills itself as the nation's oldest radio station) operated by Westinghouse, which began broadcasting from Newark, New Jersey in 1921. WOR also got its start in Newark, broadcasting with a 250-watt transmitter from a windowless room in the building of Bamberger's department store in that city. The original broadcast day was two hours long, with weekends off! Although these pioneering radio stations did play records, the true DJ show as we know it didn't come along until a former door-to-door salesman named Martin Block sold himself to WNEW, New York. In 1935, they asked him to fill air time with records, and the "Make Believe Ballroom" was born.

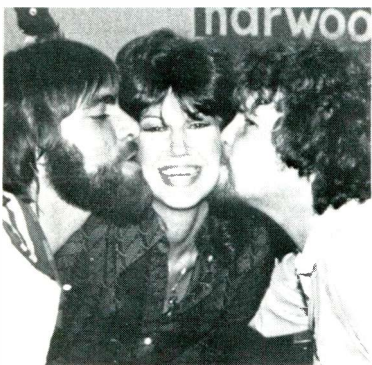
Members of the audience at WOR's Carnegie Hall performance heard a recording of the station's original news report of the 1929 stock market crash, a bit unsettling to hear these days. But for listeners who had tuned in to a week's worth of vintage broadcasts and won tickets to the performance, there was one financial consolation. The luckiest among them won a diamond valued at \$10,000 at the end of the performance.

Thanks to Thomas A. Delong for the historical information in his excellent book on radio, "The Mighty Music Box," published by Amber Crest Books.

HOW CLOSE? COUNTRY CLOSE! Narwood Productions vice president, programming Ellen Silver gets a double dose of Southern hospitality from Alabama's Teddy Gentry (left) and Jeff Cook (right) during a recent taping for the syndicated radio series, "Country Closeup. Silver is producer of the series, which airs on approximately 400 radio stations in the U.S. and Canada. Narwood is also producing a two-hour Carly Simon special for the ABC Entertainment Network, to be aired Sunday March 21.

OFF AGAIN, ON AGAIN: Westwood One has filed a complaint in the U.S. District Court in Los Angeles, asking for an injunction to prevent NBC from using the name "On the Record" for a music and information feature that currently airs on NBC television's "Today Show." Westwood One claims that the name's similarity to that of its own syndicated radio show, "Off the Record," could cause confusion, since both shows deal with a similar subject matter. "Off the Record" has been Westwood One's federally registered service mark for the past three years. The action, which also includes a bid for punitive damages, follows NBC's refusal to change the name of their show at Westwood One's request.

FOR ROCKERS ONLY: DIR has announced April 3 as the airdate for its fourth annual Rock Radio Awards, to be broadcast on ABC's Rock Radio Network. Billy Squier will be the artist host, with Carol Miller (of New York's WPLJ) representing the disc jockeys of the world. Winners in the nine awards categories (including favorite in-concert act and favorite all-time album) are chosen by a vote taken among the 200 affiliate stations of the network. The recipient of a special Tom Donahue Award (for contributions to the FM medium) will be chosen by the Awards' board of governors.



MOVES: Robert S. Walsh has been named president, NBC Television Stations/Radio, adding radio to his former television-only title. As part of the same restructuring, Michael Eskridge, who had been executive vice president, NBC Television Stations, now holds the same title for television stations and radio. Eskridge's responsibilities will include engineering and finance and administration. A replacement for NBC Radio president Dick Verne is still to be named . . . ABC Radio News also announced a number of promotions last week. Peter Flannery is now general manager, news programming, radio (he was assistant director of radio news); and Joseph Keating is now general manager, news operations, Radio, for ABC News (he had been director of radio news operations). An additional 10 promotions were announced in this move to enhance the news gathering and reporting potential of ABC's expanded network facilities . . . Gerry DeFrancesco will program KIIS, Los Angeles, replacing Don Benson, who recently resigned. He leaves KSD-FM, a sister Gannett station . . . Donna Brake has resigned from WSM-FM, Nashville, to take over as PD at WSB-FM, Atlanta, which is now converting from beautiful music to A/C . . . Rick Candea has been promoted from program director of KILT-FM, Houston to PD for KILT AM and FM . . . John Spangler has been named PD at KSAN, San Francisco. He was most recently with WJJD and WJEZ, Chicago. WJJD has switched from country music to a big band format . . . WNCI, Columbus has hired Tom Watson to replace Gary Wall (who has joined FM 100, Memphis) as PD. Watson was operations manager of KZZX and KQEO, Albuquerque, under his air name, Chuck Morgan.

FCC Approves AM Stereo

(Continued from page 3)

The decision to let competition in the marketplace determine which system will come into general use represents a complete turnaround from the vote taken in April 1980, when the FCC recommended the system manufactured by Magnavox.

Following that April decision, the FCC received a flood of broadcaster complaints about technical problems with the Magnavox system, prompting the commission to rescind its decision and resume evaluation of AM stereo systems proposed by five manufacturers: Belar, Harris, Kahn-Hazeltine, Magnavox and Motorola. Last week's vote to let manufacturers compete in the open marketplace represents the first substantial decision the FCC has made on AM stereo since 1980.

In its official statement, the FCC indicated that a careful review of the facts had brought the "benefits of turning such decisions over to private markets . . . clearly into focus. Private markets do not always function perfectly and with instantaneous speed; however, neither do government decision makers." Last week's decision, the FCC said, would allow users to choose the system that will "best serve their needs."

Despite the FCC's opinion of what will serve broadcasters best, the fact remains that a sizeable percentage of broadcasters fear that a marketplace battle will, at the very least, delay the possible benefits of stereo to AM stations. At the worst, they fear competing manufacturers could confuse the public to the point that AM stereo receivers, like quadrasonic re-

ceivers, are never accepted as a practical technical innovation.

In his organization's official reaction to the FCC decision, National Association of Broadcasters president Vincent Wasilewski reaffirmed the NAB's "on record" request that the FCC "choose a single standard." In response to the FCC's decision to "throw it open to the marketplace," Wasilewski said that his organization would concentrate on providing information and assistance to help broadcasters in converting to stereo if they desire. "Both the American public and AM broadcasters will only profit by stereo broadcasting if consumer demand is present, and that is predicated on availability. Our efforts will now shift toward insuring that AM stereo becomes a marketplace reality."

The FCC's decision becomes final 30 days after it appears in the Federal register. The Commission has issued guidelines to manufacturers to insure that AM stereo systems meet the standards of all existing international agreements and do not interfere with the operations of existing broadcasters. All equipment types must be submitted to the FCC for approval.

MCA Music Ups Stone

■ NEW YORK — Leeds Levy, president of MCA Music, has announced the promotion of Jon Stone to director of creative services, west coast.

Stone has been with the company for three years and was most recently manager of creative services, west coast.

A Talk with PolyGram's Rebulla

By SPEIGHT JENKINS

■ NEW YORK—One of the more charming additions to the American record scene within the last year is a man in his mid-30's from Italy, Gianfranco Rebulla. As chief of PolyGram Classics and therefore the ultimate U.S. boss of Deutsche Grammophon, London, Philips and all the other labels under that umbrella, he controls a large slice of the American classical pie. A few days ago, at an Italian restaurant near his midtown office, he discussed many aspects of PolyGram Classics.

The big news this month is PolyGram Special Imports (PSI), a new department that will make available to the dealer a vast number of records not financially feasible to include in the regular catalogue. At the moment there are 300 to 400 items. There will be far more. Many of the unusual items from Argo, L'Oiseau Lyre and DG Archiv have been deleted from the catalogue because there was so little overall sales activity. Many situations, however, call for these items to be available, such as an unusual visiting orchestra concert, a special revival or new production of an unusual opera. When such situations make a record suddenly saleable in a community, it can now be ordered through PSI.

The most striking area of availability is the old London catalogue. In the past, when there were only a few items ordered, Decca in England did not have the facilities to press the records. There was consequently a huge back order, as anyone who ever tried to order, say, a Britten opera knows. Now that London is pressed in Holland at the factory in Barne, such a situation will not come up, because the factory is more modern and flexible and can supply the items needed.

Rebulla says that the PolyGram catalogue today is set up so that dealers can have at least 90 to 95 percent of the product soon after they order it. Rebulla also wants to carefully monitor the movement from label availability to PSI: "I don't want to have any time that the record is not available. We are working to cut out the blank time." PSI will not just be classical. It will carry pop and rock records. Certain semi-classical names, such as Mantovani, long a London big seller, will be found there, as well as Nana Mouskouri.

Another relatively new line for PolyGram Classics is Verve, the flagship of a jazz department. It will include some of the great works of

Ella Fitzgerald, Oscar Peterson, Charlie Parker and others is in the Verve catalogue. New material will flow into the jazz department through Enja, a German label.

Rebulla points out that PolyGram Classics released only five percent fewer albums in 1981 than it did in 1980, and he foresees no drop in the future. He feels that the situation has stabilized at the moment. What is new is the increase of the mid-price range. In addition to Philips Sequenza and DG's Resonance, there is now London's Jubilee. "We're sensitive to the high price of records," said Rebulla. "We feel a mid-price record, which is listed between \$5.98 and \$6.98, is ideal for the dealer, particularly for those who don't want to carry the full-price label. We can, hopefully start them with the mid-price product and then they will choose to take on the full-price line after these have sold well. Our product will bring traffic to the store, and they'll want to experiment with other kinds."

Rebulla, whose wife and nine-year-old son live with him in Manhattan, was born in Trieste. He joined PolyGram in Milan in 1973 and became the label chief for DG in that city. In 1977 he moved to Hamburg, where he headed an international division for DG, and he was made chief of Metronome in 1980. Metronome originally took care of material that was neither pop nor classical, but half-way in between. It has expanded to a full line with pop and classical. In June 1981, he followed Guenter Hensler as chief of PolyGram Classics in the U.S., and he appears happy in his new position.

On several occasions Rebulla has said that he came to the U.S., among other reasons, because of the quality of those heading up the record companies. "I am very fortunate, extremely fortunate in fact, to have the type of people we have at the head of Philips, DG and London," Rebulla said. "Nancy Zannini (Philips), Alison Ames (DG) and Richard Rollefson (London) are extraordinary executives — people good in their jobs, dedicated to music and knowledgeable about the record business."

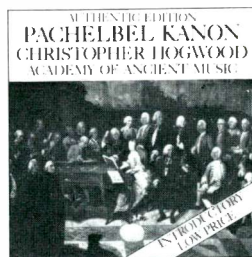
Rebulla, from what he has said, has to have such people working for him. "We have a huge potential for classics in the United States," he said. "In Europe, 10 classical records are sold for every 90 of pop; in Japan, seven classical are sold for

(Continued on page 43)

Classical Retail Report

MARCH 13, 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, Bonyngue — London
BEST OF LUCIANO PAVAROTTI — London

SAM GOODY / EAST COAST

BACH: TRIO SONATAS — Galway — RCA
BEETHOVEN: VIOLIN CONCERTO — Perlman, Giulini — Angel
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO — Rampal, Bolling — CBS
DOMINGO CON AMORE — CBS
GAY: BEGGARS OPERA — London
MAHLER: SYMPHONY NO. 9 — Tennstedt — Angel
PACHELBEL: KANON — L'Oiseau Lyre
BEST OF LUCIANO PAVAROTTI — London
VERDI: IL TROVATORE — Philips Digital
WEILL: UNKNOWN SONGS — Nonesuch Digital

KING KAROL / NEW YORK

BEETHOVEN: HAMMERKLAVIER SONATA — Brendel — Philips
BRAHMS: VIOLIN CONCERTO — Heifetz, Reiner — RCA
CRYSTAL ODYSSEY — Classical Laser — CBS
DOMINGO SINGS TANGOS — DG
GAY: BEGGARS OPERA — London
EDITA GRUBEROVA IN CONCERT — Angel
PACHELBEL: KANON — L'Oiseau Lyre
A LITTLE STREET MUSIC — Cambridge Buskers — DG
VERDI: IL TROVATORE — Philips Digital
ROBERT WHITE: SONGS MY FATHER TAUGHT ME — RCA

RECORD WORLD / TSS / NORTHEAST

BACH: NOTEBOOK OF ANNA MAGDALENA BACH — Nonesuch
DOMINGO! — CBS
BRAVISSIMO DOMINGO — RCA
GAY: BEGGARS OPERA — London
HOLST: THE PLANETS — Karajan — DG Digital
JOPLIN: EASY WINNERS — Philip Jones Brass Ensemble — Argo
LALO: SYMPHONIE ESPAGNOLE — Perlman — DG
MAHLER: SYMPHONY NO. 1 — Slatkin — Telarc
PACHELBEL: KANON — L'Oiseau Lyre
STERN 60TH BIRTHDAY CELEBRATION — Perlman, Zukerman, Stern, Mehta — CBS

RECORD AND TAPE, LTD. / WASHINGTON

BOLLING: PICNIC SUITE — Bolling — CBS
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO — Rampal, Bolling — CBS
DOMINGO SINGS TANGOS — DG
GERSHWIN: SONGS — Hendricks, Labeque Sisters — Philips
PACHELBEL: KANON — L'Oiseau Lyre
PACHELBEL: KANON — Paillard — RCA
LUCIANO PAVAROTTI: GREATEST HITS — London
LUCIANO PAVAROTTI: O SOLE MIO — London
BEST OF LUCIANO PAVAROTTI — London
A LITTLE STREET MUSIC — Cambridge Buskers — DG

LAURY'S / CHICAGO

BEETHOVEN: VIOLIN CONCERTO — Perlman, Giulini — Angel
BIZET SHCHEDRIN: CARMEN SUITE — Schwarz — Angel Digital
BRAHMS: VIOLIN CONCERTO — Heifetz, Reiner — RCA
DEL TREDICI: FINAL ALICE — Hendricks, Solti — London Digital
BRAVISSIMO DOMINGO — RCA
DOMINGO SINGS TANGOS — DG
PACHELBEL: KANON — L'Oiseau Lyre
BEST OF LUCIANO PAVAROTTI — London
STRAUSS: WALTZES — Karajan — DG
TIPPETT: SYMPHONY NO. 4 — Solti — London

STREETSIDE / ST. LOUIS

BEETHOVEN: HAMMERKLAVIER SONATA — Brendel — Philips
BIZET-SHCHEDRIN: CARMEN SUITE — Schwarz — Angel Digital
BRAHMS: VIOLIN SONATAS — Eto, Masselos — Nonesuch
BRUCKNER: SYMPHONY NO. 4 — Solti — London
GAY: BEGGARS OPERA — London
PACHELBEL: KANON — L'Oiseau Lyre
STRAUSS: TONE POEMS — Dorati — London
STRAVINSKY: APOLLO, ORPHEUS — Lubbock — Nonesuch
VIVALDI: FOUR SEASONS — Abbado — DG
WAGNER: OVERTURES — De Waart — Philips

Hard Work Pays Off for J. Geils Band

■ Through 14 years of playing bars, clubs, halls, arenas and stadiums, the J. Geils Band has earned a reputation for being one of the hardest-working live acts in America, and with "Freeze-Frame" firmly planted in the top retail and airplay listings (number one on this week's *Record World* Album Chart), the "bad boys from Boston" have proven their strength as a powerful recording band as well.

From their full-throttle covers of classic R&B and blues tunes to the redemptive rock spirit in vocalist Peter Wolf and keyboardist Seth Justman's funky originals, the band has placed their faith in a distinctive blend of traditional music-Suffer." The next year saw the re-

lease of their follow-up LP, "The Morning After," and "Full House," which captured the band live. A gold album and a hit single came the next year with "Bloodshot" and "Give It to Me," respectively, reaffirming the band's rowdy, risqué image and the developing talents of the Wolf/Justman songwriting team.

The next three years saw four J. Geils Band records ("Ladies Invited," "Nightmares and Other Takes from the Vinyl Jungle," "Hotline" and a second live set, "Blow Your Face Out"), culminating in the release of the band's last album for Atlantic, the more conceptual "Monkey Island."



cal styles shot through with driving rhythms and intense musicianship, and that long commitment is being rewarded with platinum sales and sold-out arena appearances.

Their story began nearly 15 years ago when guitarist J. Geils, bassist Danny Klein and harmonica/saxophone player Magic Dick put together an acoustic trio to coincide with the Cambridge-based folk-blues boom of the mid-Sixties. By 1967, they'd gone electric and were looking for a singer and drummer to fill out their sound. Wolf and Stephen Bladd, Boston art students who were finding a truer creative outlet in a show band called the Hallucinations, were quick to jump aboard. The new quintet slowly fused together a raw, blues-fueled R&B sound that led to a signing with Atlantic Records in 1968, and the addition of Justman to beef up their studio presence.

An eponymous debut album was released in 1971, and the band was critically acclaimed as "America's answer to the Rolling Stones" for its initial strength in rediscovering — and living up to — semi-obscure classics like "First I Look at the Purse" and "Serve You Right To

It had been a rough time for the band, dominated by a grueling schedule of live appearances to support LPs which garnered critical applause but less than spectacular sales. The band's dedication paid off though, in 1978, with a new label (EMI America), a gold LP ("Sanctuary") and a hit single ("One Last Kiss") which marked the beginning of their second and most successful musical phase. "Love Stinks" increased the momentum in 1980, driven to near-platinum status on the stomp-along power of songs like the title track, "Come Back" and "Just Can't Wait," and the stage was set for the band to make a major move.

"Freeze-Frame" was it. A manic, hook-laden fusion of rock, blues, jazz, and R&B, tinged with sounds of the new wave, "Freeze-Frame" has already spawned two hit pop singles, "Centerfold" and the title track, while "Flamethrower" has been attracting attention in the disco marketplace.

Rocking ahead in their authentic, distinctive, and ever-raucous way, the J. Geils Band face the future with a sound that's clean, mean and lean, and that future looks bright indeed.

By LAURIE LENNARD

■ AS EASY AS ABC: Because of the lack of major artist releases this month, retailers are putting on their thinking caps in an attempt to scheme up some clever promotions to get customers through the door.

Everybody's northwestern stores have come up with a good idea they call the A-Z sale. Each day a different letter in the alphabet will be featured, and every record in the store that begins with that letter will be on sale for one dollar off the regular price. Everybody's will support the promotion with radio ads as well as TV and print . . . Fourteen Spec's stores, located throughout southern Florida, also initiated a special sale this month. All midline product has been reduced from \$5.98 to \$4.98. Also, each week for five weeks, one label's midline product will be further reduced to \$3.88. "Today's market is very slow, so we felt that lower prices are our best chance to generate traffic," said Joe Andrules, vice president and general manager of Spec's.

NOT TO GET YOUR HOPES UP, BUT: Retail Rap has heard from a very reliable source close to the scene that Paul McCartney's forthcoming LP "Tug of War" could be what retailers are waiting for. Our source tells us that there is something for everyone on the LP, and that different radio formats, including country, black and pop, should all find a strong cut to work.

SALESMAKER: For the second week in a row, Simon and Garfunkel's new Warner Bros. album of their fall concert in Central Park is the top-selling new album, according to retail stores reporting to *Record World*. The two reportedly will be cutting a new LP this spring.

RETAIL RAP'S FIRST ANNUAL PROMOTION AWARD: Goes to the Warner/Elektra/Atlantic Corp. for its aggressive promotion of new product. WEA has more promotions going at any given time than any other company we know about. So many promotions, in fact, that only a partial listing is possible here, including: two promotion campaigns in Cleveland stores for Eddie Schwartz's "No Refuge" album (Atco), designed to encourage in-store play; intensive campaigns in Texas in support of concert appearances there by Sammy Hagar and Quarterflash (Geffen); a Sister Sledge (Cotillion) merchandising and inventory blitz with cash prizes in eight regional markets for creative in-store displays; a promotion featuring 40 WEA artists in 23 Turtle's Record and Tape locations; tie-ins with local radio stations and merchants around the country in support of releases by Conway Twitty (Elektra), the Henry Paul Band (Atlantic), Genesis (Atlantic), Black Sabbath (Warner Bros.), Rod Stewart (Warner Bros.), the Cars (Elektra), Soft Cell (Sire) and others; A tie-in with Chicago's Rose Records and local jazz club Rick's Cafe to help introduce the newly formed Elektra/Musician label, which includes a coupon for a free drink at Rick's with every Musician album or tape bought; and a television giveaway at JR's in California in support of Mike Post's television theme album (Elektra).

MOVING ON UP: Record Bar has made several recent personnel changes. Steve Bennett has been named director of purchasing, Tom Holloway has been appointed inventory analyst in the marketing/operations department, and Paul Fussell and Ric Smith have been assigned to Record Bar's two newest districts. Smith heads four stores in New Mexico and Fussell now supervises four stores in Virginia.



PICTURED HERE: Still on the road in support of his new Boardwalk album "The First Family Rides Again," Rich Little is seen here impersonating a certain current president. Little held a press conference in this parking lot outside Turtle's Records in Atlanta and drew the largest crowd in Turtle's history.

Record World Retail Report

MARCH 13, 1982

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

HANDLEMAN/NATIONAL

ALABAMA — RCA
BUCKNER & GARCIA — Columbia
CHARIOTS OF FIRE (Soundtrack) — Polydor
GO-GO'S — I.R.S.
JOAN JETT — Boardwalk
WILLIE NELSON — Columbia
OAK RIDGE BOYS — MCA
MIKE POST — Elektra
SMOKEY ROBINSON — Tamla
WRABIT — MCA

RECORD BAR/NATIONAL

ROY AYERS — Polydor
BLACK FLAG — Unicorn
BUCKNER & GARCIA — Columbia
DONNIE IRIS — MCA
DUKE JUPITER — Coast to Coast
ALDO NOVA — Portrait
SMOKEY ROBINSON — Tamla
SIMON AND GARFUNKEL — WB
DWIGHT TWILLEY — EMI America
WRABIT — MCA

SOUND UNLIMITED/NATIONAL

BUCKNER & GARCIA — Columbia
CHARIOTS OF FIRE (Soundtrack) — Polydor
GEORGE DUKE — Epic
GAMMA — Elektra
SAMMY HAGAR — Geffen
VAN MORRISON — WB
ALDO NOVA — Portrait
SIMON AND GARFUNKEL — WB
DWIGHT TWILLEY — EMI America
WAITRESSES — Polydor/Ze

STRAWBERRIES/NEW ENGLAND

JOAN ARMSTRONG — A&M
IRENE CARA — Network
CHARIOTS OF FIRE (Soundtrack) — Polydor
RICHARD "DIMPLES" FIELDS — Boardwalk
LE ROUX — RCA
BOB & DOUG MCKENZIE — Mercury
ALDO NOVA — Portrait
PRISM — Capitol
BONNIE RAITT — WB
SISTER SLEDGE — Cotillion

CUTLER'S/NEW HAVEN

B-52'S — WB
ECHOES OF AN ERA — Elektra
JAY FERGUSON — Capitol
HUMAN LEAGUE — A&M
KLEER — Atlantic
LE ROUX — RCA
VAN MORRISON — WB
SIMON AND GARFUNKEL — WB
MICHAEL SMOTHERMAN — Epic
WAR — RCA

RECORD WORLD/TSS/NORTHEAST

ALABAMA — RCA
BUCKNER & GARCIA — Columbia
CHARIOTS OF FIRE (Soundtrack) — Polydor
PAUL COLLINS' BEAT — Columbia
HUMAN LEAGUE — A&M
BOB & DOUG MCKENZIE — Mercury
ALDO NOVA — Portrait
SIMON AND GARFUNKEL — WB
KATHY SMITH — Musketone
DWIGHT TWILLEY — EMI America

DISC-O-MAT/NEW YORK

PAUL COLLINS' BEAT — Columbia
HARARI — A&M
HUMAN LEAGUE — A&M
FRANCE JOLI — Prelude
BOB & DOUG MCKENZIE — Mercury
MIKE POST — Elektra
SIMON AND GARFUNKEL — WB
SLOW CHILDREN — Ensign
DWIGHT TWILLEY — EMI America
WAITRESSES — Polydor/Ze

CRAZY EDDIE/NEW YORK

PEABO BRYSON — Capitol
BUCKNER & GARCIA — Columbia
CHARLES EARLAND — Columbia
FLESHTONES — I.R.S.
GRIFFITH PARK COLLECTION — Elektra/
Musician
FRANCE JOLI — Prelude
QUINCY JONES — A&M
LE ROUX — RCA
HUEY LEWIS & THE NEWS — Chrysalis
ON GOLDEN POND (Soundtrack) — MCA

KING KAROL/NEW YORK

GAYLE ADAMS — Prelude
ANGELA BOFILL — Arista
GEORGE DUKE — Epic

RICHARD "DIMPLES" FIELDS — Boardwalk
HARARI — A&M
MILLIE JACKSON — Spring
FRANCE JOLI — Prelude
LE ROUX — RCA
NICK LOWE — Columbia
SECRET POLICEMAN'S OTHER BALL — Island

WEBB/PHILADELPHIA

AURRA — Salsoul
ROY AYERS — Polydor
BUCKNER & GARCIA — Columbia
CHARLES EARLAND — Columbia
FUSE ONE — CTI
RAMSEY LEWIS — Columbia
T-CONNECTION — Capitol
THIRD WORLD — Columbia
WAR — RCA

RADIO 437/PHILADELPHIA

SHEENA EASTON — EMI America
MILLIE JACKSON — Spring
CHAS JANKEL — A&M
RAMSEY LEWIS — Columbia
NICK LOWE — Columbia
VAN MORRISON — WB
ALDO NOVA — Portrait
LEE RITENOUR — Elektra/Musician
UTOPIA — Bearsville
XTC — Virgin/Epic

RECORD THEATRE/BALTIMORE

AZYMUTH — Milestone
B-52'S — WB
FUSE ONE — CTI
LENA HORNE — Qwest
MILLIE JACKSON — Spring
QUINCY JONES — A&M
RAMSEY LEWIS — Columbia
MADAGASCAR — Aristo
SIMON AND GARFUNKEL — WB
ERNIE WATTS — Qwest

RECORD & TAPE COLLECTORS/BALTIMORE

BRYAN ADAMS — A&M
CHARIOTS OF FIRE (Soundtrack) — Polydor
CHI-LITES — Chi-Sound/20th Century-Fox
GAMMA — Elektra
QUINCY JONES — A&M
ALDO NOVA — Portrait
SAXON — Carrere
SIMON AND GARFUNKEL — WB
SISTER SLEDGE — Cotillion
THIN LIZZY — WB

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 — Solar (E/A)

DOUGLAS STEREO/WASHINGTON, D.C.

GAYLE ADAMS — Prelude
AURRA — Salsoul
GEORGE DUKE — Epic
MILLIE JACKSON — Spring
LULU — Alfa
LEE RITENOUR — Elektra/Musician
SIMON AND GARFUNKEL — WB
T-CONNECTION — Capitol
WAR — RCA
MICHAEL WYCOFF — RCA

WAXIE MAXIE/WASHINGTON, D.C.

GAYLE ADAMS — Prelude
ALABAMA — RCA
ROY AYERS — Polydor
RICHARD "DIMPLES" FIELDS — Boardwalk
HUMAN LEAGUE — A&M
MILLIE JACKSON — Spring
SIMON AND GARFUNKEL — WB
T-CONNECTION — Capitol
THIRD WORLD — Columbia
WAR — RCA

PENGUIN FEATHER/NO. VIRGINIA

ANGEL CITY — Epic
BLASTERS — Slash
JAY FERGUSON — Capitol
SAMMY HAGAR — Geffen

HUMAN LEAGUE — A&M
LE ROUX — RCA
HUEY LEWIS & THE NEWS — Chrysalis
VAN MORRISON — WB
SIMON AND GARFUNKEL — WB
WRABIT — MCA

NATIONAL RECORD MART/MIDWEST

ALABAMA — RCA
GEORGE DUKE — Epic
HUMAN LEAGUE — A&M
WAYLON JENNINGS — RCA
NICK LOWE — Columbia
OAK RIDGE BOYS — MCA
PRISM — Capitol
SIMON AND GARFUNKEL — WB
SKYY — Salsoul
WAITRESSES — Polydor/Ze

RECORD RENDEZVOUS/CLEVELAND

ALABAMA — RCA
HUMAN LEAGUE — A&M
MILLIE JACKSON — Spring
CHAS JANKEL — A&M
JAPAN — Epic
VAN MORRISON — WB
MIKE POST — Elektra
SIMON AND GARFUNKEL — WB
SIMPLE MINDS — Stiff
XTC — Virgin/Epic

RECORD REVOLUTION/CLEVELAND

CARMEN APPIE — Pasho
BLASTERS — Slash
GEORGE DUKE — Epic
JAY FERGUSON — Capitol
HUMAN LEAGUE — A&M
HUEY LEWIS & THE NEWS — Chrysalis
PIGBAG — Stiff
PRISM — Capitol
SIMON AND GARFUNKEL — WB
DWIGHT TWILLEY — EMI America

WHEREHOUSE/MICHIGAN

ALABAMA — RCA
THE BORDER (Soundtrack) — Backstreet
JOHN DENVER — RCA
Z.Z. HILL — Malaco
HUMAN LEAGUE — A&M
MILLIE JACKSON — Spring
MERGE — RCA
MYSTIC MERLIN — Capitol
WAR — RCA
GEORGE WINSTON — Windham Hill

ROSE/CHICAGO

ROY AYERS — Polydor
THE BORDER (Soundtrack) — Backstreet
BUCKNER & GARCIA — Columbia
GEMINI — M&M
PHILIP GLASS — CBS Masterworks
HUMAN LEAGUE — A&M
RAMSEY LEWIS — Columbia
McCOY TYNER — Milestone
SIMON AND GARFUNKEL — WB
BRANDI WELLS — WMOT

RECORD CITY/CHICAGO

ALABAMA — RCA
LINDSEY BUCKINGHAM — Asylum
JAY FERGUSON — Capitol
GAMMA — Elektra
JAPAN — Epic
PHIL MANZANERA — Editions EG
SECRET POLICEMAN'S OTHER BALL — Island
THIRD WORLD — Columbia
UTOPIA — Bearsville
XTC — Virgin/Epic

RADIO DOCTORS/MILWAUKEE

ALABAMA — RCA
ROY AYERS — Polydor
BUCKNER & GARCIA — Columbia
JOHN DENVER — RCA
JAY FERGUSON — Capitol
INNOCENTS — Boardwalk
L.A. BOPPERS — MCA
JUDY ROBERTS — Inner City
TOMMY TUNONE — Columbia
WAR — RCA

KARMA/INDIANAPOLIS

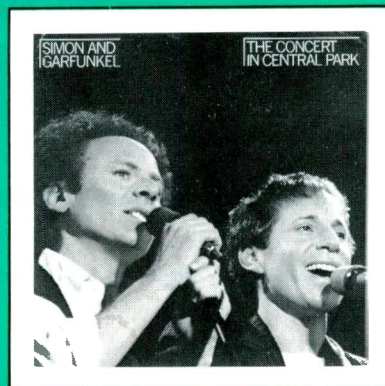
AURRA — Salsoul
GEORGE DUKE — Epic
FIRST FAMILY — Boardwalk
GAMMA — Elektra
WAYLON JENNINGS — RCA
HUEY LEWIS & THE NEWS — Chrysalis
ALDO NOVA — Portrait
BONNIE RAITT — WB

SALESMAKER

THE CONCERT IN CENTRAL PARK
SIMON AND GARFUNKEL
Warner Bros.

TOP SALES

THE CONCERT IN CENTRAL PARK — Simon and Garfunkel — WB
MOUNTAIN MUSIC — Alabama — RCA
DARE — Human League — A&M
ALDO NOVA — Portrait
LIVE AND OUTRAGEOUS — Millie Jackson — Spring



SIMON AND GARFUNKEL — WB
DWIGHT TWILLEY — EMI America

LIEBERMAN/MINNESOTA

ANGEL CITY — Epic
GAMMA — Elektra
GLASS MOON — Radio
SAMMY HAGAR — Geffen
HALL & OATES — RCA
HUMAN LEAGUE — A&M
QUINCY JONES — A&M
PRISM — Capitol
SIMON AND GARFUNKEL — WB
WAITRESSES — Polydor/Ze

GREAT AMERICAN/MINNEAPOLIS

PETER CETERA — Full Moon/WB
MICHAEL FRANKS — WB
QUINCY JONES — A&M
KOOL & THE GANG — De-Lite
ALDO NOVA — Portrait
OAK RIDGE BOYS — MCA
MIKE POST — Elektra
PRISM — Capitol
UFO — Chrysalis
GROVER WASHINGTON, JR. — Elektra

MUSIC VISIONS/ST. LOUIS

ALABAMA — RCA
JOHN DENVER — RCA
GEORGE DUKE — Epic
MILLIE JACKSON — Spring
THE JAZZ SINGER (Soundtrack) — Capitol
HUEY LEWIS & THE NEWS — Chrysalis
OAK RIDGE BOYS — MCA
T-CONNECTION — Capitol
UFO — Chrysalis
WEATHER REPORT — ARC/Columbia

STREETSIDE/ST. LOUIS

COFFEE — De-Lite
JOHN DENVER — RCA
DUKE JUPITER — Coast to Coast
FAY RAY — Elektra
JAY FERGUSON — Capitol
GRIFFITH PARK COLLECTION — Elektra/
Musician
HUEY LEWIS & THE NEWS — Chrysalis
POCO — MCA
WAR — RCA
XTC — Virgin/Epic

GARY'S/RICHMOND

CHARIOTS OF FIRE (Soundtrack) — Polydor
AL DI MEOLA — Columbia
MILLIE JACKSON — Spring
JOAN JETT — Boardwalk
QUINCY JONES — A&M
JONES GIRLS — Phila. Int'l
LE ROUX — RCA
OAK RIDGE BOYS — MCA
SIMON AND GARFUNKEL — WB
WHISPERS — Solar (E/A)

EAST/WEST/CENTRAL FLORIDA

ROY AYERS — Polydor
LARRY CARLTON — WB
GAMMA — Elektra
INNOCENTS — Boardwalk
WAYLON JENNINGS — RCA
VAN MORRISON — WB
PRISM — Capitol
SIMON AND GARFUNKEL — WB
T-CONNECTION — Capitol
WAITRESSES — Polydor/Ze

RECORD CITY/ORLANDO

ALABAMA — RCA
EYE TO EYE — WB
WAYLON JENNINGS — RCA
LE ROUX — RCA
BONNIE RAITT — WB
SMOKEY ROBINSON — Tamla
MICHAEL SMOTHERMAN — Epic
DWIGHT TWILLEY — EMI America
WAITRESSES — Polydor/Ze

SPEC'S/FLORIDA

B-52'S — WB
CHARIOTS OF FIRE (Soundtrack) — Polydor
GEORGE DUKE — Epic
ECHOES OF AN ERA — Elektra
EARL KLUUGH — Liberty
RAMSEY LEWIS — Columbia
GORDON LIGHTFOOT — WB
MIAMI SOUND MACHINE — CBS Int'l
BONNIE RAITT — WB
SIMON AND GARFUNKEL — WB

TURTLES/ATLANTA

GAYLE ADAMS — Prelude
ALABAMA — RCA
BUCKNER & GARCIA — Columbia

JOHN DENVER — RCA
INNOCENTS — Boardwalk
RAMSEY LEWIS — Columbia
ON GOLDEN POND (Soundtrack) — MCA
WAITRESSES — Polydor/Ze
WAR — RCA
WRABIT — MCA

POPLAR/MEMPHIS

ALABAMA — RCA
IRENE CARA — Network
RICHARD "DIMPLES" FIELDS — Boardwalk
MILLIE JACKSON — Spring
WAYLON JENNINGS — RCA
HUEY LEWIS & THE NEWS — Chrysalis
BONNIE RAITT — WB
SHALAMAR — Solar (E/A)
T-CONNECTION — Capitol
DWIGHT TWILLEY — EMI America

TAPE CITY/NEW ORLEANS

ALABAMA — RCA
AURRA — Salsoul
HUMAN LEAGUE — A&M
OAK RIDGE BOYS — MCA
POCO — MCA
LEE RITENOUR — Elektra/Musician
SMOKEY ROBINSON — Tamla
SIMON AND GARFUNKEL — WB
DWIGHT TWILLEY — EMI America
WAITRESSES — Polydor/Ze

TOWER/PHOENIX

BUGGLES — Carrere
GAMMA — Elektra
WAYLON JENNINGS — RCA
JOAN JETT — Boardwalk
VAN MORRISON — WB
ALDO NOVA — Portrait
PLAYER — RCA
BONNIE RAITT — WB
SIMON AND GARFUNKEL — WB
DWIGHT TWILLEY — EMI America

CIRCLES/ARIZONA

GAYLE ADAMS — Prelude
ROY AYERS — Polydor
DAZZ BAND — Motown
MILLIE JACKSON — Spring
VAN MORRISON — WB
NOLEN & CROSSLEY — Gordy
BONNIE RAITT — WB
SIMON AND GARFUNKEL — WB
T-CONNECTION — Capitol
BOBBY WALKER — Alfa

SOUND WAREHOUSE/COLORADO

AURRA — Salsoul
CHARIOTS OF FIRE (Soundtrack) — Polydor
GEORGE DUKE — Epic
GAMMA — Elektra
KLEER — Atlantic
ALDO NOVA — Portrait
SIMON AND GARFUNKEL — WB
SOFT CELL — Sire
TOM TOM CLUB — Sire
BOBBY WOMACK — Beverly Glen

LICORICE PIZZA/LOS ANGELES

ALABAMA — RCA
BUCKNER & GARCIA — Columbia
GEORGE DUKE — Epic
HUMAN LEAGUE — A&M
CHAS JANKEL — A&M
JANIS JOPLIN — Columbia
OAK RIDGE BOYS — MCA
BONNIE RAITT — WB
SIMON AND GARFUNKEL — WB
WEATHER REPORT — ARC/Columbia

MUSIC PLUS/LOS ANGELES

A FLOCK OF SEAGULLS — Jive/Arista
ALABAMA — RCA
BUCKNER & GARCIA — Columbia
FIRST FAMILY — Boardwalk
GAMMA — Elektra
VAN MORRISON — WB
ALDO NOVA — Portrait
ON GOLDEN POND (Soundtrack) — MCA
WAR — RCA
ZOOM — Polydor

EVERYBODYS/NORTHWEST

ALABAMA — RCA
ANGEL CITY — Epic
BLASTERS — Slash
CHARIOTS OF FIRE (Soundtrack) — Polydor
QUINCY JONES — A&M
HUEY LEWIS & THE NEWS — Chrysalis
ALDO NOVA — Portrait
PRISM — Capitol
SIMON AND GARFUNKEL — WB
UFO — Chrysalis

Record World Albums

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

MARCH 13, 1982

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

Mar. 13	Mar. 6		WKS. ON CHART
1	1	FREEZE-FRAME J. GEILS BAND EMI-America SOO 17062 (4th Week)	16 H
2	2	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCESTRA/RCA AFL1 4194	16 H
3	6	PHYSICAL OLIVIA NEWTON-JOHN/MCA 5229	18 H
4	5	BEAUTY & THE BEAT GO-GO'S/I.R.S. SP 70021 (A&M)	31 H
5	4	ESCAPE JOURNEY /Columbia TC 37408	30 O
6	3	4 FOREIGNER /Atlantic SD 16999	32 H
7	8	I LOVE ROCK 'N' ROLL JOAN JETT AND THE BLACKHEARTS/Boardwalk NB 1 33243	11 H
8	7	GHOST IN THE MACHINE POLICE/A&M SP 3730	19 H
9	10	GET LUCKY LOVERBOY/Columbia FC 37638	16 O
10	11	QUARTERFLASH /Geffen GHS 2003 (WB)	18 H
11	12	GREAT WHITE NORTH BOB & DOUG McKENZIE/Mercury SRM 1 4034 (PolyGram)	9 H
12	9	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028	24 H
13	13	THE INNOCENT AGE DAN FOGELBERG/Full Moon/Epic KE2 37393	24 O
14	22	CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK) VANGELIS/Polydor PD 1 6335 (PolyGram)	19 H
15	14	FOR THOSE ABOUT TO ROCK WE SALUTE YOU AC/DC/Atlantic SD 11111	12 H
16	15	TATTOO YOU ROLLING STONES/Rolling Stones COC 16052 (Atco)	25 H
17	17	BELLA DONNA STEVIE NICKS/Modern MR 38 139 (Atco)	29 H
18	16	SHAKE IT UP CARS/Elektra 5E 567	14 H
19	19	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153	17 H
20	18	MEMORIES BARBRA STREISAND/Columbia TC 37678	12 O
21	24	BOBBIE SUE OAK RIDGE BOYS/MCA 5294	4 H
22	23	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	20 H
23	20	FEELS SO RIGHT ALABAMA/RCA AHL1 3920	50 H
24	26	TOM TOM CLUB /Sire SRK 3628 (WB)	20 H
25	21	RAISE! EARTH, WIND & FIRE /ARC/Columbia TC 37548	16 O
26	30	THE FIRST FAMILY RIDES AGAIN RICH LITTLE/Boardwalk NB 33248	5 H
27	29	DIARY OF A MADMAN OZZY OSBOURNE/Jet FZ 37492 (CBS)	15 O
28	27	TONIGHT I'M YOURS ROD STEWART/Warner Bros. BSK 3602	15 H
29	33	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	49 H
30	31	MESOPOTAMIA THE B-52'S/Warner Bros. MINI 3641	4 X
31	28	JUICE JUICE NEWTON/Capitol ST 12136	48 H
32	25	THE POET BOBBY WOMACK/Beverly Glen BG 10000	16 H
33	34	SKYYLINE SKYY/Salsoul SA 3548 (RCA)	17 H
34	37	YES IT'S YOU LADY SMOKEY ROBINSON/Tamla 6001 T1 (Motown)	4 H
35	32	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	38 H
36	39	LOVE IS WHERE YOU FIND IT WHISPERS/Solar S 27 (E/A)	9 H
37	49	THE DUDE QUINCY JONES/A&M SP 3721	48 H
38	35	ABACAB GENESIS/Atlantic SD 19313	20 H
39	40	DON'T SAY NO BILLY SQUIER/Capitol ST 12146	43 H
40	38	THE GEORGE BENSON COLLECTION /Warner Bros. 2HW 3577	15 X



CHARTMAKER OF THE WEEK

41	—	MOUNTAIN MUSIC ALABAMA RCA AHL1 4229	1 H
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42	41	20 AEROBIC DANCE HITS MARCY MUIR/Parade PA 101 (Peter Pan)	10 H
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43	85	THE CONCERT IN CENTRAL PARK SIMON AND GARFUNKEL/Warner Bros. 2 BSK 3654	2 X
44	43	COME MORNING GROVER WASHINGTON, JR./Elektra 5E 562	12 H
45	42	GREATEST HITS QUEEN/Elektra 5E 564	16 H
46	44	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	24 O
47	51	STANDING HAMPTON SAMMY HAGAR/Geffen GHS 2006 (WB)	6 H
48	45	ON THE WAY TO THE SKY NEIL DIAMOND/Columbia TC 37628	14 O
49	50	YOUR WISH IS MY COMMAND LAKESIDE/Solar S 26 (E/A)	11 H
50	55	FRIENDS SHALAMAR/Solar S28 (E/A)	4 H
51	54	CAROL HENSEL'S EXERCISE & DANCE PROGRAM, VOL. II /Vintage/Mirus VN 1773	9 H
52	36	I AM LOVE PEABO BRYSON/Capitol ST 12179	14 H
53	53	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM /Vintage/Mirus VNI 7713	54 H
54	52	CONTROVERSY PRINCE/Warner Bros. BSK 3601	17 H
55	47	SOMEWHERE OVER CHINA JIMMY BUFFETT/MCA 5285	8 H
56	56	WEATHER REPORT /ARC/Columbia FC 37616	4 O
57	58	KENNY ROGERS' GREATEST HITS /Liberty LOO 1072	70 H
58	59	OBJECTS OF DESIRE MICHAEL FRANKS/Warner Bros. BSK 3648	7 H
59	65	A LITTLE LOVE AURRA/Salsoul SA 8551 (RCA)	5 H
60	61	THE SISTERS SISTER SLEDGE/Cotillion SD 5231 (Atco)	5 H
61	62	AEROBIC DANCING featuring DORIAN DAMMER /Parade PA 100 (Peter Pan)	22 H
62	63	ELECTRIC RENDEZVOUS AL DI MEOLA/Columbia FC 37654	7 O
63	68	WASN'T TOMORROW WONDERFUL WAITRESSES/Polydor PD 1 6346 (PolyGram)	7 H
64	64	NICK THE KNIFE NICK LOWE/Columbia FC 37932	5 O
65	69	MYSTICAL ADVENTURES JEAN-LUC PONTY/Atlantic SD 19333	5 H
66	48	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	45 H
67	73	SMALL CHANGE PRISM/Capitol ST 12184	7 H
68	46	TIME /Warner Bros. BSK 3598	28 H
69	72	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	34 H
70	76	NON STOP EROTIC CABARET SOFT CELL/Sire SRK 3647 (WB)	9 H
71	57	THE VISITORS ABBA/Atlantic SD 19332	9 H
72	79	JAZZERCISE JUDY SHEPPARD MISSETT/MCA 5272	13 H
73	86	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	64 I
74	70	AEROBIC DANCING /Gateway GSLP 7610	39 H
75	82	FAME (ORIGINAL SOUNDTRACK) /RSO RX 1 3080 (PolyGram)	77 H
76	66	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/EMI-America SW 17061	13 H
77	71	PERHAPS LOVE PLACIDO DOMINGO with JOHN DENVER/CBS Masterworks FM 37243	16 O
78	60	PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346	32 H
79	67	NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND/Capitol STBK 12182	23 K
80	75	FANCY FREE OAK RIDGE BOYS/MCA 5029	39 H
81	78	HI INFIDELITY REO SPEEDWAGON/Epic FE 36884	62 O
82	80	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) /Columbia KC2 37542	24 O
83	93	DREAM ON GEORGE DUKE/Epic FE 37532	2 O
84	97	KATHY SMITH'S AEROBIC FITNESS /Muscletone MT 72151	5 H
85	77	NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	16 H
86	74	IF I SHOULD LOVE AGAIN BARRY MANILOW/Arista AL 9573	20 H
87	81	SONGS IN THE ATTIC BILLY JOEL/Columbia TC 37461	22 O
88	83	TIME EXPOSURE LITTLE RIVER BAND/Capitol ST 12163	24 H
89	89	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	28 H
90	100	BEAUTIFUL VISION VAN MORRISON/Warner Bros. BSK 3652	2 H
91	87	THE BEST OF BLONDIE /Chrysalis CHR 1337	18 H
92	105	DARE THE HUMAN LEAGUE/A&M SP 6 4892	3 X
93	84	8TH WONDER SUGARHILL GANG/Sugarhill SH 249	9 H
94	94	ECHOES OF AN ERA VARIOUS ARTISTS/Elektra E1 70021	7 H
95	104	MECHANIX UFO/Chrysalis CHR 1360	4 H
96	96	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	78 H
97	101	BACK IN BLACK AC/DC/Atlantic SD 16018	79 H
98	116	GREEN LIGHT BONNIE RAITT/Warner Bros. BSK 3630	2 H
99	99	LAST SAFE PLACE LE ROUX/RCA AFL1 4195	7 H
100	109	WATCH OUT BRANDI WELLS/WMOT FW 37668	6 H

Albums 101-200



MARCH 13, 1982

Mar. 13	Mar. 6		WKS. ON CHART				
101	110	SCUBA DIVERS DWIGHT TWILLEY/EMI-America ST 17064	3	H			
102	111	DANCE & EXERCISE LINDA FRATIANNNE/Columbia BFC 37653	5	O			
103	112	PICTURE THIS HUEY LEWIS & THE NEWS/Chrysalis CHR 1340	3	H			
104	113	ARCHITECTURE & MORALITY ORCHESTRAL MANOEUVRES IN THE DARK/Virgin/Epic ARE 37721	7	O			
105	114	PURE & NATURAL T-CONNECTION/Capitol ST 12191	3	H			
106	106	FAREWELL SONG JANIS JOPLIN/Columbia PC 37569	6	O			
107	118	ALDO NOVA/Portrait ARR 37498	7	O			
108	102	CHRISTOPHER CROSS/Warner Bros. BSK 3383	101	H			
109	90	SLEEPWALKER LARRY CARLTON/Warner Bros. BSK 3635	7	H			
110	119	TASTE THE MUSIC KLEER/Atlantic SD 19334	5	H			
111	98	ANYONE CAN SEE IRENE CARA/Network E1 60003 (E/A)	7	H			
112	125	LIVE AND OUTRAGEOUS MILLIE JACKSON/Spring SP 1 6735 (PolyGram)	3	H			
113	122	BLACK ON BLACK WAYLON JENNINGS/RCA AHL1 4247	3	H			
114	115	QUESTIONNAIRE CHAS JANKEL/A&M SP 6 4885	5	X			
115	124	SHADOWS GORDON LIGHTFOOT/Warner Bros. BSK 3633	4	H			
116	92	STAY RAY, GOODMAN & BROWN/Polydor PD 1 6341 (PolyGram)	9	H			
117	120	WYNTON MARSALIS/Columbia FC 37574	6	O			
118	91	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	17	H			
119	129	MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS/Boardwalk NB1 33249	3	H			
120	130	TELEVISION THEME SONGS MIKE POST/Elektra E1 60028 Y	3	X			
121	123	GET AS MUCH LOVE AS YOU CAN JONES GIRLS/Phila. Intl. FZ 37627 (CBS)	13	O			
122	128	SILK FUSE ONE/CTI 9006	6	H			
123	95	LIVE JACKSONS/Epic KE2 37545	14	O			
124	103	SHOWTIME SLAVE/Cotillion SD 5227 (Atco)	21	H			
125	107	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	22	H			
126	126	CHARIOTS OF FIRE ERNIE WATTS/Qwest/WB QWS 3637	6	H			
127	108	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	22	O			
128	88	EXIT . . . STAGE LEFT RUSH/Mercury SRM 2 7001 (PolyGram)	16	K			
129	132	ALLIED FORCES TRIUMPH/RCA AFL1 3902	24	H			
130	134	SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576	15	H			
131	133	COWBOYS AND ENGLISHMEN POCO/MCA 5288	4	H			
132	139	CIMARRON EMMYLOU HARRIS/Warner Bros. BSK 3603	12	H			
133	137	KING COOL DONNIE IRIS/MCA 5237	7	H			
134	117	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	23	H			
135	145	WRABIT/MCA 5268	7	H			
136	—	GAMMA 3 GAMMA/Elektra E1 60034	1	H			
137	144	PARADISE THEATER STYX/A&M SP 3719	57	H			
138	148	SATURDAY SATURDAY NIGHT ZOOM/Polydor PD 1 6343 (PolyGram)	9	H			
139	149	TOMMY TUTONE 2 TOMMY TUTONE/Columbia ARC 37401	8	O			
140	141	LAW AND ORDER LINDSEY BUCKINGHAM/Asylum 5E 561	17	H			
141	143	CENTRAL LINE/Mercury SRM 1 4033 (PolyGram)	10	H			
142	150	WANNA BE A STAR CHILLIWACK/Millennium BXL1 7759 (RCA)	26	H			
143	—	PAC-MAN FEVER BUCKNER & GARCIA/Columbia RC 37941	1	O			
144	—	OUTLAW WAR/RCA AFL1 4208	1	H			
145	—	LIVE AT THE SAVOY RAMSEY LEWIS/Columbia FC 37687	1	O			
146	146	JAM THE BOX BILL SUMMERS & SUMMER'S HEAT/MCA 5266	10	H			
147	182	FEELING SO GOOD ROY AYERS/Polydor PD 1 6348 (PolyGram)	2	H			
148	151	COOL NIGHT PAUL DAVIS/Arista AL 9578	3	H			
149	—	WHITE NOISE JAY FERGUSON/Capitol ST 12196	1	H			
150	152	STEAL THE NIGHT STEVIE WOODS/Cotillion SD 5229 (Atco)	5	H			
151	—	LOVE FEVER GAYLE ADAMS/Prelude PRL 14104	1	H			
152	157	LET IT ROCK JOHNNY & THE DISTRACTIONS/A&M SP 6 4884	2	X			
153	164	LOVERBOY/Columbia JC 36762	58	O			
154	155	RENEGADE THIN LIZZY/Warner Bros. BSK 3622	3	H			
155	159	THE BLASTERS/Slash SR 109	8	H			
156	167	NEW TRADITIONALISTS DEVO/Warner Bros. BSK 3953	21	H			
157	161	WALK UNDER LADDERS JOAN ARMATRADING/A&M SP 4876	20	H			
158	163	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	40	H			
159	160	JUST ANOTHER DAY IN PARADISE BERTIE HIGGINS/Kat Family FZ 37901 (CBS)	2	O			
160	162	HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin/Epic NFE 37407	28	O			
161	135	YOURS TRULY TOM BROWNE/Arista GRP 5507	12	H			
162	121	GIVE THE PEOPLE WHAT THEY WANT KINKS/Arista AL 9567	25	H			
163	142	KASIM KASIM SULTON/EMI-America ST 17063	7	H			
164	127	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	19	H			
165	138	THERE'S NO GETTING OVER ME RONNIE MILSAP/RCA AHL1 4060	27	H			
166	140	LOVE MAGIC LTD/A&M SP 4881	14	H			
167	147	7 CON FUNK SHUN/Mercury SRM 1 4030 (PolyGram)	12	H			
168	173	ME AND YOU CHI-LITES featuring EUGENE RECORD/20th Century-Fox/Chi-Sound T635 (RCA)	3	H			
169	171	BEST OF THE DOOBIES VOLUME II DOOBIE BROTHERS/Warner Bros. BSK 3612	13	H			
170	—	ENGLISH SETTLEMENT XTC/Virgin/Epic ARE 37943	1	O			
171	131	YOU WANT IT, YOU GOT IT BRYAN ADAMS/A&M SP 4864	8	H			
172	154	IN THE POCKET COMMODORES/Motown M8 955M1	34	H			
173	170	DOC HOLLIDAY RIDES AGAIN DOC HOLLIDAY/A&M SP 6 4822	5	X			
174	175	SHOOTING STAR Virgin/Epic PE 37720	4	O			
175	172	ANYTIME HENRY PAUL BAND/Atlantic SD 19325	12	H			
176	177	EYE TO EYE Warner Bros BSK 3670	3	H			
177	136	TAKE IT OFF CHIC/Atlantic SD 19323	12	H			
178	179	FINALLY T.G. SHEPPARD/Warner/Curb BSK 3600	5	H			
179	181	DIRTY DEEDS DONE DIRTY CHEAP AC/DC/Atlantic SD 16033	46	H			
180	189	GREATEST HITS DOORS/Elektra 5E 5151	65	H			
181	186	BODY TALK IMAGINATION/MCA 5271	2	H			
182	—	ON GOLDEN POND (ORIGINAL SOUNDTRACK)/MCA 6106	1	H			
183	—	THE INNOCENTS/Boardwalk NB 1 33250	1	H			
184	187	ADULT PHYSICAL FITNESS/Gateway GSLP 7611	2	H			
185	158	TRUCE JACK BRUCE/ROBIN TROWER/Chrysalis CHR 1352	9	H			
186	188	STILL THE SAME OLE ME GEORGE JONES/Epic FE 37106	2	O			
187	192	2ND OPINION 4 OUT OF 5 DOCTORS/Nemperor ARZ 37700 (CBS)	2	O			
188	191	ALL OF THE ABOVE JOHN HALL BAND/EMI-America SW 16058	16	H			
189	190	ZENYATTA MONDATTA POLICE/A&M SP 3720	51	H			
190	—	NIGHT ATTACK ANGEL CITY/Epic ARE 37702	1	O			
191	176	ROMAN GODS FLESH TONES/I.R.S. SP 70018 (A&M)	5	H			
192	168	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS)	46	O			
193	153	THE BLUE MASK LOU REED/RCA AFL1 4221	5	H			
194	—	THE KIDS ARE THE SAME PAUL COLLINS' BEAT/Columbia ARC 36794	1	O			
195	195	MORE OF THE GOOD LIFE T.S. MONK/Mirage WTG 19324 (Atl)	10	H			
196	196	THE BEST OF THE MANHATTAN TRANSFER/Atlantic SD 13919	11	H			
197	178	SHARKY'S MACHINE (ORIGINAL SOUNDTRACK)/Warner Bros. BSK 3653	9	H			
198	194	DROP DOWN AND GET ME DEL SHANNON/Network 5E 568 (E/A)	13	H			
199	199	SOUTHERN COMFORT CONWAY TWITTY/Elektra 60005	4	H			
200	—	CARMINE APPICE/Pasha ARZ 37676 (CBS)	1	O			

ATLANTIC STARR BRILLIANCE



Their last album was RADIANT, it gave us the hit singles "When Love Calls" and "Send For Me."

Their newest album is BRILLIANCE unto itself. One listen and you will know it is the brightest star in our musical horizon.

Includes the single "CIRCLES"
AM 2392

Produced by James Anthony Carmichael
Management: Earl Cole for Cole Classic Management



An album to brighten your day. On A&M Records and Tapes.

ATLANTIC STARR BRILLIANCE

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SP 4883

The Talk About Atlantic Starr

The most exciting responsibility of a person in my position is the development of new talent. The first music played for me one week before I joined A&M were selected cuts from the soon to be released Radiant album by Atlantic Starr. One listen was all it took to convince me that I was about to inherit a "soon to be" superstar force in music. The collaboration of the band's versatile talents and famed Commodore producer, James Carmichael, produced the group's #1 single "When Love Calls"... the first step on the journey toward stardom. Approximately one year after my musical introduction to Atlantic Starr, I am totally convinced of their success and superstar promise. After hearing their latest album, BRILLIANCE, the title of the album is self explanatory. We at A&M are gearing up for what will be one of the most talked about releases of the year.

Jheryl Busby
Vice President
R&B Promotion

We at A&M look for Atlantic Starr to become the premiere black act in the country. Their last album, Radiant, was a significant step in that direction. We have no doubt that BRILLIANCE will put them over the top.

Harold Childs
Senior Vice President
Sales & Promotion



Record World Black Oriented Singles



MARCH 13, 1982

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

Mar. 13	Mar. 6		WKS. ON CHART
1	1	THAT GIRL STEVIE WONDER Tamla 1602 (Motown) (3rd Week)	9
2	2	MIRROR, MIRROR DIANA ROSS/RCA 13021	9
3	3	GENIUS OF LOVE TOM TOM CLUB/Sire 29882 (WB)	8
4	6	MAMA USED TO SAY JUNIOR /Mercury 76132 (PolyGram)	8
5	4	CALL ME SKYY /Salsoul 7 2152 (RCA)	18
6	5	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK/ Beverly Glen 2000	15
7	7	TELL ME TOMORROW (PART 1) SMOKEY ROBINSON/Tamla 1601 (Motown)	8
8	9	MAKE UP YOUR MIND AURRA/Salsoul 7 7017 (RCA)	12
9	10	I WANT TO HOLD YOUR HAND LAKESIDE/Solar 47954 (E/A)	10
10	8	COOL (PART I) TIME /Warner Bros. 49864	14
11	15	IN THE RAW WHISPERS/Solar 47961 (E/A)	8
12	11	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361	15
13	14	MY GUY SISTER SLEDGE/Cotillion 47000 (Atco)	8
14	12	YOU'RE THE ONE FOR ME "D" TRAIN /Prelude 8043	11
15	18	APACHE SUGARHILL GANG /Sugarhill 774	13
16	20	WORK THAT SUCKER TO DEATH XAVIER/Liberty 1445	7
17	19	LET'S WORK PRINCE/Warner Bros. 50002	7
18	13	LET THE FEELING FLOW PEABO BRYSON/Capitol 5065	18
19	25	HOT ON A THING (CALLED LOVE) CHI-LITES featuring EUGENE RECORD/Chi-Sound/20th Century-Fox 2600 (RCA)	7
20	23	ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM/A&M 2387	8
21	26	SHINE ON GEORGE DUKE/Epic 14 02701	6
22	17	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS)	16
23	31	NEVER GIVE UP ON A GOOD THING GEORGE BENSON/ Warner Bros. 50005	4
24	33	CIRCLES ATLANTIC STARR/A&M 2392	3
25	16	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846	18
26	30	NIGHTS OVER EGYPT JONES GIRLS/Phila. Intl. 5 02713 (CBS)	5
27	42	IF IT AIN'T ONE THING . . . IT'S ANOTHER RICHARD "DIMPLES" FIELDS/Boardwalk 7 11 139	3
28	38	THE GIGOLO O'BRYAN/Capitol 5067	6
29	24	STEPPIN' OUT KOOL & THE GANG/De-Lite 816 (PolyGram)	8
30	22	WAIT FOR ME SLAVE/Cotillion 46028 (Atco)	11
31	39	IT'S NASTY (GENIUS OF LOVE) GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 775	7
32	36	WATCH OUT BRANDI WELLS/WMOT 9 02654	8
33	37	YOU ARE THE ONE AM-FM/Dakar 4568 (Brunswick)	10
34	32	PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182	9
35	34	A LITTLE MORE LOVE T-CONNECTION/Capitol 5076	9



36	41	HONEY, HONEY MANHATTANS/Columbia 18 02666	5
37	40	LET'S GO ALL THE WAY CHOCOLATE MILK/RCA 13026	6
38	44	HELP IS ON THE WAY WHATNAUTS/Harlem Intl. 110	7
39	49	APRIL LOVE L.T.D./A&M 2395	4
40	45	TONIGHT I'M GONNA LOVE YOU ALL OVER FOUR TOPS/ Casablanca 2345 (PolyGram)	4
41	48	HOLDIN' OUT FOR LOVE ANGELA BOFILL/Arista 0662	4
42	65	YOU GOT THE POWER WAR/RCA 13061	2
43	47	IF YOU COME WITH ME DUNN & BRUCE STREET/ Devaki 4005 (Mirus)	7
44	43	IMAGINARY PLAYMATES RENE & ANGELA/Capitol 5081	7
45	51	TAKE ME TO HEAVEN REN WOODS/Elektra 47403	4
46	52	WHERE DO THE BOP GO? L.A. BOPPERS/MCA 51232	4
47	64	WHO'S FOOLIN' WHO ONE WAY/MCA 52004	3
48	57	RIGHT IN THE MIDDLE (OF FALLING IN LOVE) BETTYE LAVETTE/Motown 1532	3
49	54	SAD GIRL GQ/Arista 0659	4
50	55	MUST BE THE MUSIC SECRET WEAPON/Prelude 8036	4
51	53	ANGEL STARPOINT /Chocolate City 3230 (PolyGram)	5
52	59	TIME STONE /West End 1239	3
53	21	WANNA BE WITH YOU EARTH, WIND & FIRE/ARC/ Columbia 18 02687	8

CHARTMAKER OF THE WEEK

54	—	GET DOWN ON IT KOOL & THE GANG De-Lite 818 (PolyGram)	1
55	58	U TURN ME ON TOMORROW'S EDITION/Atlantic/RFC 4010	3
56	60	WHY YOU WANNA TRY ME COMMODORES/Motown 1604	3
57	68	IF I HAD THE CHANCE CHUCK CISSEL & MARVA KING/Arista 0650	2
58	69	THIS BEAT IS MINE VICKY "D"/Sam 81 5024	2
59	66	ROLL WITH THE PUNCHES ADC BAND/Cotillion 47001 (Atco)	2
60	61	BURNIN' UP IMAGINATION/MCA 52007	3
61	67	YOU NEVER KNOW RAMSEY LEWIS/Columbia 18 02704	2
62	62	WELCOME INTO MY HEART ISLEY BROTHERS/T-Neck 5 02705 (CBS)	3
63	63	A FRIEND OF MINE GLADYS KNIGHT & THE PIPS/Columbia 18 02706	3
64	70	GLAD TO KNOW YOU CHAS JANKEL/A&M 2396	2
65	56	SPIRIT OF THE DANCER EVELYN KING/RCA 13017	4
66	—	THE OTHER WOMAN RAY PARKER JR./Arista 0669	1
67	—	A NIGHT TO REMEMBER SHALAMAR/Solar 48005 (E/A)	1
68	—	I'LL TRY SOMETHING NEW A TASTE OF HONEY/Capitol 5099	1
69	—	FORGET ME NOTS PATRICE RUSHEN/Elektra 47427	1
70	—	TREAT YOURSELF TO MY LOVE TERRI GONZALES/Becket 45 10	1
71	—	THE ONLY ONE CHARLES EARLAND/Columbia 18 02710	1
72	—	LOVE SEASONS ZOOM/Polydor 2197 (PolyGram)	1
73	—	TASTE THE MUSIC KLEER/Atlantic 4024	1
74	—	THIS FEELING MUST BE REAL SKOOL BOYZ/Destiny 2006	1
75	—	JUST CAN'T WIN 'EM ALL STEVIE WOODS/Cotillion 46030 (Atco)	1



Stevie Wonder Goes to Washington



Stevie Wonder recently went to Washington to present House Speaker Thomas P. "Tip" O'Neill (D-Mass.) with more than seven million signatures from Americans who support Wonder's move to make Martin Luther King, Jr.'s birthday a national holiday. Pictured from left are: Wonder; Congressman Robert Garcia (D-N.Y.); O'Neill; Mrs. Coretta Scott King; and Congressman John V. Conyers (D-Mich.).

Jazz Beat

(Continued from page 22)

rather zany and quite natural, and the sound quality is simply superb. Material includes very straight renderings of "In the Mood," "Tuxedo Junction," "Sing, Sing, Sing," "Caravan" and less familiar tunes . . . New from ECM: pianist Dennis Russell Davies plays a Keith Jarrett piece called "Ritual," music that is almost classical in nature; "Last Year's Waltz" is a reasonably straight-ahead live recording by the Steve Kuhn Quartet, featuring vocalist Sheila Jordan; and "Gallery" is a more typical ECM record, featuring vocal players like Paul McCandless, David Samuels and David Darling . . . Milestone has issued McCoy Tyner's "13th House," produced by Orrin Keepnews and recorded in late 1980. It's a mighty powerful effort, too, featuring some terrific charts for horns, reeds and woodwinds and material by Tyner, Jimmy Heath and Frank Foster (who also plays on the LP, along with people like Hubert Laws, Bob Stewart, Ricky Ford, Oscar Brashear, Ron Carter, Airto and Jack DeJohnette).

Black Oriented Music

Black Music Report

By NELSON GEORGE

■ Bobby Womack's recent appearance at New York's Ritz showed that he is still a strong, captivating performer after all his years in the business. One might have thought that "If You Think You're Lonely Now" would have been the evening's highlight, but it was Womack standards like "Daylight," "Woman's Gotta Have It," and "I Can Understand It" that displayed him at his best. The audience was quite familiar with Womack's catalogue, often singing along with him without prompting. During the second show two old friends sat in, Wilson Pickett and Rolling Stones guitarist Ron Wood, both pictured below with Womack.



We don't like to blow our own horn, but while many were surprised when Lena Horne won the Grammy for Best Pop Vocal Performance by a Female, we had already written in this column that she had a very good shot at it. Certainly the cast album of her Broadway show didn't have the national impact of Kim Carnes' "Bette Davis Eyes" or Sheena Easton's "Morning Train." The question is, will anyone remember these ladies 30 years hence? Maybe they will. But Horne has already proved herself a vital and durable performer. Her Grammy as best pop female vocalist of 1981 was a tribute, not just to one brilliant performance, but to a career full of them.

SHORT STUFF: Members of Con Funk Shun have been working with other acts recently. Cedric Martin and Felton Pilate co-wrote George Duke's single "Dream On." Pilate and Michael Cooper are producing Klique's next MCA album . . . Sly Stone is on tour and reportedly is being backed by some original members of the Family Stone . . . Comedian Woody Henderson, who has opened for Teddy Pendergrass, Rufus, Cameo, and many others, has released his debut recording, "Woody Henderson: Live in Concert," on Righteous Records, 721 Columbus Avenue, Suite 22B, New York 10025. Steve Ellis is Henderson's booking agent . . . Flautist Sherry Winston, former jazz promotion executive at Arista Records, has signed a production deal with Mario Sproule and John Grossbard. She can be contacted at (212) 472-2415 . . . Streetwise Records is a new indie label owned by producer Arthur Baker and Paul McCraven. The company has purchased two records from England, Touchdown's "Ease Your Mind" and Index's "Starlight," and signed the rap group

Cosmic Force. Streetwise intends to release about 10 12-inch singles a year. The company can be contacted at 331 Madison Avenue, Suite 903, (212) 682-0171 . . . Stevie Wonder's upcoming album will be a two-record set with four new songs, including the current single "That Girl." The rest of the album will be composed of hits from the past 10 years. The first single to be released on his Motown-distributed label is Gary Byrd's "You Wear the Crown," a rap record featuring the voice of the New York-area deejay . . . Cameo recorded its new LP, "Alligator Woman," in just three weeks. One wonders if the speed of the recording sessions is related to the fact that several members of the band have split and are negotiating a contract with Columbia? Perhaps Cameo head man Larry Blackmon wanted his product on the market first . . . Rounder Records has several recent releases of interest to blues fans. The legendary, infrequently recorded New Orleans pianist James Booker is captured on "New Orleans Piano Wizard: 'Live!'" Clarence "Gatemouth" Brown's "Alright Again" and Robert Lockwood and Johnny Shines' "Hangin' On" are also fine contemporary versions of electrified Delta blues . . . Terrie M. Williams has been appointed executive director of the non-profit World Institute of Black Communications, an organization involved in expanding black participation in all aspects of the communications industry. The WIBC is

(Continued on page 37)

Ray, Goodman and Brown at the Palladium

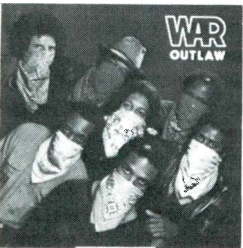


Polydor/PolyGram recording artists Ray, Goodman and Brown recently appeared at the Palladium in New York as the opening act for Barry White. The group's recently released album "Stay" features their current single, "Good Ole Days," as well as "How Can Love So Right (Be So Wrong)." Pictured backstage are, from left: Billy Brown; Chip Taylor, senior vice president, A&R, PolyGram; Rick Bleiweiss, vice president, marketing/project management, PolyGram; Harry Ray; Tommy Young, vice president of promotion, black music marketing, PolyGram; Guenter Hensler, president and chief operating officer, PolyGram; and Al Goodman.

Black Oriented Picks of the Week

OUTLAW

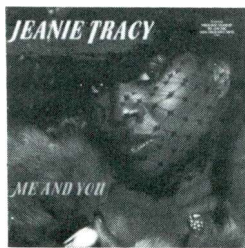
WAR — RCA AFL 1-4208



War is back with a fine, catchy single, "You Got the Power," and a solid album. The LP's centerpiece is "The Jungle," a medley of four songs about life in the inner city.

ME AND YOU

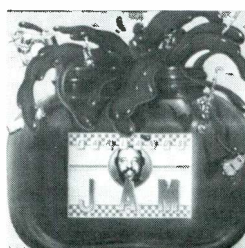
JEANIE TRACY — Fantasy F-9614



Sylvester's former back-up singer steps up front on her debut album, produced by Harvey Fuqua. Tracy's singing is particularly wonderful on "Your Old Stand By" and "Tears on My Pillow."

EARLAND'S JAM

CHARLES EARLAND — Columbia FC 37573



This is a departure for Earland, and a good one. "The Only One" and "Earland's Jam," performed by the veteran keyboardist with Cameo, are heavy funk, and Earland's organ on "Mercy" is steaming hot.

KEEP IT LIVE

DAZZ BAND — Motown 6004M1



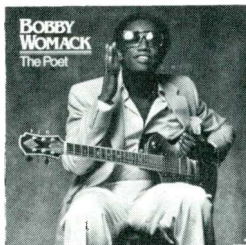
This eight-piece band has a potential hit with "Let It Whip," an uptempo dance song with a slick vocal arrangement and taut rhythm track. Also worth hearing are "Let Me Love You Until" and "Keep It Live (On the K.I.L.)"

Record World Black Oriented Albums

MARCH 13, 1982

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

Mar. 13	Mar. 6		WKS. ON CHART
1	1	THE POET BOBBY WOMACK Beverly Glen BG 10000 (5th Week)	17
2	2	SKYYLINE SKYY/Salsoul SA 8548 (RCA)	15
3	4	LOVE IS WHERE YOU FIND IT WHISPERS/Solar S 27 (E/A)	9
4	3	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153	17
5	6	TOM TOM CLUB/Sire SRK 3628 (WB)	16
6	5	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	20
7	8	I AM LOVE PEABO BRYSON/Capitol ST 12179	14
8	9	YOUR WISH IS MY COMMAND LAKESIDE/Solar S 26 (E/A)	11
9	10	YES IT'S YOU LADY SMOKEY ROBINSON/Tamla 6001 T1 (Motown)	4
10	14	FRIENDS SHALAMAR/Solar S 28 (E/A)	4
11	7	RAISE! EARTH, WIND & FIRE/ARC/Columbia TC 37548	16
12	12	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	24
13	11	NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	16
14	16	A LITTLE LOVE AURRA/Salsoul SA 8551 (RCA)	5
15	15	THE SISTERS SISTER SLEDGE/Cotillion SD 5231 (Atco)	5
16	13	CONTROVERSY PRINCE/Warner Bros. BSK 3601	17
17	20	THE DUDE QUINCY JONES/A&M SP 3721	46
18	17	TIME/Warner Bros. BSK 3598	28
19	18	THE GEORGE BENSON COLLECTION GEORGE BENSON/ Warner Bros. 2 HW 3577	15
20	19	COME MORNING GROVER WASHINGTON, JR./Elektra SE 562	12
21	21	8TH WONDER SUGARHILL GANG/Sugarhill SH 249	10
22	23	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	22
23	22	STAY RAY, GOODMAN & BROWN/Polydor PD 1 6341 (PolyGram)	9
24	24	WATCH OUT BRANDI WELLS/WMOT FW 37668	8
25	28	TASTE THE MUSIC KLEER/Atlantic SD 19334	3
26	38	DREAM ON GEORGE DUKE/Epic FE 37532	2
27	25	SHOWTIME SLAVE/Cotillion SD 5227 (Atco)	21
28	36	MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS/ Boardwalk NB 1 33249	3



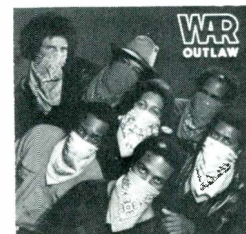
29	27	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028	12
30	32	ME AND YOU CHI-LITES featuring EUGENE RECORD/20th Century-Fox/Chi-Sound T635 (RCA)	5
31	34	SATURDAY SATURDAY NIGHT ZOOM/Polydor PD 1 6343 (PolyGram)	8
32	37	PURE & NATURAL T-CONNECTION/Capitol ST 12191	3
33	26	GET AS MUCH LOVE AS YOU CAN JONES GIRLS/Phila. Intl. FZ 37627 (CBS)	13
34	29	7 CON FUNK SHUN/Mercury SRM 1 4030 (PolyGram)	12
35	43	LIVE AND OUTRAGEOUS MILLIE JACKSON/Spring SP 1 6735 (PolyGram)	2
36	31	JAM THE BOX BILL SUMMERS & SUMMERS HEAT/ MCA 5266	14
37	33	SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576	15
38	52	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	28
39	39	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	23
40	44	BODY TALK IMAGINATION/MCA 5271	2
41	45	FEELIN' GOOD ROY AYERS/Polydor PD 1 6348 (PolyGram)	2
42	30	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	24
43	42	LOVE MAGIC L.T.D./A&M SP 4881	14
44	49	DOWN HOME ZZ HILL/Malaco MAL 7406	8

CHARTMAKER OF THE WEEK

45 — OUTLAW

WAR

RCA AFL1 4208



46	35	CENTRAL LINE/Mercury SRM 1 4033 (PolyGram)	10
47	46	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	26
48	41	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	45
49	40	LIVE JACKSONS/Epic KE2 37545	14
50	50	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	18
51	56	CHARIOTS OF FIRE ERNIE WATTS/Qwest/WB QWS 3637	3
52	47	ANYONE CAN SEE IRENE CARA/Network E1 60003 (E/A)	6
53	55	OBJECTS OF DESIRE MICHAEL FRANKS/Warner Bros. BSK 3648	4
54	54	ECHOES OF AN ERA VARIOUS ARTISTS/Elektra E1 60021	3
55	53	SILK FUSE ONE/CTI 9006	4
56	48	YOURS TRULY TOM BROWNE/Arista/GRP 5507	12
57	57	BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS)	22
58	51	TAKE IT OFF CHIC/Atlantic SD 19323	12
59	59	IN THE POCKET COMMODORES/Motown M8 955M1	34
60	60	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	19

Traffic Workshops (Continued from page 24)

terprises; "Paying Freight Bills," Hans Zinc, Pickwick International and Joseph Kisala; "Claims—Loss and Damage and Overcharge and Duplicate Payment," M.L. (Bud) Levenson, Capitol Records; and "Effective Communication," Donna Behme and David Goldstein.

Additional workshops will be held in Terre Haute or Indianapolis in June and in Los Angeles in October.

Due to space limitations, registration must be limited to one representative from each attending

member company from RIAA, RIAA/VIDEO and NARM and from recording industry suppliers.

The registration fee of \$75 includes all materials for the workshop, morning coffee and luncheon. Registration requests should be made as soon as possible to insure a reservation and sent directly with a check to Stephen Traiman, RIAA, 888 Seventh Ave., New York 10106, or to Mickey Granberg, NARM, 1060 Kings Highway North, Suite 200, Cherry Hill N.J. 08034.

Black Music Report (Continued from page 36)

best known for sponsoring the five-year-old CEBA (Communications Excellence to Black Audiences) awards, which honor companies, advertising agencies, and individuals reaching black audiences through print, radio or television. WIBC can be contacted at 10 Columbus Circle, New York 10019. Phone: (212) 586-0610 . . . Hamilton Bohannon, president of the CBS-distributed Phase II Records and maker of such classic dance records as "South African Man" and "Let's Start the Dance," says Marvin Gaye has some very special tapes he'd like to see released: "During the time I led the Motown house band in the late 1960s Marvin cut a number of tracks that were just smoking that had me on drums, Ray Parker and Melvin Ragin on guitars, and Michael Henderson on bass. Parker and Henderson were just babies at the time. But the music was really happening, and I'd love to hear them again. Marvin has them, and for some reason they never got released."

Disco File

By BRIAN CHIN

■ The rate of new dance releases reached torrential proportions this week, and everyone involved looks for relief from an extended new year's drought in big new hits like Sharon Brown's "I Specialize in Love," Cheri's "Murphy's Law," Human League's "Dare" LP and War's surprising new "Outlaw" LP, all of which broke heavily this week.

France Joli's third album, "Now" (Prelude), was a good year-and-a-half in coming, and presents a thoroughly new setting for her, produced by street music wizards Ray Reid and William Anderson, with one track done by Eric Matthew and Darryl Payne. The production work is classy and tough, heavy on the bass and drums, but sweetened up with Giuliano Salerni's orchestrations. Joli's powerful belt is in fine shape, and she's a noticeably more mature interpreter; more lucid, less merely cute — especially on Matthew/Payne's fresh, open-sounding "Your Good Lovin'," the easy dance pick, and Reid/Anderson's "I Need Someone," an exceedingly weighty keyboard-led piece. "Can We Fall in Love Again" sports her trademark ballad intro; "I Wanna Take a Chance on Love" is another radio/dance possibility. The album is a big step for her. Jeanie Tracy's Fantasy debut, "Me and You," follows her prominent vocal appearances on sides like "Give It Up" by Sylvester, "Magic Number" by Herbie Hancock and "You're Gonna Lose Me" by Freddie Hubbard. The album starts and ends with walloping tempos and ballads: the single, "Your Old Standby," is fine and graceful, and the closer, "Tears on My Pillow," gets a killer re-interpretation. For the dance floor, there's "Sing Your Own Song," a bouncy, electro-gospel number along the lines of "I Will Fight," and "I Want You," a pumping riff-and-shout charged up with big choral exclamations. Tracy's gospel-soul power makes her a more than promising newcomer. War, one of the seminal street-funk groups, rather quiet of late, have one of the strongest breaking records around in "You Got the Power," and their album, "Outlaw," (RCA) is a bona fide comeback for them, one that recalls their concrete-jungle motifs of the early '70s and proves them just as relevant now. The title cut is Latin-rock fusion, in a smoother '80s style; "The Jungle" is a narrative much in the spirit of "The World Is a Ghetto" which is eerily immediate although the approach is not new — fans of "B' Movie" should get on it.

DISCO DISCS: Third World's "Try Jah Love" (Columbia, commercially) was heavily previewed on radio prior to release and buzzed about all over CBS; expectations are justifiably high for this Stevie Wonder-produced side. Like their biggest hit so far, "Now That We've Found Love," the cut is a potent mix of soul and reggae, with the most unusual and compelling rhythmic properties: the vibrating bass bottom bubbles and shifts under the voices like the sea lapping under a clear sky. Similarly, the Peech Boys' "Don't Make Me Wait" (West End, commercially) is another much-anticipated release, the first co-production of New York DJ Larry Levan, released with the logo "Garage Records." The number, a combination of soul and new wave, makes a succession of changes from dub, to soul, to rock, and Levan's mix pretty much sums up all the changes and advances that have happened in disco-mixing over the past two years. Can you pass up such a document? In a more conventional soul vein: Fat Larry's Band has their strongest single yet in "Act Like You Know" (WMOT, commercially), which borrows a bass riff from the recent Whatnauts hit, but Philly-cises the arrangement with lots of good orchestral work. The musical content is high; that is especially evident on the instrumental flip. Shades of Love's second single, "Keep In Touch (Body to Body)" (Scorp-Gemi, commercially), produced by Patrick Adams and Lonnie Johnson, could be a left-field breaker, with definite talk surrounding it. Its raucous girl-group sound and very tight, hard rhythm track are right out of disco's embryonic early-'70s era. Carole Sylvan's "Think" (S.O.N.Y., commercially) dates to those years too; it's a very good remake of the Lyn Collins classic. Just a bit short at 4:37, it's nonetheless an up-to-date production, with requisite busy synthesizers. Maxine Singleton's "Don't You Love It," an Emergency master leased to Peter Pan Records, is a more uptown version of soul, with dreamy girl vocals and a full, flowing sound, melting keyboards, guitars and voices into one silky buzz. T.C. Curtis' "Body Shake" (Quality/RFC) is a bright, hyper-electronic number offered in vocal and instrumental versions, both quite long, with few changes, but fast and punchy, like a new, poppier "War Dance." Two entries on the chart this week had gone unnoted here: Lisa's "Jump Shout" (Moby Dick, commercially) pressed in green vinyl, is hard,

high-tempo disco in the well-worn style now associated with American west coast indies. Like Andrea True's "New York Got Me Dancing," the song rattles off a number of dance palaces and drives them home with needle-like high-end synthesizer effects. Rough-and-tough is the term for Michael Wycoff's "Still Got the Magic (Sweet Delight)" (RCA, commercially), produced by Webster Lewis, whose funk-jazz records of late have been making his name among DJs as well. Two other jazz artists for dance fans to note: Charles Earland's "Animal" (Columbia) was added to the commercial 12-inch single of "The Only One" for a two-sided record; both are hard street-funk numbers, mostly instrumental, with cutting vocal flourishes. And Ramsey Lewis' "Live at the Savoy" LP (Columbia) contains our favorite single right now, "You Never Know," a very pretty song backed with a stomping basic riff. Take a listen.

Way out in left field: Elektrik Funk's "On a Journey" (Prelude), produced by Eric Matthew and Darryl Payne, is an almost totally electronic number; almost Eurodisco, but it breathes and pumps like funk rather than just pounding. Vocals are minimal and abrasive, so the instrumental seems preferable. Yello's "Bostich" EP (Stiff) is pulling a significant number of DJ reports; with its fine, neat production quality, it could well be taken, at times, as newly stripped-down Cerrone or Barry White music. Listen to "Bostich" and "She's Got a Gun." Mel Brooks' "It's Good To Be the King" rap (WMOT, commercially) is attracting heavy radio play here in New York, even though the movie that supplied the punchline came and went months ago. Brooks is backed by a very good Pete Wingfield-produced track with just as many hooks as the vocal. And: there is now a special lengthened version of the phenomenal "Pac-Man Fever" hit, by Buckner & Garcia, which has been receiving substantial club and urban radio play, available commercially on Columbia.

NOTES: Denise Chatman, whom New York area DJs will recall from Salsoul's "Nice 'n' Naasty" years, has joined the staff of the famed Studio 54, as administrative assistant to owner Mark Fleischman. She is in charge of special bookings for record label promo parties and the club's videotaping facilities. She can be reached at: (212) 989-4294. . . . Arista has signed two major underground hits for eventual release in the States: Pete Shelley's much-admired "Homosapien" album and the Thompson Twins' "In the Name of Love." Arista will also distribute, on the British-based Jive label, Richard Jon Smith's single, and a new Flock of Seagulls EP, following up "Telecommunications" . . . The original version of "Tainted Love," by Gloria Jones, will be re-released by AVI, with a Rick Gianatos remix; Skyy's "Let's Celebrate" will also be remixed, by Shep Pettibone, on Salsoul . . . Touchdown's "Ease Your Mind," a British import hit, has been picked up by producer Arthur Baker's Streetwise label for U.S. distribution.

Disco File Top 40

MARCH 13, 1982

- | | |
|---|---|
| 1. GLAD TO KNOW YOU
CHAS JANKEL/A&M (12") SP 12044 | 20. YOU GOT THE POWER
WAR/RCA (12") JD 13062 |
| 2. TELL ME THAT I'M DREAMING
WAS (NOT WAS)/Island/Ze (12") DISD 50011 (WB) | 21. LET'S WORK
PRINCE/Warner Bros. (12") WBS 50002 |
| 3. IN THE RAW
WHISPERS/Solar (12") AS 11543 (E/A) | 22. TASTE THE MUSIC
KLEER/Atlantic (LP cut) SD 19334 |
| 4. U TURN ME ON
TOMORROW'S EDITION/Atlantic/RFC (12") DM 4825 | 23. WHAT DOES IT TAKE
AMY BOLTON/Importe/12 (12") MP 314 |
| 5. MAMA USED TO SAY
JUNIOR/Mercury (12") MDS 4014 (PolyGram) | 24. CALL ME
SKYY/Salsoul (12") SG 356 (RCA) |
| 6. YOU'RE THE ONE FOR ME
D' TRAIN/Prelude (12") PRLD 621 | 25. DON'T TURN YOUR BACK ON LOVE
ELOISE WHITAKER/Destiny (12") DLA 10006 |
| 7. TIME
STONE/West End (12") WES 22139 | 26. FEEL ALRIGHT
KOMIKO/Sam (12") S 12344 |
| 8. DON'T COME CRYING TO ME/LET IT RIDE
LINDA CLIFFORD/Capitol (12") ST 12181 | 27. THIS BEAT IS MINE
VICKY 'D'/Sam (12") S 12343 |
| 9. MEGATRON MAN (LP)
PATRICK COWLEY/Megatone M 1002 | 28. LIFE IN SPACE
MAYDAY/A&M (12") SP 4873 |
| 10. BURNIN' UP
IMAGINATION/MCA (LP cut) 5271 | 29. SHINE ON
GEORGE DUKE/Epic (12") FE 37532 |
| 11. TAINTED LOVE/WHERE DID OUR LOVE GO
SOFT CELL/Sire (12") DSRE 49856 (WB) | 30. FALL INTO A TRANCE
JIMMY ROSS/Quality/RFC (12") QRFC 009 |
| 12. SURE SHOT
TRACY WEBER/Quality/RFC (12") QRFC 005 | 31. HELP IS ON THE WAY
WHATNAUTS/Harlem International (12") HIR 110 |
| 13. (THE BEST PART OF) BREAKIN' UP
RONI GRIFFITH/Vanguard (12") SPV 54 | 32. MURPHY'S LAW
CHERI/Venture (12") VD 5019 |
| 14. THE VISITORS
ABBA/Atlantic (12") SD 19332 | 33. BREAKAWAY
PURE ENERGY/Prism (12") PDS 420 |
| 15. WORK THAT SUCKER TO DEATH
XAVIER/Liberty (12") 7200 | 34. A NIGHT TO REMEMBER
SHALAMAR/Solar (12") AS 11553 (E/A) |
| 16. BRING ON THE FUNKATEERS/CLUBLAND MIX
MODERN ROMANCE/Atlantic (12") SD 19338 | 35. GIGOLO
MARY WELLS/Epic (12") 49 02663 |
| 17. FLAME THROWER/CENTERFOLD
J. GEILS BAND/EMI-America (12")/LP cut) SOO 17062 | 36. JUMP SHOUT
LISA/Moby Dick (12") BTG 1032 |
| 18. DON'T YOU WANT ME
HUMAN LEAGUE/A&M (12") SP 6 4892 | 37. THAT GIRL
STEVIE WONDER/Tamla (7") 1602 (Motown) |
| 19. I SPECIALIZE IN LOVE
SHARON BROWN/Profile (12") PRO 7006 | 38. STILL GOT THE MAGIC (SWEET DELIGHT)
MICHAEL WYCOFF/RCA (12") JD 13056 |
| | 39. HOLD ON TIGHT
FANTASY/Pavillion (12") 429 02725 (CBS) |
| | 40. GET ON UP AND DO IT AGAIN (LP)
SUZY Q/Atlantic/RFC SD 19328 |

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

RCA Declares War



RCA Records has concluded an exclusive worldwide agreement with War, it was announced by Ray Harris, division vice president, black music. The veteran Los Angeles-based group has just released a single, "You Got the Power," and their RCA debut LP, "Outlaw." Pictured at a listening session for the new album are, from left, seated: "Outlaw" co-producers Jerry Goldstein and Lonnie Jordan, who is also a member of War; harmonica player Lee Oskar; and War's manager Steve Gold. Standing: Harris; Robert Wright, director, black music A&R; Keith Jackson, division vice president, black music marketing; Jack Craig, division vice president, RCA Records-U.S.A. and Canada; Patrick Spencer, director, black music promotion; and Basil Marshall, manager, black music product merchandising.

'Caligula' Soundtrack Being Rescheduled

■ LOS ANGELES—Toni Biggs, president of Penthouse Records, has announced that the soundtrack album "Caligula" and the single "We Are One" are being rescheduled to coincide with the release of the Penthouse International film "Caligula" in its new R-rated form.

The soundtrack album is based on the compositions of Khatchaturian and Prokofiev. The single "We Are One," sung by Lydia, is the love theme from the film, with lyrics and arrangement by Biggs, who also produced the album.

A number of in-store and radio promotions are being launched in cities where "Caligula" is playing.

Audiofidelity Reports Increase in Revenues

■ NEW YORK—Audiofidelity Enterprises, Inc. had revenues of \$3,594,745 for the nine months ended December 31, 1981, as opposed to \$1,955,712 for the same period in 1980, according to a report issued by chairman of the board and chief executive officer Dante J. Pugliese.

For the same period, Audiofidelity's net income was reported at \$233,966 or .016 cents per share, compared to \$407,267 or .053 cents per share for the first nine months of 1980. The weighted average of shares outstanding on December 31, 1981 was 15,070,500, compared to 7,659,500 for the first nine months of 1980.

For the quarter ended December 31, 1981, Audiofidelity reported revenues of \$2,390,665 and a net income of \$594,707 or .039 cents per share, compared to revenues of \$1,696,287 and a net income of \$584,646 or .044 cents per share for the same period in 1980.

Major Stars Set For Songwriters Gala

■ NEW YORK—Major stars of the entertainment world are expected to perform at the Songwriters Hall of Fame Awards gala on March 15 at the New York Hilton, it was announced by Hall of Fame president Sammy Cahn.

Already set for the dinner-show are Cab Calloway, Carol Channing, Barbara Cook, Richie Havens, Larry Kert, Andrea McCardle, Tom Paxton, and Debbie Shapiro. Tony Randall will emcee.

During the evening, Dinah Shore will receive the Lifetime Achievement Award, and composer Harold Arlen the Johnny Mercer Award. The salute to Arlen will also include a special four-piano tribute by composers Marvin Hamlisch, Burton Lane, Charles Strouse and Jule Styne.

Musical greats who will be inducted in the Hall of Fame are Bob Dylan, Jerry Herman, Gordon Jenkins, Harold Rome, Paul Simon, and Meredith Willson; and, posthumously, Rube Bloom, Jerry Ross and Al Stillman.

Tickets to the event are \$150 (tax deductible), and may be obtained at the Songwriters Hall of Fame Museum, One Times Square, in New York, or by calling (212) 221-1252.

BMI Names Fabbio

■ NEW YORK—Edward M. Cramer, president, Broadcast Music, Inc. (BMI), has announced that Patrick J. Fabbio has been named assistant vice president, performing rights administration, for the licensing organization.

Fabbio joined BMI in 1952 as an accountant and later transferred to writer and publisher relations functions.

Dialogue (Continued from page 12)

might have an idea he'll sketch out for me right there to accentuate certain parts of the music or shifts when the mood is changing. They're all small things that add up to really make the music jump at you, whether it's a slow tune or a fast tune.

RW: How different is it to prepare a recording now than it was to prepare your CTI albums like "Mr. Magic?" Do you see a big change in your writing and arranging?

Washington: There is a big change from the "Mr. Magic" LP. Things that I learned back then about recording are helpful now. We can make an album in six to eight weeks, so that the material is fresh. Nothing on these albums has been sitting in the can for two years or anything like that.

RW: At CTI, did you find there was too long a break between albums?

Washington: You have to realize that was a completely different situation then. We were really into the sound that the label had, because we were just starting to bridge the gap between the pop and hard jazz. It gave many people a chance to be heard. It would have been great had it kept on progressing, but Creed (Taylor, label president) wanted to keep it right there, just the way it was, and not let it change naturally.

RW: Some people who worked with him during that period have bitter feelings toward him today. What about you?

Washington: No, I have no bitter feelings about Creed. I just look at it all as a learning experience.

RW: Were you at all apprehensive about your current album after the massive sales of "Winelight"?

Washington: No, not at all. It didn't affect me in any way. I just wanted to show more of my composing talents on the new album. There are eight tunes on the new one, where on my older ones I'd have five or six. I just felt I had more to say this time.

RW: I know you've been attending music classes at Temple University. Has that helped your composing?

Washington: It is making me write a lot of music. Therefore now, when I hear something, I sit right down and write it. Before, if I heard it I'd try to whistle it or play it and hope I didn't forget it. Usually I did. So this has given me the discipline I need to go on to other things.

RW: I know you wrote the theme to the "Cassie & Company" television show.

Washington: Yeah, wrote and played on it. Writing for film and television is one thing I really want to do more of. I've had a few other offers, but I haven't firmed anything else up yet.

RW: Tell me a little more about what you're studying at Temple.

Washington: The instructor and head of the composition department, Clifford Taylor, knows what I do, so he is tailoring the course to use the mechanics of writing a soundtrack, variations on a theme, etc., along with the regular school things. When I started writing, I was working in a limited scope. I could write vamps and things like that. Now my tunes have more substance and character to them. It has helped me express my melodic sense a lot better. With the longer pieces I want to write, it will help my symphonic sense.

RW: So you're learning something new right in the middle of your career.

Washington: Definitely. This is making me more than one-dimensional. That's a very important point if you're gonna stay in this business: you have to learn as much as you can. I'm confident that I'll be able to record, produce other people, and still have time for film.

RW: It is unusual for someone, in the midst of his biggest success, to go back to school and not go on the road to capitalize. It almost seems anti-music business.

Washington: This is more important than that. I am still communicating with my audience through records, but there are other priorities.

RW: Are you going to do a major tour anytime soon?

Washington: I don't know if I'll be touring this year or not. I'm not a flashy person. I don't get off on all that star stuff. I just try to keep my head together. There is a lot more to learn and a lot more to do. I want to be around awhile.

I've been doing television. We just filmed a videocassette of a show in Philadelphia using most of the guys I recorded with, which will be out soon. I do perform around the Philadelphia area, often with Pieces of A Dream.

RW: How did you come to work with them?

Washington: I had seen them play with a local youth band in Philadelphia and was quite impressed with them.

RW: Yet you must be approached by talented musicians all the time. What was it about these three teenagers that made you want to produce them?

Washington: What really made up my mind was the conviction and maturity they played with as a group. I felt that right away, and I just felt they should be heard now and not wait until they had gotten out of high school or college. I think I was right. I think they have a lot to offer.

England

By VAL FALLOON

■ LONDON—Following the news of BPI success in court battles against tape pirates and a victory over imports from Portugal, the industry watchdog is now turning its attention to sales of foreign pressings and cutouts, often on sale in shops here as current catalogue items. A total of 31,000 LPs pressed in the Philippines were found at the offices of one of three companies recently sued, along with product from Canada, Spain, and Portugal and bootleg Beatles and Bob Dylan albums made in Italy. In total, over 100,000 pounds has been won in cases against the importers. It was expected that the success of the Portuguese imports case (*Record World*, March 6) would lead to further actions to stem the flow of cheap imports to Britain . . . The Obscene Publications Squad has confiscated 12,000 copies of the Anti-Nowhere League single "Streets of London" following complaints over language used on the B side, "So What." The single, which was on the charts for five weeks, has sold about 38,000 copies on the Faulty Records label . . . A&M, happy to report near-double platinum sales for Elkie Brooks' compilation LP "Pearls," is offering a mid-price catalogue series including that artist's "Live and Learn" and Joan Armatrading's "Back to the Night" . . . EMI is spending 200,000 pounds on television promotion for a collection of 20 hits . . . Hot on the heels of Rod Stewart's version of "How Long," Polydor is reissuing the original Ace hit . . . Chris Ellis, EMI and World Records' archivist, is leaving after 22 years to set up a consultancy, and former EMI label manager Colin Miles has set up See for Miles, a historical label . . . PRT Records has launched a jazz series of mid-price LPs . . . Magnet has signed seven-piece band Kissing the Pink . . . Chrysalis band Spandau Ballet has released an album, "Diamond," both in LP format and as a collection of 12-inch singles re-mixed from the album tracks . . . The new publishing/production company Morrison Leahy, set up by former GTO chief Dick Leahy, has signed the Jam's publishing for the world . . . Phonogram is heavily promoting the Four Tops' first LP on the Casablanca label, "Tonight." The band is in the U.K. this week . . . The latest news in the long-drawn-out battle for Lord Grade's ACC corporation is that the Heron Group of companies has increased its bid to 49.4 million pounds, three million more than the current offer by Australian business mogul Robert Holmes a Court.

WALTON'S 80: EMI this month celebrates the 80th birthday of British composer Sir William Walton with a three-LP boxed set of his works. There are over 20 concerts of his music being given in London, and another 40 in the provinces, climaxing with a Festival Hall concert conducted by Andre Previn . . . Coen Solleveld, former PolyGram president, retired this week after 40 years in the group. Celebrations and farewells took place in Baarn, Holland and Hamburg, Germany . . . Tony Bennett is in town for a rare concert tour, including three dates at the prestigious Festival Hall . . . Bronze heavy metal band Uriah Heep will be touring to support their new album "Abominog," preceded by a three-track EP "Abominog Junior" . . . A new live LP recorded during Barry Manilow's U.K. concerts in January is due from Arista in April . . . The same label sees the release of the debut single by Paris, the group which includes Andy Hill, the inspiration behind Eurosong winners and hit act Bucks Fizz. The title is "Have You Ever Been in Love." Chrysalis artist Leo Sayer has a version too . . . Radial Choice's 18-month campaign for video/record artist Toni Basil has finally paid off, with a hit single, "Mickey," and the album and video "Word of Mouth" taking off following a TV special by the American singer/dancer.

VIDEO WORLD: The long-awaited launch of the Technicolor micro-video system took place in London last week. Aimed at the home movie market, it has other applications too, but until pre-recorded software is available it is hard to say if it will compete with the existing three domestic systems here . . . Other manufacturers are planning micro systems for launch late this year, including Grundig, who claim their smaller cassettes will be compatible with their rapidly-growing Video 2000 flipover tape system . . . CIC spearheads its April software releases with "Ordinary People," the award-winning Robert Redford-directed movie, plus "Godfather II" and many others . . . Twentieth Century-Fox is to handle duplication for PolyGram Video . . . Arcade Records is to launch a video company this month as an outlet for its stablemate GTO Films . . . And a sign of the times: the first weekly consumer video mag will be out on April 2 in competition with numerous monthlies, quarterlies and annuals.

Japan

By CARMEN ITOH

■ TOKYO—Veteran singer Chiemi Eri passed away recently at the age of 45. She began her career by performing at American military camps in 1950, at the age of 12, and she made her debut as a jazz singer on King Records two years later. She had one hit record after another, including "Tennessee Waltz," "Come On-a My House," "Uska Dara (A Turkish Tale)" and others, and she was considered an exceptionally talented singer.

In 1952, the U.S.-Japan Security Treaty became effective, and the confusion resulting from the aftermath of war came to an end. The Americanization of the Japanese people had begun. Chiemi's debut and the introduction of American pop and jazz music, both in English and Japanese, symbolized the times. She was the first Japanese singer to introduce American pop music on the same level as Japanese pop music.

She became known as one of the pioneers of the Japanese musical theater. She was praised for her performances in Japanese-language productions of such Broadway musicals as "A Star Is Born," "Annie Get Your Gun" and "My Fair Lady." She studied with Carl Jones of the Delta Rhythm Boys in the U.S. For over 20 years she performed actively on TV, in films and in theater. Needless to say, she contributed a lot to the Japanese music industry.

A new record company, Alfa Moon Inc., was established on Feb. 3. Capitalized at 10 million yen, it is subsidized 100 percent by Alfa & Associates, Inc. Jiro Yanase is the chairman, Kunihiko Murai is the president, and Ryuzo Kosugi is the senior managing director. The staff members' average age is around 25, and the label is set to record only pop and rock music. Their annual sales target is one billion yen.

A skilled producer, Kosugi formerly worked for RVC and has had success with such artists as Masahiro Kuwana, Tatsuro Yamashita, Masahiko Kondo and others. He commented, "Alfa Moon will be a label which is small but with a clear image, unlike the current music industry. I will limit the number of artists and staff members so that I can personally take care of them."

Nine artists have been chosen for the label. Their first release will be on April 21, with two albums.

London Records, launched last year, has announced its first Japanese record: a single, "I-Ke-Na-I Rouge Magic," a collaboration between Ryuichi Sakamoto of Yellow Magic Orchestra and Kyoshiro Imawano of RC Succession. This number has been chosen as the theme song for Shiseido Cosmetics' spring campaign.

U.K. Gold for Jarre



Jean-Michel Jarre was recently awarded a gold album in the U.K. for his album "Magnetic Fields." Pictured at the presentation, which took place during Polydor International's marketing and promotion meetings in London, are, from left: Polydor International's Franz Auffray; Polydor Limited's George McManus; Jarre; Polydor Limited managing director A.J. Morris; and Francis Dreyfus, president of Disques Dreyfus.

Belgian Gold for Ph. D.



Herman Schuermans (left), promotion man for WEA Belgium, presents Ph.D.'s first gold record for sales of over 100,000 singles to Fred Haayen, WEA International senior vice president, who signed the group to a worldwide deal in 1981. Ph.D.'s single "I Won't Let You Down" has sold 140,000 copies in Belgium, a record for WEA in that country, and over 250,000 in the Benelux countries. The record has also done well in Australia, France and Germany.

Charlie Daniels Video

(Continued from page 18)

tunity to get involved with local merchants in cross-promotional activities.

In addition to distributing specially made posters for the event and taking out trade ads, Epic Records will host viewing parties in approximately 15 key markets around the country. "We'll be creating excitement at the local level with radio and retail," said Ron McCarrell, VP of marketing, Epic/Portrait/CBS Associated Labels. "We think it (the MTV airing of the concert) will have a positive effect on the dealers who turn out at our special promotions. We'll especially focus on the selections from the new album."

The idea to tape Charlie Daniels in concert for a future simultaneous multi-format release came from CBS Video Enterprises vice president of musical programming Jock McLean as part of his effort to develop a diversified product catalogue. "We wanted to have the best of a particular mix of the music business," said McLean. "Last year we did the jazz keyboard event at Carnegie Hall, REO Speedwagon representing rock, and now Charlie from the Nashville sound or country crossover area. We expect to get into classical and R&B so we have the total umbrella."

The concert was originally aired on MTV September 4, when it was the first nationwide live satellite stereo telecast ever on cable television. Since then it has been edited down to 74 minutes. The MTV show will be a straight performance program, but the videocassette for home consumption includes two conceptualized songs, "Carolina I Remember You" and "The Legend of Wooley Swamp."

McLean explained that it was Daniels' idea to conceptualize the two songs and noted that the video

cassette will be the first concert program to include conceptualized songs. In each case, the songs start with the band performing onstage at Saratoga and then transpose into sequences that interpret the song's lyrics. "Charlie is a storyteller whose lyrics lend themselves to literal interpretation," McLean added. "I think it's (conceptualization) something we're going to do more of in the future."

"With this release, we're saying that cable, video and records aren't mutually exclusive," said McLean, "but can work together to make a bigger impact for an artist. In the future artists will be able to service a tertiary market without touring it. The rising costs of touring will make things like this, in one configuration or another, more and more of a reality."

Kneptune Int'l Moves

■ LOS ANGELES—Kenny Harris, president of Kneptune International Records of Vancouver, Canada, has announced that the firm has moved to Los Angeles.

Kneptune's new address is Suite 302, 10850 Riverside Drive, North Hollywood, CA 91602. Phone: (213) 763-5000. Dennis F. Rose is general manager. The firm will retain its Canadian mailing address, P.O. Box 5236, Vancouver.

Kejmar Named at MCA Whitney Studio

■ LOS ANGELES—Frank Kejmar has been named manager, recording services, for MCA Whitney Recording Studio, it was announced by Dan Westbrook, vice president of manufacturing for MCA Distributing Corporation.

England's Top 25

Albums

- 1 LOVE SONGS BARBRA STREISAND/CBS
- 2 PEARLS ELKIE BROOKS/A&M
- 3 ARCHITECTURE AND MORALITY ORCHESTRAL MANOEUVRES IN THE DARK/Dindisc
- 4 DARE HUMAN LEAGUE/Virgin
- 5 ENGLISH SETTLEMENT XTC/Virgin
- 6 PRIVATE EYES DARYL HALL AND JOHN OATES/RCA
- 7 NON-STOP EROTIC CABARET SOFT CELL/Some Bizarre
- 8 THE MAN MACHINE KRAFTWERK/EMI
- 9 DEAD RINGER MEAT LOAF/Epic/Cleveland Int'l
- 10 DREAMING VARIOUS/K-Tel
- 11 THE FRIENDS OF MR. CAIRO JON AND VANGELIS/Polydor
- 12 LA FOLIE STRANGLERS/Liberty
- 13 MESOPOTAMIA B-52'S/Island
- 14 CHRISTOPHER CROSS CHRISTOPHER CROSS/Warner Bros.
- 15 BAT OUT OF HELL MEAT LOAF/Epic/Cleveland Int'l
- 16 MECHANIX UFO/Chrysalis
- 17 4 FOREIGNER/Atlantic
- 18 MODERN DANCE VARIOUS/K-Tel
- 19 GREATEST HITS QUEEN/EMI
- 20 PHYSICAL OLIVIA NEWTON-JOHN/MCA
- 21 IF I SHOULD LOVE AGAIN BARRY MANILOW/Arista
- 22 COMPUTER WORLD KRAFTWERK/EMI
- 23 ONCE UPON A TIME-THE SINGLES SIOUXSIE AND THE BANSHEES/Polydor
- 24 THE VISITORS ABBA/Epic
- 25 FOR THOSE ABOUT TO ROCK AC/DC/Atlantic

Singles

- 1 THE LION SLEEPS TONIGHT TIGHT FIT/Jive
- 2 TOWN CALLED MALICE JAM/Polydor
- 3 SAY HELLO, WAVE GOODBYE SOFT CELL/Some Bizarre
- 4 CENTERFOLD J. GEILS BAND/EMI
- 5 LOVE PLUS ONE HAIRCUT 100/Arista-Clip
- 6 MICKEY TONI BASIL/Radial Choice
- 7 T'AIN'T WHAT YOU DO (IT'S THE WAY THAT YOU DO IT) FUN BOY THREE/2 Tone
- 8 GOLDEN BROWN STRANGLERS/Liberty
- 9 SEE YOU DEPECHE MODE/Mute
- 10 MAID OF ORLEANS ORCHESTRAL MANOEUVRES IN THE DARK/Dindisc
- 11 CARDIAC ARREST MADNESS/Stiff
- 12 I CAN'T GO FOR THAT DARYL HALL AND JOHN OATES/RCA
- 13 DEAD RINGER FOR LOVE MEAT LOAF/Epic/Cleveland Int'l
- 14 SENSES WORKING OVERTIME XTC/Virgin
- 15 THE MODEL KRAFTWERK/EMI
- 16 DEUTSCHER GIRLS ADAM AND THE ANTS/EG/Polydor
- 17 POISON ARROW A.B.C./Neutron
- 18 NEVER GIVE UP ON A GOOD THING GEORGE BENSON/Warner Bros.
- 19 SHOWROOM DUMMIES KRAFTWERK/EMI
- 20 ARTHUR'S THEME CHRISTOPHER CROSS/Warner Bros.
- 21 RUN TO THE HILLS IRON MAIDEN/EMI
- 22 OH JULIE SHAKIN' STEVENS/Epic
- 23 GO WILD IN THE COUNTRY BOW WOW WOW/RCA
- 24 SOME GUYS HAVE ALL THE LUCK ROBERT PALMER/Island
- 25 YOU'RE THE ONE FOR ME "D" TRAIN/Epic

Labels Map Marketing Plans for Grammy Winners

(Continued from page 3)

tion that the Grammys are harder to merchandise within our industry than, say, the Oscars are for the motion picture industry," Ivey noted. "Given our award structure and an eligibility year that ends by September 30, material can be as much as 15 or 16 months old by the time it's actually nominated and given a Grammy. As a result, artists and record labels frequently have new product out, and there's a tendency to emphasize the new material.

"What's more," Ivey added, "we have a short period of time between the announcement of the nominations and the February telecast; there's only a six-week period during which the nominations are known, and it's difficult to build up a campaign or a program within that short a period. I think those two factors work a little against the Grammy as a marketable entity."

Added to that is an obstacle best described as "dealer indifference;" young retailers in particular, it has been pointed out, have taken the view (as have many consumers) that the Grammys are merely a popularity contest, not a recognition of high artistic endeavor, and thus have been less than enthusiastic about promoting them. That situation may have changed significantly for the better this year, however, in the view of at least one record label executive.

According to Harold Childs, senior vice president of sales and promotion at A&M Records, "One of the things we've seen around the country this year — and I think it clearly stems from the fact that retail business has been soft — is a lot more emphasis put on the Grammys by retailers themselves. Everybody's looking for a hook today; whether it's a nomination or an actual victory, retailers are using it — with wall displays, window displays, local newspaper, radio and TV ads, and so on — to

attract buyers."

A lot of these moves have been initiated by the retail sector itself, Childs noted, without prompting from labels or industry organizations such as NARAS and the National Association of Recording Merchandisers. That would seem to support Ivey's contention that "there's a lot of enthusiasm (for the Grammys) up and down the line. I think it's just a question of marshalling the resources, organizing things and figuring out what the best approach is . . . I think the industry has taken, especially over the past four or five years, sort of a 'show me' attitude toward what the real commercial impact of the Grammy would be. The enthusiasm of the retailers is feeding back to labels now, and I think there's an indication that maybe they'll be ready in the next year or two to emphasize the Grammys in a really significant way, by building a major industry campaign around them."

NARAS has traditionally made available to retailers a Grammy kit that includes a poster listing all nominees and a special strip for browser boxes; Grammy stickers are also offered at cost to labels, who affix them to nominated and winning product. Beyond that, Ivey said, "the Academy never gets involved in the merchandising process," because "we operate entirely from the point of view of fostering creative excellence" and not commercial success. However, he added, "NARM likes the idea of doing things with the Grammy, and in fact, they helped us contact retailers some years back when we started to provide materials and information." NARM executive vice president Joe Cohen remarked last year that "as far as NARM's concerned, we'd be happy to work with NARAS in any way they'd like to help enhance the impact of the awards."

A&M has been well situated to

capitalize on the Grammys this year, explained Childs, with each of their nominated or winning acts — the Go-Go's, the Police, Quincy Jones and Chas Jankel — enjoying current hit or charted product, much of it the product that earned the nominations in the first place. Particular attention was paid to Jones' "The Dude" by A&M well before the winners were announced, he said; with Jones and the various songs (including Jankel's "Ai No Corrida") and guest artists on "The Dude" having been nominated 12 times, "We anticipated that he'd be winning at least a couple of Grammys," and the label prepared a comprehensive campaign to draw attention to the album and the four singles released from it.

The principal components of A&M's program for "The Dude" include a 20-market television campaign, which began on February 24, the night the Grammys were presented in Los Angeles. With Jones having won Producer of the Year and with "The Dude" having garnered an additional four Grammys, the label clearly has enough fuel to warrant a continuation of the pre-awards campaign. A&M has also prepared a special merchandising bin for "The Dude."

"A comprehensive re-stocking program" on all of A&M's Grammy product, including the Police's double Grammy-winning "Zenyatta Mondatta" LP, began after the nominations were revealed, Childs said, and continues today. A&M has also re-serviced old in-store display material for that product. "Quincy has a current hit record, the Go-Go's have a current hit record, Chas Jankel has a chart record and the Police have a hit record," noted Childs (in the case of the Police, it is not "Zenyatta Mondatta" that is charting but their subsequent album, "Ghost in the Machine"). "Coupled with what we've done advertising-wise and display-wise, it's all just falling into

place for us."

The campaign for "The Dude" seems to be paying off in style; Childs reported "immediate reaction" to Jones' Grammy windfall, and "The Dude" jumped 12 places on the Album Chart this week — from 49 bullet to 37 bullet, its fourth consecutive bulleting week.

Capitalizing on the Grammys is a bit more problematic for EMI America/Liberty Records, home of Best New Artist Sheena Easton and Kim Carnes' "Bette Davis Eyes," winner of both Record and Song of the Year. Carnes' "Mistaken Identity," itself an Album of the Year nominee, was released last April and has yielded three singles since then, with "Bette Davis Eyes" followed by "Draw of the Cards" and the title song. Since Carnes is currently in the studio preparing a follow-up with producer Val Garay — the new album is due in May or June — the artist herself is essentially unable to personally assist in post-Grammy promotions. And in any case, "Mistaken Identity" is no longer on the Album Chart.

An EMI spokesman indicated that when Carnes' new album is released, advertising and other promotions will certainly draw attention to her two Grammys. The same is true for Easton; when her new single ("When He Shines") is issued this month, she will be prominently identified as the Best New Artist winner. Easton is also set to perform "For Your Eyes Only," an Academy Award-nominated song which she recorded for EMI America, on the March 29 Oscar telecast; in the meantime, the singer will be making numerous television appearances and submitting to print interviews, all of which will no doubt refer to her Grammy victory.

EMI will also attempt to "reclaim" in-store display space for existing Carnes and Easton mer-

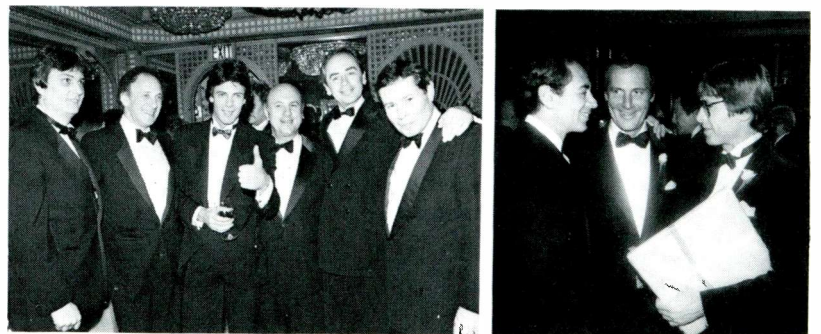
(Continued on page 48)

A&M Fetes Its Grammy Winners



Following the recent Grammy Awards presentation, A&M Records held a party in Los Angeles for its winners and nominees. Pictured from left are: James Ingram, who won a Grammy for Best Male R&B Performance; California Governor Jerry Brown; multi-award-winner Quincy Jones; Herb Alpert, chairman of the board, A&M Records; Gil Friesen, president, A&M Records & Films; and Jerry Moss, chairman, A&M Records.

RCA's Grammy Party



RCA Records hosted a Grammy Awards party at Le Bistro in Beverly Hills following the awards ceremony. Pictured from left are (first photo): Joe Mansfield, division vice president, contemporary music, RCA Records; Barry Gross, RCA's west coast merchandising director; Rick Springfield, winner of the Best Male Rock Vocal Performance award for "Jessie's Girl"; Joe Gottfried, Springfield's manager; Robert Summer, president, RCA Records; and Jack Craig, division vice president, RCA Records — U.S.A. and Canada; (second photo): Summer chatting with Management III chairman Jerry Weintraub and RCA recording artist John Denver, who hosted the CBS telecast of the awards.

Supreme Court Rules Communities Can Regulate Paraphernalia Sales

(Continued from page 3)

items "designed or marketed for use with illegal cannabis." The ordinance also requires the retailer to record the names and addresses of purchasers, gives the police the freedom to inspect the records, and bans the sale of drug-related paraphernalia to minors.

Anti-paraphernalia laws have been watched closely in recent years by record retailers, who are concerned about the effect the laws might have on their business. Many record retailers throughout the country have expanded their product line to include paraphernalia.

The Supreme Court decision, however, does not set a precedent for all anti-paraphernalia legislation. The court has yet to rule on the constitutionality of the Model Act, a law written by the Federal Drug Enforcement Administration. The Model Act, which calls for a blanket ban on all objects "used, intended for use or designed for use" with

illegal substances, has been adopted in several states, including New York, New Jersey and Connecticut but is presently being challenged at the district and appellate levels as well as in the Supreme Court. Many retailers say that the Model Act is vague and unconstitutional because they claim that it is impossible to determine that so-called drug paraphernalia is indeed designed for illegal drug use. (For example, several pipes that the courts cited as being designed for use with marijuana can also be used for smoking tobacco.)

Flipside, an Illinois record store, originally challenged the Hoffman Estates ordinance by suing the municipality, charging that the law was unconstitutional and placed "prior restraint" on free speech. Flipside also claimed that the law would result in police harassment of the store and its customers. The store lost the appeal in Federal District Court but won a later appeal in the Seventh Circuit.

The Supreme Court has now overturned the appellate decision, upholding the original law.

Justice Thurgood Marshall, presiding over the case, stated that the ordinance merely "regulates business behavior" and that it is premature to argue potential enforcement problems since the law has not yet been enforced. Marshall also stated that Flipside had failed to demonstrate that the ordinance was vague, and that the court felt it was "sufficiently clear."

Attorney Dave Weiner, who has been fighting the Model Act for several record retailers, told *Record World* that he felt the Supreme Court decision was a disappointment but that there were substantial differences between the Model Act and the Hoffman Estates ordinance.

"It is not an encouraging sign," Weiner said, "but it isn't the end of the line either. It just means we have a tough fight ahead."

Dove Awards

(Continued from page 3)

Shall Behold Him."

Along with the song of the year award, Rambo also received a Dove for gospel songwriter of the year. The Imperials also received Doves for group of the year and contemporary gospel album of the year for their "Priority" album. Michael Omartian produced "Priority," which took a Grammy this year for best gospel album, contemporary or inspirational.

Laughter was in abundance at this year's presentation, as Grady Nutt emceed the show and Wendy Bagwell provided his brand of humor in a special presentation directed toward financial support for the GMA.

Other Dove Award winners were Russ Taff for male vocalist of the year (for the second consecutive year), and Dino Kartsonakis for instrumentalist of the year (for the fourth consecutive year).

Album winners were "Joni's Song" by Joni Eareckson (Kurt Kaiser, producer) for inspirational gospel album of the year; "Edwin Hawkins Live with the Oakland Symphony Orchestra" (Edwin Hawkins, Gil Askey, producers) for black inspirational gospel album of the year; "One Step Closer" by the Rex Nelon Singers (Ken Harding, producer) for traditional gospel album of the year; "Go" by Shirley Caesar (Tony Brown, Shirley Caesar, producers) for black traditional gospel album of the year; "Walter Hawkins & Family" (Walter Hawkins, producer) for black contemporary gospel album of the year; "Kids Under Construction" (Bob MacKenzie, Ron Huff, producers) for gospel album of the year —

children's music; "Exaltation" (Ron Huff, producer) for gospel album of the year — worship music; "The Love Story" (Phil Brower, producer) for gospel album of the year — musicals; and "Finest Hour" for gospel record album cover of the year. Bill Barnes designed the cover, with photographs by Matt and Pat Barnes.

B. J. Thomas was awarded gospel album of the year by a secular artist for "Amazing Grace," which also took a Grammy this year for best inspirational performance.

Entertainment ranged from a high-energy performance by Al Green, to the somewhat Las Vegas-style of Dave Boyer, to a southern gospel segment that featured the Rex Nelson Singers, the Hemphills, and the Florida Boys.

Highlights of the evening were Phil Kaegy's display of guitar expertise, which provoked the first standing ovation of the evening; Patti's performance, and closing

hymns sung by Brook Speer and Barry McGuire. Speer's bass vocal hushed the audience when he began "Were You There When They Crucified My Lord," and McGuire's delivery of the "The Lord's Prayer" was spine-tingling.

Entertainment was also provided by Larnelle Harris and Cynthia Clawson, and by Thurlow Spurr, who directed the orchestra most of the evening. Presenters included Doug and Laura Oldham, Howard and Vestal Goodman, Ragan Courtney and Cynthia Clawson, Terry and Cheryl Prewitt-Blackwood, Michael and Stormie Omartian, Ralph Carmichael, and Pat Boone.

Thomas A. Dorsey was inducted into the Gospel Music Hall of Fame in the living category and John T. Benson, Sr. in the deceased category. Charles Gabriel, Haldor Lillenas, B. B. McKinney, Lowel Mason, and John Newton were also inducted into the Hall of Fame Wednesday evening.

Time for a Gold Record



When Warner Bros. recording artists the Time recently received gold certification for their debut album "The Time," featuring the singles "Get It Up" and "Cool," the Minneapolis-based sextet stopped by a Los Angeles sushi parlor between sets of their sold-out Roxy engagement to celebrate the occasion. Pictured from left are: the Time's Jellybean Johnson, Monte Moir, Terry Lewis and Jessie Johnson; Warner Bros. vice president/international Tom Ruffino; Warner Bros. vice president of black music marketing Tom Draper; the Time's Morris Day; WEA's Hank Caldwell; and the Time's Jimmy Jam.

Island Goes Indie

(Continued from page 3)

disappointed with Warners' failure to achieve greater success than it did for such Island artists as Marianne Faithfull and Grace Jones. "I think Warners had a lack of confidence in some of our artists," he said. "The majors spend most of their energies on their megastars so it was very difficult to get the proper amount of attention paid to new artists. But we are now in control of our own destiny."

The first Island product to be distributed independently will include an album by guitarist Adrian Bellew, 12-inch and seven-inch singles by vocalist Gwen Guthrie, and new albums by Grace Jones and Black Uhuru. All cassette versions of Island releases will be in the One Plus One format, including catalogue product.

"With our new distribution system we will really have the freedom to pursue the One Plus One line," Blackwell said, adding that one of Island's priorities would be to work on retailer awareness for the line.

Island already operates two independently distributed labels: Mango, which features reggae artists, and Antilles, which will now exclusively spotlight jazz artists. All Island releases will be distributed through the same network that distributes Mango and Antilles. Island's international distribution arrangements will remain unaffected by the changes in the U.S.

Island's current roster includes Robert Palmer, Steve Winwood, Marianne Faithfull, Grace Jones, Black Uhuru, U2, Was (Not Was) and the "Secret Policeman's Ball" projects.

Prior to joining Warner Bros. four years ago, Island had been distributed by PolyGram for a year. Prior to that, the label was independently distributed.

Warner Bros. spokesmen declined to comment on Island's move.

UA Music Names Foster

■ LOS ANGELES—Jaymes Foster has joined United Artists Music as professional manager/west coast, it was announced by Danny Strick, vice president/creative activities.

Rebulla

(Continued from page 29)

every 100; whereas in the United States it is three or four per hundred. We might not be able to hit the European ratio, but we are going to try. With opera and concerts on television and the quality of performance in the United States, there is no reason why it shouldn't happen."

With his particular combination of Italian charm, capacity for hard work and business acumen, Rebulla just might pull it off.

Record World Latin American

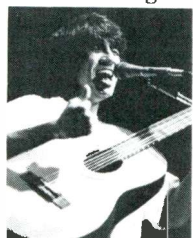
Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ Recibo comunicación del amigo **Luís Calvo**, director internacional de Hispavox S.A., España, que dice textualmente: "Ante el hecho de que **Alberto Cortez**, artista exclusivo de Hispavox, S.A., viene haciendo declaraciones a la prensa y a los medios de difusión manifestando que está libre de todo compromiso contractual con Hispavox, nos vemos obligados a comunicarles, a todos los efectos, que el mencionado artista sigue estando ligado contractualmente a Hispavox, S.A., como artista exclusivo, ya que, al no haber cumplido por su parte el mínimo de grabaciones establecidas para el año 1981, se ha producido una prórroga automática del contrato, en virtud de lo que en el mismo se estipula, sin que la presente situación le autorice a contratarse con ninguna compañía, entidad o persona, ni incluso grabarse a sí mismo. Hemos de añadir que el hecho de que el artista ha iniciado en España una acción legal pretendiendo que se declare extinguido su contrato, demuestra que se sabe ligado a Hispavox, en tanto los tribunales no decidan otra cosa. Agradeciéndoles la atención que han prestado a la presente información, en evitación, para nuestros colegas, de algún perjuicio involuntario en el caso de que, por ignorancia, trataran de negociar o de contratar al referido artista y también para que todos nuestros amigos y colaboradores de los medios de difusión sepan a qué atenerse" . . . Inicialmente **King** **Clave** de Argentina, una gira en compañía de su "manager personal", **Julio García**, que le llevará a México desde el 15 de Marzo en adelante . . . El amigo **Ele Juárez**, actualmente ocupando posición ejecutiva en CBS International, con base en Coral Gables, Florida, me comunica que a partir del día 1ro. de Abril, marcha a España, para hacerle cargo de la dirección general de la empresa WEA de España. Exito le deseo al fraternal ejecutivo en sus nuevos empeños . . . Comienza fuerte la promoción de **Rocio Durcal** con tema "La gata bajo la lluvia" de **Rafael Pérez Botija**, con sus arreglos y bajo su dirección musical. Ariola lanza al dorso de este número el tema "Dicen", también bajo los créditos de Pérez Botija. Excelente producción que merece el mayor de los éxitos internacionales.



CBS International está preparando para su lanzamiento inmediato del cantante brasileño **Fagner** en español. El talentoso interprete ofrece en este larga duración varios temas de fuerte contenido. Entre ellos, "Años", donde hace duo con **Mercedes Sosa**, "La Saeta" un duo con **Joan Manuel Serrat** y "Verde", acompañado por el guitarrista **Manzanita** . . . "Nido de Aguilas", el nuevo long playing de **José Luis Perales** amerita la mejor de las promociones y el mayor de los éxitos . . . Muy comercial el tema "Lastima es mi mujer" que Ariola acaba de lanzar en México, en interpretación y de la autoría de **Juan Gabriel**. Al dorso trae el tema, también de su autoría titulado "Paracuaro". Los arreglos y dirección musical son de **Z. Laurence**, en una producción de **Eduardo Magallanes** . . . Disfrutando de gran impacto en Bogotá, Colombia, números originales del gran amigo **Toño Fuentes**, que fueron grabados hace más de quince años por **Carlos Román** y su Conjunto. Se trata de "Very very well" y "Mi nena". Acaba de ser lanzado al mercado en Colombia, el segundo elepe interpretado por los **Hermanos Sarmiento** y su vocalista **Arturo Durán**. Consagrados el año pasado con la canción "Pimpinelas" del compositor **Romualdo Brito**. Entre los temas que se proyectan lanzar a promoción se cuentan "Pensando en tí", "Un día sin suerte" y "Amor en pena" . . . Va sorprendiendo a todos la acogida brindada al tema "No sabes cuanto te quiero" en interpretación de **Camilo Sesto**, obteniendo amplia programación dentro de los horarios más importantes de las emisoras radiales en las costa este y oeste de Estados Unidos. La gran cosa

(Continued on page 47)

Latin American Album Picks



"SENTIMIENTO RANCHERO"

LUPITA D'ALESSIO - Orfeon LP 1650-5295

Respaldada por la Orquesta de Chucho Ferrer, Lupita D'Alessio interpreta repertorio integrado por muy populares temas rancheros, que adquieren nueva expresión en su interpretación. Resaltan "La enorme distancia" (J.A. Jiménez), "Echame a mí la culpa" (J.A. Espinoza "Ferrusquilla"), "La mano de Dios" J.A. Jiménez y "Un mundo raro" (J.A. Jiménez).

■ Backed by an orchestra directed by Chucho Ferrer, Lupita D'Alessio offers a superb repertoire of top ranchera oldies, given new meaning through her renditions. "La noche de mi mal" (J.A. Jiménez), "La retirada" (J.A. Jiménez), "Que si te quiero, juralo" (Cuco Sánchez), others.

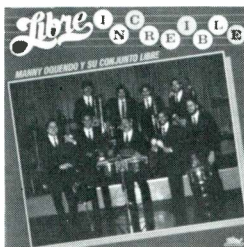


"NIDO DE AGUILAS"

JOSÉ LUÍS PERALES - CBS HIL 80323

Con arreglos de Danilo Vaona, A. Serrano y R. Trabucchelli, José Luis Perales ofrece un desfile de bellas y románticas baladas con su toque muy especial. Destacan "Te quiero" (Perales), "Ella y él" (Perales), "Balada para una" (Perales), "Mi soledad" (Perales) y "Despedida." (Perales).

■ With arrangements by D. Vaona, A. Serrano and R. Trabucchelli, José Luis Perales from Spain offers a collection of romantic, mellow tunes. "Despedida" (Perales), "No sé, no sé" (Perales), "Por tí" (Perales), others.

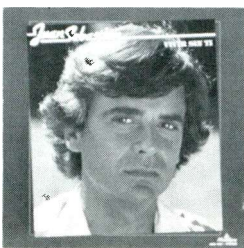


"LIBRE INCREIBLE"

MANNY OQUENDO Y SU CONJUNTO LIBRE - Salsoul SAL 4126

En producción de Manny Oquendo y Andy González, el Conjunto Libre ofrece una de sus mejores grabaciones salseras, llena de ritmo y sabor caliente. Excelentes son "Yo no vuelvo contigo" (Nick Perito), "Lo que se da no se quita" (A. Quintana), "No me echen la culpa" (P. Flores) y "Goza la vida" (Victor Marin).

■ Produced by Manny Oquendo and Andy Gonzalez, Conjunto Libre is at its best in this package of hot and spicy salsa. Very, very danceable. "Traicionera" (G. Curiel), "Decídete" (J.A. Mendez), "Lo que se da no se quita," more.



"VIVIR SIN TÍ"

JUAN SEBASTIÁN - Alhambra AMS 4827

Producido por Julio Seijas y con arreglos y dirección de Eduardo Leiva, la nueva voz de Juan Sebastián de España es fuerte y dramática. Pudiera dar fuerte si logra promoción internacional. Son cortes muy potencialmente comerciales "Ayúdame a vivir" (I. Román-P.Cepero), "Entre dos amores" (J. Seijas) y "Quiereme" (Camacho-C. Villal-G. Escobar).

■ Juan Sebastian from Spain could make it to the top if properly promoted. He is a strong and dramatic new voice, and this album, produced by Julio Seijas, is very commercial, especially "Ayudame a vivir," "Entre dos amores" and "Quiereme."

Record World en Puerto Rico

By FRANKIE BIBILONI

■ La Administración para el Fomento de las artes y La Cultura y la Asociación Nacional de Compositores anunciaron un intenso programa de colaboración de ambas entidades para la promoción y desarrollo de la composición musical en Puerto Rico. El plan incluye la creación de una Biblioteca Musical Puertorriqueña adscrita a la Orquesta Sinfónica de Puerto Rico, el encargo de obras y la inclusión regular de obras puertorriqueñas en los conciertos de la Sinfónica.

Jaime González Oliver, Presidente de la Junta de Directores y Coordinador firmó, conjuntamente con el compositor Carlos Vázquez, una declaración en la que se reconoce el compromiso que se tiene con la creación musical puertorriqueña y se establece un procedimiento estructurado para el encargo y ejecución de obras de compositores locales.

Entre los puntos más importantes de la declaración los firmantes acuerdan la creación de una Comisión Asesora de Repertorio y Encargos compuestos por el Director Titular, y el Asistente del Director y un miembro de la Orquesta Sinfónica y dos compositores, miembros de la ANCO. Esta comi-

sión recomendará repertorio y compositores para hacer entre 3 y 5 encargos de obras por temporada, establecerá un directorio de compositores y obras puertorriqueñas y laborará por el descubrimiento y rescate de la obra sinfónica del pasado.

Los compositores Ernesto Cordeiro, Carlos Vázquez y Carlos Cabrera, que actúan como consejeros de la Senadora Velda González, anunciaron que esta última da su apoyo al plan y que gestionará fondos para permitir su desarrollo.

El que está pegando fuerte, con la consiguiente satisfacción de Sergio Ballesteros, es Sandro que con el tema "Cuando yo te amo" está convertido en un auténtico triunfador.

Wilkins ha seguido adelante con sus presentaciones personales y al respecto comentó: "Tener contacto directo con la gente es benéfico para cualquier cantante; si bien he abandonado un tanto la televisión, ha sido por cumplir compromisos que considero me pueden dar más experiencia y madurez. Esto definitivamente me ayudará a tener un mejor desenvolvimiento en mi carrera artística". Asimismo informó que actualmente se encuentra en los estudios de graba-

ción, donde graba temas de su propia autoría... Una melodía que ha causado gran impacto entre los discófilos es "La ropa sucia se lava en casa", y la magnífica versión de Jorge Vargas (Orfeón), ya se empieza a imponer en el gusto de los discómanos... Y como se esperaba, Rafael de Jesús va para arriba con su versión "Por Morón", que se ubica como una de las favoritas. La orientación y dirección que está recibiendo por parte de su productor Héctor Soto está siendo la base en los índices de ventas que obtiene y su movilización por algunas fiestas patronales será de mucho beneficio

en el futuro... Vicentico Valdes, la voz elástica de Cuba, que siempre se ha mantenido en la preferencia del consumidor puertorriqueño con sus interpretaciones, reaparece con un LP que acaba de grabar para el sello Bronco. Donde se ha seleccionado un manojito de bellas melodías y la que ha sido seleccionada para promoverla a nivel nacional e internacional es la de "Entre este mundo y Dios". Vicentico se dispone a hacer diversas presentaciones en televisión y plazas del interior para apoyar la difusión de sus nuevos temas... ¡Chiaooo!

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"Amor No Me Ignora"
(Camilo Blanes)
CAMILO SESTO
(Ariola-Pronto)

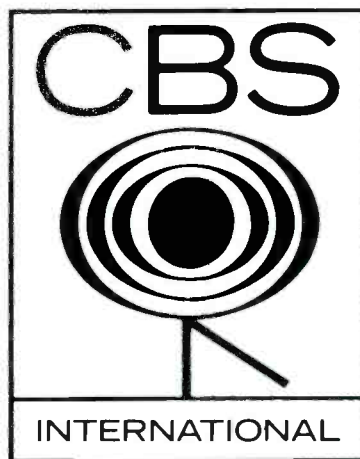
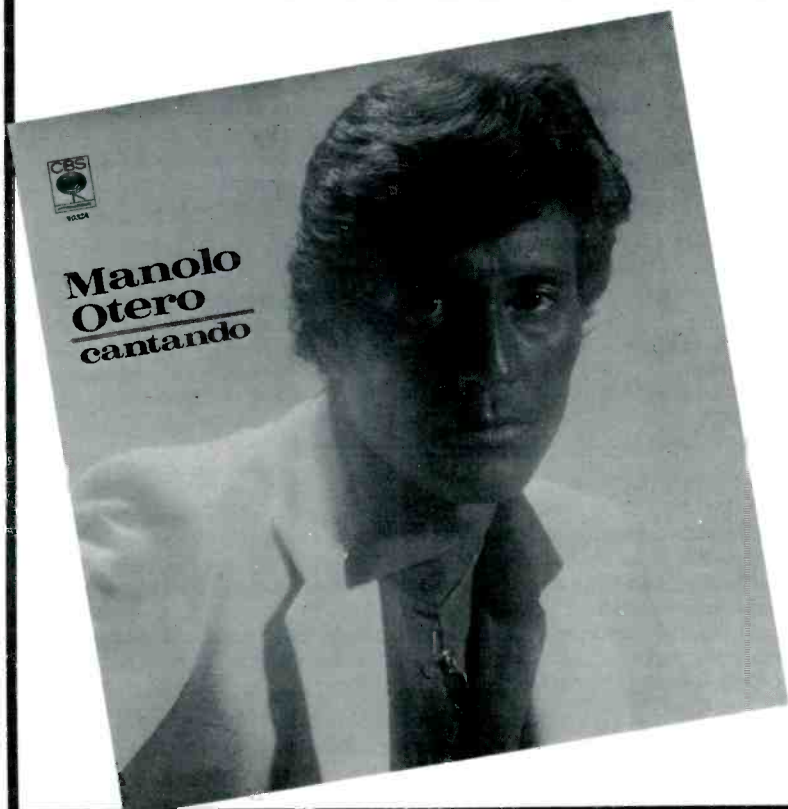
(Salsa)
"Se Solicita Un Novio"
(Don Felo)
OSCAR D'LEON
(T.H.)

*Third Time-Tercera Vez

MANOLO OTERO

PRESENTA SU NUEVO LP

NATURALMENTE EN DISCOS



DISCOS CBS INTERNATIONAL
2190 NW 89 Place, Miami, FL 33172

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

EAST COAST — COSTA ESTE

MARCH 13, 1982

Mar. 13	Mar. 6		
1	4	Medley De Los Condes/Julio Angel	Music Stamp 006
2	1	Amor No Me Ignore/Camilo Sesto	Pronto 0700
3	2	Celos/Napoleon	Raff 9083
4	5	Ayudala/Mari Trini	CBS 80314
5	3	Preso/José José	Pronto 0701
6	12	Se Solicita Un Novio/Oscar D'Leon	T.H. 2167
7	9	Frente A Frente/Jeanette	RCA 7004
8	13	No Me Culpes A Mi/Oscar De Fontana	Citation 1010
9	26	Un Mal Necesario/Jorge Char	LAD 361
10	7	Rosas Sin Espinas/Felito Felix	Caytronics 6010
11	27	La Negra Pola/Cheche Abreu	Sonomax 206
12	6	Mujer, Mujer/Danny Rivera	T.H. 2163
13	11	Antifaz/Willie Rosario	T.H. 2155
14	22	Tu Y Yo/Emmanuel	RCA 0400
15	16	El Me Mintio/Amanda Miguel	Profono 3049
16	10	Que Te Paso/Bobby Valentin	Bronco 120
17	14	Ligia Elena/Ruben Blades/Willie Colon	Fania 597
18	15	Viva La Salsa/Varios	Telediscos 1401
19	34	Yo Te He Hecho Sentir/Fernando Allende	RCA 7005
20	17	Mala Suerte/Henry Fiol	SAR 1026
21	35	Lo Que Te Gusta/Johnny Ventura	Combo 2023
22	18	Abusadora/Wilfrido Vargas	Karen 60
23	24	El Menu/El Gran Combo	Combo 2021
24	36	Caballo Viejo/Roberto Torres	Guajiro 4013
25	19	Disco De Oro/Varios	CBS 10319
26	23	Merecumbé*/Los Hijos del Rey	Karen 617
27	28	El Regreso/Conjunto Clásico	Lo Mejor 805
28	20	Como Tu/Julio Iglesias	CBS 50317
29	37	Emociones/Roberto Carlos	CBS 12315
30	21	Quien Sera El Abusador/Victor Wail	Alhambra 172
31	—	Asi No Te Amara Jamas/Sophy	Velvet 6011
32	—	Primero Fui Yo/Tommy Olivencia	T.H. 2171
33	—	Los Hombres De Rabia Tambien Lloran/ Danny Rivera	T.H. 2163
34	—	Volver a Empezar/Julio Iglesias	CBS 50317
35	33	Baila Conmigo/Miami Sound Machine	CBS 10320
36	25	Mi Piel/Conjunto Quisqueya	Liznel 1399
37	31	Soy Vagabundo/Hector Lavoe	Fania 598
38	32	Una Canita Al Aire/La Solución	T.H. 2154
39	38	Quince Grandes Exitos/Celia Cruz	Cubalegre 1435
40	30	Ramona/Sonora Poncena	Inca 1077

WEST COAST — COSTA OESTE

MARCH 13, 1982

Mar. 13	Mar. 6		
1	1	Amor No Me Ignore/Camilo Sesto	Pronto 0700
2	5	Cuando Quieras Regresar/Los Telefonistas	Ramex 109
3	3	Celos/Napoleon	Telediscos 1503
4	2	Preso/José José	Pronto 0701
5	6	Corazon De Papel/Diego Verdaguer	Profono 3044
6	4	Y Nunca Comprendi/Vicky	Gas 4247
7	10	Arco Iris Musical/Varios	Musart 101
8	7	Frio De Ausencia/Galy Galiano	FM 12075
9	8	No Sirvo Para Estar Sin Ti/Rocio Durcal	Pronto 1097
10	11	Si Me Quieres/Los Bukis	Profono 3050
11	15	El Primer Tonto/Los Freddy's	Peerless 10059
12	14	Deja/Yuri	Profono 3052
13	17	La Tercera Carta/Mercedes Castro	Musart 10844
14	13	El Me Mintio/Amanda Miguel	Profono 3049
15	19	Tu Y Yo/Emmanuel	RCA 0400
16	16	La Colombina/Los 8 de Colombia	Gas 4241
17	9	Ay Amor Tu Siempre Ganas/Los Bondadosos	Anahuac 4913
18	20	Por Esa Calle Vive/Los Baron de Apodaca	T.H. 2140
19	12	Yo Quiero Saber De Ti/Vicente Fernandez	CBS 20555
20	28	El Adios Ranchero/Chelo	Musart 1819
21	30	Lluvia/Luis Angel	Profono 3054
22	22	Quince Exitos Mundiales/Parchis	CBS 83301
23	21	Grandes Exitos De Trios/Varios	TVC 1501
24	23	Rancheras De Oro/Varios	CBS 20557
25	24	Flor De Capomo/Carlos y José	T.H. 2157
26	31	Volver A Empezar/Julio Iglesias	CBS 50317
27	25	Viva El Norte Vol. II/Varios	Telediscos 1502
28	29	La Pediguena/Los Hermanos Flores	Discolando 001
29	27	No Volveras A Verme/Angélica María	Profono 3053
30	—	No Sabes Cuanto Te Quiero/Camilo Sesto	Pronto 0700
31	—	Mi Buen Corazon/Amanda Miguel	Profono 3049
32	18	El Baile De Los Pajaritos/Maria Jesus	Belter 330119
33	32	Viva La Salsa/Varios	Telediscos 1401
34	—	La Reina Es El Rey/Beatriz Adriana	Peerless 2251
35	—	Echame A Mi La Culpa/Lupita D'Alessio	Orfeon 5295
36	34	Tu Prieto/Jimmy Edward	T.H. 2165
37	33	Super Disco/Varios	Gas 4249
38	37	Ahora Que Estuviste Lejos/Karina	Orfeon 16054
39	36	Porque Te Vas/Emmanuel	RCA 0400
40	38	Quedate Otro Ratito/Norma Sol	Profono 3047

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

Record World Latin American (International) Hit Parade

CHILE

(Popularidad)

By Radio Cooperativa (Luis Flores Cruz)

- Esperando A Una Chica Como Tu — Foreigner — Quatro
- Desde Que Tú Te Has Ido — Mecedades — CBS
- Identidad Equivocada — Kim Carnes — EMI
- Cama y Mesa — Roberto Carlos — CBS
- No Sabes Cuanto Te Quiero — Camilo Sesto — Quatro
- Todo Lo Que Tengo Que Hacer Es Soñar — A. Gibb/ V. Principal — Philips
- Me Faltas Tú, Te Necesito — Chris Christian — CBS
- Ella Cree En Mí — Kenny Rogers — EMI
- Canciones del Ayer — Neil Diamond — CBS
- Castillos en el Aire — Don McLean — EMI
- La Vida Te Dirá — Anthony Quinn — Quatro
- Noche Tranquila — Paul David — Quatro
- Tema de Arturo — Christopher Cross — Quatro
- Noticiero Crónico — Oscar Andrade — S&M
- Cuando Todo Está Dicho y Hecho — ABBA — EMI

SANTO DOMINGO

(Ventas)

By Pedro Maria Santana

- Tengo — Millie — Algar
- Merecumbé — Sandy Reyes — Karen
- Así No Te Amará Jamas — Sophy — Velvet
- Siempre Peleando — Wilfrido Vargas — Karen
- Este Terco Corazón — Emmanuel — RCA
- Se Fue la Luz — Luis Ovalles — Memphis
- Te Quiero Mucho Todavía — Olga Lara — Combo
- Tiburón — Ruben Blades — Fania
- Una Canita al Aire — La Solución — T.H.
- María — Los Hermanos Rosario
- Amo — Nini Caffaro
- Que Tal Te Va Sin Mí — Raphael — Hispavox
- Tevene Gonzalez — Kelman Nuñez — Khendya
- Un Mal Necesario — Jorge Char — T.H.
- Un Amante Así — Vickiana — Bartolo 1

ARGENTINA

(Ventas)

By Augusto Conte

- Quema Gaucho Sobre Mí — The Gap Band — Phonogram
- Ana, Yo No Soy Tu Principe Azul — Silvestre — Music Hall
- Que Idea — Pino D'Angio — Microfon
- Ensayo General — Aldo Monges — Microfon
- Sigue Bailando — Doris De Pins — Phonogram
- Es Un Mentiroso — Bee Gees — Phonogram
- Menta y Limón — Roque Narvaja — Interdisc
- Cuando Estoy Con El — Jeanette — RCA
- Por Tí — José Luis Perales — Music Hall
- Yo Soy La Chica de Suerte — Ruben Carló — Microfon
- Enseñame a Morir de Amor — Daniel Lezica — RCA
- Amor No Me Ignore — Camilo Sesto — Microfon
- Procuero Olvidarte — Hernaldo — Phonogram
- O me Quieres O Me Dejas — Julio Iglesias — CBS
- Conversando con mi Hijo — Palito Ortega — RCA

PUERTO RICO

(Ventas)

By Centro Maelo

- Amor No Me Ignore — Camilo Sesto — Pronto
- Ayudala — Mari Trini — CBS
- Preso — José José — Pronto
- Medley de Los Condes — Julio Angel — Music Stamp
- Se Solicita Un Novio — Oscar D'Leon — T.H.
- Yo Te He Hecho Sentir — Fernando Allende — RCA
- Frente a Frente — Jeanette — RCA
- Los Hombres de Rabia Lloran — Danny Rivera — T.H.
- Rosas sin Espinas — Felito Felix — Caytronics
- Así No Te Amará Jamas — Sophy — Velvet
- Antifaz — Willie Rosario — T.H.
- Que Te Pasó — Bobby Valentin — Bronco
- Mujer, Mujer — Danny Rivera — T.H.
- Ligia Elena — Ruben Blades — Fania
- Merecumbé — Los Hijos del Rey — Karen

Nuestro Rincon

(Continued from page 44)

del asunto, es que a pesar de que el número tiene un excelente respaldo orquestal, Camilo declama este hermoso poema, lo cual pudiera estar abriendo un nuevo concepto radial. De todas formas, Camilo dice esta creación suya de modo mesurado, profundo y sin extremismos. Musita al oído su mensaje y llega profundamente al público. Bueno, me alegra muchísimo este asunto . . . El cantautor chileno **Juan Carlos Duque**, resultó ganador del XXIII Festival Internacional de la Canción de Viña del Mar, Chile, con su canción "Ausencias". El segundo lugar lo ocupó el brasileño **Morris Albert** con "Dime Amor", interpretada por **Dudu Franca** y el tercero fué a **Stephen Allen** de Estados Unidos con "Más fácil será amar otra vez" en la interpretación de **Rowena Cortés**. La colombiana **Nohemí** fué elegida como la mejor intérprete del Festival, con la canción "Vuelve a tu hogar, cariño" . . . Recibo comunicación de Discos Columbia S.A., España, firmada por **Enrique Martín Garea**, que dice: "Tenemos el placer de informarles que desde el día 1ro. de Febrero, el Sr. **Marcial Elgueta** se ha unido al Departamento Internacional de Discos Columbia, y será responsable desde esta fecha, de las relaciones con todos los licenciados y licenciadores de la empresa" . . . Bueno, eso está muy bien decidido . . . **Carlos Alfonso Ramírez**, presidente y editor de la revista Estrellas de Puerto Rico, acaba de producir al grupo juvenil **Los Chicos**. El material incluido en la grabación, la presencia de los nenes y sus voces me hacen pensar que es muy posible que den fuerte, dentro de este inmenso desfile de grupos juveniles, lanzados por casi todos los sellos, practicamente al unisono . . . Vuelo este fin de semana a Nueva York, para asistir al debut de **Emmanuel** de México, en el Radio City Music Hall del Rockefeller Center de Nueva York, por invitación de Caytronics Corp., licenciada del producto RCA en Estados Unidos (latino) . . . Y ahora . . . ¡Hasta la próxima!

I have received a letter from **Luis Calvo**, international director of Hispavox S.A., Spain, which states: "Despite **Alberto Cortez's** statements to the press regarding his release from the Hispavox label, we want to say that Mr. Cortez remains signed to Hispavox as an exclusive artist because he didn't fulfill his minimum recording obligations for 1981, resulting in an automatic extension of his contract. He is not authorized to make any deals with any other company or person. We also want to state that Mr. Cortez has filed a legal suit in Spain contending that he has no contract with Hispavox, although he knows that he does until the court reaches a final decision. We thank all of you who have given coverage to this case" . . . Argentinean performer **King Clave** will start on a tour of Mexico on March 15, along with his personal manager **Julio García** . . . **Ele Juarez**, currently with CBS International in Coral Gables, Florida, has informed that on April 1 he will move to Spain to take over WEA Spain as general director. Congratulations! . . . **Rocio Durcal's** latest single on the Ariola label, containing the tunes "La Gato bajo la lluvia" and "Dicen," both penned by **Rafael Perez Botija**, is starting to be promoted. An excellent production that deserves the best . . . CBS International is preparing to release an album by Brazilian singer **Fagner** in Spanish. It is filled with such strong tunes as "Años," which he performs as a duet with **Mercedes Sosa**; "La Saeta," a duet with **Joan Manuel Serrat**; and "Verde," accompanied by guitar player **Manzanita** . . . **José Luis Perales's** latest album, "Nido de Aguilas", deserves the best of success . . . Ariola México has released a single by singer/composer **Juan Gabriel** containing the tunes "Lástima es mi mujer" b/w "Paracuaro," penned by **Gabriel** himself. Arrangements and musical direction are by **Z. Laurence**, and production is by **Eduardo Magallanes** . . . **Carlos Roman** and his **Conjunto** are creating a heavy impact in Columbia, performing tunes by the well known composer **Toño Fuentes** that were released over 15 years ago. The tunes are "Very very well" and "Mi Nena." Also in Colombia, the second album by **Hermanos Sarmiento** with vocalist **Arturo Durán** has been released. They achieved great success last year with the tune "Pimpinela," penned by **Romualdo Brito**. Among the tunes in their new album are "Pensando en tí", "Un día sin suerte" and "Amor en pena" . . . **Camilo Sesto's** latest rendition of "No sabes cuanto te quiero" is getting good response from radio stations in the States. The tune is recited by **Sesto** in a very special way . . . Chilean singer **Juan Carlos Duque** won the Viña del Mar Festival in Chile with the tune "Ausencias." Second place went to Brazil with the tune "Dime amor," penned by **M. Albert** and performed by **Dudu Franca**, and third place went to the United States with the tune "Más facil será amar otra vez," penned by **Stephen Allen** and performed by **Rowena Cortés**. Colombian singer **Nohemí** was awarded Best Performance for her rendition of the tune "Vuelve a tu hogar, cariño" . . . I received a letter from **Enrique M. Garea**, Discos Columbia S.A. in Spain which states: "We have the pleasure to inform you that as of February 1, 1982, Mr. **Marcial Elgueta** has joined the international department of Discos Columbia S.A., as international manager, and will be responsible for the relations with all our licensees and licensors.

Record World en Santo Domingo

By PEDRO MARÍA SANTANA

■ "Los Animadores" de programas musicales de las más populares emisoras de la capital dominicana, escogieron las tres canciones más populares durante el año 1981. Esas grabaciones fueron: "Abusadora," "Todo se derrumbó" y "La rueda." La primera de ellas, interpretada por diez grupos diferentes siendo el más destacado en el país el de **Blas Durán** y en el extranjero, el de **Wilfrido Vargas**. La segunda en la interpretación del mexicano **Emmanuel** y la tercera con la popular orquesta puertorriqueña **La Solución**.

La selección de las tres favoritas del 81 fué realizada durante el programa "Especial de año nuevo", del **Circulo de Locutores Dominicanos** por la radio televisión estatal. Los locutores habían realizado una previa selección de las 20 más populares del año pasado incluyendo: "Dime porque," "No me dejes solo," "La juma de ayer," "Estar enamorado," "El guardia del arsenal," "Que tal te va sin mí," "Quiero dormir cansado," "Insoportablemente bella," "Le llaman Chu," "El nene," "Ni su hombre ni su amante," "Morina," "Ayer te ví," "Soñarte," "Guitarra," "Perdida en la oscuridad" y "Tengo mucho que aprender de tí." Los Animadores de programas musicales de las más populares emisoras de Santo Domingo, que participaron en el especial fueron: **José Alfonso**, **Enrique Fernandez**, **Francis Moya**, **Raffi D'Oleo**, **Felito Brens**, **Alexis Rubio**, **Luis Rafael**, **Nelson Brudis**, **Raffi Miliano** y **José Francisco**.

"Los exitos de Karen" es el nuevo disco de larga duración que edita el sello disquero que más grupos dominicanos ha llevado al triunfo de nuestro país. **Bienvenido Rodriguez**, gerente y propietario del mismo, lanzará un album de temas musicales que fueron exitos. Allí encontraremos los mejores de **Sonia Silvestre**, **Wilfrido Vargas**, **Dionis Fernandez**, **Fausto Rey**, **Ramón Leonardo**, y **Los Hijos del Rey**.

Lisette, la gran cantante internacional visitó nuestro país para

agotar una serie de exitosas presentaciones. El espectáculo de **Lisette** incluye los bailarines, un coro de voces, un director musical y un director de iluminación junto a un director de coreografía.

Chican el popular grupo formado solo por chicas y que con tanto impetu arrancó en el favor del público, se encuentra en crisis de dirección lo que ha motivado la deserción de varias de sus integrantes. Esperamos que el popular grupo **Chican** no desaparezca tras esta crisis que le afecta.

Fernando Casado acaba de publicar un álbum de "Criollas," el genero musical romántico de los años 40, para el deleite de aquellas personas que durante años estuvieron esperando poseer éste género musical en su discoteca. Aparecen además de **Casado**, el destacado **Trio Los Juglares** con los arreglos orquestales y de guitarra de los maestros **Rafael Solano** y **Bienvenido Bustamante**. El album contiene los temas tradicionales "Lucía" de **Joaquin Balaguer**, "Como me besabas tú" de **Dolores Cerón**, "Dorila" de **Alberto Vazquez**, "Duverge" de **Ramoncito Díaz**, y "Por ti sola" de **Julio Alberto Hernandez**, y "Gaviota" de **Juan Bosch** entre otras.

El merengue se ha convertido en algo muy importante para el sello TH de Venezuela. El auge de la popular musica dominicana motivó que representantes y ejecutivos de dicho sello viajen a la República Dominicana para obtener los servicios de un arreglista y director musical criollo. Ultimamente han estado en Santo Domingo **Frank Torres** y **Tony Moreno**.

Luis Ovalles está logrando para su popular orquesta, buenos dividendos desde el mes de diciembre cuando fué el más vendedor con el tema "Se fué la luz." **Luis Ovalles** y su orquesta han logrado el máximo de popularidad en el país tras sus actuaciones de manera fija en el programa meridiano "Fiesta." Esto también asegura a su grupo, contratos en la ciudad de Nueva York en donde se pasa el programa. ¡Y hasta la otra amigos!

California Pirate Sentenced

■ LOS ANGELES—**Leslie Szarvas**, owner of DISContinued Records here, was sentenced last Monday (1) by Judge **Jack B. Tso** in California Superior Court, Pasadena.

Szarvas, the first individual tried and convicted under the state of California's theft statute in a record piracy action, was fined \$7,500 — \$1,500 each on five counts of unauthorized reproduction of sound — and an additional penalty assessment for court costs. In addition

he was placed on three years probation for violation of the California theft statute.

Szarvas was arrested on Sept. 14, 1981 at 444 South Victory Boulevard, Burbank, where officers of the Burbank police seized over 216,000 record albums and singles. At the 6,000-square-foot business location, he maintained a private collection estimated by him at over two million albums and singles, worth more than \$10 million.

Labels' Plans for Grammy Winners

(Continued from page 42)

chandising aids. The label spokesman reported an immediate "resurgence of re-orders" for "Mistaken Identity," the "For Your Eyes Only" single and Easton's self-titled debut album following the February 24 Grammy telecast.

At Warner Bros. Records, Grammys were awarded to artists on both Warner Bros. proper (Al Jarreau, David Sanborn, Andrae Crouch) and the Warners-distributed Qwest (Lena Horne, whose "The Lady and Her Music Live on Broadway" was produced by Quincy Jones), ECM (Chick Corea and Gary Burton) and Geffen (John Lennon and Yoko Ono) labels. Warners has prepared a special order sheet listing each of these winners; the order sheet will be distributed to accounts by the WEA field force, who will also be asked to help "regain visibility" for the artists by way of soliciting in-store display space for existing mer-

chandising materials. A new streamer may be prepared for Jarreau, whose "Breakin' Away" album led to Grammys in both pop and jazz categories.

Jarreau was also the subject of a Warner Bros. television campaign tied to "Breakin' Away" that was first instituted in late 1981. A new schedule for that campaign was to begin the weekend on March 5-7 in the Los Angeles, New York, Atlanta and Detroit markets, with a new voice-over added trumpeting Jarreau's Grammy wins.

Warners has recently released a new single by Patti Austin ("Baby, Come to Me") on the Qwest label, a record that happens to also feature James Ingram, a Grammy winner for his contribution to "The Dude." The label plans to "very delicately" draw attention to Ingram's presence on the single, a spokesman said, especially since Ingram is working on his own Qwest album, also produced by Quincy Jones.

The Coast

(Continued from page 19)

"Industry Standard," have reportedly dedicated one track on that album to the music biz. Its title? "Blood Sucking Leeches." More details about "Industry Standard" were revealed in last week's New York, N.Y. column by the intrepid Joseph Ianello.

BAMS AWAY: The annual Bay Area Music Awards, commonly known as the Bammies, were handed out at the San Francisco Civic Auditorium last Wednesday (3), sponsored by BAM Magazine (natch) and Levi's jeans. Among the winners were (each category is preceded by a "best," of course): Journey's "Escape," album; Jefferson Starship, group; Greg Kihn's "The Break Up Song," song; Marty Balin, male vocalist; Juice Newton, female vocalist; Carlos Santana, guitarist; Pete Sears of the Starship, bassist; Jonathan Cain of Journey, keyboardist; Aynsley Dunbar of the Starship, drummer; Lacy J. Dalton, folk/country artist; Richie Cole, jazz artist; John Lee Hooker, blues/ethnic artist; Narada Michael Walden, black contemporary artist; and Greg Kihn, a write-in winner for Bay Area musician of the year. Elsewhere, San Francisco's Romeo Void took best independent label LP ("It's a Condition") and best single or EP ("Never Say Never") honors, both for their releases on the 415 label, while Stan Getz's "The Dolphin" was named top jazz album and Neil Schon/Jan Hammer's "Untold Passion" was best debut album. Congrats to you all, and to all a good night.

GIGGING: Aretha Franklin performed last Thursday (4) at the opening of the new, \$270 million Barbican Art Center in London. Now, Aretha may be the undisputed Queen of Soul, but a couple of folks with legitimate claims to another throne entirely — namely Prince Charles and Princess Diana of England — were to be in attendance at the opening. We were unable to ascertain whether His or Her Highness knew all the words to "Dr. Feelgood" and "Rock Steady," however. . . . Darlene Love will be at the Roxy on March 18, backed by the Monte Carlos. The band itself, without Love, will open for the Heaters on March 19 and 20 at Madame Wong's in Chinatown. . . . Brazilian trombonist Raul DeSouza and his nine-piece fusion band will appear at Gio's Restaurant in Hollywood on March 25 at 9:00. . . . Singer/writer Jude Johnstone, who's been attracting people like Christopher Cross, Juice Newton and Clarence "Big Man" Clemons to her shows around town, will appear at a club called At My Place in Santa Monica on March 18. She's also at the Bla Bla Cafe every Wednesday night this month. . . . The Chieftains, those marvelous practitioners of traditional Irish music, will be at UCLA's Pauley Pavilion on March 14, with a Royce Hall workshop to follow the next morning. The group's new album, "Cotton-Eyed Joe/Chieftains 10," is on the Shanachie label.

NOTICES: Dr. Demento's "Evening of Dementia," scheduled for March 19 and 20 at the Roxy, has been postponed. A new date will be announced sometime soon. . . . Promotion/marketing firm Tom Hayden and Associates has moved to new quarters at 8335 Sunset, L.A. 90069. Phone: (213) 656-0970. . . . Congratulations to Kevin Spencer, lead vocalist for Dynasty, on his February 20 marriage to Denise Washington.

Elektra/Musician at the Vanguard



Elektra/Musician Records, the new Elektra/Asylum-owned and distributed label headed by Bruce Lundvall, was launched at a recent party at the Village Vanguard in New York. More than 250 guests jammed the famed jazz venue to see a special video presentation given by Lundvall outlining the label's initial eight-album release and to hear a performance by the Red Rodney/Ira Sullivan Quintet, whose "Spirit Within" LP is one of the eight initial E/M albums. Pictured at the Vanguard are, from left: Rodney, Lundvall, and Sullivan.

New York, N.Y.

(Continued from page 14)

ECHOES OF AN ERA: Be on the lookout for a controversial new single, "Still in Saigon," from Charlie Daniels' forthcoming Epic Records LP "Windows." The song, penned by New York-based singer-songwriter Dan Daley (he recorded it on an independent label last year), is about a Vietnam War veteran who's haunted by the ghoulish nightmares of his involvement in the conflict. It's a powerful indictment of U.S. involvement in Vietnam, which may surprise some of Daniels' redneck followers and is certain to create second thoughts among conservative radio programmers. Daniels reportedly performed the song at the recent CBS Records convention in San Juan and during his Volunteer Jam Concert in Nashville last month, both to standing ovations.

Abbie Hoffman, a veteran of the Vietnam War on the home front, traveled to Todd Rundgren's Utopia Video studios in Bearsville, N.Y. last Saturday (27) to accept the New York State Conservation Citizen of the Year Award from a group called the Catskill Alliance for the Environment. Hoffman was granted a day pass from the work-release program in New York City, in which he is serving time on a cocaine possession charge, in order to accept the award for his past work in leading a campaign to prevent the St. Lawrence River from being opened to winter shipping. While in Bearsville, Hoffman must have noticed the cover of Utopia's just-released LP, "Swing to the Right" (Bearsville), which depicts a record-burning ceremony.

KIND HEARTS: While recording their next A&M LP at A.I.R. Studios in Montserrat, Nazareth discovered that one of the engineers working on the project was in desperate financial need. The young Jamaican's mother badly needed a spinal operation, which neither he nor she could afford to finance. Nazareth quickly made arrangements for a fund-raising concert, which was to be held Saturday (6) at a small club on the tiny island, where they hope to raise over \$5,000 to pay for the woman's operation.

FRIED RICE ON 45: New York music business scenemakers seemed reluctant to exchange the customary handshakes at a party held at Skyline Studios last week, reports RW's Phil DiMauro, but they weren't being unfriendly — they were simply avoiding the potential embarrassment of transferring sparerib residues to their friends. The occasion was the debut of "Wor Shu Opp," by the band No Laughing on the Go On label. Attendees were treated to Chinese food and a lip-synch performance by Shubert Shubert (a/k/a Bruce Kushnik) of the single, a classic bit of doo-wop with a Chinese menu as the lyric sheet. Executive producer Tina Ball and producers Don Silver and Ben Wisch are hoping that take-out fanatics will pick the record up — so far, they haven't figured out a way to have it delivered.

Record World Country

Large Attendance Growth At Country Radio Seminar

By BOB MILLARD

■ NASHVILLE—Expanded attendance figures, entertaining keynote speeches, pointed trade/label/radio discussions, a star-packed reception, and a talent-laden New Faces show highlighted the 13th annual Country Radio Seminar, held Feb. 26-27 at the Opryland Hotel here.

Attendance at this year's CRS stood at 578, in comparison to 1981's 442 paid registrants. The figures represented every part of the U.S. and other countries as well. Of the 43 states from which participants came, Tennessee, Texas, California, New York, Ohio,

Georgia, Florida, Oklahoma, Missouri and Virginia were the most heavily represented.

This year's seminar had no particular theme, but there was much mention of coping with current economic conditions and technological expansion at various sessions. Session and discussion group highlights during the seminar included "Competition," moderated by Charlie Cook of HKJ, Los Angeles; "Selling Country Radio for Results in Good Times and Bad"; and "The Radio Doctor."

Dick Clark's keynote presentation Friday (26) was entertaining,

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'Survivors' Reunion Concert



Carl Perkins, Johnny Cash, and Jerry Lee Lewis recently appeared on stage together for only the second time in 25 years at Madison, Wisconsin's Dane Memorial Coliseum. Three of Sun Records' original pioneers of rock 'n' roll, they have recorded an album together entitled "The Survivors" set for late March release on Columbia. A crowd of 4,000 was treated to three and a half hours of individual sets and a rousing preview of the new album as a finale.

CBS Records Closing Nashville Studios

(Continued from page 4)

offers, "but when it came right down to it nobody really made a hard offer." CBS was not actively considering the liquidation of studio operations here at that time, Roberts stated.

Anderson confirmed that both studios will continue in full operation until the early summer closing date.

No firm decisions have been announced regarding CBS's plans for the space now occupied by the two studios. Roberts speculated that a conversion to office space was likely.

The closing of Columbia's recording studios here represents the end of a legacy of country music unparalleled by any other single studio. Studio B has been in operation since construction by Owen Bradley was completed in 1954.

The unique quanset hut facility initially accommodated the filming of an early television program entitled "Stars of the Grand Ole Opry."

Al Gannaway produced 90 of the 30-minute episodes on the sound stage then called Bradley's Studio. A number of U.S. Army-produced 15-minute features called "Country Style" were also filmed in Studio B during that period. The first records were reportedly cut in Studio B a few months after the facility opened.

In 1962 CBS bought the property from Bradley, demolished the remodeled residence which had housed the original Bradley Studio A, and began work on the present office complex which enclosed the old Studio B. That construction was completed in 1965.

The closing of the CBS Nashville studios will probably see existing equipment distributed to other CBS recording sites, said Roberts. Remaining CBS-owned recording operations in this country after June 30 will be in New York. The company closed its San Francisco and Los Angeles recording centers in the mid-1970s.

Nashville Report

By BOB MILLARD

■ The late Tex Ritter has been recognized for his work in recording and motion pictures by the Academy of Country Music, which has renamed its Motion Picture of the Year Award the "Tex Ritter Award" . . . Another country music original, Ernest Tubb, is slated for video honors on Wednesday (10) when the Dick Clark Company tapes a special tribute to the Texas Troubadour here under the title "Ernest Tubb: An American Original." Included on the bill are Conway Twitty, George Jones, Loretta Lynn, Waylon Jennings, Marty Robbins, Razy Bailey, Sonny James, Faron Young, Cal Smith and Leon Russell.

Columbia artists Calamity Jane have been working hard lately promoting their new single "I've Just Seen a Face" in Cincinnati. The all-girl band hit television, radio, retail, rack and one-stop accounts prior to playing two of the town's night spots in one evening. In addition, CBS hosted a reception for the ladies at Stouffer's before the double performances, and a trip to Columbus for a performance on the following night. The act just finished work on a Robert Small-produced video of the single.

Merle Haggard spends the week hosting the second annual Lake Shasta Merle Haggard Bass Tournament in Redding, California — tough work; eh? . . . Loretta Lynn, herself one-quarter Cherokee, joined a distinguished cast as the sole country music representative for a March 4 "Night of the First Americans" event honoring the accomplishments of native

(Continued on page 52)

Country Picks of the Week

SINGLE

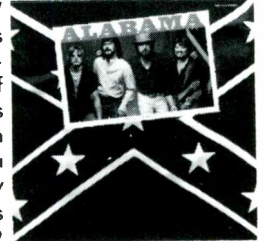
STATLER BROTHERS, "YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)" (prod.: Jerry Kennedy) (writers: Wayland Holyfield, Johnny Russell) (Bibo, ASCAP/Sunflower Country Songs, BMI) (2:36). An excellent production of a fine song, featuring plenty of good vocal bass lines and the Statlers' trademark harmonies. The boys ask "Why should I miss you cause you'll be back every night in my dreams." Look for early chart action on this one. Mercury 76142 (PolyGram).

SLEEPER

MIKE CAMPBELL, "JUST TO GET TO YOUR LOVE" (prod.: Jerry Crutchfield) (writer: Mike Campbell) (Duchess, BMI) (2:34). A smooth flowing, moderate-tempo tune, this is Campbell's second Columbia effort. The first, "Barroom Games," spent eight weeks on the RW chart recently, and this solid second shot could well take the pleasant-voiced Campbell further. Columbia 18-02810

ALBUM

ALABAMA, "MOUNTAIN MUSIC." Producer Harold Shedd and the boys have done it again — the third Alabama album continues their line of strong records. Picks from these tracks include the current single "Mountain Music," "Take Me Down" and "Gonna Have a Party." "Words at Twenty Paces," from Hugh Moffatt's pen, is also a very strong cut. RCA AHL1-4229.



Country Radio Seminar Highlights



The 13th annual Country Radio Seminar was held Feb. 26-27 at the Opryland Hotel in Nashville. Pictured from left are, top row: Gene Hughes of Gene Hughes Promotions; Jack Lameler, Columbia Records; Frank Leffel, PolyGram Records; Erv Woolsey, MCA Records, and Paul O'Brien, WUBE-FM, who moderated the "Radio-Records-Trades" discussion; Handshake recording artist Terry Gregory; and Les Acree, WMC; Ed Shane, KRTH; KLAC's Don Langford; and Malrite

Communications' John Chaffee, all members of the "Career Development — Yours & Theirs" panel. Bottom row, from left: Epic recording artist Ricky Skaggs; Dick Clark, who delivered the opening day's keynote address; MCA recording artist George Strait; and Don Imus, delivering his keynote address during the closing day's activities.

Country Radio Seminar *(Continued from page 49)*

including film clips from the '50s of country artists appearing on "American Bandstand." Among those seen were Jim Reeves (with squealing girls in the background), Webb Pierce without his guitar, Roy Orbison without his dark glasses, and Conway Twitty with short hair.

As always, one of the most heated and best attended sessions was the open discussion between the trades, labels and radio representatives in the "Radio-Records-Trades" panel. Included on the panel were country chart compilers from *Record World*, *Billboard*, *Cash Box*, *Radio & Records* and the *Gavin Report*, as well as marketing officers from most of country's major labels. *RW's* charts were praised for consistency of method and believability. The validity of "paper adds" in radio reports to chart researchers was the focus of considerable controversy.

A Thursday night (25) reception saw seminar registrants mixing with numerous artists, including George Jones, Dottie West, Ronnie Milsap, Jacky Ward, Leon Everett and Marie Osmond, in addition to trade and record company representatives.

Louise Mandrell made a presentation for the Country Music Association, embellished by a Gonzo Theatre Group performance, while Dick Clark made a presentation for the Academy of Country Music.

The New Faces show ended the seminar with a banquet and per-

formances by several of the brightest new talents in country music from the year before. Acuff-Rose 35-year veteran promotion man Mel Foree was honored from the New Faces stage with an award from the CRS, for his many years of dedicated service to the industry.

CBS Sets Big Push for 'Dukes' Album

■ NASHVILLE—Targeting 12 million young "Dukes Of Hazzard" fans, CBS Records Nashville marketing vice president Roy Wunsch has announced an aggressive promotion, advertising and marketing push for the Scotti Brothers album "Dukes of Hazzard."

Initial merchandising moves will key on album cover graphics, with point of purchase materials including posters, album flats, tent posters, rack header cards and large album title logos. Other plans include a national contest for creative display of materials and "Dukes of Hazzard" buttons available to store clerks and radio personnel.

Johnny Cash will have the first release with "The General Lee," followed by John Schneider, Bo Duke

in the series, with "In the Driver's Seat." Also featured on the album are Doug Kershaw and "Dukes" cast members Tom Wopat, Catherine Bach, Sorrell Booke and James Best.

Product, advertising and promotional efforts will focus on music and non-music outlets, according to Wunsch, with 60-second radio and 30-second television time buys to follow initial market acceptance. Print buys in major country publications, *TV Guide*, and development of national print ads and mats for local print placement will reinforce primary efforts.

The television show boasts 40 million total audience, a 23.6 rating and a 41 share.

Lavender Dead at 49

■ NASHVILLE—Grover "Shorty" Lavender, founder of the Shorty Lavender Talent Agency, died at Parkview Hospital here Monday (1) following a prolonged illness. He was 49.

The agency will continue under recently appointed president Tom Wojcik, Barbara Lavender and son Bob Lavender.

Lavender began his career with the Hubert Long Agency, joined with Dick Blake to form the Lavender-Blake Agency, and started the Shorty Lavender Talent Agency in 1978. He was instrumental in the early career development of George Jones and Tammy Wynette and was associated with a number of other country acts, including Faron Young, Ray Price and Hank Williams, Jr.

Alabama LP Orders Exceed 500,000

■ NASHVILLE—RCA has announced that initial orders for "Mountain Music," Alabama's third album, totaled well over 500,000.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Statler Brothers — "You'll Be Back"

Mickey Gilley — "Tears of the Lonely"

Mel McDaniel — "Take Me to the Country"

Michael Murphey has a strong contender in "The Two Step Is Easy." Early believers include WPLO, WXCL, WDEN, WVAM, KRMD, KKYX, WQIK, KCKC, KGA, WLWI, KHEY, WIRK.

The **Statler Brothers** have a superb remake of the Johnny Russell hit of a few years back. "You'll Be Back (Every Night in My Dreams)" is an instant add at KSO,

WMAQ, WBAP, WCOS, WHK, KMPS, WSAI, WTOP, KWMT, KEEN, WXCL, KPLX, KIKK, WGTO, WVAM, KNIX, KRMD, WTOS, WJQS, WDLW, WJRB, WPLO, KTTS, KWKH, WSM, WIL, KFDI, WQYK, KFKF, WCMS, KLAC, WDEN, KSSS, KGA, WQQT, KRAK, WMZQ, KCUB.



Michael Murphey

Wayne Kemp has action on "Sloe Gin and Fast Women" at WDLW, KBUC, KEBC,

WDEN, KVOO, KFDI, KKYX, WQYK, WVAM, KFDI, KRMD, KTTS, WPNX.

Tennessee Express moves with "The Arms of a Stranger" at WSM, WGTO, WVAM, KFDI, KRMD, KTTS, WPNX.

Super Strong: **Waylon & Willie, Alabama, Steve Wariner.**

Gene Kennedy & Karen Jeglum are showing well with "A Thing or Two on My Mind" at WDEN, WWVA, KRAK, KGA, WCMS, WPNX, KWMT, KFDI, KSOP, KSO, KDJW, KYNN, KVOO, WLWI, WYDE.

Lobo is picking up play on "Come Looking for Me" at KGA, WXCL, WVAM, KVOO, KTTS, KWKH, WFAI, KYNN, WPNX.

Joe Stampley has good moves on "I'm Goin' Hurtin'" on KMPS, WDEN, WVAM, KFDI, KRMD, WDLW, KSOP, WJRB, WPLO, KTTS, KEBC, KBUC, KKYX, KSSS, WCMS, KGA, WQQT, KRAK, KXLR, WSOC, WSAI.



Tennessee Express

The **Bellamy Brothers** have instant action on "For All the Wrong Reasons" at WGTO, KSO, KFDI, WJRB, WSM, WTOP, WWVA, KCKC, KEEN.

SURE SHOT

Mickey Gilley — "Tears of the Lonely"

Statler Brothers — "You'll Be Back"

Leon Everette — "Just Give Me What You Think Is Fair"

LEFT FIELDERS

Mike Campbell — "Just To Get To Your Love"

John Propst — "Dance Little Bird"

Billy Edd Wheeler — "Pepsi"

AREA ACTION

Larry Carlton — "Sleepwalk" (WVAM, WIVK)

Terry Aden — "She Doesn't Belong to You" (KFDI, WPNX, KRAK)

Terry Dale — "Loving You" (WFAI, KFDI, KGA)

Country Singles Publisher's List

Producer, Publisher, Licensee, Writer

A COUNTRY BOY CAN SURVIVE Bowen (Bocephus, BMI) Williams	16	KEY LARGO Limbo & McClellan (Jen-Lee/Chappell, ASCAP/Lowery, BMI) Higgins, Limbo	80
AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES Larkin-Conley (Blue Moon/Easy Listening, ASCAP & Blue Moon, ASCAP) Conley/Conley, Devereaux	25	KISS THE HURT AWAY White (Chu-Fin, BMI) Reed, Duncan	100
A LITTLE BIT CRAZY Bowen (Milene, ASCAP) Raven	38	LIES ON YOUR LIPS Oates (Cristy Lane/New Albany, BMI) Shell, Dowell	28
ALWAYS ON MY MIND Moman (Screen Gems-EMI/Rose Bridge, BMI) Christopher, Thompson, James	42	LORD, I HOPE THIS DAY IS GOOD Williams, Fundis (Sabal, ASCAP) Honner	51
AND THEN SOME Montgomery (House of Gold/Chinnichap/Careers, BMI) Slate, Henley, Gray	59	LOVER (RIGHT WHERE I WANT YOU) Kennedy (Opa-Locka, ASCAP) Carlile	77
ANOTHER HONKY TONK NIGHT ON BROADWAY Garrett-Dorff (Peso/Wallet, BMI) Brown, Dorff, Garrett	22	LOVE TAKE IT EASY ON ME Stroud (Combine, BMI) Linde, Rush	64
ANOTHER SLEEPLESS NIGHT Norman (Chappell, ASCAP) Black, Bourke	9	LUCY AND THE STRANGER Butler (House of Gold, BMI) Goldsboro	52
BAD NEWS Martin (Acutt-Rose, BMI) Loudermilk BANDERA, TEXAS (Keithlee/Trail of Tears, BMI) Russell	84	MADE IN THE U.S.A. Haynes (Baby Chock/Vogue/Welk, BMI) Moman, Emmons	90
BEST OF FRIENDS Foglesong (Duchess, BMI) Creed, DeVorzan	75	MIS'RY RIVER Penney (Chiplin, ASCAP) Worff	14
BE THERE FOR ME BABY Norman (Chappell/Intersong, ASCAP) Black, Rocco	13	MOANIN' THE BLUES Mittelstedt (Publicare, ASCAP) Meister, Meister, Wimberly	78
BIG CITY Haggard-Talley (Shade Tree, BMI) Haggard, Holloway	3	MOUNTAIN MUSIC Harold Shedd & Alabama (Maypop, BMI) Owen	37
BLUE MOON WITH HEARTACHE Crowell (Hotwire/Atlantic, BMI) Cash	1	MOUNTAIN OF LOVE Wilson (Morris/Unichappell, BMI) Dorman	2
BOBBIE SUE Chancey (Bobby Goldsboro, ASCAP/House of Gold, BMI) Tyler, Tyler, Newton	5	MY LOVE BELONGS TO YOU West (Sister John, Sugar Plum, Newkeys, BMI) Rogers	96
BORN WITH THE BLUES Sherrill (Hallnote, BMI) Rodriguez	61	NATURAL LOVE Scatti (Flowering Stone, ASCAP/Holy Maley, BMI) Pennig, Espy, Gernhardt	40
BUSTED Logan (Tree, BMI) Howard	31	NEW CUT ROAD Crowell (World Song, ASCAP) Clark	26
BUT IT'S CHEATING Feeney (Terrace, ASCAP) Brown	55	NO RELIEF IN SIGHT Collins (Chappell, ASCAP) Bourke, Dobbins, Wilson	23
COULD IT BE LOVE Norman (Gee Sharp, BMI) Sharp	70	ONLY ONE YOU Killen (Tree, BMI/Cross Keys, ASCAP) Jones, Garvin	29
CRYING MY HEART OUT OVER YOU Skaggs (Cedarwood, BMI) Butler, Wilkin	19	ONLY YOU (AND YOU ALONE) Kennedy (Tro-Hollis, BMI) Ram, Rand	73
DIAMOND IN THE ROUGH Sparks (Bil-Kar, SESAC) Sparks	79	PAIN IN MY PAST Richardson (ATV/Screen Gems-EMI) Dycus, Barnes	82
DO ME WITH LOVE Norman (Jack & Bill/Welk, ASCAP) Schweers	7	PRETENDING FOOL English (Black Mountain Road/Warhithmore, BMI) English, Ballew	85
DON'T COME KNOCKIN' Barnhill (Cedarwood, BMI) Heeneey, Matan	45	'ROUND THE CLOCK LOVIN' Davies (Chappell, ASCAP/Tri-Chappell, SESAC) Bourke, Oslin	30
DON'T EVER LEAVE ME AGAIN Fisher (Blue Lake, BMI) Barnes	34	SAME OLE ME Sherrill (Silverline, BMI) Overstreet	17
DON'T LOOK BACK Morgan-Worley (Gary Morris, Warner Bros., ASCAP/Warner-Tamerlone, BMI) Morris, Setser	35	SEMI DIESEL BLUES Mattocks (Boil Wevil, BMI) Dunbar	94
EVEN IF IT'S WRONG Rogers (Steel City, BMI) Louis	99	SHE LEFT LOVE ALL OVER ME Montgomery (House of Gold, BMI) Lester	4
EVERYBODY LOVES A WINNER Kennedy (Hall-Clement/Welk, BMI) McDill	72	SHINE Moman (Waylon Jennings, BMI) Jennings	62
FROM LEVIS TO CALVIN KLEIN JEANS Chancey (Tree, BMI/Cross Keys, ASCAP) Runyeon, Lothrop, Jones	41	SINGLE WOMEN Parton-Perry (Velvet Apple/Least Loved, BMI) O'Donoghue	33
GUILTY EYES Cornelius-Daniel (New Albany, BMI/Hoosier, ASCAP) Dowell, Blazy	71	SOMEBODY BUY THIS COWGIRL A BEER Gar-Peso, BMI) Brown, Dorff, Garrett	92
HANDY MAN Larkin (Unart, BMI) Jones, Blackwell	93	SOMEDAY SOON Boker (Warner Bros., ASCAP) Tyson	48
HOLDIN' ON Scruggs-Jennings (Waylon Jennings, BMI) Colter, McDavid, Jennings	76	SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) Reeder-Watson (Booth and Watson, BMI) Spurgin, Mendenhall	43
HOLED UP IN SOME HONKY TONK Fisher (Tree, Golden Opportunity, C.I.D., BMI, ASCAP, SESAC) Dillion, Dycus, Mevis	89	SWEET YESTERDAY Collins (Tom Collins, BMI) Fleming, Morgan	15
HONKY TONK TONIGHT Heavener (I.S.P.D., ASCAP) Heavener	98	TENNESSEE ROSE Ahern (Warner-Tamerlone/Bobbling Brooks, BMI & Drunk Monkey, ASCAP) Brooks, DeVito	11
I FEEL IT WITH YOU Bowen (Cross Keys/Lilton, ASCAP) Kane, Kane	57	THAT'S WHAT YOUR LOVIN' DOES TO ME Pennington (Almarie, BMI) Shofner	91
I HAD IT ALL Stroud (Corner Stone/Legendsongs, ASCAP, BMI) Moretti, Knoblock, Allen	88	THE CLOWN Twitty-Bowen (Mammoth Spring/Rose Bridge, BMI) Chalmers, Rhodes, Barnett, Carson	8
IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) Lloyd (Atlantic, BMI) Beland, Guilbeau	65	THE FLAME Singleton, Self (Tree, BMI) Shell, Lindsey	95
IF YOU'RE THINKING YOU WANT A STRANGER Mevis (Jock & Bill/Welk, ASCAP) Mevis, Willis	21	THERE GOES MY EVERYTHING (Elvis Presley/Acutt Rose/Husky, BMI) Frazier/YOU'LL NEVER WALK ALONE (Williamson, ASCAP) Rodgers, Hammerstein	67
IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN UP) Gillespie-Kendalls (Hall-Clement/Welk, BMI) Bell, Skinner, Wallace	10	THE VERY BEST IS YOU Wilson (Aoudod, ASCAP/Ibex, BMI) Stephens, Shell	6
I JUST CAME HOME TO COUNT THE MEMORIES Jones-Anderson (Contention, SESAC) Ray	63	THROUGH THE YEARS Richie (Peso/Swanee Brovo, BMI) Dorff, Panzer	12
I LIE Brodley (Coal Miners, BMI) Dompier	18	TIL SOMETHING BETTER COMES ALONG Kilroy (Warner-Tamerlone/Sweet Harmony, BMI) Bonnon, Bettis	60
I NEVER KNEW THE DEVIL'S EYES WERE BLUE Sherrill (Easy Listening, Galleon, ASCAP) Dresser	87	TOOK IT LIKE A MAN, CRIED LIKE A BABY DiMartino (Chappell, ASCAP/Tri-Chappell, SESAC) Bourke, Black, Rocco	53
IN LIKE WITH EACH OTHER Gatlin-Gatlin-Gatlin (Larry Gatlin, BMI) Gatlin	24	TRAVELIN' MAN Post, Geyer (4 Star, BMI) Fuller	86
IN LOVE WITH LOVING YOU Stegall (April/Blackwood, BMI & ASCAP) Stegall, Monk	81	VICTIM OR A FOOL Crowell (Coolwell/Granite, ASCAP) Crowell	46
INNOCENT LIES Stilts-James (Morson, BMI) James, Smith	68	WATCHIN' THE GIRLS GO BY Killen (Tree/Strowberry Lane, BMI) Killen, McDowell	69
IT'S A LONG WAY TO DAYTONA Stronge (Mel Tillis, BMI) Tillis	44	WHEN A MAN LOVES A WOMAN Vaughn-Grayson (Catilian/Quinzy, BMI) Wright, Lewis	36
IT'LL BE HER Bowen (Boron/Hat Band, EMI) Reynolds	32	WILD TURKEY/EVERYBODY MAKES MISTAKES Sherrill (Song Biz, BMI/Algee, BMI) Moffatt, Sebert, Dalton, Sherrill	54
I'D LOVE YOU TO WANT ME Morris (Famous, ASCAP) Lobo	58	WRITTEN DOWN IN MY HEART Montgomery-Stevens (Grand Avenue, ASCAP) Davidson	47
I'LL MISS YOU Williams (My Mama's, BMI) Teague	83	YOU NEVER GAVE UP ON ME Reynolds (Michael O'Connor, BMI) Pearl	27
I'VE JUST SEEN A FACE Sherrill (Maclean, BMI) Lennon, McCartney	56	YOU LOOK LIKE THE ONE I LOVE Gibson (Duchess/Posey/Unichappell/VanHoy, BMI & ASCAP) Allen, VanHoy	97
JUST TO SATISFY YOU Moman (Irving/Parody, BMI) Jennings, Bowman	74	(YOU SURE KNOW YOUR WAY) AROUND MY HEART Kilroy (Bibo-Welk/Chappell, ASCAP) Rocco, Bourke, Black	49
KANSAS CITY LIGHTS Collins (Tom Collins, BMI) Fleming, Morgan	50	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD West (Bibo/Vogue/Welk, ASCAP & BMI) Holyfield, Hatch	20
		YOU'RE NOT EASY TO FORGET Moher-Goodrum (ATV/Mann and Weil/Braintree/Snow, BMI) Weil, Snow	39

Country Album Picks

ALWAYS ON MY MIND

Willie Nelson — Columbia FC 37951

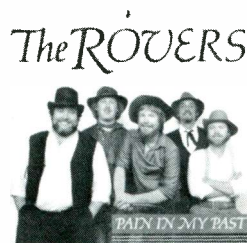
Willie focuses on a set of slow, easy-tempoed numbers for a laid-back album here. Produced by Chips Moman in Texas and Tennessee, the sound is smooth, tight and relaxing throughout. Best songs are the title cut, "Last Thing I Needed," "Do Right Woman, Do Right Man," and the only tune here with a moderately fast beat, "The Party's Over." Waylon joins in on the late-'60s Procol Harum classic, "Whiter Shade of Pale."



PAIN IN MY PAST

Rovers — Epic/Cleveland International FE 37706

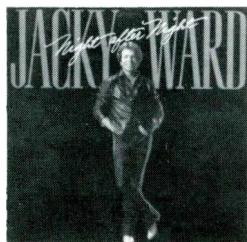
What a fun act: five Irish folk singers with a sense of humor who sing country. The title cut opens solidly country with a dobro and the lyric "You're a rock slide on my highway, you're a mudhole in my yard . . ." Their upbeat laments, clean vocals and harmonies, and bouncing melodies are hard to resist. "People Who Read People Magazine," "What's a Nice Guy Like Me (Doin' In a Place Like This)" and "No More Bread & Butter" are some of the top tunes.



NIGHT AFTER NIGHT

Jacky Ward — Asylum E1-60013

An overall bright-sounding production containing several potential singles. "Travelin' Man" has charted in its first week with a bullet. The old Rick Nelson hit sounds good on Jacky, as does another reprise, "Don't Pull Your Love (Out on Me Baby)." "I Can't Get to You From Here" is a touching story of the positive changes brought by family life to "one of the boys," and is easy to listen to.



Nashville Report (Continued from page 49)

Americans at the John F. Kennedy Center for the Performing Arts in Washington, D.C. . . . Alabama tied Elvis Presley's record of two sold-out shows in one day at the Charlotte, N.C. Coliseum, where seating is 11,600. They go Monday (8) to the White House for a tribute to the winningest coach in college football history, Bear Bryant of Alabama. Bob Hope will emcee as ABC-TV tapes for later airing.

The Oak Ridge Boys' recent appearance at the Astrodome, in conjunction with the Houston Livestock & Rodeo Show, reportedly broke the all-time Astrodome attendance record at 46,840 turnstyle attendance. The house seats only 43,200, so nearly 4,000 Oaks fans stood through the show, breaking the old mark set last year by Charley Pride . . . PolyGram/Nashville has announced marketing plans for the new Statler Brothers release "You'll Be Back (Every Night in My Dreams)," including two mailings to radio stations, advance copies to key retail, rack and one-stop buyers, local level in-store display materials and some ad dollars for tour support.

In what may well be the all-time high dollar mark for a single item concession sale by a country artist on the road, Porter Waggoner recently garnered \$1,000 from a fan who insisted on buying the entertainer's cowboy hat, no matter the price. Waggoner reportedly scoffed at a \$500 offer before doffing the hat to the insistent moneyed man . . . Peggy Sue and Sonny Wright tour Europe this month . . . Ronnie Prophet's TV guest shot in New Zealand went over so well he got invited back for another television special, which will also air in Australia.

BUSINESS NOTES: The United Stations reports their "Weekly Country Music Countdown" has become the most listened-to country music program in the country since its debut this past December, with Arbitron figures showing eight million listeners . . . Ernie Smith has been named

(Continued on page 53)

Country Single Picks

COUNTRY SONG OF THE WEEK

MICKEY GILLEY — Epic 14-02774

TEARS OF THE LONELY (prod.: Jim Ed Norman) (writer: Wayland Holyfield) (Bibo, ASCAP) (3:12)

A master of the country ballad follows up his recent number one hit, "Lonely Nights," with a strong effort on this Wayland Holyfield tune. The very tasty production effort combines lush string arrangements and simple instrumentation to build another potential smash record.

TENNESSEE EXPRESS — RCA JK 13078

THE ARMS OF A STRANGER (prod.: Norro Wilson) (writers: A. Mills, T. Smith) (Cross Keys, ASCAP) (2:40)

A bouncy, moderate uptempo number. Lively guitars and good-timing harmonica parts complement lyrics in which the stranger is a lover who has "been lyin' too long" about his cheating ways. An easy add to many formats.

TAMMY WYNETTE — Epic 14-02770

ANOTHER CHANCE (prod.: George Richey) (writers: B. Drawdy, J. Taylor, D. Knutson) (First Lady/Sylvia's Mothers, BMI) (2:40)

An upbeat tune which polishes the other side of the d-i-v-o-r-c-e coin, telling of a woman who is having too much fun to accept estranged hubby's offer to give her another chance. Should appeal broadly with its tongue-in-cheek lyric twists.

REX ALLEN, JR. — Warner Bros. 50035

LAST OF THE SILVER SCREEN COWBOYS (prod.: Snuff Garrett) (writers: M. Brown, S. Dorff, S. Garrett) (Peso, BMI) (3:21)

This slow-tempo song is an affectionate look back at those matinee heroes of childhood movie theaters, the silver screen cowboys. Rex is joined by Rex, Sr. and Roy Rogers in cameo recitations and a final chorus for a nice nostalgic tribute.

JOE STAMPLEY — Epic 14-02791

I'M GOIN' HURTIN' (prod.: Ray Baker) (writer: J. Dickens) (Baray/Mullet Music, (2:02) Joe is going out to hit the joints, drowning painful memories by having "a real good time." Horns provide a good touch to this moderate-beat, let's-go approach to getting rid of the blues.

BELLAMY BROTHERS — Curb E-47431

FOR ALL THE WRONG REASONS (prod.: D. & H. Bellamy) (writer: D. Bellamy) (Bellamy Bros./Famous, ASCAP) (3:53)

I love you for all the wrong reasons 'cause you love me all the right ways, say the Bellamys in harmonies sure to please. Light country/rock instrumentation.

LEON EVERETTE — RCA JK 13079

JUST GIVE ME WHAT YOU THINK IS FAIR (prod.: R. Dean, L. Everette) (writers: R. Gosdin, V.L. Haywood, J. Twill) (Window, BMI) (3:05)

Something of a different sound for Leon, a slow tune with a subtle touch of south-of-the-border vibraphone for accent. Definitely country, from the beginning to the end.

Ranlar Enterprises Formed in Los Angeles

■ LOS ANGELES—The production company Ranlar Enterprises has been formed by Larry Byron, Kim Espy, David Hungate, Randy McCormick and James Stroud. The partners in the new firm have been involved as producers, musicians and writers in numerous hit records.

Two publishing firms have also

been established by Ranlar Enterprises, Ranlar Music (BMI) and Jaseppy Music (ASCAP).

Ranlar's offices are in Nashville and Los Angeles. The Nashville office is at 50 Music Square West, Suite 907. Phone: (615) 327-1075. The Los Angeles phone number is (213) 760-2299.

Record World Country Albums



MARCH 13, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Mar. 13	Mar. 6		WKS. ON CHART
1	1	FEELS SO RIGHT ALABAMA RCA AHL1 3930 (18th Week)	51
2	6	BOBBIE SUE OAK RIDGE BOYS/MCA 5294	4
3	2	JUICE JUICE NEWTON/Capitol ST 12136	50
4	4	FANCY FREE OAK RIDGE BOYS/MCA 5209	40
5	5	GREATEST HITS WILLIE NELSON/Columbia KC 2 37542	25
6	7	SOUTHERN COMFORT CONWAY TWITTY/Elektra 60005	6
7	8	STILL THE SAME OLE ME GEORGE JONES/Epic FE 37106	15
8	3	BIG CITY MERLE HAGGARD/Epic FE 37693	18
9	10	FINALLY T.G. SHEPPARD/Warner/Curb BSK 3600	6
10	12	GREATEST HITS KENNY ROGERS/Liberty LOO 1072	72
11	9	THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra/Curb SE 535	28
12	13	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	35
13	11	CIMARRON EMMYLOU HARRIS/Warner Bros. BSK 3603	12
14	16	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	89
15	15	STEP BY STEP EDDIE RABBITT/Elektra 5E 532	29
16	14	THERE'S NO GETTIN' OVER ME RONNIE MILSAP/RCA AHL1 4060	28
17	17	FEELIN' RIGHT RAZZY BAILEY/RCA AHL1 4228	4
18	20	GREATEST HITS OAK RIDGE BOYS/MCA 5150	69
19	18	THE DAVID FRIZZELL/SHELLY WEST ALBUM /Warner Bros. BSK 3643	5
20	23	GREATEST HITS JIM REEVES & PATSY CLINE/RCA AHL1 4127	15
21	21	ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210	33
22	27	BLACK ON BLACK WAYLON/RCA AHL1 4247	2
23	19	BARBARA MANDRELL LIVE /MCA 5243	27
24	24	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 5E 541	21
25	25	GREATEST HITS ANNE MURRAY/Capitol SOO 12110	74
26	22	I AM WHAT I AM GEORGE JONES/Epic KE 36492	87
27	35	ME AND MY RC LOUISE MANDRELL & R.C. BANNON/RCA AHL1 4059	4
28	28	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772	72
29	26	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE/Columbia FC 37438	25
30	30	MR. T CONWAY TWITTY/MCA 5204	35
31	31	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108	42
32	32	GIVIN' HERSELF AWAY GAIL DAVIES/Warner Bros. BSK 3636	3
33	29	YOU DON'T KNOW ME MICKEY GILLEY/Epic FE 37916	28
34	42	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	147
35	41	SEVEN YEAR ACHE ROSANNE CASH/Columbia JE 36865	50
36	37	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS/Epic FE 37193	15



37	38	I LIE LORETTA LYNN/MCA 5293	2
38	40	URBAN CHIPMUNK /RCA AFL1 4027	47
39	34	GREATEST HITS CHARLEY PRIDE/RCA AHL1 4151	20
40	44	KING OF THE ROAD BOXCAR WILLIE/Mainstreet SN 73000	8
41	47	HONEYSUCKLE ROSE WILLIE NELSON & FAMILY/Columbia S2 36753	84
42	39	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	69
43	49	STARDUST WILLIE NELSON/Columbia KC 35305	197
44	45	RIDIN' SHOTGUN JESSI COLTER/Capitol ST 12185	4
45	40	HORIZON EDDIE RABBITT/Elektra 6E 276	76
46	52	ENCORE MICKEY GILLEY/Epic KE 36586	76
47	46	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	44
48	57	BEST OF EDDIE RABBITT /Elektra 6E 235	119
49	58	BEST OF DON WILLIAMS, VOL. II /MCA 5096	123
50	43	TOWN & COUNTRY RAY PRICE/Dimension DL 5003	22
51	60	MIDNIGHT CRAZY MAC DAVIS/Casablanca NBLP 7257 (PolyGram)	20
52	56	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37466	23
53	36	FIRE AND SMOKE EARL THOMAS CONLEY/RCA AHL1 4135	15
54	54	DRIFTER SYLVIA/RCA AHL1 3986	45
55	53	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	34
56	48	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	46
57	59	URBAN COWBOY ORIGINAL SOUNDTRACK/Full Moon/Asylum DP 9002	94
58	51	YEARS AGO STATLER BROTHERS/Mercury SRM 1 6001 (PolyGram)	34
59	64	GOOD TIME LOVIN' MAN RONNIE McDOWELL/Epic FE 37399	30
60	61	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	72
61	63	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 35642	169
62	65	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	124
63	67	ASK ANY WOMAN CON HUNLEY/Warner Bros. BSK 3617	13
64	70	RODEO ROMEO MOE BANDY/Columbia FC 37568	18
65	33	DESPERATE DREAMS EDDY RAVEN/Elektra 5E 545	18
66	62	CLASSIC CRYSTAL CRYSTAL GAYLE/Liberty LOO 982	121
67	71	RAINBOW STEW LIVE MERLE HAGGARD/MCA 5216	32
68	68	KIERAN KANE Elektra E1 60004	2
69	55	HEART TO HEART REBA McENTIRE/Mercury SRM 1 6003 (PolyGram)	10
70	72	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883	51
71	69	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. BSK 3599	17
72	66	CARRYING ON THE FAMILY NAME DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	39
73	73	THE VERY BEST OF MEL TILLIS /MCA 3274	18
74	74	I'M A LADY TERRI GIBBS/MCA 5255	19
75	75	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528	46

Nashville Report (Continued from page 52)

executive VP at the Jim Halsey Company . . . March 24 is the date the Oaks will do their bit in the Kerrville, Texas taping of the 60-minute CBS-TV special "Johnny Cash and the American Cowboy" . . . Margo Smith has been signed to the AMI Records roster, with a new single planned for near-term release . . . The National Kidney Foundation's 1982 Country Music Festival will air on more than 275 stations this April 3-4, the second year in a row for the fund-raising and educational event.

LOCAL ACTIVITIES: There has been plenty of live country music in Nashville this past week, with the New Faces show at the end of the

Country Radio Seminar and the Nashville Songwriters Association's Songwriters Spectacular Friday (5) . . . Pam Tillis, talented pop-singing daughter of Mel Tillis, showcased at the Cannery here Tuesday night (2) with the band White Heart and was sizzling hot with her R&B and pop delivery and new songs. Her opening act was the Wrong Band, fronted by lead singer Rick Harmon, drummer Buddy Harmon's youngest . . . Dave Olney and the X-Rays played to an enthusiastic bunch of fans recently at the Ringside Seat.



Record World Country Singles

MARCH 13, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Mar. 13	Mar. 6		WKS. ON CHART
1	4	BLUE MOON WITH HEARTACHE ROSANNE CASH Columbia 18 02659	12
2	1	MOUNTAIN OF LOVE CHARLEY PRIDE/RCA 13014	11
3	6	BIG CITY MERLE HAGGARD/Epic 14 02686	9
4	5	SHE LEFT HER LOVE ALL OVER ME RAZZY BAILEY/RCA 13007	11
5	8	BOBBIE SUE OAK RIDGE BOYS/MCA 52006	8
6	7	THE VERY BEST IS YOU CHARLY McCLAIN/Epic 14 02656	12
7	3	DO ME WITH LOVE JANIE FRICKE/Columbia 18 02575	13
8	12	THE CLOWN CONWAY TWITTY/Elektra 47302	7
9	11	ANOTHER SLEEPLESS NIGHT ANNE MURRAY/Capitol 5083	9
10	10	IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN' UP) THE KENDALLS/Mercury 76131 (PolyGram)	13
11	13	TENNESSEE ROSE EMMYLOU HARRIS/Warner Bros. 49892	9
12	15	THROUGH THE YEARS KENNY ROGERS/Liberty 1444	9
13	16	BE THERE FOR ME BABY JOHNNY LEE/Full Moon/Asylum 47301	8
14	14	MIS'RY RIVER TERRI GIBBS/MCA 51225	11
15	17	SWEET YESTERDAY SYLVIA/RCA 13020	9
16	18	A COUNTRY BOY CAN SURVIVE HANK WILLIAMS, JR./ Elektra/Curb 47527	8
17	19	SAME OLE ME GEORGE JONES/Epic 14 02696	6
18	21	I LIE LORETTA LYNN/MCA 52005	8
19	23	CRYING MY HEART OUT OVER YOU RICKY SKAGGS/Epic 14 02692	8
20	2	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE/MCA 51210	15
21	25	IF YOU'RE THINKING YOU WANT A STRANGER GEORGE STRAIT/MCA 51228	7
22	26	ANOTHER HONKY TONK NIGHT ON BROADWAY DAVID FRIZZELL & SHELLY WEST/Warner Bros./Viva 50007	6
23	20	NO RELIEF IN SIGHT CON HUNLEY/Warner Bros. 49887	11
24	30	IN LIKE WITH EACH OTHER LARRY GATLIN AND THE GATLIN BROTHERS/Columbia 18 02698	6
25	29	AFTER THE LOVE SLIPS AWAY / SMOKEY MOUNTAIN MEMORIES EARL THOMAS CONLEY/RCA 13053	6
26	32	NEW CUT ROAD BOBBY BARE/Columbia 18 02690	9
27	31	YOU NEVER GAVE UP ON ME CRYSTAL GAYLE/Columbia 18 02718	4
28	28	LIES ON YOUR LIPS CRISTY LANE/Liberty 1443	10
29	9	ONLY ONE YOU T.G. SHEPPARD/Warner/Curb 49858	16
30	34	'ROUND THE CLOCK LOVIN' GAIL DAVIES/Warner Bros. 50004	5
31	39	BUSTED JOHN CONLEE/MCA 51230	7
32	37	IT'LL BE HER TOMPALL AND THE GLASER BROTHERS/Elektra 47405	5
33	40	SINGLE WOMEN DOLLY PARTON/RCA 13057	3
34	35	DON'T EVER LEAVE ME AGAIN VERN GOSDIN/AMI 1302	9
35	43	DON'T LOOK BACK GARY MORRIS/Warner Bros. 50017	3
36	24	WHEN A MAN LOVES A WOMAN JACK GRAYSON & BLACKJACK/Koala 340	12
37	55	MOUNTAIN MUSIC ALABAMA/RCA 13019	2
38	46	A LITTLE BIT CRAZY EDDY RAVEN/Elektra 47413	4
39	48	YOU'RE NOT EASY TO FORGET DOTTIE WEST/Liberty 1451	4
40	44	NATURAL LOVE PETULA CLARK/Scotti Brothers 5 02676	6
41	41	FROM LEVIS TO CALVIN KLEIN JEANS BRENDA LEE/MCA 51230	7
42	63	ALWAYS ON MY MIND WILLIE NELSON/Columbia 18 02741	2
43	56	SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) GENE WATSON/MCA 52009	3
44	51	IT'S A LONG WAY TO DAYTONA MEL TILLIS/Elektra 47412	2
45	45	DON'T COME KNOCKIN' CINDY HURT/Churchill 94000	8
46	50	VICTIM OR A FOOL RODNEY CROWELL/Warner Bros. 50008	6
47	47	WRITTEN DOWN IN MY HEART RAY STEVENS/RCA 13038	7
48	58	SOMEDAY SOON MOE BANDY/Columbia 18 02735	3
49	53	(YOU SURE KNOW YOUR WAY) AROUND MY HEART LOUISE MANDRELL/RCA 13039	5
50	65	KANSAS CITY LIGHTS STEVE WARINER/RCA 13072	2



51	22	LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS/MCA 51207	16
52	57	LUCY AND THE STRANGER BOBBY GOLDSBORO/Curb/CBS 5 0726	4
53	54	TOOK IT LIKE A MAN, CRIED LIKE A BABY CEDAR CREEK/ Moon Shine 3003	6
54	27	WILD TURKEY / EVERYBODY MAKES MISTAKES LACY J. DALTON/Columbia/Sherrill 18 02637	14
55	42	BUT IT'S CHEATING FAMILY BROWN/RCA 13015	9
56	64	I'VE JUST SEEN A FACE CALAMITY JANE/Columbia 18 02715	3
57	77	I FEEL IT WITH YOU KIERAN KANE/Elektra 47415	2
58	59	I'D LOVE YOU TO WANT ME NARVEL FELTS/Lobo 111	5
59	66	AND THEN SOME BOBBY SMITH/Liberty 1452	4
60	52	TIL SOMETHING BETTER COMES ALONG R.C. BANNON/ RCA 13029	9
61	61	BORN WITH THE BLUES JOHNNY RODRIGUEZ/Epic 14 02638	5
62	33	SHINE WAYLON/RCA 12367	16
63	36	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. 49860	17
64	73	LOVE TAKE IT EASY ON ME LaCOSTA TUCKER/Elektra 47414	3
65	38	IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) BURRITO BROTHERS/Curb/CBS 5 02641	13
66	69	BANDERA, TEXAS SOLID GOLD BAND/NSD 121	4
67	72	THERE GOES MY EVERYTHING / YOU'LL NEVER WALK ALONE ELVIS PRESLEY/RCA 13058	3
68	49	INNOCENT LIES SONNY JAMES & HIS SOUTHERN GENTLEMEN/Dimension 1026	12
69	60	WATCHIN' GIRLS GO BY RONNIE McDOWELL/Epic 14 02614	16
70	62	COULD IT BE LOVE JENNIFER WARNES/Arista 0611	6
71	67	GUILTY EYES BANDANA/Warner Bros. 49872	11
72	68	EVERYBODY LOVES A WINNER DICKEY LEE/Mercury 46129 (PolyGram)	8
73	70	ONLY YOU (AND YOU ALONE) REBA McENTIRE/Mercury 57062 (PolyGram)	16

CHARTMAKER OF THE WEEK

74	—	JUST TO SATISFY YOU WAYLON & WILLIE RCA 13073	1
75	71	BEST OF FRIENDS THE THRASHER BROTHERS/MCA 51227	8
76	75	HOLDIN' ON JESSI COLTER/Capitol 5073	6
77	78	LOVER (RIGHT WHERE I WANT YOU) TOM CARLILE/Door Knob 81 170	2
78	85	MOANIN' THE BLUES KENNY DALE/Funderburg 5001	4
79	89	DIAMOND IN THE ROUGH KAREN TAYLOR/Mesa 1111	2
80	90	KEY LARGO BERTIE HIGGINS/Kat Family 5 02524	2
81	87	IN LOVE WITH LOVING YOU KEITH STEGALL/EMI America 8107	2
82	88	PAIN IN MY PAST THE ROVERS/Cleveland International/Epic 14 02728	2
83	99	I'LL MISS YOU STELLA PARTON/Town House 1056	2
84	—	BAD NEWS BOXCAR WILLIE/Main Street 951	1
85	82	PRETENDING FOOL MICHAEL BALLEW/Liberty 1447	7
86	—	TRAVELIN' MAN JACKY WARD/Asylum 47424	1
87	—	I NEVER KNEW THE DEVIL'S EYES WERE BLUE TERRY GREGORY/Handshake 9 02736	1
88	—	I HAD IT ALL FRED KNOBLOCK/Scotti Brothers 2752	1
89	—	HOLED UP IN SOME HONKY TONK JOE SUN/Elektra 47417	1
90	93	MADE IN THE U.S.A. FOUR GUYS/J&B 1001	2
91	91	THAT'S WHAT YOUR LOVIN' DOES TO ME PEGGY FORMAN/ Dimension 1027	4
92	—	SOMEBODY BUY THIS COWGIRL A BEER TANYA TUCKER/ MCA 52017	1
93	—	HANDY MAN JOEL HUGHES/Sunbird 7569	1
94	98	SEMI DIESEL BLUES SUPER GRIT COWBOY BAND/Hoodswamp 8004	2
95	—	THE FLAME RITA REMINGTON/Plantation 207	1
96	—	MY LOVE BELONGS TO YOU RONNIE ROGERS/Lifesong 45095	1
97	76	YOU LOOK LIKE THE ONE I LOVE DEBORAH ALLEN/ Capitol 5080	10
98	83	HONKY TONK TONIGHT DAVID HEAVENER/Brent 1019	5
99	—	EVEN IF IT'S WRONG JIMMI CANNON/Warner Bros. 50024	1
100	92	KISS THE HURT AWAY MACK WHITE/Commercial 1381	4





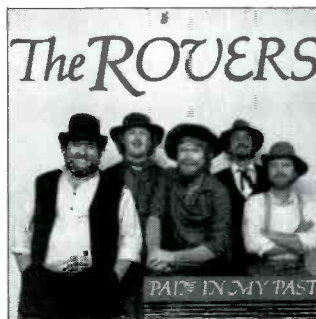
**Everybody
has a pain
in their
past.**

But only The Rovers made a song about it.

If you thought The Rovers hit close to home with their half-million seller "Wasn't That A Party," wait till you hear the new Rovers album, "Pain In My Past."

In addition to the hit title song, The Rovers have turned dozens of everyday thoughts and experiences into great, rollicking music. Including "People Who Read People Magazine," "Me And Millie" and "What's A Nice Guy Like Me (Doin' In A Place Like This)."

This is the kind of music that lights up phones.
And record sales.



FE 37706

The Rovers. "Pain In My Past." On Epic®-Cleveland International™ Records and Tapes.

THE ROVERS' TOUR:
3/9 Detroit, MI
3/10 Flint, MI
3/12 Milwaukee, WI

3/13 Chicago, IL
3/14 Fort Wayne, IN
3/16 Toledo, OH

3/17 Cincinnati, OH
3/18-20 Minneapolis, MN
4/3 Seattle, WA

4/9 Spokane, WA
4/10 Yakima, WA
4/11 Portland, OR

4/13 Redding, CA
4/14 San Rafael, CA
4/15 Sacramento, CA

4/16 San Jose, CA
4/17-18 San Rafael, CA
4/21 El Cajon, CA

4/22 Bakerfield, CA
4/23 Fullerton, CA
4/24 Pomona, CA
4/25 Los Angeles, CA

Produced by Jack Richardson for JAR Productions.

U.S. Management: Tony M. Mamis, FTM Enterprises, 9165 Sunset Blvd., Los Angeles, CA 90068, (213) 550-0130. Worldwide Management: Les Weinstein, Bob Silk, P.O. Box 4486, Vancouver, CN V6E 3Z8, (601) 681-8311.
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JOHN DENVER

Seasons of the Heart

His New Album

Includes The Single
"Shanghai Breezes"

PB-13071

Jerry Weinstaub
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