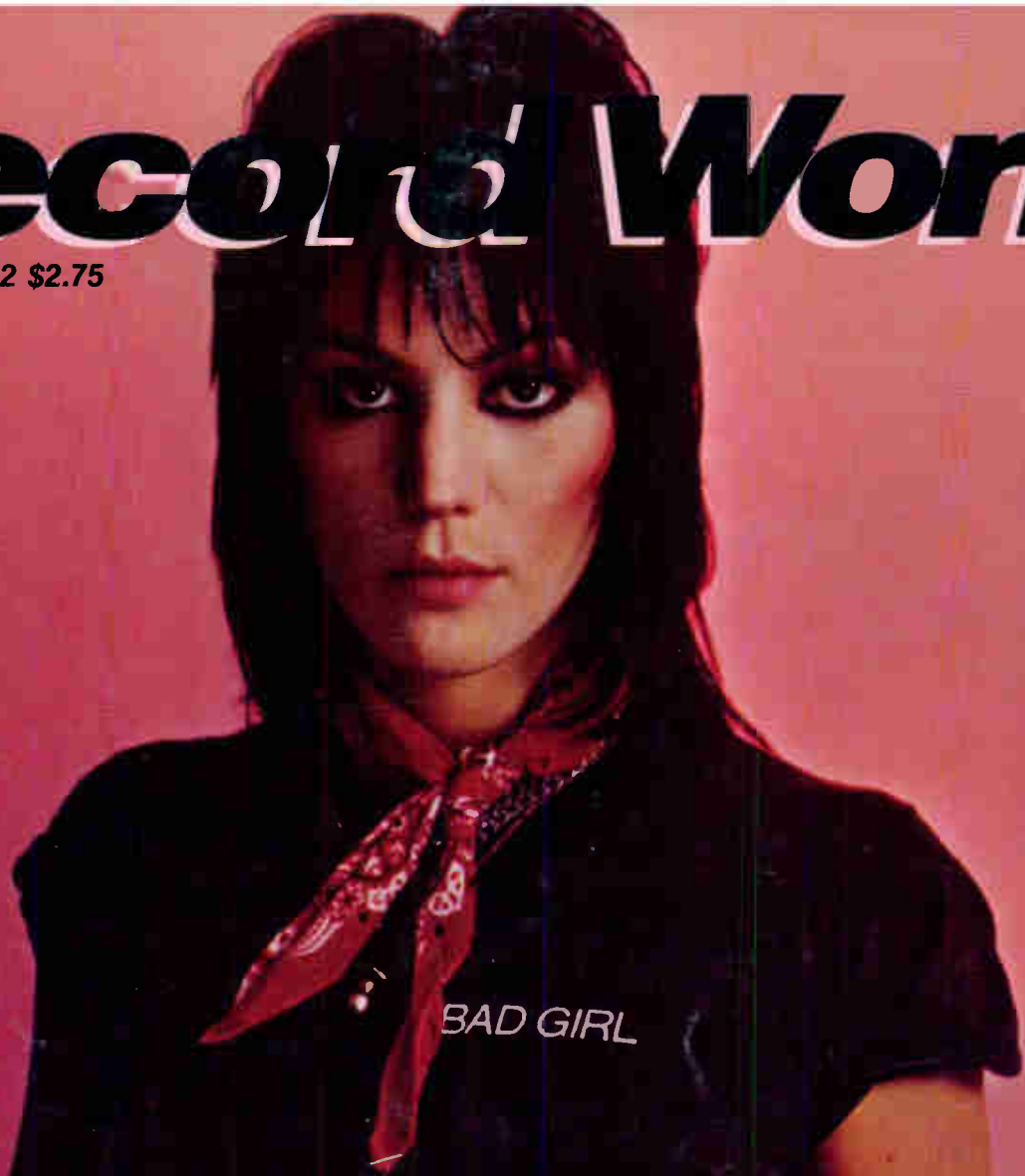


# Record World

FEBRUARY 13, 1982 \$2.75



**Joan Jett**

## Hits of the Week

### SINGLES

**OLIVIA NEWTON-JOHN, "MAKE A MOVE ON ME"** (prod.: Farrar) (writers: Farrar-Snow) (John Farrar Snow, BMI) (3:17). Olivia follows her blockbuster hit "Physical" with this offer that sounds impossible to refuse. Her saucy vocal solicitation and John Farrar's production make pop-A C magic. MCA 52000.

**BARBRA STREISAND, "MEMORY"** (prod.: Webber) (writers: Webber-Eliot-Nunn) (The Really Useful Company Trevor Nunn c/o Set Copyright, Koppelman-Bandier, BMI) (3:52). The theme from the British musical "Cats," this beautiful show tune is the perfect showcase for Streisand's vocal prowess. Col 18-02717.

**JOAN JETT & THE BLACKHEARTS, "I LOVE ROCK 'N ROLL"** (prod.: Cordell-Laguna) (writers: Hooker-Merrill) (Finchley, ASCAP) (2:45). Bulleting on the pop side and tearing up AOR, this title track from Joan's latest LP has anthem qualities and heroic lead guitar riffs that should take it all the way to the top. Boardwalk 7-11-135.

**QUARTERFLASH, "FIND ANOTHER FOOL"** (prod.: Boylan) (writer: Ross) (Narrow Dude/Bonnie Bee Good/WB, ASCAP) (3:30). Rindy Ross knows how to excite an audience, and she turns the trick on this strong follow-up to the sextet's top 10 "Harden My Heart" debut. The band rocks hard for AOR-pop ears. Geffen 50006.

### SLEEPERS

**THE BOYS BAND, "DON'T STOP ME BABY (I'M ON FIRE)"** (prod.: Granet) (writers: Slate-Keith-Pippin-Roberts) (House of Gold, BMI) Bobby Goldsboro, ASCAP) (3:23). Rusty Golden, Greg Gordon and B. James Lowry make their debut with this glossy pop slice. Sweet choruses and a monster hook spell hit. Elektra 47406.

**STELLA PARTON, "I'LL MISS YOU"** (prod.: Williams) (writer: Teague) (My Mama's, BMI) (3:14). Stella makes a label debut with this bouncy pop piece from her forthcoming LP. Her bubbly vocal, pinpoint chorus harmonies, and a big hook give this loads of multi-format appeal. Town House/accord 1056.

**JUNIOR, "MAMA USED TO SAY"** (prod.: Carter) (writers: Giscombe-Carter) (Pressure Aves/EMI) (3:35). The British vocalist makes his label debut, and it's already creating quite a stir in clubs and on black radio. Junior Giscombe's vocal enthusiasm and the backing dance track are hitbound. Mercury 76132 (PolyGram).

**THRILLS, "TONIGHT"** (prod.: Frenchik) (writer: Fullerton) (Beautiful Day Great People, BMI) (3:09). Sparkling keyboard layers meld with ringing guitars while Dave Fullerton delivers a spirited vocal reading on this well-crafted initial single from the Long Island-based group's "Front Page News" LP. G&P 20008.

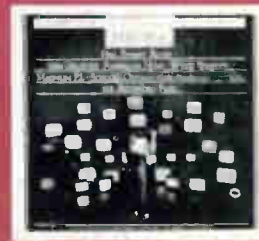
### ALBUMS

**SMOKEY ROBINSON, "YES IT'S YOU LADY."** As the single "Tel Me Tomorrow" bullets into the upper reaches of both the pop and Black Oriented Singles Charts, it seems that Smokey's second collaboration with producer George Tobin is headed for broad acceptance. The mellow mood will please radio. Tamla 6001 T1 (Motown) (3.98).

**MIKE POST, "TELEVISION THEME SONGS."** In the history of pop music, perhaps only Henry Mancini has written television themes more influential than Mike Post's. Included here are his recent hits, "The Greatest American Hero" and "Hill Street Blues," along with "The Rockford Files," a mid-1970s chart-topper. Elektra E1-60028 Y (6.98).

**CHAS JANKEL, "QUESTIONNAIRE."** The Grammy-nominated composer of the Quincy Jones hit "Ai No Corrida" and colleague of Ian Dury has several more grooves up his sleeve, and every one of them is catchy. "Glad To Know You" is a bona fide disco hit with crossover potential, and the title cut won't be far behind. A&M SP-6-4885 (6.98).

**NICK LOWE, "NICK THE KNIFE."** The master of pop songwriting and polished production comes through with another selection of incisive melodic hooks and razor-sharp lyrics. Among the gems are "Too Many Teardrops" and a reggae retread of "Heart," heard on last year's Rockpile LP in a quicker tempo. Columbia FC 37932.




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# Record World



FEBRUARY 13, 1982

## Search Is Launched for 'Gift of Music' Ad Agency

■ The "Gift of Music" advisory board, which will oversee the recorded music industry's institutional advertising campaign, has announced its first major step in implementing the campaign: the selection of the campaign's advertising agency.

As spokesman for the committee, Joe Cohen, executive vice president of the National Association of Recording Merchandisers, has established a timetable for the selection process.

A coordinator, who will report directly to Cohen, will be hired immediately, with the initial responsibility of handling the search project, based on the criteria established by the advisory committee.

In order to generate interest in the advertising community, a press

release announcing the project was forwarded to such publications as Advertising Age, the Wall Street Journal, the New York Times, and the Gallagher Report. Advertising agencies that feel they meet the initial requirements as structured by the advisory committee, and express interest in the campaign, will be contacted.

The next meeting of the advisory committee will be held on March 30, following the close of the 1982 NARM convention in Los Angeles. At that meeting there will be an initial screening of the agencies presented by Cohen that are considered to be candidates for the institutional advertising campaign. The committee will then select finalists who will prepare presenta-

(Continued on page 18)

## Labels, Fox Agency In Royalty Accord

■ NEW YORK—CBS Records, among other labels, has agreed to pay mechanical copyright royalties at the four-cent rate set by the Copyright Royalty Tribunal a year ago.

According to statements from CBS and Harry Fox Agency president Albert Berman, CBS will pay the four-cent rate beginning with the royalty accounting for the fourth quarter of 1981.

The CRT ruling had called for the new rate to apply to records manufactured and shipped after July 1, 1981. CBS also stated that records released prior to July 1, 1981 would be covered by the royalty after provision is made for sell-off of existing stocks.

Berman said that he hoped the

(Continued on page 27)

## FCC Study Finds 1980 Radio Station Profits Down

By JOANNE SANDERS

■ WASHINGTON—Radio stations' overall profits were down slightly in 1980, for the second straight year, according to the annual nationwide financial study just released by the Federal Communications Commission.

Revenues and advertising were up from 1979 (by 10.4 and 10.6 percent, respectively), but expenses were, too — by 14.3 percent. Profits for all categories of stations were \$153.7 million, a decrease of 33.6 percent from 1979. This decrease in profits continues the trend begun in 1979, when profits went down by 25.6 percent.

Overall industry figures showed that revenues (gross revenues, less

## Marriage of Broadway and Video Is Making Great Strides Forward

By DIDIER C. DEUTSCH and PHIL DIMAURO

■ NEW YORK—The marriage between Broadway and video, which had met with resistance for quite some time, is suddenly making great strides forward.

In recent weeks, several Broadway properties have been announced as forthcoming video packages; the Broadway producing firm of James Nederlander has tied in with RKO to develop video properties based on successful stage shows; and the Entertainment Channel, a pay-TV service scheduled to start June 4, has made an agreement with RKO/Nederlander, offering the latter an outlet for their productions on the home tube.

Despite some previous attempts

at taping stage properties for the video market, most Broadway entrepreneurs had resisted the idea until recently. One of the reasons they gave was the fear that video productions of stage hits might have a negative effect on theatre attendance, both in New York and in the rest of the country, where road companies often tour for years, generating millions of dollars in profits for the producers of these shows. Another reason was that straight video productions might cut into the lucrative deals producers of hit properties, particularly musicals, can make with film

(Continued on page 12)

## Lee Hartstone Dies

■ LOS ANGELES—Lee Hartstone, 62, chairman of Integrity Entertainment Corporation, died last Wednesday (3) following an unsuccessful heart bypass operation.

Although in recent years Hartstone was best known for his operation of the Warehouse Records chain, he was a veteran of every area of record marketing and is credited with helping to pioneer independent record distribution.

Hartstone began his career in Boston when, following his graduation

(Continued on page 4)

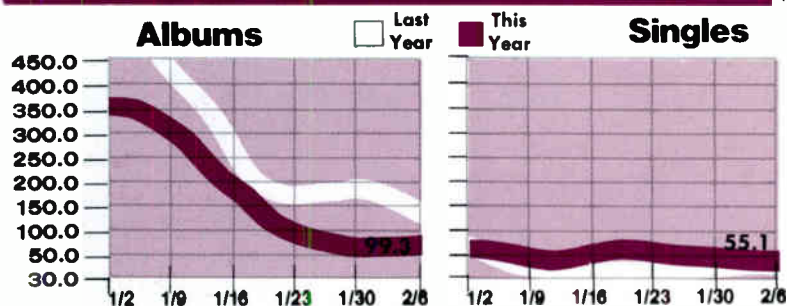
## DiscoVision To Sell Videodisc Operation

■ LOS ANGELES—DiscoVision Associates, the joint venture of IBM and MCA, Inc. formed to manufacture the optical videodisc (laser disc), announced that it is withdrawing from its business and laying off most of its workers. The company said that its action resulted from disappointing sales of

videodisc players. As quoted in the New York Times, Sidney J. Sheinberg, president of MCA, said, "our company had better opportunities to invest its capital," while IBM spokesman Traug F. Keller said, "we found that the market reception for the laser videodisc isn't

(Continued on page 12)

## 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.

## Adam Meets the Queen

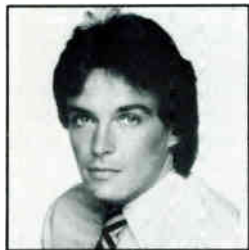


CBS recording artist Adam Ant was recently presented to Queen Elizabeth at a reception following the 1981 Royal Variety Performance. Adam & the Ants had performed earlier in the evening as part of a segment highlighting 25 years of rock 'n' roll. Looking on to the left of Adam is Alfa recording artist Lulu.

# Contents



**Page 18.** Producer-engineer Jimmy Douglass walks the line between black and white music more successfully than almost anyone else in the record business. He has been most visible lately for his production of Slave's recent albums, but he has also worked with the Rolling Stones, Foreigner and AC/DC, among others. In an interview with *Record World*, Douglass tells how he does it.



**Page 16.** Garry Kief runs Hastings/Clayton/Tucker, a Los Angeles-based firm that specializes in meeting the merchandising needs of some of the biggest names in music. Concert merchandising has come a long way in a relatively short time, as Kief explains in an in-depth interview.

## Gold, Platinum Reach January High

■ **NEW YORK**—The number of gold and platinum certifications awarded by the Recording Industry Association of America in January 1982 is the highest for that month since 1976, the first year in which platinum awards were given.

Seventeen gold and 11 platinum albums were certified, along with one platinum and five gold singles. The totals break the January 1981 record of 15 gold and six platinum albums awarded and the January 1979 record for gold singles. Of the records certified, 12 of the 17 gold albums and 11 of the 12 platinum albums reached certification levels in the last two weeks of December.

Double winners, awarded gold and platinum albums were: Kenny Rogers, Rod Stewart, the Royal Philharmonic Orchestra, Neil Diamond, the Cars, Diana Ross and Barbra Streisand. The J. Geils Band and Daryl Hall and John Oates were awarded platinum albums and gold singles.

Four RIAA/VIDEO gold certifications were awarded in January, for Walt Disney's "The Black Hole," "A Walt Disney Christmas," and "Mary Poppins," and MCA's "The Four Seasons."

## Hartstone Dies

(Continued from page 3)  
tion from Harvard University, he joined Krey Music, a chain of stores founded by his father, Robert Hartstone. In the late 1940s, Hartstone founded Mutual Distributing, one of the first independent distribution operations, and began handling the distribution of then-fledgling labels London and

(Continued on page 27)

## Teens Spent More On Records and Tapes In 1981, Poll Finds

■ **NEW YORK**—Teenage spending on records and tapes increased in 1981 over the previous year, but not by much, according to a recent survey conducted by an independent polling service.

The results of the Rand Youth Poll showed that consumers be-

(Continued on page 38)

## Grammy Ballots Due

■ **NEW YORK**—The National Academy of Recording Arts and Sciences has reminded its members that final-round Grammy Awards ballots must be received by the Los Angeles accounting firm of Deloitte, Haskins & Sells by Wednesday (10).

Winners will be announced on the Grammy Awards Show, to be telecast live over CBS on Feb. 24.

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RECORD WORLD FEBRUARY 13, 1982

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## Powerhouse Picks

**Olivia Newton-John (MCA)** "Make A Move on Me" Making a move toward hit status will be no problem for this follow-up single.

**Joan Jett (Boardwalk)** "I Love Rock 'N Roll" Immediate sales and phone reaction back up the street buzz on this single. Chalk up another hit for rock 'n' roll.

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# RCA Debuts \$6.98 Line For New & Developing Acts

By GREG BRODSKY

■ NEW YORK—RCA Records and its associated labels has announced the introduction of a new line of albums and tapes with a suggested list price of \$6.98 to attract consumers to its new and developing artists.

The new price line — dubbed “A Real Deal” — is an attempt to further penetrate the marketplace for newer artists by providing dealers the ability to stock and merchandise the product line with more attractive pricing and support than usual. A&M Records, which is distributed by RCA, announced a similar developing artists campaign several weeks ago (*Record World*, Jan. 16).

The new price line will give retailers the impetus to stock the new product with less risk and with enhanced profit potential as volume develops. As A&M is doing with its \$6.98 line, RCA is providing its customers with an extra 60-day billing period above what the account's normal dating terms are. In addition, the order is 50 percent guaranteed — meaning that half of an account's order of records in the new line will not affect the store's allowable return rate for all product.

In a prepared statement, Larry Gallagher, RCA's division vice president, branch marketing, said: “We recognize that development of new acts is our number one priority in 1982, and we will be supporting this new line with specialized advertising and merchandising programs to aid dealers in stimulating consumer demand.”

Artists scheduled to be included in the initial “A Real Deal” offer are Slow Children, Norman Saleet, Merge, Michael Wycoff, Robert White and Jimmie Mack. Regular releases will follow throughout the year. The A&M program debuted with LPs from Doc Holliday, Harari, Chas Jankel and Johnny and the Distractions.

Retailers contacted by *Record World* were guardedly pleased that more record labels were instituting favorable pricing structures for their new artists. Norman Hunter,

## PolyGram Raises Some List Prices

■ NEW YORK—PolyGram Records has raised the suggested list price of many of its RSO LPs and tapes and PolyGram two-record sets, it was announced by Sterling Devers, PolyGram's director of sales administration.

Under the new policy, all RSO \$7.98 product becomes \$8.98, and all RSO and PolyGram two-LP sets formerly listed at \$11.98 and \$12.98 are now listed at \$13.98.



purchasing manager for the Record Bar, spoke in general about “new and developing artists” campaigns when he said: “If radio doesn't play the record, (the lower price) won't matter. I would much prefer to have the deal a month after the record is out so I can see if there is any reason to take advantage of it.”

Of the RCA campaign in particular, Hunter said, “With the state of the economy and with interest rates what they are, (the extra 60-day) dating means more than it used to.” Sal Pizzo, buyer manager for the Los Angeles-based Licorice Pizza chain, voiced satisfaction with the RCA and A&M offers but added: “The only time that it really makes sense for us to take advantage of it is if we can get some advertising with it and be able to sell it at a sale price.”



## 1982 Martell Foundation Campaign Launched



Kickoff luncheons were recently held in New York and Los Angeles for the 1982 campaign of the T.J. Martell memorial Foundation for Leukemia Research. This year's Foundation dinner, to be held on April 24 at the Waldorf Astoria in New York, will honor Terry Ellis and Chris Wright, co-chairmen of the Chrysalis Group of Companies. Pictured at the Los Angeles luncheon (first photo) are, from left: Joe Smith, chairman of the board, Elektra/Asylum Records; Jerry Moss, chairman of the board, A&M Records and Foundation west coast dinner chairman; Ellis; Wright; Tony Martell, president of the Foundation and vice president and general manager, CBS Associated Labels; and Floyd Glinert, chairman of the board of the Foundation and executive vice president, Shorewood Packaging Corp. Pictured at the New York luncheon are, from left: Glinert; Martell; Wright; Dr. James Holland, director of the Foundation's research facility at Mt. Sinai Medical Center; Ellis; and Dick Asher, deputy president and chief operating officer, CBS Records Group and general chairman of the dinner.

## Ballots Sent Out For 24th NARM Awards

■ CHERRY HILL, N.J. — Ballots have been sent to the regular members of the National Association of Recording Merchandisers (NARM) for their selection of the 24th annual Best Seller Awards for 1981. Regular members, including retailers, rack jobbers and one-stops, vote on the basis of actual records and tapes bought by consumers at the nation's retail outlets.

Joe Cohen, NARM executive vice president, said in a prepared statement: “The NARM Best Seller ‘Gift of Music’ Awards recognize that what the consumer actually buys is ultimately the most reliable barometer of the success of the artist, of the record label for which he

records, and of the distribution network which brings that product to the consumer.”

The awards will be presented at the NARM awards banquet on March 29, during the annual NARM convention at the Century Plaza Hotel in Los Angeles.

## Security Analyst To Address B'Nai B'Rith

■ NEW YORK—Hal Vogel, entertainment industry security analyst and vice president of Merrill Lynch Pierce Fenner & Smith Inc., will be guest speaker at an open meeting of the Performing Arts Lodge of B'Nai B'Rith this Monday evening at the Sutton Place Synagogue here.

Vogel will examine “The Entertainment Industry — Its Future” as viewed by the financial community. The Sutton Place Synagogue is located at 225 E. 51st Street. The meeting will start at 6:30 p.m.

## Capitol Sets New Beatles Compilation

■ LOS ANGELES—Don Zimmermann, president, Capitol Records Group, has announced that Capitol will release “Reel Music,” a new Beatles compilation album, in March.

“Reel Music” contains a total of 14 selections from the Beatles' five feature-length films, “A Hard Day's Night,” “Help!,” “Magical Mystery Tour,” “Yellow Submarine” and “Let It Be.”

The album will include a 12-page, four-color booklet with extensive liner notes and a number of rare Beatles photographs, including never-before-seen stills from the films.



## **Gospel '82: Music To Believe In**

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

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For further information contact:  
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# Meeting Considers Disco's Past and Future

By BRIAN CHIN

■ NEW YORK—Representatives from local radio stations, record retailers and distributors and labels reaffirmed the power of the discotheque disc jockey to make hits and influence music at a gathering last Monday (1) at the Copacabana club here that also marked the fourth anniversary of the New York-based DJ pool, For the Record.

In a keynote statement preceding a panel discussion, For the Record president Judy Weinstein recalled the pool's birth "in a lonely one-room hovel in Soho," and the eventual growth of club DJs' influence, which, she said, had survived the unstable record business climate to help create a new "street music." In the new decade, Weinstein continued, the polyglot dance music of Rick James, Skyy, Soft Cell, Pete Shelley, Blondie and Prince, among others, held out the best artistic hope for the DJ and the best commercial hope for record labels.

From the panel, WKTU/New York MD Michael Ellis noted that his station, the first in the country to survey local DJs on a comprehensive basis, was continuing to put faith in the DJ. WKTU, Ellis continued, had undergone programming changes in the three years since its "Disco 92" format rocketed the station to the top of the New York ratings heap. However, club response "continues to be useful as a way for a record to get on KTU. It's not controversial anymore. We may be early or late (in adding club hits), but we're always in tune with clubs."

Barry Mayo, whose relocation from Chicago's WGCI as WRKS' assistant program director transformed the station's format and ratings (at 5.6 for the fall period, up from the summer's 3.3), attributed the station's success to attention to "some basics that were lost when we forgot how radio was before 1978 . . . slow records, jazz and oldies." Still, he noted, "No matter how many slow songs we're playing, about six out of the top 10 are always dance. Nowhere else do DJs influence a city's music as much." Mayo and WBLS PD Frankie Crocker provided the high point of the evening when they traded of-the-cuff remarks, to uproarious reaction.

The key position of the DJ was also pointed out at retail level by Downstairs Records' John Kulish, Jr., who called the club DJs "the most important segment of the public. They are the only individuals that want to take a chance on new music." Howard Rumack, of Sunshine Distributors, added that DJ and pool response opened up competition on radio and sales levels for smaller independents which did not exist five years ago: "DJs were instrumental in changing the face of music in New York."

Writer Vince Aletti recalled the greater incidence of national crossover early in the '70s, calling the segmentation of black and white radio formats "embarrassing and wrong. I tend to blame national radio for trying to put black music back in its place. All that has to come back together again. This crowd still has a hold on the music." Pavillion Records president John Luongo sounded a more optimistic note for labels, saying that the "birth, death and reincarnation of disco" has been accompanied by "a most cruel awakening (and) lot of growing up. Now, everyone knows what it's like to conduct business. This is the future."

Prelude vice president Stan Hoffman credited "everyone here (for being) an integral part of what we've done. Most of what we do is based on what we hear from you." Reflecting on the company's growth, Hoffman added, "Before seven or eight months ago, when we put out a 12-inch single, people said, 'We don't sell 12-inch,' or 'This is a New York record.' It took a lot of education and harrassment, but our sales are bigger than ever." RFC head Ray Caviano called for artist development as the key to long-term survival, and for diversification of programming: "The

less we pigeonhole music the better."

The strongest emotional chord struck in discussion from the floor was the difficulty for a hard-core disco cult in coming to terms with newer music: Weinstein noted with some derision that a downtown club suspended a DJ who played Jimi Hendrix's "Purple Haze" late in the morning: the owners, she said, felt "it was a sin to bring back those memories." RFC's Caviano observed that "the ball was in our court when Eurodisco producers weren't coming up with hits. We procrastinated (but) it's time for the new generation to forge ahead."

## Columbia, Decent Pact



Columbia Records has signed an agreement to distribute Decent Records, a new New York-based rock label. Pictured at the signing of the agreement are, from left, seated: Jon Small, president, Decent Records; Elizabeth Weber Joel, chairman of the board, Decent Records; and Dick Asher, deputy president and chief operating officer, CBS Records. Standing: Alan Grubman and Paul Schindler, attorneys; Al Teller, senior vice president and general manager, Columbia Records; Stanley Schneider, senior attorney, CBS Records; and Gary Casson, director, business affairs, CBS Records.

## New Location Set For 1983 MIDEM

By LAURIE LENNARD

■ CANNES—As this year's MIDEM wound to a close here Friday (29), announcements about next year's event were already being made.

Bernard Chevy, organizer of the event, said that the new Palais des Festivals, located only a few blocks away from the present Palais, will be ready to house MIDEM next year. According to Chevy, the new Palais will be the final step in the restructuring of MIDEM which began this year with the shortened convention period, new emphasis on concerts and organized seminars.

Because of the success of this year's shortened convention, next year's MIDEM will also run five days, from January 24 to 28.

The new convention center will feature one large showroom, which will afford easy access and visibility to all the exhibitors. The present Palais is made up of a series of floors, stairways and alcoves, resulting in uneven flow of traffic and less desirable booth locations. The new exhibition space is in the shape of a large triangle, with a bar and lounge area located at each point of the triangle.

Also included in the new Palais are two theatres and 10 conference rooms.

## Tribute to Count Basie Will Benefit Black Music Ass'n

By NELSON GEORGE

■ NEW YORK—The Black Music Association's tribute to Count Basie at Radio City Music Hall on March 7 serves two purposes. It will gather such major stars as Stevie Wonder, Dionne Warwick, Quincy Jones and Lena Horne to honor the bandleader. It will also enable the BMA's Foundation to get off the ground, allowing the three-year-old organization to begin in earnest on a number of projects.

"Until now our only vehicle for funding has been the record industry via memberships," said BMA consultant Jules Malamud. "A lot of major corporations, including Sony, Kool Cigarettes, and Trans-World Airlines, have gotten involved in sponsoring our Basie tribute book and begun what hopefully will be an ongoing relationship with the BMA in spreading the word about black music."

"If we bring in six figures" on the tribute it will be considered successful, Malamud said. Proceeds will go to the BMA Foundation and

## Audiofidelity Sets Special Mkts. Division

■ New York—Audiofidelity Enterprises has announced the formation of a special markets division, through which the catalogues of the Audiofidelity label and the Audiofidelity Enterprises family of labels will be available for broadcast packages, private label product, leasing of cuts, and all other phases of the special markets business.

The new area is under the direction of Al Pinsi, who brings more than 10 years of experience with CBS Records Special Products to the position.

the Count Basie Scholarship Fund. The BMA plans to use its share to help establish a black music hall of fame, develop training programs for blacks in the industry, and mount a BMA television special highlighting the accomplishments of black music.

The idea for a Basie tribute came from Quincy Jones, and it was the Grammy-nominated producer who secured Basie's approval of the project.

"At first we weren't sure exactly what type of tribute we should have and where it should be held," said Malamud. "After discussion by the BMA board we decided on a large presentation, instead of just a testimonial dinner."

Radio City Music Hall Productions, the hall's in-house production company, is co-producing the event with the BMA. The stage director and other Radio City staffers are donating their time. The Basie tribute is part of Radio City's 50th anniversary celebration.





*Record World Salutes:*

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# Music Publishing

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For the sixth consecutive year, Record World will examine the trends and trendsetters in the world of music publishing in a special section. Included will be detailed coverage of the domestic and international publishing scene, a look at key issues facing the industry, and highlights of the past year in this field. Don't miss it.

***Issue Date: Feb. 27***

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FEBRUARY 13, 1982



'Mommie Dearest'

## Video Visions

By DIDIER C. DEUTSCH

■ **WHAT'S ALL THE NOISE ABOUT, ANYWAY?:** Videodiscs might not have yet attained the popularity of videocassettes at the retail level, but American consumers are slowly beginning to realize they can build a relatively inexpensive home movie library with them. And even though the confusion that still exists in the minds of many regarding the two prevailing systems currently in the market is certainly having a negative effect on total sales, there is, as they say, a light at the end of the tunnel.

Meanwhile, the popularity of some films on disc is a clear indication that the concept itself is working. At RCA SelectaVision, for instance, a recent survey conducted among 1,200 videodisc player owners indicated that motion pictures were and probably always will be a favorite form of entertainment, particularly at home now that the technology can turn any TV screen into a movie theatre.

Of all the films on SelectaVision videodiscs, "Airplane!" outsold every other title in 1981, a fact that confirms the data collected by *Record World's* research department. The survey also lists the other best-sellers for the year: "The Muppet Movie," "Star Trek — The Motion Picture," "M\*A\*S\*H," Walt Disney's "20,000 Leagues Under the Sea," "The Godfather," "The Black Stallion," "Grease," "Heaven Can Wait," and "Star Trek — The Menagerie" (a celebrated two-part episode of the TV series), in that order.

**NEW PRODUCT ON THE HORIZON:** Hot on the heels of that announcement, SelectaVision has lined up a whole slew of titles for February, including "Annie Hall," directed by Woody Allen, and starring Allen and Diane Keaton (the film won Oscars for its screenplay and direction, for Keaton's acting, and as best picture); "Dressed to Kill"; "Three Days of the Condor," with Robert Redford; "The Great Muppet Caper"; and "The Return of the Pink Panther," starring the ineffable Inspector Clouseau, alias Peter Sellers.

Lest we feel that videodiscs are all there is to talk about, 20th Century-Fox Video has announced the release of seven additional videocassette titles under its new lease/rental program: "Rocky," with Sylvester Stallone as the indomitable fighter; "For Your Eyes Only," starring Roger Moore as Agent 007; "La Cage aux Folles II"; and "Eye of the Needle," with Donald Sutherland. Twentieth, incidentally, is also releasing a videocassette of "Peter Allen and the Rockettes," a video presentation of the hugely successful performance the singer gave at New York's Radio City Music Hall a year ago. Filmed over three sold-out nights, the show runs 87 minutes and matches Allen with the Hall's celebrated high-kicking Rockette lineup.

The stage, by the way, continues to exert its profound appeal, with video-producers exploring the many fascinating possibilities it offers for home video entertainment. A very intriguing project is the forthcoming video production of "Shiro," a Japanese musical show which was origi-

(Continued on page 12)

## Video Picks

**FORT APACHE, THE BRONX (1981):** Produced by Martin Richards and Gill Champion. Directed by Daniel Petrie. Starring Paul Newman and Edward Asner. (Vestron Video, color, 120 mins.). Newman gives a realistic performance in this high-intensity drama of a police officer's fight for survival and justice set against the hostile territory of an urban landscape.

**FOR YOUR EYES ONLY (1981):** Produced by Albert R. Broccoli. Directed by John Glen. Starring Roger Moore, Carol Bouquet, Jack Hedley and Stephen Kalipha. (20th Century-Fox Video, color, 127 mins., rental only.) Roger Moore repeats his role as 007 in the latest James Bond spy thriller. Bond is on the trail of the killer of a British naval officer — with the usual contingent of lovely ladies and death-defying stunts.

**THE TEXAS CHAIN SAW MASSACRE (1974):** Produced and directed by Tobe Hooper. Starring Marilyn Burns and Gunnar Hansen. (Wizard Video, distributed by Family Home Entertainment, color, 86 mins., \$64.95.) This cinematic bloodbath has been a consistent box office winner since its release and is already proving itself as a home video collector's piece. "Massacre" has done for power tools what "Mommie Dearest" did for coathangers.

**ALLEGHENY UPRISING (1939):** Produced by P.J. Wilfson, Directed by William Seiter. Starring John Wayne, Claire Trevor and George Sanders. (Nostalgia Merchant, b&w, 81 mins., \$59.95.) The Duke swaggers through the American Revolution as if colonial America were one big saloon in the old west. This film is a must for collectors of John Wayne memorabilia.

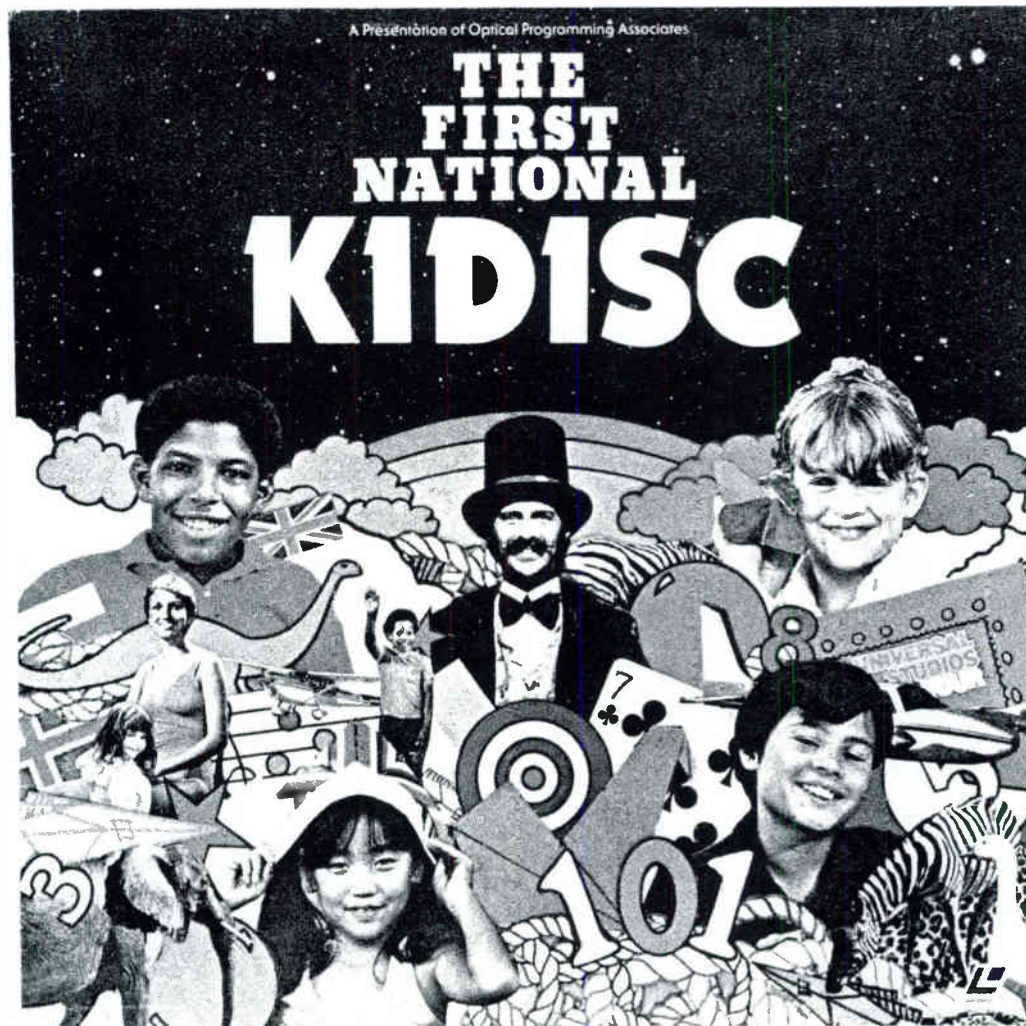
## Promo Picks

**"WILD IS THE WIND" — DAVID BOWIE (RCA).** Produced by David Bowie and David Mallett. Directed by David Bowie. This straight performance clip has Bowie in a rehearsal setting, singing from sheet music and accompanied by upright bass, drums, sax and strings. It's a dark, moody piece in black and white that stresses facial close-ups, shadows, and careful editing.

**OBITUARY — THE HUMANS (I.R.S.).** Directed by Sterling Storm, Steven Greenberg and LB Johnson for Human Eyes/V.C.I. A very literal reading of a melodramatic song from their "Happy Hour" album, this piece manages to inject enough humor into the saga of a young woman's demise to make for a darkly comic and entertaining narrative. Good club and cable programming.



# THANKS GRAMMY, FOR PRAISING OUR KIDS.



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

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

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



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



## Video Visions

(Continued from page 10)

nally presented at the La Mama Theatre in New York, and which has been described as "something of a blend of 'Shogun' and 'Hair,' a soft rock opera which fuses a samurai adventure and a love story in a fable about contemporary life." This one is being prepared by the Tokyo Kid Brothers with Interworld Motion Pictures. Taping is scheduled to take place in Washington, D.C., during the run of the show at the Terrace Theatre of the John F. Kennedy Center, May 11 thru June 11.

**ALL THAT GLITTERS:** Speaking of 20th Century-Fox Video, that company is very much in the news these days. Conscious about the image it projects, it seems as intent on presenting detailed information about its product as it is on releasing the product itself. To wit, along with its new name and new logo, 20th has decided to create a totally new packaging for both its sales and rental videocassettes. Designed in a "warm gray and silver with brightly colored artwork," the cassettes easily identify not only each individual title, but the format (VHS or Beta), in addition to offering a new tray that has a built-in slide-lock which prevents it from accidentally slipping out of the package.

The company, which took advantage of the recent CES meet in Las Vegas to introduce its news publication, Monitor, has just published two separate catalogues containing all the 20th titles available on cassettes and on discs. The catalogues, which will be updated twice a year, are sectionalized according to the genre offered (classics, drama, comedy, westerns, musicals, cartoons, etc.) which might prove slightly confusing for people unaware of the fact that "Raging Bull" does not deal with a famous Indian chief, or that "The Lion in Winter" is not a documentary made in Africa.

**MORE PRODUCT COMING YOUR WAY:** Now that 20th Century-Fox Video has established its present identity, another company has decided to move into video as well, with an eye to the future — 21st Century Distribution Corporation has formed a new division call Planet Video, which bows this month with 10 titles. Planet Video's catalogue may not be as prestigious as 20th Century-Fox Video's, but fans of the kung fu genre will welcome the fact that they're releasing four such films, including "Snake Fist Fighter," starring Jackie Chan. Other titles include programming for children ("Aladdin's Lamp," "Rip van Winkle," and "Treasure Island," the latter not to be confused with the Disney production), a sex comedy titled "Fourplay," and a horror picture called "Cathy's Curse."

**MINING GOLD, HI HO:** Walt Disney Home Video, as a matter of fact, is also in the news, with something to cheer about. In recent weeks, the company has received several awards in recognition of the sales generated by its top-selling titles.

The International Tape/Disc Association, for one, has awarded the company three Golden Videocassettes for "A Walt Disney Christmas," "Pete's Dragon," and "20,000 Leagues Under The Sea," for sales in excess of \$1 million at the retail level.

Meanwhile, the Recording Industry Association of America has given the company three RIAA/VIDEO gold awards for the videocassettes "Mary Poppins," "The Black Hole," and "A Walt Disney Christmas."

**PRIME MOVERS:** Jeff Abrams has joined Select Essex Video as marketing director. He will work with distributors . . . At Warner Home Video, Morton H. (Tim) Fry has been appointed vice president, general counsel . . . And Gary Schwartz has been tapped by JVC, where he becomes marketing and planning manager, in charge of establishing a market and sales strategy for video and audio tapes.

**IF YOU GOT IT, FLAUNT IT:** Artec, Inc., a home entertainment wholesaler, recently coordinated a promotion in conjunction with CBS Video Enterprises, and local retailers in the Albany N.Y. area, that had a lot of people talking. "Live Infidelity," a concert videotape of REO Speedwagon, was presented in a private screening at a local nightclub. Radio station WFLY gave away the invitations, with winners invited to visit their local video shop to receive their free passes to the screening. In the club, they were given copies of REO Speedwagon's album "Hi Infidelity," and an Atari video game was a coveted door prize. More than 400 fans packed the place.

## Broadway and Video (Continued from page 3)

studios.

"It's all a question of economics," said Emmanuel Azenberg, producer of "Ain't Misbehavin'" and "Children of a Lesser God," and other Broadway shows. "As long as major movie companies are willing to pay millions of dollars for the rights to some Broadway properties, these shows will have no access to cable.

"On the other hand, shows which were not acquired by major studios will eventually show up on cable. But most of them will have been done in a studio, as opposed to being filmed in the theatre, because then you would have to deal with a different set of unions, namely the stagehands' union, which hasn't yet agreed to let anyone do anything in the theatre. So, when you talk about stage productions on video, you have to separate theatrical productions from studio productions."

Some of these differences now seem to have been resolved, and while multi-million-dollar deals prevent hit shows such as "Annie" or "A Chorus Line" from being available on videodiscs and cassettes, several other Broadway properties have been videotaped and are beginning to find their way into retail stores.

The most significant move in that direction has been CBS Video's recent entry into the field with the decision to tape the stage presentation of "The Life and Adventures of Nicholas Nickleby," performed by the Royal Shakespeare Company. The show closed on January 4, after a limited, sold-out engagement.

## On the Cover: 'Mommie Dearest'

■ Faye Dunaway's masterful portrayal of Joan Crawford dominates this unsettling film based on Christina Crawford's best-selling memoirs of a tormented childhood with the legend of the silver screen. The controversial Paramount Home Video Release, which debuts at number seven on this week's *Record World* Videocassette Chart, examines the star's personal struggle with alcoholism, her career, and the frequently brutal treatment of her adopted children.

Diana Scarwid takes on the role of Christina, and much of Dunaway's wrath, in this searing look into the Crawford family closet, produced and directed by Frank Yablans.

The eight-and-a-half-hour presentation was taped by CBS Video, which will release it as a special four-cassette package, retailing at \$300, on March 25.

CBS Video seems to be taking the lead in this field, having stepped up its involvement on Broadway with the production of "Othello," which opened last Wednesday (3) at the Winter Garden Theatre, with James Earl Jones and Christopher Plummer in the starring roles. The critically-acclaimed production will be videotaped at the close of its Broadway run.

The company has also taped studio re-creations of "Purlie," the hit musical that launched Melba Moore's career, and last season's Tony Award-winning "Piaf," starring Jane Lapotaire in the role she created on Broadway. Both presentations, with the stars re-creating their Broadway roles, have just

(Continued on page 35)

## DiscoVision To Sell Videodisc Operation

(Continued from page 3)

develop as soon as we expected."

DiscoVision also announced that it would sell its share of disc & player manufacturing operations to Japan's Pioneer Electronics Corp. for an undisclosed price. Those operations were previously owned jointly by DiscoVision and Pioneer under the name Universal Pioneer. Pioneer's president, Ken T. Kai, said that Pioneer would take over DiscoVision's accounts & continue to make and market discs.

DiscoVision's Carson, CA. manufacturing facility, which was scheduled to shut down later this month was the only U.S. plant manufacturing the optical disc; for the present, U.S. firms marketing optical discs must obtain their pressings from a Kofu, Japan facility owned by Universal Pioneer Corp.

Among the U.S. firms marketing optical format videodiscs are Columbia Pictures Home Entertainment, MCA Videodisc, Paramount Home Video, 20th Century-Fox Video, Optical Programming Associates and NFL Films.

DiscoVision Associates will remain in existence with perhaps 5 or 10 employees to handle the licensing of the laser videodisc patents, which it owns. IBM is believed to be continuing work on use of a laser-based disc for use in computer data storage.

# Howard Borris: Quietly Active In the Production of Video Concerts

By ELIOT SEKULER

■ LOS ANGELES—Despite difficulties encountered in securing publishing clearance, making deals with viable artists and finding a place in a still-thin home video market, Howard Borris has been quietly making his way through the largely uncharted territory generally referred to as the "music videogram" field, and claims to be among the most active producers in that fledgling industry.

Borris, a business manager with clients in various entertainment-related fields, has thus far produced full-length video concert features on such artists as Art Blakey and the Jazz Messengers, Chaka Khan, George Shearing, Joe Cocker, Blood, Sweat and Tears, the Ventures, Richie Cole, Johnny Griffin, Nat Adderley and Chico Hamilton. His initial licensing has been through Pioneer for the Japanese market; in addition, the George Shearing concert will be available on JVC's VHD format through an arrangement with EMI.

"It's a new industry, and there really are no standards that people can refer to; that makes for some very difficult problems in getting the job done," said Borris, who views his operation as that of a "mini studio." "I'm willing to lend my business affairs knowledge, my production knowledge and the necessary dollars" to artists and/or record labels, he added. "I want to attract the creative community; assuming that we're talking about an artist with some viability in terms of record sales, I'll work with them."

One of the principal obstacles in arranging a video music production at this juncture lies in the division of royalty percentages and the negotiation of clearances, according to Borris, who has been asked by some publishers for as much as six percent of retail sales for the use of their songs. "That can amount to 50 percent of the production company's potential profit," he said, "and they don't have to come up with a dime for production costs." In addition, the production company pays a synchronization fee for the union of audio to a visual image. "I can't blame the publishers for wanting to do the right thing by their writers, but in fact, they're thwarting an industry," he said. "I don't mind sharing the wealth with a publisher as long as I know I'm getting a reasonable return on my investment."

Deals with artists will vary widely at this point, Borris explained, depending largely on the commercial potential of an artist's video performance. "Deals that I have made — although none of this is fixed in blood — have primarily consisted of the artist taking a third

(of net profits), the record company taking a third, and the production company taking a third." Since Borris is risking all front-end production costs, artists with a lesser sales viability may be offered smaller percentages, but, he contended, "participation in video productions is advantageous to them anyway." For the artist, a Borris-produced video poses no financial gamble, since the production company assumes all front-end costs. Borris additionally supplies the artist with free promo footage. And, he said, the artist can also have a live soundtrack album if he or she so desires.

Borris reasons that as artists are supplied with free promotional footage, label artist development funds that would have gone towards video promos could then be channeled into such other areas as tour support. "That's something that I feel a good manager can investigate and bring back to the label. And as for the record companies, they can be married to the deal and have the potential to earn some dollars."

Borris' productions have all thus far consisted of live shoots employing five cameras or more. Cost factors have prevented him from more conceptual projects thus far, but "as the market matures, I have no objection to moving over to conceptual pieces." He described his productions as "not that sophisticated, but technically as good as they can be," and said that production costs can typically range from between \$23,000 (before producer and director fees) to \$65,000, largely depending on the complexity of the audio quality.

Although some artists have emerged with full-length conceptual videos (most notably Olivia Newton-John, the Tubes, Blondie and Jethro Tull), few acts can justify such lavish productions at this time, Borris believes. Even with less sophisticated productions, "You can't necessarily look to recoup your investment immediately. But I've never been a short-money guy; there's a catalogue being developed here, and eventually it's going to make some money."

## Family, Wizard Pact

■ LOS ANGELES—Family Home Entertainment and Wizard Video have announced that they have entered into a new distribution, duplication and marketing venture for home videocassettes.

Under the new agreement, Family Home Entertainment becomes the exclusive U.S. manufacturer for all Wizard Video titles.

# For Axial Productions, Video Music's Future Is Now

By MARIANNE MEYER

■ NEW YORK—George Cappannelli and Kent Watson, who head Axial Productions, Inc., a company specializing in entertainment programming for the home video and cable market, believe that it's time for the industry to stop worrying about the future viability of musical video product. As Cappannelli, an Emmy-winning producer/director for film and television, puts it: "We don't have to wait for some future time for music programming to come into its own. The time is now."

The two men talk from experience, having shot over 300 hours worth of programming in the areas of dance, theatre, and music which have appeared on network and cable television. They have also recently signed with Warner Home Video to release their in-concert performance tape of fusion group Spyro Gyra for the home consumer market. A dazzling display of laser and digital video effects, the Spyro Gyra tape illustrates the team's concern with finding new ways to present music visually, a process which Cappannelli calls "teaching people to hear with their eyes."

"In order for music to work on that box," he continues, "cameras have to stop being objective observers or recorders and become participants. Each one of your cameras has to become another instrument in the band, an instrument of comparison that gets into the relationship between music and musicians. If the visual is as involving as the music is, if it amplifies what the music is doing to your ears, then repetitive viewing is desirable, much as a record album always brings new nuances to the listener."

Watson agrees: "Bands are going to have to become more theatrical and more conceptual in their thinking. Otherwise all you'll have are in-concert shots without repeatability."

Watson knows the problem first-hand, having started his own Chicago-based concert promotion company, Hawk Productions, in 1975 with the intention of producing concerts so that he could videotape them. After capturing such acts as Foreigner, Pink Floyd and Styx in performance, he temporarily shelved those plans due to less than enthusiastic response from the musicians. "None of the acts were really into doing video then," he explains. "No one really knew what it was or what to do with it." Now, he says, there are other problems. "So many producers will offer exorbitant amounts of money just to videotape a band and get into the business, and the tape ends up in a can on the shelf because they don't

know how to distribute or market it."

After a stint as an independent producer of commercials, Watson returned to musical video production in 1979 with the Spyro Gyra project, which eventually led him to join forces with Cappannelli (who'd been creating original video programming like the "Inside Music" series and plays, under the name "Theatre Visions") to create Axial Productions.

## Promo Videos

Together, they have worked on numerous promotional videos for major record labels, developed a series of Broadway cabaret revues in association with Jerry Kravat's Entertainment Services, Inc., and are currently finishing negotiations to shoot the coming summer's "Save Our Ships" benefit concerts at New York's South Street Seaport. "We like doing things like that," Cappannelli says, "because they have a different kind of energy than just recording a concert."

## Sense of Fun

Energy and innovation, "a little courage and a wonderful sense of fun," in Cappannelli's words, are the elements that go into making good musical video — and make musical video good business. "In difficult times," he goes on, "industries have a tendency to draw in on themselves and yet, if you look at the good times, one of the things that's apparent is that there's a sense of adventure and fun, a willingness to gamble — all of the things that people claim are not possible in difficult times are the very qualities that make good times good."

"The industry's got to stop running scared and recognize that they either have to develop their future or they're not going to have one. There doesn't have to be one genius descendant who comes along and suddenly the waters part and you see video future. Video's future is here."

## MTV To Present Rush Concert Film

■ NEW YORK—MTV: Music Television, the 24-hour, stereo cable video music channel, will present Mercury recording artists Rush in the group's debut concert film, "Exit . . . Stage Left." The concert will be telecast February 13 at 11:59 p.m. eastern time.

In addition, ABC Rock Radio Network, which includes stations in approximately 40 U.S. markets, will simulcast the concert over FM radio in stereo.

# Record World Single Picks



## FULL MOON FEATURING NEIL LARSEN & BUZZ FEITEN — WB 50021



**BROWN EYES** (prod.: LiPuma) (writers: Feiten-Vieha-Bernardi) (Buzz Feiten, BMI/NTh/Easy Money, ASCAP) (3:26)

Buzz Feiten sings about the taste of love in a border town on this initial single from the group's new namesake LP. Lenny Castro's kinetic percussion seasons the band's fusion of ethnic rhythms, and Feiten adds outstanding guitar runs on the break. Cool choruses rise around the hook to give added AOR-pop radio appeal.

## Pop

### GENE COTTON — Knoll 5002

**IF I COULD GET YOU (Into My Life)** (prod.: Cotton) (writer: Cotton) (Knoll, ASCAP) (2:50)

Cotton could score on pop and A/C formats with this romantic offering from his "Eclipse of the Blue Moon" LP. A nifty keyboard break, snappy pace and Cotton's vocal sincerity are all primed for heavy rotation.

### BURTON CUMMINGS — Alfa 7014

**MOTHER KEEP YOUR DAUGHTERS IN** (prod.: Cummings-Robb) (writer: Cummings) (Shillelagh, BMI) (3:30)

Cummings yearns, shakes and gives fair warning on this rockabilly-rooted rocker. His sexy vocal inflections and the stripped-down rhythm section are right for dancing, while the manic guitar break will please AOR listeners.

### THE CAPRIS — Ambient Sound 5-02697 (CBS)

**MORSE CODE OF LOVE** (prod.: Pekar) (writer: Santamaria) (Sounds Ambient, ASCAP) (2:38)

The doo-wop revival is in full swing, and this act could very well lead the way. Still based in Queens, N.Y., the Capris recreate the vocal magic that earned them a top five hit in '61 with "There's a Moon Out Tonight." Clap your hands!

### CLIMAX BLUES BAND — WB 50018

**BREAKDOWN** (prod.: Ryan) (writer: Holt) (Climax International Ltd d/b/a C.B.B. Music, ASCAP) (3:58)

Derek Holt's heartfelt vocal dominates the ballad verses, while the band explodes with an irresistible chorus hook that's certain to score on pop radio. Sweltering guitar figures complete the well-produced package, from the "Lucky for Some" LP.

### THE SPINNERS — Atlantic 4007



**NEVER THOUGHT I'D FALL IN LOVE** (prod.: Mtume-Lucas) (writer: Gant) (Sir Gant/Frozen Butterfly, BMI) (3:09)

Sharp horn punctuations dot the top, while a buxom bass grooves below and John Edwards cruises the middle with his crisp tenor. A bold hook is presented forcefully by Edwards and relentless chorus waves, while the Mtume-Lucas production captures all the vocal and instrumental brilliance for multi-format radio.

### JIM STEINMAN — Epic/Cleve. Int'l 14-02695

**LOST BOYS AND GOLDEN GIRLS** (prod.: Rundgren-Jansen-Steinman) (writer: Steinman) (Neverland/Lost Boys, BMI) (3:58)

Steinman constructs another epic power ballad with this cut from the "Bad for Good" LP. Featuring Rory Dodd's supercharged lead vocal, it's a dramatic story for AOR and pop radio.

### JEAN-LUC PONTY — Atlantic 4009

**A5** (prod.: Ponty-Mardin) (writer: Wonder) (Jobete/Block Bull, ASCAP) (5:45)

Ponty puts a variety of electronic string instruments and a vocorder to good use on this remake of the Stevie Wonder gem. Taken from Ponty's new "Mystical Adventures" LP, it spotlights his virtuoso violin romanticism and a red-hot rhythm section.

### OZZY OSBOURNE — Jet 5-02707 (CBS)

**TONIGHT** (prod.: Norman-Osbourne-Rhoads) (writers: Osbourne-Rhoads-Daisley-Kerslake) (Blizzard/Kord) (4:34)

Ozzy applies the brakes for this thoughtful ballad from his otherwise hectic "Diary of a Madman" LP. A screaming guitar break and sledgehammer rhythm section will placate the heavy metal fans.

### MONDO ROCK — Atlantic 4000

**STATE OF THE HEART** (prod.: Rose) (writer: McCusker) (Chappell, ASCAP) (3:35)

The Australian quintet debuts with this initial single from the new "Chemistry" LP. Warm, soothing harmonies surround Ross Wilson's pop-consumable lead vocal, while a relaxed rhythmic pace aims at pop-A/C radio acceptance.

### MOOD FOOD — Zeb Meat 103

**THE THANG WAS ROUGH** (prod.: Broadus-Baxter) (writers: Broadus-Dean) (Zeb Meat, ASCAP) (2:14)

The Athens, Georgia-based band is fronted by John Broadus, who also heads Zeb Meat Records. Tommy Deans' frantic lead vocal and Stan Satire's sax break are spotlighted in the bop-crazed rhythm swirl.

### ST. TROPEZ — Destiny 20007



**I WANT TO DO SOMETHING FREAKY TO YOU** (prod.: Rinder-Lewis) (writer: Haywood) (Jim Edd, BMI) (3:56)

From the new "Hot and Nasty" LP comes this sultry initial single by the talented vocal trio. Synthesizers, concertmaster and clavinet interaction create a full-bodied sound that's expertly arranged and produced by the Laurin Rinder-Michael Lewis team. Using that potent musical backdrop, vocalists Phyllis Rhodes, Mona Young and Lyndie White tease and tempt.

## B.O.S./Pop

### THE JONES GIRLS — Phila. Int'l 5-02713 (CBS)

**NIGHTS OVER EGYPT** (prod.: Wansel) (writers: Wansel-Biggs) (Mighty Three, BMI) (3:19)

Culled from the "Get as Much Love as You Can" LP, this enchanting cut boasts a recurring chorus chant that floats over a steady, infectious bass riff. Keyboard undercurrents and Shirley Jones' sweet lead are spotlighted.

### THE ISLEY BROTHERS — T-Neck 5-02705 (CBS)

**WELCOME INTO MY HEART** (prod.: group) (writers: group) (April/Bovina, ASCAP) (4:58)

The Isleys show their romantic side of this pretty valentine from the "Inside You" LP. Ronnie's tender vocal is decked in soft strings and the brothers' light chorus backing.

### RUFUS WITH CHAKA KHAN — MCA 52002

**BETTER TOGETHER** (prod.: Rufus) (writers: Maiden-Washburn) (Shoi Shoi/Elainea, ASCAP) (3:50)

Chaka shares the lead vocal spotlight with Tony Maiden while the band cooks up a rhythmic storm on this side from the "Camouflage" LP.

### GLADYS KNIGHT & THE PIPS — Col 18-02706

**A FRIEND OF MINE** (prod.: Ashford-Simpson) (writers: Ashford-Simpson-Armstead) (Warner-Tamerlane/Renleigh, BMI) (3:21)

Gladys' vocal heats up to gospel fervor on this stunning piece from the "Touch" LP. The Pips support admirably with upper register choruses while fluid guitar lines the finger pops drift in and out of the rhythm mix.

### TIERRA — Boardwalk 7-11-138

**WANNA GET TOGETHER AGAIN** (prod.: Salas) (writer: Salas) (On The Boardwalk/Salas Bros./Outgoing, BMI) (4:00)

The Salas brothers-led contingent delivers awesome ensemble singing on this lovely ballad from the "Together Again" LP. Brilliant horn charts and soaring harmony choruses give multi-format appeal.

### ANGELA BOFILL — Arista 0662



**HOLDIN' OUT FOR LOVE** (prod.: Walden) (writers: Weil-Snow) (ATV Mann and Weil/Braintree/Snow, BMI) (3:22)

Bofill's seemingly unlimited vocal talents are fully realized on this snappy single from her "Something About You" LP. Her commanding vocal launches into the upper ranges effortlessly and cries passionately on the powerful hook. A percussive rhythm track moves for dancers, and Frank Martin adds a neat whistle solo for radio appeal.

### TOMORROW'S EDITION — Atlantic/RFC 4010

**U TURN ME ON** (prod.: Bayyan) (writers: Radford-Thomas-group) (Mel-O-Mel, ASCAP) (3:35)

A spunky beat supports bright, punchy horns on the intro, quickly followed by Jerome Gourdine's shining lead vocal and some inspiring chorus backing. The arrangement clicks and the well-produced track is headed for the top of radio/club playlists.

### SUGAR HILL GANG — Sugar Hill 774

**APACHE** (prod.: Robinson) (writers: Robinson-Chase-Cook-Wright) (Sugar Hill, BMI) (3:57)

Tom toms and war cries signal an uprising, and the Gang is ready to take their cause to the dance floors and airwaves of America. Rappers and members of all tribes will love this rhythmic rap.

### MERGE — RCA 13050

**TAKE IT TO THE TOP** (prod.: Davis-Record) (writers: Alexander-Mathis) (Famous/Carleen, ASCAP) (3:56)

A boss bass groove and synthesizer funk carry the rhythmic load while Debbie Alexander shouts, screams and hollers on this spin from the Chicago-based sextet's namesake LP. A deep, dark, rich brew for clubs and radio.

### JUICY — Arista 0663

**I'VE GOT SOMETHING** (prod.: Deodato) (writers: Williams-Kelly) (Tricky Track, BMI) (3:44)

The North Carolina-based quintet debuts with this exciting, funky dancer. Ambitious rhythm guitar and percussion energy drives hard behind Patrice Barnes' sweaty vocal. From the upcoming self-titled LP, it's hot crossover radio material.

### ROY AYERS — Polydor 2198

**TURN ME LOOSE** (prod.: Ayers) (writer: Ayers) (Roy Ayers Ubiquity, ASCAP) (3:44)

Ayers and chorus repeat the title phrase over dazzling vibraphone and keyboard displays while a determined rhythm section burns below. Flawless production wraps it up for black radio listeners.

# Record World Album Picks



## WEATHER REPORT

ARC/Columbia FC 37616

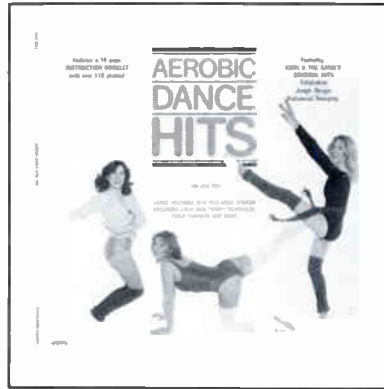
Weather Report remains the only band to absorb rock and electronics without losing the instinct for sensitive jazz improvisation. "When It Was Now" builds to a trademark climax, while the tribute to "N.Y.C." swings with class.



## THE CHANGE HAS COME

CHUBBY CHECKER—MCA -5291 (8.98)

The single "Running," with its Segeresque melody lines and dynamics, truly does signal a dramatic change for this legendary vocalist. It's carried through on an LP for AOR and pop radio, with "T-'82" (guess what the "t" stands for) included.



## AEROBIC DANCE HITS-VOL. 1

Casablanca NBLP 7263 (8.98)

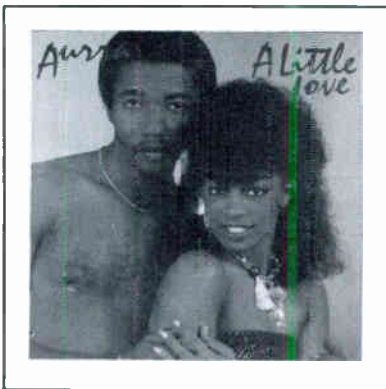
The latest in the current rash of exercise records is the first to contain original hits, namely Kool & the Gang's "Celebration," "Jungle Boogie" and "Hollywood Swinging," in addition to cover versions. Dealers note: the cassette will be packaged in a rackable LP jacket.



## TIMES OF OUR LIVES

JUDY COLLINS—Elektra EI-60001 (8.98)

Collins takes aim at the heart of pop and A/C radio with a sensitively chosen and arranged set of lovely, frequently joyous tunes that show off her impressive range. "Grandaddy" is a lilting original, while "It's Gonna Be One of Those Nights" is an upbeat choice.



## A LITTLE LOVE

AURRA—Salsoul SA 8551 (RCA) (8.98)

The voices of Curt Jones and Starleana Young have crystallized into a top 20 BOS hit with "Make Up Your Mind." Signs of crossover for the single and cuts like "It's You" and "In My Arms" indicate a long sales life for their third LP.



## MECHANIX

UFO—Chrysalis CHR 1360 (8.98)

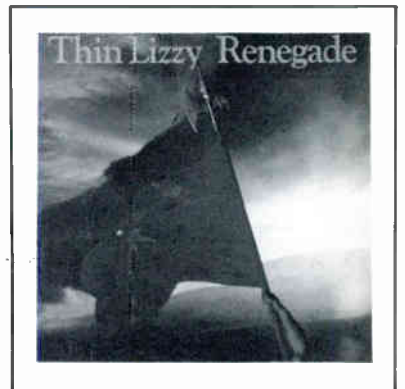
The British quintet continues to hammer out heavy metal for hard-nosed AOR listeners, but this time, Gary Lyons' production leaves Phill Mogg room for grandly passionate vocals like "Back Into My Life." Listen to "The Writer."



## SLOW CHILDREN

Ensign NXLI-8001 (RCA) (6.98)

Anything but behind the class, this U.S. duo, produced by Jules (Polar Bears) Shear and Stephen Hague, makes highly individual, progressive dance music. "Spring in Fialta," "Stuck in Transit" and "President Am I" stand out.



## RENEGADE

THIN LIZZY—Warner Bros. BSK 3622 (8.98)

Phil Lynott's expressive hard rock vocals are heard in a more varied musical environment on this LP than on "Chinatown," insuring that AOR will find it suitable to listener tastes. Try "The Pressure Will Blow" and "Hollywood."

## THE GREAT PRETENDER

LESTER BOWIE — ECM-1-1209 (WB) (8.98)



The theatrically-inclined trumpeter of the Art Ensemble of Chicago has created a universe where all is permitted — from the R&B oldie title cut (a 16-minute version) to "It's Howdy Doody Time" to free-rhythm.

## SOUND D'AFRIQUE

Mango MLPS 9697 (Island) (8.98)



With all the talk of African influence in dance music these days, it's only fitting that one sample the real item, including popular music from the Ivory Coast, Congo, Zaire and Senegal.

## HIGH HEELED BLUES

RORY BLOCK — Rounder 3061 (8.98)



With the co-production, guitar and deft harmonica of John Sebastian, Block's voice is in its best possible light in this straight blues session (no drums), featuring originals and classics.

## RADIO BOOGIE

HOT RIZE — Flying Fish 231 (8.98)



Considered by many to be the best progressive bluegrass band in the country, Hot Rize has packaged this collection of tunes mixing traditionals with originals and ranging from gospel to instrumental breakdowns.

## HIGH IN THE MID 60's

THE LIMITS — Flying Governor 2576



While the packaging concept of this independent LP suggests musical indebtedness to the British invasion, this Pennsylvania quartet's music isn't limited to nostalgia. "Can't Stop Lookin'" highlights.

## NUTRICIZE VOLUME 1

Nutricize DM-82029



Released with the imprimatur of the Nutri/System weight loss centers, this aerobic dance/exercise LP features original body-moving music by ex-Village People associate Phil Hurtt.

By SAMUEL GRAHAM and ELIOT SEKULER

■ **NEW MAC ATTACK (SPECIAL SAUCE INCLUDED):** First, the facts. Yes, there is a new Fleetwood Mac album on the way. It's called "Mirage," and it should be out on Warner Bros. this spring, by which time it will have been about a year since the band started working on it. Fleetwood Mac will also be embarking on a "limited engagement" tour this year, probably beginning in August.

Now on to the really juicy stuff: the rumors and innuendo. Has Fleetwood Mac already broken up? Are they about to? Is Stevie Nicks joining the Eagles? Is the Pope Polish? Who is more qualified to respond to these rumors, we ask you, than the Mac's own keyboard player, singer and songwriter par excellence, Christine McVie? So here it is, straight from the mouth of the group's most down-to-earth member. "There're no such plans (for a split) at the moment," says Chris. "You know, I'm knocking on my 39th year this year, and I've no intention of treading the boards 'til I'm 90. But there certainly is no plan for any demise of this band."

Fleetwood Mac followers know by now that the group, for better or for worse, doesn't follow any master plan — either their own or someone else's. When they released "Tusk" in 1979, a lot of folks decided that since some of the material — especially Lindsey Buckingham's — was hardly the well-oiled pop that had made "Rumours" such a blockbuster, the band had deliberately turned its back on its millions of fans. People actually felt betrayed by "Tusk," and radio programmers in particular didn't exactly line up for the chance to add it to their playlists.

From all indications, "Mirage" is far less radical than "Tusk"; McVie herself calls it "the closest thing to 'Rumours' we've done, if not better." But does "Mirage" represent a conscious retreat to a safer sound, an attempt to restore the group to its rightful place atop every chart from here to Hong Kong? Hardly. Says Christine, "That's the thing about this band: there's never any particular direction that we put ourselves in. This album may be 'Rumours II,' but we couldn't have planned it that way. We just get the songs together that we want to do and that show the way we're feeling musically at the time. This just happened to turn out to be very innovative, fresh stuff, but that's something for which we really have no accounting."

The flurry of Fleetwood Mac solo albums in the last year has undoubtedly added some fuel to those breakup stories, and it now develops that McVie will begin work on her own solo project (also for Warners) in April. Arif Mardin may produce, while the musicians will include guitarist Todd Sharpe and bassist George Hawkins (both prominent contributors to Mick Fleetwood's "The Visitor" LP), along with former Mac guitar player Bob Weston and a few others. As for the material, the majority of which will naturally be Christine's own, "I'm sure it's going to be pretty commercial stuff," she says, "if I know my own writing as well as I should."

This new project will, in fact, be McVie's second solo album, but in case you've forgotten that she had a record out under her maiden name (Christine Perfect) back in '69, well, that's O.K. with her. "I'm hoping that little number has sunk into obscurity by now," she says with typical forthrightness. "If I hadn't learned a lot since then, I wouldn't be in this business now — I'd be a shorthand typist or something." In the meantime, she admits, she finds herself thinking about just how long this can go on. "I'm wondering when the day is gonna come when we're all just burned out. It does start to get a bit pressured, to go on writing wonderful song after wonderful song; you start wondering where the hell it's all coming from. One day I'll wake up and I'll know it's all over. Luckily, at the moment I don't feel that way." Now *that* is good news.

**CRUEL AND UNUSUAL PUNISHMENT:** Brigadier General Edward Dozier, freed from the clutches of the Italy's Red Brigades last week, complained to a press conference of being forced to listen to hour after hour of rock music during the weeks of his captivity. "I don't know if you've ever had to listen to hard rock," he said; "I don't know how the teenagers do it." Dozier, obviously not a pop music aficionado, didn't specify just which bands he found particularly excruciating, but Coast has it on good authority that the general was treated to generous doses of Black Sabbath's "Mob Rules," Red Rider's "Lunatic Fringe," King Crimson's "Discipline," and "No Refuge" by Eddie Schwartz. Dozier might have developed more of a taste for rock music if Italian radio were playing more of the current Journey LP, "Escape."

**PEOPLE:** Sam "Lightnin'" Hopkins, one of the great bluesmen, died January 30 in Houston at age 69. Born in Centerville, Texas, Hopkins was performing professionally by 1926, but he didn't begin recording until some 20 years later. He made up for lost time, however, becoming what the Rolling Stone Record Guide (published in '79) calls "the most frequently recorded bluesman in history." He even demanded payment in cash for each tune he recorded before he'd agree to do another one, which sounds to

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## Hastings/Clayton/Tucker Handles Major Artists' Merchandising Needs

By SAMUEL GRAHAM

■ **LOS ANGELES—**When Rod Stewart recently hit the road for a North American concert tour, he was accompanied to each date by (among other things) two semi tractor-trailers, a large bus and seven crewmen, all of them equipped with walkie-talkies. And while that may seem like a tiny retinue for a star of Stewart's stature, there is a catch: the two semis, one bus and seven crewmen had nothing to do with attending to the singer's lighting, staging, sound and various personal needs. That much personnel and equipment was along simply to take care of Stewart's concert merchandising.

Seven people and two enormous trucks, all just to help sell T-shirts and belt buckles? If it seems excessive, consider that these crewmen carried two weeks' worth of merchandise along with them, items ranging from \$1 bumper stickers to \$45 tour jackets, with everything from pins and frisbees to tote bags and scarves in between. Surely there can be no clearer indication that the concert merchandising business has come a long way since the days when the very term was nothing but a fancy description for setting up a folding table in a dark corner of some venue and hawking a few silk-screened shirts.

Stewart is only one of several major artists — ABBA, Barry Manilow, Natalie Cole and the Doobie Brothers are among the others — whose merchandising needs are attended to by Hastings/Clayton/Tucker, a Los Angeles-based firm headed by Garry Kief. And merchandising is only one of Hastings/Clayton/Tucker's concerns; by way of companies with names like Starglow, StarArt, StarStruck, Starline and StarBucks, the firm also involves itself in mail order sales and fan club administration, advertising and design, wholesale marketing, business management and plenty more. H/C/T's clients avail themselves of some or all of those services.

In a recent interview, the 28-year-old Kief (who, with partners Mark Bevan and Carl Cheadle, lent his middle name to the company's title) detailed the operation's various activities, focusing in particular on the merchandising division. The latter area, Kief said, was "the last part of the (music) industry to become sophisticated." Better late than never, he added, because that sophistication has certainly paid off; when the Rolling Stones played the L.A. Coliseum last fall, according to Kief, their two concerts grossed some \$1.3 million in merchandising alone, an average of \$6-7 per concertgoer.

H/C/T's arrangements with its clients are "pretty much the same for all of our acts," said Kief, based on what he called "a very simple contract." Those deals are structured according to the nature of a specific tour, he added. "If an act is playing predominantly in the south, or in indoor arenas, we'll cut a tighter deal than if they play outdoor arenas, where people tend to walk around more and traffic patterns are better."

Outdoor facilities also take a smaller percentage of the merchandising gross, Kief noted, sometimes up to 10 percent less. With that in mind, H/C/T recently firmed a deal with the Nederlander Organization to operate merchandising concessions and "image-related" programs for four of that company's outdoor venues, including Los Angeles' Greek Theatre, Detroit's Pine Knob, Chicago's Popular Creek and Washington, D.C.'s Merriweather Post Pavilion. In order to lend some individual personality to those facilities, H/C/T has created an animal mascot for each, including a raccoon for the Greek Theatre.

When it comes to indoor arenas, such as those played by Stewart during his tour, "99 percent of them are union houses," Kief said, meaning that the hall's own personnel does the actual selling and takes a fixed percentage of the gross. Even in those situations, the seven crewmen with their bus and semis are still necessary, he added; one of them will be stationed by the trucks themselves, while the other six check the merchandising booths in the arena to make sure their supplies are in order. H/C/T has designed its own sales unit, complete with lights, that folds into its own rolling case. And while that unit was patented, Kief indicated that it has turned up elsewhere in very similar form, much to his attorney's displeasure.

The notion of one crew accompanying an artist on his entire tour is a relatively new one, contrasted to what Kief called the "old method" of drop-shipping equipment and merchandise at each location and then hiring local people to sell it. "The way we do it may look less profitable, but if we can increase our grosses — and we have — that more than makes up for the additional operating expenses," Kief said. Carrying two weeks' worth of items along is also considerably more efficient, as it eliminates the need to collect new merchandise at each and every stop on a tour. The on-the-road staff of StarDust, Hastings/Clayton/

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## Boardwalk Signs the Innocents



Boardwalk Entertainment Co. Chairman Neil Bogart has announced the signing of the Innocents to the label. The group's debut album is scheduled for release this week, followed by their own NBC-TV television special on February 21. Pictured from left are, standing: Ron Kramer, KII Management; Gary LeMel, vice president, A&R/international, Boardwalk; group members Chris Kaye and Tom Newman; Bogart; Bruce Kramer, KII Management; producer Robert Margouloff; seated: members Michael Hurt, Marten Ingle and Tony Kowolski.

## Joe Medlin Named PolyGram Consultant

■ NEW YORK—PolyGram Records has appointed Joe Medlin a consultant to its black music marketing department, it was announced by Bill Haywood, senior vice president, BMM.



Joe Medlin

Medlin, who continues in his position at Spring Records as vice president, promotion and merchandising, will select gospel repertoire from PolyGram Records' tape library to put together a catalogue for PolyGram's new gospel label, Lektion Records. He will also aid in the promotion and marketing of that catalogue.

Medlin began in the record industry as Atlantic Records' national promotion director, and went on to hold similar positions at MCA, Philadelphia International, and Polydor Records before joining Spring.

## Portmann Bows Firm

■ LOS ANGELES—Bruce Portmann and Associates, a new firm providing international promotion and marketing services for artists, has been formed here. The firm's first client is actress and Capitol recording artist Cheryl Ladd.

The company is located at 18009 Keswick Street, Reseda, Calif. 91335. Phone: (213) 345-5739.

## PolyGram Names Two In Special Projects

■ NEW YORK—PolyGram Records' special projects department has promoted Judy Jenkins to the post of contracts and licensing administrator and appointed Pat Sweeting to the position of associate manager, it was announced by Artie Fisher, vice president, special projects.

## Nautilus Names Richard Baccigaluppi

■ LOS ANGELES—Richard Baccigaluppi has been named vice president of sales and marketing for Nautilus Recordings, it was announced by Stephen Krauss, president of the firm.

Baccigaluppi will direct all sales and marketing efforts for Nautilus Recordings' SuperDisc and Super-Cassette lines. Prior to joining Nautilus, he held a variety of technical, sales, and sales management posts in audio. He recently served as national sales manager for loudspeaker manufacturer Infinity Systems.

## Iron Maiden's Gift



Capitol Records vice president, creative areas Dan Davis was recently visited by Eddie, the mascot of British group Iron Maiden, who presented Davis and other label executives with personally-engraved hatchets to thank them for their part in the success of the group's album "Killers" and live mini-album "Maiden Japan."

# New York, N.Y.

By JOSEPH IANELLO

■ **BACK IN BUSINESS:** In May of 1980, Jim Fouratt and partner Rudolf opened Danceteria, a three-tiered club in midtown Manhattan that immediately became the place to go among the fad-conscious. But like most trends in the Big Apple, Danceteria really never had things together; it closed after six months when police raided the premises for serving liquor without a proper license. Fouratt and Rudolf have been associated with several other clubs since then, frequently coming under criticism for their select door policies and always failing to realize their concept of what a nice club should be.

Last Wednesday (3), Fouratt and Rudolf reopened Danceteria at 30 West 21st St. in what used to be Interferon. After attending the opening night celebration, we have to say that it appears as though they finally have it together. Although some of the club is still unfinished (mostly minor details) and part of the \$100,000 renovation was completed even after the doors opened (patrons were regularly warned not to lean against the freshly painted walls — which made us wonder if some of the red, green and purple hairdos were by design or accident), Danceteria comes as close to an ideal club setting as we've seen in New York.

"The emphasis is not on being a concert hall but on being a club where people can have choices of things to do," Fouratt told us following the opening night party. And Danceteria does do a great job of offering several attractive choices to its customers. The first floor has a bar and dance floor that accommodates 250. On nights when live bands aren't presented, the first floor will be closed. The second floor has another bar and smaller dance area with video monitors. We found the third floor to be the most exciting and innovative; there's a neat video lounge with wonderfully tacky furniture, a more private, living-room area, a restaurant and a bar. According to Fouratt, a fourth floor art gallery is also in the works. The lighting, graphics and layout are all tastefully done, and much to our pleasure, the place is clean. Let's hope that Danceteria stays that way for a long time to come.

**HIGH-BROWS WISE UP:** Artforum magazine, the 20-year-old New York-based publication dedicated to covering the world of "high" or "elite" visual art, has an interesting issue currently on the newsstands. A press release that accompanied our review copy explained that the "February Special Issue . . . examines some of the ways art affects mass (pop) culture." We're not quite sure what or whose art they're talking about, but despite the haughtiness implied there, the editors do come around in the introductory editorial to recognizing the validity of pop art and how it has become accepted by the elite audiences.

Included in the issue is a new single from Laurie Anderson, "Let X=X," on flexible vinyl with a special cut-out jacket and lyric sheet. Also noteworthy are the opening editorial; a slightly pompous, quite selective, but nonetheless useful essay by Glenn O'Brien, "Bop Art," that relates art to pop music; and J. Hoberman's "Vulgar Modernism" piece on comics, TV and film.

**PUBLICITY MOVES:** Three of New York's finest publicists recently left their positions at major record labels. Stu Ginsburg, former director of national publicity at Atlantic/Atco/Cotillion and Custom Labels, has been named director of public relations for Showtime. At Elektra/Asylum Records, Nancy Goldstein has left her position as publicity director/east coast to pursue independent projects. She can be reached at (212) 777-0736. Audrey Strahl was laid off from the Warner Bros. east coast publicity department, where she handled press for all Sire and many WB acts. She is pursuing outside interests and can be reached at 218 Garden Street, Hoboken, New Jersey 07030, (201) 656-5007. Jake Hooker is celebrating his first hit record; he co-wrote Joan Jett's "I Love Rock 'N Roll," which is currently bulleting on *RW*'s Singles Chart at 54. Hooker, a music industry veteran of 15 years, manages Rick Derringer, Hilly Michaels and Lorna Luft, besides producing and writing . . . Black Sabbath has postponed its February 10 date at Madison Square Garden due to a death in the family . . . Bob & Doug McKenzie will take their "Great White North" routine to the David Letterman Show on Wednesday (10) . . . PVC/Jem Records has signed Hoboken pop-rock faves the Bongos. A debut album, "Drums Along the Hudson," is slated for mid-March release . . . Eric Anderson plays the Mudd Club on February 18 . . . John Scher has signed Dave Edmunds for personal management . . . Paul McCartney's new album on Columbia, "Tug of War," is reportedly completed. The first single from the album, "Ebony and Ivory," is a duet with Stevie Wonder. "Try Jah Love (Jah Jah Love)," the first single from the forthcoming Third World album, is also a Wonder collaboration . . . Jamie Bernstein, daughter of composer/conductor Leonard Bernstein, is currently recording an EP at Skyline Studios in New York with producer Brian Cullman . . . Tim Nass has signed Virgin/Epic recording artists Shooting Star for personal man-

(Continued on page 38)

# Jimmy Douglass: Producing in Black and White

By NELSON GEORGE

■ NEW YORK—"I sat in on this Aretha Franklin session in the early 1970s," recalled Jimmy Douglass, "when I still had visions of being a hot-shot bass player. Chuck Rainey was on the date, and after I saw him in action I realized it would take me at least two years to be that good, and by that time he'd be even better. Then I noticed all these people crowding around the engineer. I figured that was the place to be."

Ten years later, Douglass is one of the more accomplished producer-engineers in the industry. As a producer he was responsible for the street funk of Slave's "Show Time," the radical chic funk of the Gang of Four's "Solid Gold," and several albums by Long Island heavy metal whiz kid Frank Carillo. As an engineer he has turned the knobs for the Rolling Stones, Led Zeppelin, Pete Townshend, Roberta Flack, and many others. That Douglass is black and has done the bulk of his

work in the predominantly white world of rock 'n' roll is a tribute to his talent.

While attending Fordham University, Douglass landed a part-time job making tape copies at the Atlantic Records studios. As an aspiring musician he found it hard to stay in the back room and could usually be found lurking in the back of the control booth as Jerry Wexler, Arif Mardin, and Tom Dowd worked. "I saw sessions Aretha (Franklin), Dusty Springfield, Cream, and others were cutting. I remember seeing almost all of 'Disraeli Gears' being recorded. I used to sit there and watch Dowd mix all the time."

At 19, Douglass was helping engineer overdubs on Aretha Franklin's "Young, Gifted & Black" LP. Yet a full-time job as an Atlantic engineer proved elusive. "I was always being put off for one reason or another. I even quit

school in my senior year just so I'd be free to work there full-time if the offer came." Finally, when engineer Jerome Gasper (a current Epic Records A&R staffer) left Atlantic in the late-1960s, Douglass was given his slot.

"The first album I completely engineered and mixed was by the folkie Loudon Wainwright," Douglass said. "No one said anything to me about a black guy engineering that kind of music, and I was too young and eager then to worry about it."

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## Arista Taps Kozlik

■ NEW YORK—Gordon Bossin, vice president, sales and distribution, Arista Records, has announced the appointment of Bob Kozlik as midwest regional marketing director. He had been associate midwest marketing director.

## Elvis Bootlegger Indicted in N.Y.

■ NEW YORK—A Staten Island man has been indicted and charged with six counts of criminal copyright infringement and six counts of mail fraud involving the distribution of allegedly bootleg Elvis Presley records.

John Greco, also known as John Green, was indicted on January 14. He had been doing business as RTO Records Distributors and Elvis World, and became a target of FBI investigators following a series of raids in August, 1980 at an Elvis Presley convention in Memphis.

The day after those raids, FBI agents conducted a search of Greco's house at 41 Annadale Road, Staten Island, and seized business records and a total of 50,000 albums, EPs and singles.

The following March, FBI agents seized 14,000 alleged bootleg recordings from a Brooklyn warehouse occupied by Greco.

## NMA Sponsoring Talent Spotlight

■ NASHVILLE—The Contemporary Music Committee of the Nashville Music Association will sponsor its third talent spotlight Wednesday (17) at 8 p.m. at Cantrell's club here. The event is part of a continuing series of showcases being rotated among Nashville area clubs.

NMA executive director Dale Franklin Cornelius said two previous spotlights have provided an avenue of exposure for new talent and a gesture of support for local clubs.

This spotlight features such acts as Tomboy, Kim Beard, Nick Rorick, and Al Rhody.

## Backstage at Volunteer Jam VIII



Epic's Charlie Daniels welcomes his "support group" backstage at Daniels' eighth annual Volunteer Jam, held Jan. 30 at Nashville's 9,900-seat Municipal Auditorium. Pictured in the first photo are, from left: producer John Boylan; Columbia artist Crystal Gayle; Daniels; Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels; Eric Kronfeld, attorney; and Joe Sullivan, Daniel's manager and president of Sound Seventy Corp. Second photo: Daniels visits with Nashville Mayor Richard Fulton and Full Moon/Asylum artist Johnny Lee. The Jam included performances by the Winters Brothers, Grinder Switch, the CDB, Leon Russell, Gayle, Duane Eddy, Jimmy Hall, Lee, Oak Ridge Boys, Dobie Gray, Quarterflash, Dickie Betts, and others.

## Smotherman's Audition



Epic recording artist Micheal Smotherman, whose self-titled debut album is about to be released, recently "auditioned" several executives of Epic/Portrait/CBS Associated Labels. Pictured from left are, standing: Don Dempsey, senior vice president and general manager, E/P/A; Gregg Geller, vice president national A&R, Epic Records; Smotherman; Ron McCarrell, vice president marketing, E/P/A; Myron Roth, senior vice president and general manager, west coast operations, CBS Records; Larry Hamby, director west coast A&R, Epic Records; and Larry Douglas, vice president marketing, west coast, E/P/A. On drums: Frank Rand, vice president A&R, west coast, Epic Records.

## Ad Agency Sought for 'Gift' Push (Continued from page 3)

tions. A final agency selection date in early May is anticipated.

The members of the "Gift of Music" advisory board unanimously agreed that in 1982, various approaches for the campaign will be tested, with the launch date for a full-scale institutional advertising campaign geared toward Valentine's Day 1983. A further update on the committee's plans will be presented during the NARM convention in March.

To accumulate the necessary funds to implement the program, NARM asked record manufacturers for a small donation (approximately one cent per unit, record or tape). After initial resistance from many of the majors, Cohen was able to gain the support of virtually every label, with Motown now the only significant holdout.

The labels have now decided to pass the cost of participating in the campaign on to merchandisers. There has been no outcry from retailers, who are expected to pass this small tariff along to the consumer.

Capitol and Chrysalis have both announced one-cent hikes and CBS has followed suit (excluding singles). Arista, PolyGram and RCA are still contemplating the issue.

Cohen told *Record World* he feels that retailers and manufacturers will find a happy medium, and "see that the return on the initial investment will be greater than this small amount of money."

Companies participating in the campaign that have not yet revealed whether they will raise their prices include WEA, Boardwalk, A&M, Alfa and MCA.

## St. Tropez Gets 'Hot and Nasty'



Destiny recording artists St. Tropez recently performed selections from their new LP, "Hot and Nasty," at a party at Carlos & Charlie's El Privado in Los Angeles. Pictured after the performance are, from left, standing: Phyllis Rhodes of St. Tropez; Laurin Rinder, co-producer of the album; Lyndie White and Mona Young of St. Tropez; Destiny international vice president A.J. Cervantes; Destiny recording artist Eloise Whitaker; and Destiny president Arnie Orleans. Seated: co-producer Michael Lewis and Destiny senior vice president Bunky Shepard.

## E/A Promotes Moss

■ LOS ANGELES—Pam Moss has been promoted to national sales advertising coordinator for Elektra/Asylum Records, it was announced by Randy Edwards, director of advertising.

Moss had been assistant to Dave Cline, E/A's national sales manager/pop, since she joined the label in 1980. She began her music industry career in 1973 as an advertising assistant with Minneapolis-based J.L. Marsh, Inc. She was then appointed northern California accounts advertising manager for Pickwick International, a job she held from 1974 to 1976, when she joined BAM Magazine as an account executive. Prior to joining E/A, Moss was a WEA media specialist, based at WEA's Chatsworth, California operation.

## Rhino Releasing Four LPs in Feb.

■ LOS ANGELES—Rhino Records has scheduled a February release date for four new albums, the label's first new releases of the year.

"Beatlesongs" is a compilation of Beatle novelty records that includes Peter Cook and Dudley Moore performing "L.S. Bumble Bee" and Allan Sherman's "Pop Hates the Beatles." "Certified Soul" is a previously unreleased Gary U.S. Bonds LP recorded in the early 1970s. "Love Live" was recorded in concert three years ago and is a reunion of original Love members Arthur Lee and Bryan MacLean. And "Introducing the Beau Brummels" is a reissue of the group's first LP.

## Bryan Adams in New Jersey



A&M recording artist Bryan Adams recently performed at the Brendan Byrne Arena in New Jersey as opening act for the Kinks. Pictured backstage are, from left, back row: Rick Stone, director national singles promotion, A&M; Richie Gallo, regional sales director, A&M; Burt Miller, national artist development coordinator, A&M; and Al Cafaro, local New York promotion, A&M. Front row: Jody Teich of the Howard Bloom Organization; Gil Friesen, president, A&M Records & Films; Adams; Michael Leon, vice president east coast operations, A&M; and Jeff Gold, assistant to the president, A&M Records & Films.

## Cover Story

## Joan Jett's Runaway Success

By PHIL DIMAURO

■ NEW YORK—Six years ago, while she was touring England with the vanguard all-girl rock 'n' roll band the Runaways, Joan Jett watched a group called the Arrows on British TV, performing "I Love Rock 'N Roll," the B-side of a single produced by Mickie Most. She fell in love with the song, but little did she realize that it would be her first runaway hit, and the title cut of her first gold album.

Joan Jett and the Blackhearts' Boardwalk album, "I Love Rock 'N Roll," took the top airplay slot in the *Record World* Album Airplay Report this week, maintaining heavy AOR momentum on the heels of gold certification. The much-requested title cut debuted as Singles Chartmaker in last week's issue, and jumped to number 54 bullet and Powerhouse Pick status this week. The LP is 27 with a bullet in this issue.

When the much-publicized Runaways broke up in 1979, their management had been planning to make a movie starring the band as an all-girl group which journeyed from Texas to Los Angeles to make their fortune in the world of rock 'n' roll. Jett's management thought the film would be a good vehicle for Joan's solo career, and the idea was developed with the help of songwriter/producers Kenny Laguna and Ritchie Cordell.

Cordell, writer of such 1960s rock hits as Tommy James and the Shondells' "Mony Mony" and "I Think We're Alone Now," and Laguna, former keyboardist for the Shondells, enjoyed working with Joan. When the movie project was shelved, the trio took off for England with the music they had recorded for the film, and cut additional sides for the first Joan Jett solo LP.

Released in Germany on the Ariola label, the album sold quickly as an import in the U.S., prompting Jett and manager/producer Laguna to release it here independently on their own Blackheart label. Further sales activity convinced Neil Bogart and Boardwalk Records that Joan Jett's career was worthy of investment. She was signed by the label, and "Bad Reputation" was re-released on Boardwalk.

Jett began putting the Blackhearts together after the release of her solo LP. The rhythm section of Gary Ryan, bass, and Lee Crystal, drums, was solidified in August 1980, shortly after Joan moved from Los Angeles to New York. Guitarist Ricky Byrd joined the band about six months ago.

Joan remains friendly with the former Runaways, and looks back



Joan Jett

on that phase of her career as an important learning experience. "We wanted to be famous and get the most press we could," she recently told *RW*, "so Kim (Fowley, the Runaways' manager) — I'm sure he meant no harm — built up this jailbait rock sort of sexual image. That's fine for guys, obviously, but for girls . . . if a girl goes out with a different guy every night, she's a slut, but if a guy does it, he's a stud. Once we were stuck with that sexual image, we could not shake it, and that ultimately destroyed the Runaways."

Joan's current image, that of a black-leather-clad tough girl, seems to fit her better. "I'm very comfortable with that sort of image," she explained. "I'm basically a very nice person, but I can be extremely mean when it's called for."

And what situations warrant extreme meanness?

"People looking me straight in the eye and saying 'Girls can't play rock 'n' roll.' That used to happen with the press at the time of the Runaways."

Joan Jett and the Blackhearts will be out on the road for another four months, writing songs for their next album, which will probably contain a greater proportion of original songs than the last two LPs. "I don't mind doing cover songs, though," she added. "Why put a bad original on an album if you've got a great cover version that really tells what you feel?"

## Earl Joins EMI/Liberty

■ LOS ANGELES—Dick Williams, vice president, promotion, EMI America/Liberty Records has announced the appointment of Ken Earl as midwest regional R&B promotion manager.

## Jazz Beat

By SAMUEL GRAHAM

■ NOTES AND COMMENT: We noticed with interest that the orchestra for the Los Angeles production of "Sophisticated Ladies," which opened at the Shubert Theatre here on January 27, includes Emily Remler, the young guitarist whose first album as a leader (entitled "Firefly") was released last year on Concord Jazz. She's in some mighty impressive company, too, with players like saxophonist Marshall Royal, trumpeters Snooky Young, Bill Berry and Bobby Bryant and trombonist Jimmy Cleveland among the other band members. Remler, meanwhile, will be headlining at McCabe's in Santa Monica this Friday (12); sharing the bill will be another guitarist, Wayne Johnson, whose "Arrowhead" was released by Inner City last year. . . . Two Windham Hill stalwarts, guitarist Alex de Grassi and pianist Scott Cossu, have also been gigging around town, with Donte's and McCabe's among their recent stops. At Donte's recently, the pair and their quintet (also including a drummer/percussionist, a bassist and a saxophonist/flutist) played material from both of the leaders' new albums, Cossu's "Wind Dance" and de Grassi's "Clockwork." They were also joined by a guest vocalist, who launched into a rather loose version of "Ain't Misbehavin'" that seemed a mite incongruous in the context of the Cossu/de Grassi band's very earnest ensemble jazz. The folks in attendance liked it a lot, though. . . . The aforementioned shows notwithstanding, the most fascinating performance we've witnessed here in many a moon was that put on at the L.A. County Museum of Art by avant-gardist Meredith Monk, whose "Dolmen Music" is among ECM's recent releases. Monk is truly a multi-media artist; her January 31 show combined film, dance, music and song in roughly equal parts. When her album came out, we frankly found it to be mighty difficult listening, but in a concert setting, the humor and charm inherent in this material were much more in evidence. Monk's music (we hardly feel qualified to judge the dance and film parts), by and large, is a baffling brew; but then, many things that are this original do tend to be a little inscrutable to those of us not on the cutting edge of the avant-garde. Still, one needn't understand something to enjoy it. During the first part of her performance, Monk sat at the piano, punctuating her simple, Satie-esque musical figures with wordless wails, shrieks and various other ululations and creating an effect that was disquieting but entertaining. An acquired taste? No doubt. But Monk is unique, and in this day and age, that alone makes her invaluable.

INTERESTING RECORDS: Early nomination for jazz single of the year (and let's face it, there isn't all that much competition) goes to James Blood Ulmer's "Where Did All the Girls Come From" b/w "Night Lover," both from the "Free Lancing" LP (Columbia). Actually, this is a seven-inch, 33 $\frac{1}{3}$  RPM disc that is not available for public consumption; but when a record sleeve quotes funkster supreme George Clinton as saying that Ulmer "is a hydraulic pumper," we find it hard to resist mentioning it. . . . Another promotional single of note is "Hooked on Ellington," which RCA has released in conjunction with the aforementioned Los Angeles opening of "Sophisticated Ladies." It's a four-and-a-half-minute medley of excerpts from all 34 selections of the original cast album. RCA's Elliot Horne was the executive producer of the single and produced it with C.E. Crum-packer. . . . Meanwhile, saxophonist A.C. Reed, a member of Albert "Ice Picker" Collins' band, wants to do with the blues what Johnny Paycheck wants to do with his job, and you all know what that is. On Reed's new single, "I Am Fed Up with This Music" (it's on the Ice Cube label, appropriately, distributed by Rooster Blues Records), he makes it clear that the bluesman's lot is not a happy one; says A.C., "I want a job where I get paid every week/I'm playin' this music and I just can't hardly eat." The single, by the way, is available in both X-rated and DJ versions, with the latter substituting a few well-placed beeps for some four-letter words. As for Rooster Blues Records, you can reach them in Chicago at (312) 281-3385. . . . Radio programmers and store operators alike will find two new demonstration-only samplers of interest. One of them, Warner Bros.' "Appetizers," features tracks (some of them edited) from recent albums by Jaco Pastorius, Patti Austin, Mike Mainieri, John McLaughlin, Roger and Lena Horne. The other, Columbia's "Jazz Beau Coup," is much newer, and includes tracks by Wynton Marsalis, Ramsey Lewis, Charles Earland, the New York-Montreux Connection '81, Weather Report, Marcio Montarroyos (a flugelhorn player whose new album is "Magic Moment")

and Miles Davis. Davis' contribution is an unnamed live track from his forthcoming in-concert album.

MORE RECORDS: When the liner notes for a new album describe that album's performers as "one of the hottest new groups to hit the national music scene since Joe Zawinul and Wayne Shorter put Weather Report together back in 1970," it's hard not to be skeptical. That's a tough billing to live up to, and not surprisingly, keyboardist Pat Coil and his group ReCoil fall a little short of the mark on their new album, "Pardon My Fantasy" (Pausa). But Coil's brand of fusion, to give credit where it's due, has some very lyrical, attractive moments. He wears his admiration for fellow Missourian Pat Metheny on his sleeve; one tune is both named for ("The Amazing Mr. 'M'") and dedicated to Metheny, and it effectively echoes the shimmer and color of some of the latter's work. . . . Also new from Pausa: "Under the Double Moon," a collaboration between Anthony Davis (piano) and Jay Hoggard (vibes) that is a far cry from Hoggard's very commercial offering on Contemporary; the George Shearing Trio's "On Target," which features the Robert Farnon Orchestra; Mel Lewis' "Live in Montreux," wherein drummer Lewis and his big band play the compositions of Herbie Hancock; and the Singers Unlimited's "Eventide" . . . New from the Bainbridge label is saxophonist/flutist Jimmy Mulidore's "Invitation," a rather tame offering by a musician who has spent the last several years as musical director for a couple of Las Vegas hotels. There is some nice material — jazz standards like Benny Golson's "I Remember Clifford," Oliver Nelson's "Stolen Moments" and Shorter's "Footprints" — but the LP is a little heavy on the strings. . . . Bainbridge also has a slew of releases that were originally released on the Time label back in the '60s. Artists represented include Marian McPartland, Tommy Turrentine, Bennie Green, Kenny Dorham, Stanley Turrentine, Booker Little and others. Now *that's* more like it.

STILL MORE RECORDS: Among the newest from Soul Note and Black Saint (distributed by Rounder) are Joseph Jarman and Don Moye's "Earth Passage/Density," George Russell's "Othello Ballet Suite" (featuring Jan Garbarek), Roscoe Mitchell and the Sound Ensemble's "3 x 4 Eye" and "Gaslini Plays Monk." The latter (the only one we'd been able to listen to

(Continued on page 33)

## The Jazz LP Chart

FEBRUARY 13, 1982

1. THE GEORGE BENSON COLLECTION  
GEORGE BENSON/Warner Bros. 2HW 3577
2. COME MORNING  
GROVER WASHINGTON, JR./Elektra SE 562
3. CRAZY FOR YOU  
EARL KLUGH/Liberty LT 51113
4. BREAKIN' AWAY  
AL JARREAU/Warner Bros. BSK 3576
5. OBJECTS OF DESIRE  
MICHAEL FRANKS/Warner Bros. BSK 3648
6. ELECTRIC RENDEZVOUS  
AL DI MEOLA/Columbia FC 37654
7. ECHOES OF AN ERA  
VARIOUS ARTISTS/Elektra E1 60021
8. SOMETHING ABOUT YOU  
ANGELA BOFILL/Arista AL 9576
9. REFLECTIONS  
GIL SCOTT-HERON/Arista AL 9566
10. THE DUDE  
QUINCY JONES/A&M SP 3721
11. YOURS TRULY  
TOM BROWNE/Arista/GRP 5507
12. SLEEPWALKER  
LARRY CARLTON/Warner Bros. BSK 3635
13. SOLID GROUND  
RONNIE LAWS/Liberty LO 51087
14. WYNTON MARSALIS  
Columbia FC 37574
15. FREE TIME  
SPYRO GYRA/MCA 5238
16. STANDING TALL  
CRUSADERS/MCA 5254
17. SOLO SAXOPHONE II - LIFE  
JOHN KLEMMER/Elektra SE 566
18. SILK  
FUSE ONE/CTI 9006
19. SIGN OF THE TIMES  
BOB JAMES/Tappan Zee/Columbia FC 37495
20. MYSTICAL ADVENTURES  
JEAN-LUC PONTY/Atlantic SD 19333
21. ENDLESS FLIGHT  
RODNEY FRANKLIN/Columbia FC 37154
22. BELO HORIZONTE  
JOHN McLAUGHLIN/Warner Bros. BSK 3619
23. CHARIOTS OF FIRE  
ERNIE WATTS/Qwest/WB QWS 3637
24. LOVE BYRD  
DONALD BYRD AND 125TH ST, NYC / Elektra SE 531
25. THE MAN WITH THE HORN  
MILES DAVIS/Columbia FC 36790
26. PIECES OF A DREAM  
Elektra GE 350
27. AUTUMN  
GEORGE WINSTON/Windham Hill C 1012
28. WEATHER REPORT  
ARC/Columbia FC 37616
29. LA LEYENDA DE LA HORA  
McCOY TYNER/Columbia FC 37375
30. SHARKY'S MACHINE (ORIGINAL SOUNDTRACK)  
Warner Bros. BSK 3653
31. EVERY HOME SHOULD HAVE ONE  
PATTI AUSTIN/Qwest/WB QWS 3591
32. THE LADY AND HER MUSIC-LIVE ON BROADWAY  
LENA HORNE/Qwest/WB 2QW 3597
33. PROPHECY  
TYZIK/Capitol ST 12186
34. STRAIGHT AHEAD  
ART BLAKEY and THE JAZZ MESSENGERS/Concord Jazz CJ 168
35. SPLASH  
FREDDIE HUBBARD/Fantasy F 9610
36. AS FALLS WICHITA, SO FALLS WICHITA  
FALLS  
PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)
37. FREE LANCING  
JAMES BLOOD ULMER/Columbia ARC 37493
38. TENDER TOGETHER  
STANLEY TURRENTINE/Elektra SE 534
39. SEND IN THE CLOWNS  
SARAH VAUGHAN and THE COUNT BASIE ORCHESTRA/Pablo 2312 (RCA)
40. MAGIC WINDOWS  
HERBIE HANCOCK/Columbia FC 37387

Record World  
**Singles**  
 Alphabetical Listing

Record World  
**Singles**  
 101-150

Producer, Publisher, Licensee

ABACAB Genesis (Hit & Run/Pun, ASCAP) . . . . .	34	NATURAL LOVE Scatti (Flowering Stone, ASCAP/Haley Moley, BMI) . . . . .	94
ALL OUR TOMORROWS Schwartz-Tyson (ATV/Schwartzcake, BMI) . . . . .	29	OH NO Carmichael-Group (Jobete/Commodores Entertainment, ASCAP) . . . . .	84
ANOTHER SLEEPLESS NIGHT Norman (Chappell, ASCAP) . . . . .	89	ONE HUNDRED WAYS Jones (State of the Arts/Eliza M. Ritsonian, ASCAP) . . . . .	52
ANYONE CAN SEE Dante (Carub, ASCAP/Fedora, BMI) . . . . .	90	ON THE WAY TO THE SKY Diamond-St. John (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI) . . . . .	72
BOBBIE SUE Chauncey (House of Gold, BMI) . . . . .	53	OPEN ARMS Stone-Elson (Weed High Nightmare, BMI) . . . . .	22
BREAKIN' AWAY Graydon (Al Jarreau/Desperate/Golden Rake, BMI) . . . . .	71	OUR LIPS ARE SEALED Gottehrer-Freeman (Gotown/Plongent Visions, ASCAP) . . . . .	58
CALL ME Muller-Roberts (One to One, ASCAP) . . . . .	33	PAC-MAN FEVER Buckner-Garcia (BGO, ASCAP) . . . . .	19
CASTLES IN THE AIR Butler (Mayday/Benny Bird, BMI) . . . . .	92	PERHAPS LOVE Okun (Cherry Lane, ASCAP) . . . . .	96
CENTERFOLD Justman (Center City, ASCAP) . . . . .	1	PHYSICAL Forrar (Stephen A. Kipner/April/Terry Shaddick, ASCAP, BMI) . . . . .	3
COME GO WITH ME Jordine (Gil/See Bee, BMI) . . . . .	35	POP GOES THE MOVIES (Part 1) Monardo-Bongiavi-Quinn (20th Century-Fox/Robbins/Warner Bros./UA, ASCAP/Unart, BMI) . . . . .	81
COMIN' IN AND OUT OF YOUR LIFE Webber (Songs Of Bondier Koppelman/Landers-Whiteside/Emanuel, ASCAP) . . . . .	66	PRETTY WOMAN Templeman (Acuff-Rose, BMI) . . . . .	79
COOL Day-Starr (Tionna) . . . . .	86	PRIVATE EYES Hall-Oates (Fust Buzza/Hot-Cha/Six Continents, BMI) . . . . .	67
COOL NIGHT Seay-Davis (Web IV, BMI) . . . . .	12	SEA OF LOVE Petty (Fort Knox/Tek, BMI) . . . . .	46
COULD IT BE LOVE Norman (Gee Sharp, BMI) . . . . .	87	SHAKE IT UP Baker (Ric Ocacek/Lido, BMI) . . . . .	4
CRAZY Orshoff-Hall (Siren/Clean Cut, ASCAP, BMI) . . . . .	51	SHE'S GOT A WAY Romane (April/Impulsive, ASCAP) . . . . .	45
DADDY'S HOME Richard (Big Seven, BMI) . . . . .	39	SHOULD I DO IT Perry (Unichappell/Watch Hill, BMI) . . . . .	40
DON'T LET HIM KNOW Carter (Adams/Calyptsoonz/Irving, Pro-Can, BMI) . . . . .	78	SOMEONE COULD LOSE A HEART TONIGHT Malloy (Briarpatch/Debdaw, BMI) . . . . .	37
DON'T STOP BELIEVIN' Stone-Elson (Weed High Nightmare, BMI) . . . . .	36	SOMEWHERE DOWN THE ROAD Manilow (ATV/Mann & Weil/Snow, BMI) . . . . .	27
DO YOU BELIEVE IN LOVE Group (Zomba, BMI) . . . . .	55	SPIRITS IN THE MATERIAL WORLD Group-Padgham (Virgin, Chappell, ASCAP) . . . . .	32
867-5309 Plotkin-Tutone-Taylor (Tutone-Keller, BMI) . . . . .	80	START ME UP Glimmer Twins (Colgems-EMI, ASCAP) . . . . .	91
EVERY HOME SHOULD HAVE ONE Jones (Blackwood, BMI) . . . . .	98	SWEET DREAMS Maslin (Coneers/Bestall, BMI/Rivo, P.R.S.) . . . . .	11
FEEL LIKE A NUMBER Seger-Punch (Gear, ASCAP) . . . . .	74	TAKE IT EASY ON ME Prod. not listed (Colgems-EMI, ASCAP) . . . . .	17
GENIUS OF LOVE Graup (Metereed/Ackee, ASCAP) . . . . .	64	TAKE MY HEART Deodato-Group (Delightful/Second Decade, BMI) . . . . .	99
HARDEN MY HEART Boylan (Narrow Dude/Bonnie Bee Good/Geffen-Kaye, ASCAP) . . . . .	5	TAKE OFF Giacomelli (McKenzie Brothers PRO) . . . . .	65
HERE TO LOVE YOU Templeman (Snug, BMI) . . . . .	75	THAT GIRL Wonder (Jobete/Black Bull, ASCAP) . . . . .	24
HOOKED ON CLASSICS Jarrat-Reedmon (Chappell/MCPS copy controlled) . . . . .	9	THE SWEETEST THING (I'VE EVER KNOWN) Londis (Sterling/Addison/Street, ASCAP) . . . . .	10
I BELIEVE Henderson-MacLeod (ATV, Some Sung/Solid Gold, P.R.O.) . . . . .	41	THEME FROM MAGNUM P.I. Post (MCA, ASCAP) . . . . .	82
I CAN'T GO FOR THAT (NO CAN DO) Hall-Oates (Fust Buzza/Hot-Cha/Six Continents, BMI) . . . . .	2	THOSE GOOD OLD DREAMS Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP) . . . . .	97
IF LOOKS COULD KILL Lambert (Tuneworks/Big Stick, BMI) . . . . .	62	THROUGH THE YEARS Richie (Peso/SwaneeBravo, BMI) . . . . .	20
IF YOU THINK YOU'RE LONELY NOW Womack (Ashtray, BMI) . . . . .	76	TELL ME TOMORROW (Part 1) Tabin (Charday, BMI) . . . . .	50
I'LL FALL IN LOVE AGAIN Olsen (WB/The Nine, ASCAP) . . . . .	68	TONIGHT I'M YOURS (DON'T HURT ME) Stewart (Riva/WB, ASCAP) . . . . .	38
I LOVE ROCK 'N' ROLL Cordell-Loguna (Finchley, ASCAP) . . . . .	54	TONIGHT, TONIGHT Foster (Irving/Foster Frees/Xray, BMI) . . . . .	83
I WOULDN'T HAVE MISSED IT Milsap-Collins (Pi-Gem, BMI/Chess, ASCAP) . . . . .	28	TROUBLE Buckingham-Dashut (Now Sounds, BMI) . . . . .	25
JUKE BOX HERO Lange-Jones (Somerset/Evansongs, ASCAP) . . . . .	69	TURN YOUR LOVE AROUND Graydon (Garden Rake, BMI/Rentokul Veets/JSH, ASCAP) . . . . .	8
JUST CAN'T WIN 'EM ALL White (Sloppshot/Edition Sunrise/Interworld/Mighty Mathieson Vinyl, BMI) . . . . .	95	UNDER PRESSURE Group-Bowie (Queen/Beechwood/Bewlay/Fleur, BMI) . . . . .	70
KEEPING OUR LOVE ALIVE Beamish (Sienna, BMI/WB/Easy Action, ASCAP) . . . . .	85	VOICE ON THE RADIO Love (Franne Gold/Mac's Million/Modern American/BMI, ASCAP) . . . . .	88
KEY LARGO Sumbo-MacLellan (Jen Lee/Chappell, ASCAP/Lowrey, BMI) . . . . .	31	WAITING FOR A GIRL LIKE YOU Lange-Jones (Somerset Songs/Evansongs, Ltd, ASCAP) . . . . .	6
LEADER OF THE BAND Fogelberg-Lewis (Hickory Grove/April, ASCAP) . . . . .	15	WAITING ON A FRIEND Glimmer Twins (Colgems-EMI, ASCAP) . . . . .	16
LEATHER AND LACE Iovine (Welch Witch, BMI) . . . . .	23	WANNA BE WITH YOU White (Saggifire/Yougoulei, ASCAP) . . . . .	57
LET'S GET IT UP Lange (Jay Albert/Marks, BMI) . . . . .	63	WE GOT THE BEAT Gottehrer-Freeman (Daddy Oh, ASCAP) . . . . .	49
LET'S GROOVE White (Saggifire/Yougoulei, ASCAP) . . . . .	21	WHEN ALL IS SAID AND DONE Anderson-Uhvaeus (Countless Songs, BMI) . . . . .	44
LET THE FEELING FLOW Bryson-Pate (WB/Peabo, ASCAP) . . . . .	43	WHY DO FOOLS FALL IN LOVE Ross (Patricio, BMI) . . . . .	47
LOVE IN THE FIRST DEGREE Group-McBride-Shedd (Maypop, BMI) . . . . .	26	WHY YOU WANNA TRY ME Carmichael-Group (Jobete/Commodores, ASCAP) . . . . .	77
LOVE IS ALRIGHT TONITE Springfield-Drescher (Robie Porter, BMI) . . . . .	14	WORKING FOR THE WEEKEND Fairbairn-Dean (Blackwood/Dean of Music, BMI) . . . . .	30
LOVE IS LIKE A ROCK Avsec (Bema/Sweet City, ASCAP) . . . . .	42	YESTERDAY'S SONGS Diamond (Stonebridge, ASCAP) . . . . .	73
MAKE A MOVE ON ME Forrar (Farror/Snow, BMI) . . . . .	61	YOU'RE MY LATEST, MY GREATEST INSPIRATION Gamble-Huff (Mighty Three, BMI) . . . . .	48
MAIN THEME FROM CHARIOTS OF FIRE Vongelis (Spheric B.V./WB, ASCAP) . . . . .	56	YOU'RE THE ONE FOR ME Eaves (Trumar/Huemar, BMI) . . . . .	93
MIRROR, MIRROR Ross (Songs of Bondier-Koppelman/Jay Landers/Gravity Raincoat/Rosstown, ASCAP) . . . . .	13	YOU COULD HAVE BEEN WITH ME Neil (ATV, BMI) . . . . .	18
MY GIRL (GONE, GONE, GONE) Henderson-MacLeod (ATV Canada/Some Sung/Solid Gold, P.R.O.) . . . . .	59	YOUNG TURKS Stewart (Rivo/Nite-Stolk, ASCAP) . . . . .	7
MY GUY Group (Jobete, ASCAP) . . . . .	60		
MY KINDA LOVER Mack-Billy (Songs of the Knight, BMI) . . . . .	100		

FEBRUARY 13, 1982

Feb. 13	Feb. 6		
101	103	DESTROYER KINKS/Arista 0619 (Davray, P.R.S.)	
102	115	MAKE UP YOUR MIND AURRA/Solsoul 77017 (RCA) (Lucky Three/Red Aurra, BMI)	
103	104	MAMA USED TO SAY JUNIOR/Mercury 76132 (PolyGram) (Pressure/Aves/EMI, PRS)	
104	102	WAIT FOR ME SLAVE/Cotillion 46028 (Atl) (Cotillion, BMI)	
105	109	OPPOSITES DO ATTRACT ALL SPORTS BAND/Radia 3892 (Atl) (All Sports/Diode, ASCAP)	
106	106	TAINTED LOVE SOFT CELL/Sire 49855 (WB) (Equinox, BMI)	
107	108	GLAD TO KNOW YOU CHAS JANKEL/A&M 2396 (Avir, BMI/WB, ASCAP)	
108	105	YOU CAN MADLEEN KANE/Chalet 1225 (GMPC, no license)	
109	112	GOIN' DOWN GREG GUIDRY/Columbia/Badland 18 02691 (World Songs, ASCAP)	
110	116	APACHE SUGARHILL GANG/Sugarhill 567 (Sugarhill, BMI)	
111	—	NEVER THOUGHT I'D FALL IN LOVE SPINNERS/Atlantic 40839 (Sir Grant/Frozen Butterfly, BMI)	
112	121	I WANT TO HOLD YOUR HAND LAKESIDE/Solar 47954 (E/A) (Duchess, BMI)	
113	122	IN THE RAW WHISPERS/Solar 47961 (E/A) (Spectrum VII/Silver Sounds/Satellite III, ASCAP)	
114	118	ONLY ONE YOU T.G. SHEPPARD/Warner/Curb 49858 (Crasskeys, ASCAP/Tree, BMI)	
115	110	IT'S MY PARTY DAVE STEWART & BARBARA GASKIN/Platinum 4 (World Songs, ASCAP)	
116	119	SAD GIRL G.Q./Arista 0659 (Jastane, BMI)	
117	117	START IT OVER McGUFFEY LANE/Atca 7345 (McGuffey Lane/Hat Band, BMI)	
118	107	TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD/Boardwalk 7 11 132 (M&M, BMI)	
119	128	HI-FIDELITY THE KIDS FROM "FAME" featuring VALERIE LANDSBURG/RCA 13054 (Kappelman-Bandier, BMI)	
120	120	HOW CAN LOVE SO RIGHT (BE SO WRONG) RAY, GOODMAN & BROWN/Polydor 2191 (Dark Cloud/H.A.B./We Got Music, BMI/ASCAP)	
121	123	STAGE FRIGHT CHIC/Atlantic 3887 (Chic/Warner-Tamerlane, BMI)	
122	114	DO IT TO ME VERNON BURCH/Spectar 0019 (Sond B/Bayard, BMI)	
123	111	I WILL FIGHT GLADYS KNIGHT & THE PIPS/Columbia 18 02549 (Nick-O-Val, ASCAP)	
124	127	JAM THE BOX BILL SUMMERS AND SUMMERS HEAT/MCA 51221 (Pure Delite/Bilsum, BMI)	
125	126	DO IT ROGER ROGER/Warner Bras. 49883 (Troutman's, BMI)	
126	—	RUNNING CHUBBY CHECKER/MCA 51233 (Rightsong, BMI)	
127	—	BEGIN THE BEGUINE (VOLVER A EMPEZAR) JULIO IGLESIAS/Columbia 18 02660 (Warner Bras., ASCAP)	
128	129	GOIN' BACK TO CHINA DIESEL/Regency 7343 (Atl) (Peer Southern, BMI)	
129	—	LIVIN' IN THE LIMELIGHT PETER CETERA/Full Moon/Warner Bras. 49885 (Double Virga, ASCAP)	
130	134	RIGHT IN THE MIDDLE (OF FALLING IN LOVE) BETTYE LAVETTE/Motown 1532 (Unichappell, BMI)	
131	124	LOVE FEVER GAYLE ADAMS/Prelude 8040 (Trumar/Diamond In The Rough, BMI)	
132	125	SPIES IN THE NIGHT MANHATTAN TRANSFER/Atlantic 3877 (Garden Rake/Faster Frees/Living, BMI/Heen/Yellow Dog, ASCAP)	
133	130	SEASONS OF GOLD GIDEA PARK featuring ADRIAN BAKER/Profile 5003 (Various Publishers, not listed)	
134	—	A LITTLE MORE LOVE T-CONNECTION/Capitol 5076 (T-Conn/Irving, BMI)	
135	137	TATTOO NOVO COMBO/Polydor 2194 (PolyGram) (Nova, BMI)	
136	—	SEA OF HEARTBREAK POCO/MCA 52001 (Shapiro, Bernstein Co, ASCAP)	
137	—	YOU NEVER GAVE UP ON ME CRYSTAL GAYLE/Columbia 18 02718 (Michael O'Connor, BMI)	
138	143	LONELY NIGHTS BRYAN ADAMS/A&M 2359 (Irving, BMI)	
139	131	SOUTHERN PACIFIC NEIL YOUNG & CRAZY HORSE/Reprise 49870 (WB) (Silver Fiddle/ASCAP)	
140	—	I DON'T FEEL BETTER MARTIN BRILEY/Mercury 76137 (PolyGram) (Rare Blue/Miserable Melodies, ASCAP)	
141	132	BAD LADY CON FUNK SHUN/Mercury 76128 (PolyGram) (Vol-ie-Joe/Dis 'n' Dat/Extra Faux, BMI)	
142	133	SPLISH SPLASH DR. JOHN/Columbia 18 02675 (Unart, BMI)	
143	135	TUBE SNAKE BOOGIE ZZ TOP/Warner Bros. 49865 (Hamstern, BMI)	
144	136	FUNGI MAMA/BEPOPAFUNKADISCOLYPSO TOM BROWNE/Arista/GRP 2518 (Blue Horizon/Thomas Browne/Roaring Fork, BMI)	
145	138	NUMBERS KRAFTWERK/Warner Bras. 49795 (No Nonsense, ASCAP)	
146	139	CAN'T HOLD BACK (YOUR LOVING) KANO/Mirage 3878 (Atl) (Pub. not listed)	
147	140	KICKIN' BACK L.T.D./A&M 2382 (Almo/McRovscod, ASCAP)	
148	141	(I FOUND) THAT MAN OF MINE JONES GIRLS/Phila. Intl. 5 02618 (CBS) (Mighty Three, BMI)	
149	142	TWINKLE EARL KLUGH/Liberty 1432 (United Artists/Earl Klugh, ASCAP)	
150	144	SOMETHING ABOUT YOU ANGELA BOFILL/Arista 0636 (ATV/Irving/Patmos/Charleville, BMI)	



# Record World A/C Chart

FEBRUARY 13, 1982

Feb. 13  
Feb. 6

WKS. ON  
CHART

<b>1</b>	<b>3</b>	<b>COOL NIGHT</b> PAUL DAVIS Arista 0645		<b>11</b>
<b>2</b>	<b>1</b>	<b>COMIN' IN AND OUT OF YOUR LIFE</b> BARBRA STREISAND/ Columbia 18 02621		<b>12</b>
<b>3</b>	<b>8</b>	<b>LEADER OF THE BAND</b> DAN FOGELBERG/ <i>Full Moon</i> / Epic 14 02647		<b>8</b>
<b>4</b>	<b>4</b>	<b>SHE'S GOT A WAY</b> BILLY JOEL/ <i>Columbia</i> 18 02628		<b>9</b>
<b>5</b>	<b>5</b>	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON/ <i>Warner Bros.</i> 49846		<b>14</b>
<b>6</b>	<b>7</b>	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES/ <i>RCA</i> 12361		<b>10</b>
<b>7</b>	<b>2</b>	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON/ <i>Capitol</i> 5046		<b>14</b>
<b>8</b>	<b>11</b>	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON/ EMI-America 8101		<b>8</b>
<b>9</b>	<b>6</b>	<b>I WOULDN'T HAVE MISSED IT</b> RONNIE MILSAP/ <i>RCA</i> 12342		<b>11</b>
<b>10</b>	<b>14</b>	<b>THROUGH THE YEARS</b> KENNY ROGERS/ <i>Liberty</i> 1444		<b>5</b>
<b>11</b>	<b>9</b>	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> EDDIE RABBITT/ <i>Elektra</i> 47239		<b>10</b>
<b>12</b>	<b>15</b>	<b>SOMEWHERE DOWN THE ROAD</b> BARRY MANILOW/ <i>Arista</i> 0658		<b>6</b>
<b>13</b>	<b>16</b>	<b>SWEET DREAMS AIR SUPPLY</b> / <i>Arista</i> 0655		<b>6</b>
<b>14</b>	<b>10</b>	<b>LEATHER AND LACE</b> STEVIE NICKS with DON HENLEY/ Modern 7341 (Atl)		<b>13</b>
<b>15</b>	<b>19</b>	<b>TAKE IT EASY ON ME</b> LITTLE RIVER BAND/ <i>Capitol</i> 5057		<b>6</b>
<b>16</b>	<b>21</b>	<b>LOVE IN THE FIRST DEGREE</b> ALABAMA/ <i>RCA</i> 12288		<b>7</b>
<b>17</b>	<b>12</b>	<b>YESTERDAY'S SONGS</b> NEIL DIAMOND/ <i>Columbia</i> 18 02604		<b>13</b>
<b>18</b>	<b>13</b>	<b>COME GO WITH ME</b> BEACH BOYS/ <i>Caribou</i> 02633 (CBS)		<b>10</b>
<b>19</b>	<b>22</b>	<b>KEY LARGO</b> BERTIE HIGGINS/ <i>Kat Family</i> 9 02524 (CBS)		<b>6</b>
<b>20</b>	<b>27</b>	<b>OPEN ARMS</b> JOURNEY/ <i>Columbia</i> 18 02687		<b>3</b>
<b>21</b>	<b>18</b>	<b>COULD IT BE LOVE</b> JENNIFER WARNES/ <i>Arista</i> 0611		<b>8</b>
<b>22</b>	<b>25</b>	<b>WHEN ALL IS SAID AND DONE</b> ABBA/ <i>Atlantic</i> 3889		<b>5</b>
<b>23</b>	<b>17</b>	<b>WAITING FOR A GIRL LIKE YOU</b> FOREIGNER/ <i>Atlantic</i> 3868		<b>17</b>
<b>24</b>	<b>28</b>	<b>DADDY'S HOME</b> CLIFF RICHARD/ <i>EMI-America</i> 8103		<b>3</b>
<b>25</b>	<b>20</b>	<b>HOOKED ON CLASSICS</b> LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/ <i>RCA</i> 12304		<b>14</b>
<b>26</b>	<b>23</b>	<b>MORE THAN JUST THE TWO OF US</b> SNEAKER/ <i>Handshake</i> 59 02557		<b>11</b>
<b>27</b>	<b>32</b>	<b>ONE HUNDRED WAYS</b> QUINCY JONES/ <i>A&amp;M</i> 2387		<b>3</b>
<b>28</b>	<b>24</b>	<b>TROUBLE</b> LINDSEY BUCKINGHAM/ <i>Asylum</i> 47223		<b>13</b>
<b>29</b>	<b>36</b>	<b>JUST CAN'T WIN 'EM</b> ALL STEVIE WOODS/ <i>Cotillion</i> 46030 (Atl)		<b>2</b>
<b>30</b>	<b>26</b>	<b>THOSE GOOD OLD DREAMS</b> CARPENTERS/ <i>A&amp;M</i> 2386		<b>7</b>
<b>31</b>	<b>34</b>	<b>ANOTHER SLEEPLESS NIGHT</b> ANNE MURRAY/ Capitol 5083		<b>3</b>
<b>32</b>	<b>29</b>	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS/ <i>RCA</i> 12349		<b>15</b>
<b>33</b>	<b>39</b>	<b>MAIN THEME FROM "CHARIOTS OF FIRE"</b> VANGELIS/ Polydor 2189 (PolyGram)		<b>3</b>
<b>34</b>	<b>40</b>	<b>THAT GIRL</b> STEVIE WONDER/ <i>Tamla</i> 1602 (Motown)		<b>2</b>
<b>35</b>	<b>38</b>	<b>ONLY ONE YOU</b> T.G. SHEPPARD/ <i>Warner/Curb</i> 49858		<b>3</b>
<b>36</b>	<b>41</b>	<b>BOBBIE SUE</b> OAK RIDGE BOYS/ <i>MCA</i> 51231		<b>2</b>
<b>37</b>	<b>30</b>	<b>OH NO</b> COMMODORES/ <i>Motown</i> 1527		<b>18</b>
<b>38</b>	<b>44</b>	<b>MY GUY</b> SISTER SLEDGE/ <i>Cotillion</i> 47000 (Atl)		<b>2</b>
<b>39</b>	<b>31</b>	<b>CASTLES IN THE AIR</b> DON McLEAN/ <i>Millennium</i> 11819 (RCA)		<b>14</b>
<b>40</b>	<b>35</b>	<b>BREAKIN' AWAY</b> AL JARREAU/ <i>Warner Bros.</i> 49842		<b>5</b>
<b>41</b>	<b>37</b>	<b>HARDEN MY HEART</b> QUARTERFLASH/ <i>Geffen</i> 49824 (WB)		<b>10</b>
<b>42</b>	<b>33</b>	<b>IF I WERE YOU</b> LULU/ <i>Alfa</i> 7011		<b>11</b>

CHARTMAKER OF THE WEEK

<b>43</b>	—	<b>POP GOES THE MOVIES (Part 1)</b> MECO Arista 0660	<b>1</b>
<b>44</b>	—	<b>SHOULD I DO IT</b> POINTER SISTERS/ <i>Planet</i> 47960 (E/A)	<b>1</b>
<b>45</b>	—	<b>MIRROR, MIRROR</b> DIANA ROSS/ <i>RCA</i> 13021	<b>1</b>
<b>46</b>	<b>42</b>	<b>PERHAPS LOVE</b> PLACIDO DOMINGO & JOHN DENVER/ Columbia 18 02679	<b>5</b>
<b>47</b>	<b>47</b>	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN/ <i>MCA</i> 51182	<b>17</b>
<b>48</b>	<b>43</b>	<b>THE OLD SONGS</b> BARRY MANILOW/ <i>Arista</i> 0633	<b>17</b>
<b>49</b>	<b>45</b>	<b>WAITING ON A FRIEND</b> ROLLING STONES/ <i>Rolling</i> Stones 21004 (Atl)	<b>4</b>
<b>50</b>	<b>46</b>	<b>THEME FROM HILL STREET BLUES</b> MIKE POST featuring LARRY CARLTON/ <i>Elektra</i> 47186	<b>22</b>

## Ellie Greenwich Gets Her Act Together

By PETER KEEPNEWS

■ NEW YORK—After two decades of behind-the-scenes activity, including the writing and/or production of some of the most memorable songs in contemporary pop music, Ellie Greenwich has decided to become a performer.

As she succinctly put it in a recent interview, "It's about time."

Greenwich — who, with her ex-husband Jeff Barry, wrote such rock 'n' roll standards as "Leader of the Pack," "Chapel of Love" and "River Deep, Mountain High" — is not without experience as a singer. In 1963, she overdubbed her voice a few times, called herself the Raindrops, and had a couple of hit singles. And she has intermittently recorded albums of her own material, the most recent of which was released in 1973. She also does a lot of singing (as well as writing) for radio and TV commercials.

But she has never aggressively pursued a career as a singer, and she has never performed in public, with the exception of a few isolated instances in which she lip-synched to her records.

"I never came in (to the music business) with the intention of singing," Greenwich said, "although the doors have always pretty much been open to me. There was a whole to-do in 1973 when Carole King had such success with 'Tapestry.' People were saying to me, 'Ellie, you gotta start singing your own stuff too.' I felt that I should, but I found that I couldn't handle the pressures of performing at that time.

"I think people are once again ready for my kind of music. I couldn't compete with heavy metal, and I didn't want to. But I think people are listening to songs again. And having gone to so many showcases and shows, I feel I'm competitive as a singer.

"After so many years of people telling me 'Oh, you gotta,' I've started to agree with them."

Greenwich started writing songs when she was 12, and got started in the music business not long after that when "a friend of a friend of a

friend of the family" helped get her a songwriting contract with Hill & Range. She and Barry went on to become important members of a pop songwriting elite that also included Gerry Goffin and Carole King, Barry Mann and Cynthia Weil, Neil Sedaka and others. She added to her reputation in 1966 by producing the first recordings of a young singer-songwriter named Neil Diamond.

"The songwriter was really important in those days, as was the producer," Greenwich recalled. "You could feel the energy on the streets, which were clean, by the way — as was the business.

"It's become *too much* of a business since then. But I think the spontaneity of the sixties is coming back; people are doing what they want and not putting a label on it. Some of the human element is starting to come back into the music."

Greenwich doesn't intend to abandon her producing and songwriting activities ("I've always been a behind-the-scenes person, and that will always be the crux of what I do"); she has recently formed a production company with Jeff Kent and is working with a number of artists, including Ula Hedwig and Ellen Foley. She also has no plans to leave the lucrative, and at times artistically rewarding, world of commercials.

But coming out from behind the scenes and literally getting her act together has become a priority. While shopping for a recording contract, she is already starting to plan the kind of a live show she'll be doing.

"It'll be mostly new stuff," she said. "But I couldn't get away without doing some of the old stuff. That's my security.

"In the last year or so I've been getting a lot of fan letters and phone calls from kids, 16 or 18 years old, who know everything I ever did — and what I wore when I did it. It's been happening so much lately that I think there must be a reason for it."

### 'Merrily' They Record



Shown at the recent RCA recording session for the original cast album of the Broadway musical "Merrily We Roll Along" are composer-lyricist Stephen Sondheim (left) and Thomas Z. Shepard, division vice president, Red Seal, RCA Records. The album, a specially packaged audiophile recording, will be released in March.

# Record World Singles

FEBRUARY 13, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Feb. 13	Feb. 6		WKS. ON CHART
1	1	<b>CENTERFOLD</b> J. GEILS BAND EMI-America 8012 (3rd Week)	13
2	2	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES/RCA 12361	12
3	3	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN/MCA 51182	18
4	4	<b>SHAKE IT UP CARS</b> /Elektra 47250	11
5	7	<b>HARDEN MY HEART</b> QUARTERFLASH/Geffen 49824 (WB)	16
6	5	<b>WAITING FOR A GIRL LIKE YOU</b> FOREIGNER/Atlantic 3868	17
7	6	<b>YOUNG TURKS</b> ROD STEWART/Warner Bros. 49843	16
8	8	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON/Warner Bros. 49846	15
9	9	<b>HOOKED ON CLASSICS</b> LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304	13
10	12	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON/Capitol 5046	15
11	15	<b>SWEET DREAMS</b> AIR SUPPLY/Arista 0655	8
12	14	<b>COOL NIGHT</b> PAUL DAVIS/Arista 0645	13
13	22	<b>MIRROR, MIRROR</b> DIANA ROSS/RCA 13021	5
14	16	<b>LOVE IS ALRIGHT TONITE</b> RICK SPRINGFIELD/RCA 13008	9
15	17	<b>LEADER OF THE BAND</b> DAN FOGELBERG/Full Moon/Epic 14 02647	9
16	18	<b>WAITING ON A FRIEND</b> ROLLING STONES/Rolling Stones 21004 (Atl)	9
17	19	<b>TAKE IT EASY ON ME</b> LITTLE RIVER BAND/Capitol 5057	9
18	20	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON/EMI-America 8101	10
19	28	<b>PAC-MAN FEVER</b> BUCKNER & GARCIA/Columbia 18 02673	6
20	23	<b>THROUGH THE YEARS</b> KENNY ROGERS/Liberty 1444	6
21	11	<b>LET'S GROOVE</b> EARTH, WIND & FIRE/ARC/Columbia 18 02536	18
22	25	<b>OPEN ARMS JOURNEY</b> /Columbia 18 02687	5
23	10	<b>LEATHER AND LACE</b> STEVIE NICKS with DON HENLEY/Modern 7341 (Atl)	19
24	30	<b>THAT GIRL</b> STEVIE WONDER/Tamla 1602 (Motown)	5
25	13	<b>TROUBLE</b> LINDSEY BUCKINGHAM/Asylum 47223	15
26	33	<b>LOVE IN THE FIRST DEGREE</b> ALABAMA/RCA 12288	8
27	29	<b>SOMEWHERE DOWN THE ROAD</b> BARRY MANILOW/Arista 0658	7
28	21	<b>I WOULDN'T HAVE MISSED IT</b> RONNIE MILSAP/RCA 12342	14
29	32	<b>ALL OUR TOMORROWS</b> EDDIE SCHWARTZ/Atco 7342	8
30	31	<b>WORKING FOR THE WEEKEND</b> LOVERBOY/Columbia 18 02589	12
31	34	<b>KEY LARGO</b> BERTIE HIGGINS/Kat Family 9 02524 (CBS)	10
32	36	<b>SPIRITS IN THE MATERIAL WORLD</b> POLICE/A&M 2390	5
33	40	<b>CALL ME SKYY</b> /Salsoul 7 2152 (RCA)	8
34	37	<b>ABACAB</b> GENESIS/Atlantic 3891	7
35	26	<b>COME GO WITH ME</b> BEACH BOYS/Caribou 5 02633 (CBS)	10
36	27	<b>DON'T STOP BELIEVIN'</b> JOURNEY/Columbia 18 02567	14
37	24	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> EDDIE RABBITT/Elektra 47239	12
38	49	<b>TONIGHT I'M YOURS (DON'T HURT ME)</b> ROD STEWART/Warner Bros. 49886	4
39	47	<b>DADDY'S HOME</b> CLIFF RICHARD/EMI-America 8103	5
40	53	<b>SHOULD I DO IT</b> POINTER SISTERS/Planet 47960 (E/A)	3
41	52	<b>I BELIEVE</b> CHILLIWACK/Millennium 13102 (RCA)	4
42	46	<b>LOVE IS LIKE A ROCK</b> DONNIE IRIS/MCA 51223	7
43	48	<b>LET THE FEELING FLOW</b> PEABO BRYSON/Capitol 5065	9
44	50	<b>WHEN ALL IS SAID AND DONE</b> ABBA/Atlantic 3889	5
45	35	<b>SHE'S GOT A WAY</b> BILLY JOEL/Columbia 18 02628	10
46	41	<b>SEA OF LOVE</b> DEL SHANNON/Network 47950 (E/A)	8
47	38	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS/RCA 12349	16
48	51	<b>YOU'RE MY LATEST, MY GREATEST INSPIRATION</b> TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS)	6
49	62	<b>WE GOT THE BEAT</b> GO-GO'S/I.R.S. 9903 (A&M)	3
50	57	<b>TELL ME TOMORROW (PART 1)</b> SMOKEY ROBINSON/Tamla 1601 (Motown)	4
51	56	<b>CRAZY</b> JOHN HALL BAND/EMI-America 8096	5
52	61	<b>ONE HUNDRED WAYS</b> QUINCY JONES featuring JAMES INGRAM/A&M 2387	4



53	64	<b>BOBBIE SUE OAK RIDGE BOYS</b> /MCA 51231	4
54	66	<b>I LOVE ROCK 'N' ROLL*</b> JOAN JETT & THE BLACKHEARTS/Boardwalk 7 11 135	2
55	79	<b>DO YOU BELIEVE IN LOVE</b> HUEY LEWIS & THE NEWS/Chrysalis 2589	2
56	67	<b>MAIN THEME FROM "CHARIOTS OF FIRE"</b> VANGELIS/Polydor 2189 (PolyGram)	5
57	58	<b>WANNA BE WITH YOU</b> EARTH, WIND & FIRE/ARC/Columbia 18 02688	4
58	42	<b>OUR LIPS ARE SEALED</b> GO-GO'S/I.R.S. 9901 (A&M)	23
59	44	<b>MY GIRL (GONE, GONE, GONE)</b> CHILLIWACK/Millennium 11813 (RCA)	18
60	68	<b>MY GUY SISTER</b> SLEDGE/Cotillion 47000 (Atlantic)	3

## CHARTMAKER OF THE WEEK

61	—	<b>MAKE A MOVE ON ME*</b> OLIVIA NEWTON-JOHN MCA 52000	1
62	69	<b>IF LOOKS COULD KILL</b> PLAYER/RCA 13006	3
63	65	<b>LET'S GET IT UP</b> AC/DC/Atlantic 3894	5
64	72	<b>GENIUS OF LOVE</b> TOM TOM CLUB/Sire 49882 (WB)	4
65	77	<b>TAKE OFF BOB &amp; DOUG</b> McKENZIE/Mercury 76134 (PolyGram)	2
66	39	<b>COMIN' IN AND OUT OF YOUR LIFE</b> BARBRA STREISAND/Columbia 18 02621	12
67	43	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES/RCA 12296	23
68	75	<b>I'LL FALL IN LOVE AGAIN</b> SAMMY HAGAR/Geffen 49881 (WB)	2
69	78	<b>JUKE BOX HERO</b> FOREIGNER/Atlantic 4017	2
70	45	<b>UNDER PRESSURE</b> QUEEN & DAVID BOWIE/Elektra 47235	13
71	54	<b>BREAKIN' AWAY</b> AL JARREAU/Warner Bros. 49849	9
72	—	<b>ON THE WAY TO THE SKY</b> NEIL DIAMOND/Columbia 18 02712	1
73	55	<b>YESTERDAY'S SONGS</b> NEIL DIAMOND/Columbia 18 02604	13
74	59	<b>FEEL LIKE A NUMBER</b> BOB SEGER & THE SILVER BULLET BAND/Capitol 5077	7
75	84	<b>HERE TO LOVE YOU</b> DOOBIE BROTHERS/Warner Bros. 50001	2
76	80	<b>IF YOU THINK YOU'RE LONELY NOW</b> BOBBY WOMACK/Beverly Glen 2000	6
77	89	<b>WHY YOU WANNA TRY ME</b> COMMODORES/Motown 1604	2
78	90	<b>DON'T LET HIM KNOW</b> PRISM/Capitol 5082	2
79	—	<b>PRETTY WOMAN</b> VAN HALEN/Warner Bros. 50003	1
80	82	<b>867-5309</b> /JENNY TOMMY TUTONE/Columbia 18 02646	3
81	—	<b>POP GOES THE MOVIES (PART 1)</b> MECO/Arista 0660	1
82	—	<b>THEME FROM MAGNUM P.L.</b> MIKE POST/Elektra 47400	1
83	71	<b>TONIGHT, TONIGHT</b> BILL CHAMPLIN/Elektra 47240	5
84	60	<b>OH NO</b> COMMODORES/Motown 1527	19
85	63	<b>KEEPING OUR LOVE ALIVE</b> HENRY PAUL BAND/Atlantic 3883	7
86	88	<b>COOL (PART 1)</b> TIME/Warner Bros. 49864	4
87	70	<b>COULD IT BE LOVE</b> JENNIFER WARNES/Arista 0611	6
88	—	<b>VOICE ON THE RADIO</b> CONDUCTOR/Montage 1210	1
89	—	<b>ANOTHER SLEEPLESS NIGHT</b> ANNE MURRAY/Capitol 5083	1
90	—	<b>ANYONE CAN SEE</b> IRENE CARA/Network 47950 (E/A)	1
91	73	<b>START ME UP</b> ROLLING STONES/Rolling Stones 21003 (Atl)	24
92	74	<b>CASTLES IN THE AIR</b> DON McLEAN/Millennium 11819 (RCA)	12
93	98	<b>YOU'RE THE ONE FOR ME "D"</b> TRAIN/Prelude 8043	2
94	—	<b>NATURAL LOVE</b> PETULA CLARK/Scotti Bros. 5 02676 (CBS)	1
95	—	<b>JUST CAN'T WIN 'EM ALL</b> STEVIE WOODS/Cotillion 46030 (Atl)	1
96	92	<b>PERHAPS LOVE</b> PLACIDO DOMINGO & JOHN DENVER/Columbia 18 02679	4
97	76	<b>THOSE GOOD OLD DREAMS</b> CARPENTERS/A&M 2386	6
98	81	<b>EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN/Qwest 49854 (WB)	7
99	83	<b>TAKE MY HEART</b> KOOL & THE GANG/De-Lite 815 (PolyGram)	17
100	85	<b>MY KINDA LOVER</b> BILLY SQUIER/Capitol 5037	10

\*Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 21.

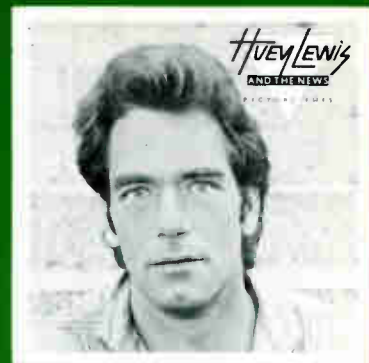
World Radio History

# Record World's Album Airplay

FEBRUARY 13, 1982

## FLASHMAKER

PICTURE THIS:  
HUEY LEWIS AND THE NEWS  
Chrysalis



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

### WNEW-FM/NEW YORK

**ADDS:**  
ALDO NOVA — Portrait  
BILL CHAMPLIN — Elektra  
PAUL COLLINS' BEAT — Columbia  
JOHNNY & THE  
DISTRACTIONS — A&M  
HUEY LEWIS & THE NEWS —  
Chrysalis  
GORDON LIGHTFOOT — WB  
PRISM — Capitol  
THIN LIZZY — WB  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
POLICE — A&M  
CARS — Elektra  
J. GEILS BAND — EMI-America  
JOAN JETT — Boardwalk  
BRYAN ADAMS — A&M  
ROD STEWART — WB  
LOVERBOY — Columbia  
QUARTERFLASH — Geffen  
NICK LOWE — Columbia

### WBCN-FM/BOSTON

**ADDS:**  
ALTERED IMAGES (single) —  
Portrait  
B-52'S — WB  
FLESHTONES — I.R.S.  
NICK LOWE — Columbia  
KASIM SULTON — EMI-America  
**HEAVY ACTION:**  
CARS — Elektra  
J. GEILS BAND — EMI-America  
POLICE — A&M  
ROLLING STONES — Rolling Stones  
JOAN JETT — Boardwalk  
FOREIGNER — Atlantic  
HALL & OATES — RCA  
ROMEO VOID — 415  
QUARTERFLASH — Geffen  
LOVERBOY — Columbia

### WCOZ-FM/BOSTON

**ADDS:**  
ALDO NOVA — Portrait  
JOHNNY & THE  
DISTRACTIONS — A&M  
HUEY LEWIS & THE NEWS —  
Chrysalis  
VAN HALEN (single) — WB  
**HEAVY ACTION:**  
J. GEILS BAND — EMI-America  
SHOOTING STAR — Virgin/Epic  
CARS — Elektra  
LOVERBOY — Columbia  
JOAN JETT — Boardwalk  
SAMMY HAGAR — Geffen  
MICHAEL SCHENKER GROUP —  
Chrysalis  
GENESIS — Atlantic  
OZZY OSBOURNE — Jet  
QUEEN & DAVID BOWIE  
(single) — Elektra

### WBLM-FM/MAINE

**ADDS:**  
HUEY LEWIS & THE NEWS —  
Chrysalis  
RICK SPRINGFIELD (single) — RCA  
**HEAVY ACTION:**  
SURVIVOR — Scotti Bros.  
MICHAEL SCHENKER GROUP —  
Chrysalis

ROLLING STONES — Rolling Stones  
LOVERBOY — Columbia  
J. GEILS BAND — EMI-America  
JOAN JETT — Boardwalk  
PETER CETERA — Full Moon/WB  
SAMMY HAGAR — Geffen  
PRISM — Capitol  
OZZY OSBOURNE — Jet

### WCCC-FM/HARTFORD

**ADDS:**  
THIN LIZZY — WB  
**HEAVY ACTION:**  
AC/DC — Atlantic  
J. GEILS BAND — EMI-America  
OZZY OSBOURNE — Jet  
POLICE — A&M  
JOAN JETT — Boardwalk  
LOVERBOY — Columbia  
CARS — Elektra  
ROLLING STONES — Rolling Stones  
GENESIS — Atlantic  
BOB & DOUG MCKENZIE —  
Mercury

### WLIR-FM/LONG ISLAND

**ADDS:**  
AC/DC (import) — Atlantic  
B-52'S — WB  
EYE TO EYE — WB  
FIRST FAMILY RIDES AGAIN —  
Boardwalk  
PRISM — Capitol  
LOU REED — RCA  
THIN LIZZY — WB  
**HEAVY ACTION:**  
NICK LOWE — Columbia  
VAN HALEN (single) — WB  
BOB WEIR — Arista  
POLICE — A&M  
JOAN JETT — Boardwalk  
NOVO COMBO — Polydor  
J. GEILS BAND — EMI-America  
SAMMY HAGAR — Geffen  
GENESIS — Atlantic  
LOVERBOY — Columbia

### WBAB-FM/LONG ISLAND

**ADDS:**  
AC/DC (import) — Atlantic  
B-52'S — WB  
AMY BOLTON (12") — Importe/12  
EYE TO EYE — WB  
KIM LARSEN — Epic  
HUEY LEWIS & THE NEWS —  
Chrysalis  
MAXUS — WB  
JEAN-LUC PONTY — Atlantic  
**HEAVY ACTION:**  
JOAN JETT — Boardwalk  
J. GEILS BAND — EMI-America  
CARS — Elektra  
GENESIS — Atlantic  
POLICE — A&M  
ROD STEWART — WB  
LOVERBOY — Columbia  
AC/DC — Atlantic  
GO-GO'S — I.R.S.  
QUARTERFLASH — Geffen

### WMMR-FM/PHILADELPHIA

**ADDS:**  
JIMMY DESTRI — Chrysalis  
HUEY LEWIS & THE NEWS —  
Chrysalis

THIN LIZZY — WB  
UFO — Chrysalis  
X15 — Precision  
**HEAVY ACTION:**  
JOAN JETT — Boardwalk  
J. GEILS BAND — EMI-America  
POLICE — A&M  
CARS — Elektra  
FOREIGNER — Atlantic  
ROLLING STONES — Rolling Stones  
STEVIE NICKS — Modern  
AC/DC — Atlantic  
GENESIS — Atlantic  
DONNIE IRIS — MCA

### WHFS-FM/WASHINGTON

**ADDS:**  
BRIAN BRIGGS — Bearsville  
CHURCH — Capitol  
CARS — Elektra  
FIRST FAMILY RIDES AGAIN —  
Boardwalk  
4 OUT OF 5 DOCTORS —  
Nemperor  
HUEY LEWIS & THE NEWS —  
Chrysalis  
NICK LOWE — Columbia  
LOU REED — RCA  
TEARDROP EXPLODES — Mercury  
JAMES BLOOD ULMER — Columbia  
WEATHER REPORT — ARC/  
Columbia  
**HEAVY ACTION:**  
GO-GO'S — I.R.S.  
POLICE — A&M  
JOAN JETT — Boardwalk  
SOFT CELL — Sire  
WAITRESSES — Polydor  
CARS — Elektra  
AL DI MEOLA — Columbia  
KING CRIMSON — WB/EG  
OMD — Virgin/Epic  
BOB & DOUG MCKENZIE —  
Mercury

### WQBK-FM/ALBANY

**ADDS:**  
B-52'S — WB  
CHUBBY CHECKER — MCA  
HUMAN LEAGUE (single) — A&M  
THIN LIZZY — WB  
**HEAVY ACTION:**  
CARS — Elektra  
JOAN JETT — Boardwalk  
HALL & OATES — RCA  
KINKS — Arista  
POLICE — A&M  
ROLLING STONES — Rolling Stones  
PRETENDERS — Sire  
JOAN ARMATRADING — A&M  
NEIL YOUNG — Reprise  
J. GEILS BAND — EMI-America

### WAQX-FM/SYRACUSE

**ADDS:**  
NICK LOWE — Columbia  
UFO — Chrysalis  
**HEAVY ACTION:**  
J. GEILS BAND — EMI-America  
GENESIS — Atlantic  
JOAN JETT — Boardwalk  
LOVERBOY — Columbia  
AC/DC — Atlantic  
ROLLING STONES — Rolling Stones  
POLICE — A&M  
DONNIE IRIS — MCA

CARS — Elektra  
BRYAN ADAMS — A&M

### WOUR-FM/UTICA

**ADDS:**  
PAUL COLLINS' BEAT — Columbia  
JOHNNY & THE  
DISTRACTIONS — A&M  
NICK LOWE — Columbia  
**HEAVY ACTION:**  
J. GEILS BAND — EMI-America  
JOAN JETT — Boardwalk  
CARS — Elektra  
GENESIS — Atlantic  
BRYAN ADAMS — A&M  
HENRY PAUL BAND — Atlantic  
ROLLING STONES — Rolling Stones  
POLICE — A&M  
TOMMY TUTONE — Columbia  
AC/DC — Atlantic

### WCMF-FM/ROCHESTER

**ADDS:**  
GLASS MOON — Radio  
JOHNNY & THE  
DISTRACTIONS — A&M  
HUEY LEWIS & THE NEWS —  
Chrysalis  
UFO — Chrysalis  
**HEAVY ACTION:**  
LOVERBOY — Columbia  
JOAN JETT — Boardwalk  
GENESIS — Atlantic  
TRIUMPH — RCA  
AC/DC — Atlantic  
SHOOTING STAR — Virgin/Epic  
POLICE — A&M  
OZZY OSBOURNE — Jet  
J. GEILS BAND — EMI-America  
SAMMY HAGAR — Geffen

### WDVE-FM/PITTSBURGH

**ADDS:**  
UFO — Chrysalis  
X15 — Precision  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
GENESIS — Atlantic  
POLICE — A&M  
CARS — Elektra  
AC/DC — Atlantic  
DONNIE IRIS — MCA  
J. GEILS BAND — EMI-America  
OZZY OSBOURNE — Jet  
LOVERBOY — Columbia  
IRON CITY HOUSEROCKERS —  
MCA

### WMMS-FM/CLEVELAND

**ADDS:**  
PAUL COLLINS' BEAT — Columbia  
HUEY LEWIS & THE NEWS —  
Chrysalis  
SHOOTING STAR — Virgin/Epic  
THIN LIZZY — WB  
**HEAVY ACTION:**  
J. GEILS BAND — EMI-America  
POLICE — A&M  
JOAN JETT — Boardwalk  
BOB & DOUG MCKENZIE —  
Mercury  
ROLLING STONES — Rolling Stones  
GO-GO'S — I.R.S.  
BRYAN ADAMS — A&M

AC/DC — Atlantic  
NICK LOWE — Columbia  
OZZY OSBOURNE — Jet

### WABX-FM/DETROIT

**ADDS:**  
LE ROUX — RCA  
VAN HALEN (single) — WB  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
J. GEILS BAND — EMI-America  
FOREIGNER — Atlantic  
CARS — Elektra  
QUARTERFLASH — Geffen  
GENESIS — Atlantic  
RICK SPRINGFIELD — RCA  
TRIUMPH — RCA  
SAMMY HAGAR — Geffen  
PRISM — Capitol

### Y95-FM/ROCKFORD

**ADDS:**  
NONE  
**HEAVY ACTION:**  
RICK SPRINGFIELD — RCA  
AC/DC — Atlantic  
DONNIE IRIS — MCA  
POLICE — A&M  
JOURNEY — Columbia  
JOAN JETT — Boardwalk  
LOVERBOY — Columbia  
TRIUMPH — RCA  
QUARTERFLASH — Geffen  
CARS — Elektra

### WLUP-FM/CHICAGO

**ADDS:**  
RICK SPRINGFIELD (single) — RCA  
**HEAVY ACTION:**  
GENESIS — Atlantic  
LOVERBOY — Columbia  
JOAN JETT — Boardwalk  
OZZY OSBOURNE — Jet  
PETER CETERA — Full Moon/WB  
GO-GO'S — I.R.S.  
SAMMY HAGAR — Geffen  
PRISM — Capitol  
BRYAN ADAMS — A&M  
POLICE — A&M

### WXRT-FM/CHICAGO

**ADDS:**  
ABBA — Atlantic  
B-52'S — WB  
BUSH TETRAS (EP) — Stiff America  
PAUL COLLINS' BEAT — Columbia  
EYE TO EYE — WB  
HUEY LEWIS & THE NEWS —  
Chrysalis  
NICK LOWE — Columbia  
THIN LIZZY — WB  
UFO — Chrysalis  
WEATHER REPORT — ARC/  
Columbia  
**HEAVY ACTION:**  
POLICE — A&M  
ROLLING STONES — Rolling Stones  
ROD STEWART — WB  
J. GEILS BAND — EMI-America  
HALL & OATES — RCA  
GENESIS — Atlantic  
NICK LOWE — Columbia  
CARS — Elektra  
GO-GO — I.R.S.  
QUEEN & DAVID BOWIE  
(single) — Elektra



## MOST ADDED

PICTURE DISH — Huey Lewis and the News —  
Chrysalis (20)  
MECHANIX — UFO — Chrysalis (11)  
WINDYBROOD — Thin Lizzy — WB (10)  
LET IT ROCK — Jeremy & the Dill Pickers —  
A&M (7)  
NICK THE SPITE — Nick Lowe — Columbia  
(7)  
ALDO NOVA — Portrait (7)  
THE KIDS ARE THE SAME — Paul Collins  
Beat — Columbia (6)  
MESCHOTAMA — S-S-7s — WB (5)

## TOP AIRPLAY

I LOVE ROCK 'N ROLL  
JOAN JETT  
Boardwalk



## MOST AIRPLAY

I LOVE ROCK 'N ROLL — Joan Jett and the  
Runaways — Boardwalk (25)  
SMILE IT UP — Clay — Elektra (17)  
FREEZE FRAME — J. Geils Band —  
EMI-America (17)  
GHOST IN THE MACHINE — Fatsie — A&M (27)  
GET LUCKY — Loverboy — Columbia (26)  
BARCAR — Genesis — Atlantic (23)  
FOR THOSE ABOUT TO ROCK — AC/DC —  
Atlantic (21)  
TATTOO YOU — Rolling Stones — Rolling  
Stones (17)  
DIARY OF A MADMAN — Dirty Oldman —  
STANDING HAMPTON — Fantasy/Foghorn — J&J (14)  
Geffen (14)

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

### KSHE-FM/ST. LOUIS

**ADDS:**  
UFO — Chrysalis  
**HEAVY ACTION:**  
J. GEILS BAND — EMI-America  
CARS — Elektra  
POLICE — A&M  
SAMMY HAGAR — Geffen  
GENESIS — Atlantic  
ROD STEWART — WB  
AC/DC — Atlantic  
LOVERBOY — Columbia  
LE ROUX — RCA  
PRISM — Capitol

### WRXL-FM/RICHMOND

**ADDS:**  
4 OUT OF 5 DOCTORS —  
Nemperor  
HUEY LEWIS & THE NEWS —  
Chrysalis  
THIN LIZZY — WB  
**HEAVY ACTION:**  
CARS — Elektra  
J. GEILS BAND — EMI-America  
HENRY PAUL BAND — Atlantic  
TRIUMPH — RCA  
RICK SPRINGFIELD — RCA  
GENESIS — Atlantic  
POLICE — A&M  
VAN HALEN (single) — WB  
JOAN JETT — Boardwalk  
LE ROUX — RCA

### WKLS-FM/ATLANTA

**ADDS:**  
NONE  
**HEAVY ACTION:**  
AC/DC — Atlantic  
POLICE — A&M  
CARS — Elektra  
ROLLING STONES — Rolling Stones  
OZZY OSBOURNE — Jet  
JOAN JETT — Boardwalk  
BOB & DOUG MCKENZIE —  
Mercury  
GENESIS — Atlantic  
LOVERBOY — Columbia  
DONNIE IRIS — MCA

### WYMX-FM/AUGUSTA

**ADDS:**  
ALDO NOVA — Portrait  
DOC HOLLIDAY — A&M  
LE ROUX — RCA  
HUEY LEWIS & THE NEWS —  
Chrysalis  
**HEAVY ACTION:**  
VAN HALEN (single) — WB  
AC/DC — Atlantic  
CARS — Elektra  
LOVERBOY — Columbia  
GENESIS — Atlantic  
DAN FOGELBERG — Full Moon/  
Epic  
JOURNEY — Columbia  
J. GEILS BAND — EMI-America  
GRAND FUNK RAILROAD — Full  
Moon/WB  
BILLY SQUIER — Capitol

### WSHE-FM/FT. LAUDERDALE

**ADDS:**  
NONE  
**HEAVY ACTION:**  
JOURNEY — Columbia

CARS — Elektra  
KINKS — Arista  
JOAN JETT — Boardwalk  
POLICE — A&M  
LOVERBOY — Columbia  
ROLLING STONES — Rolling Stones  
GENESIS — Atlantic  
OZZY OSBOURNE — Jet  
AC/DC — Atlantic

### KLQL-FM/HOUSTON

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

### KSRR-FM/HOUSTON

**ADDS:**  
PAUL COLLINS' BEAT — Columbia  
GLASS MOON — Radia  
GO-GO'S — I.R.S.  
THIN LIZZY — WB  
UFO — Chrysalis  
**HEAVY ACTION:**  
J. GEILS BAND — EMI-America  
AC/DC — Atlantic  
CARS — Elektra  
JOURNEY — Columbia  
POLICE — A&M  
ROLLING STONES — Rolling Stones  
LOVERBOY — Columbia  
JOAN JETT — Boardwalk  
OZZY OSBOURNE — Jet  
PRISM — Capitol

### KTXQ-FM/DALLAS

**ADDS:**  
JOHNNY & THE  
DISTRACTIONS — A&M  
HUEY LEWIS & THE NEWS —  
Chrysalis  
VAN HALEN (single) — WB  
**HEAVY ACTION:**  
POLICE — A&M  
BRYAN ADAMS — A&M  
ROLLING STONES — Rolling Stones  
JOHN HALL — EMI-America  
GENESIS — Atlantic  
FOREIGNER — Atlantic  
JOAN JETT — Boardwalk  
TOMMY TUTONE — Columbia  
LOVERBOY — Columbia  
JOURNEY — Columbia

### KZEW-FM/DALLAS

**ADDS:**  
HUEY LEWIS & THE NEWS —  
Chrysalis  
JOAN JETT — Boardwalk  
UFO — Chrysalis  
**HEAVY ACTION:**  
J. GEILS BAND — EMI-America  
CARS — Elektra  
TOMMY TUTONE — Columbia  
PETER CETERA — Full Moon/WB  
QUARTERFLASH — Geffen  
SAMMY HAGAR — Geffen  
LOVERBOY — Columbia

DONNIE IRIS — MCA  
BRYAN ADAMS — A&M  
QUEEN — Elektra

### KLBJ-FM/AUSTIN

**ADDS:**  
ALDO NOVA — Portrait  
HUEY LEWIS & THE NEWS —  
Chrysalis  
NICK LOWE — Columbia  
**HEAVY ACTION:**  
CARS — Elektra  
LOVERBOY — Columbia  
GENESIS — Atlantic  
AC/DC — Atlantic  
ROD STEWART — WB  
POLICE — A&M  
SAMMY HAGAR — Geffen  
JOAN JETT — Boardwalk  
EDDIE SCHWARTZ — Atca  
J. GEILS BAND — EMI-America

### KBPI-FM/DENVER

**ADDS:**  
JOHNNY & THE  
DISTRACTIONS — A&M  
**HEAVY ACTION:**  
CARS — Elektra  
CHILLIWACK — Millennium  
DAN FOGELBERG — Full Moon/  
Epic  
STEVE MILLER BAND — Capitol  
QUEEN & DAVID BOWIE  
(single) — Elektra  
ROLLING STONES — Rolling Stones  
RICK SPRINGFIELD — RCA  
SURVIVOR — Scatti Bros.  
AC/DC — Atlantic  
J. GEILS BAND — EMI-America

### KGB-FM/SAN DIEGO

**ADDS:**  
HUEY LEWIS & THE NEWS —  
Chrysalis  
**HEAVY ACTION:**  
STEVIE NICKS — Madern  
JOURNEY — Columbia  
ROLLING STONES — Rolling Stones  
QUARTERFLASH — Geffen  
JOAN JETT — Boardwalk  
BOB & DOUG MCKENZIE —  
Mercury  
JOHNNY & THE  
DISTRACTIONS — A&M  
FOREIGNER — Atlantic  
AC/DC — Atlantic  
CARS — Elektra

### KROQ-FM/LOS ANGELES

**ADDS:**  
VAN HALEN (single) — WB  
**HEAVY ACTION:**  
POLICE — A&M  
ADAM AND THE ANTS — Epic  
CARS — Elektra  
ROMEO VOID — 415  
SOFT CELL — Sire  
DEPECHE MODE — Sire  
KING CRIMSON — WB/EG  
GO-GO'S — I.R.S.  
CLASH (12") — Epic  
ROLLING STONES — Rolling Stones

### KOME-FM/SAN JOSE

**ADDS:**  
PAUL COLLINS' BEAT — Columbia

JOHNNY & THE  
DISTRACTIONS — A&M  
JANIS JOPLIN — Columbia  
HUEY LEWIS & THE NEWS —  
Chrysalis

PRISM — Capitol  
UFO — Chrysalis  
**HEAVY ACTION (in  
alphabetical order):**  
CARS — Elektra  
FOREIGNER — Atlantic  
GENESIS — Atlantic  
J. GEILS BAND — EMI-America  
SAMMY HAGAR — Geffen  
HALL & OATES — RCA  
LOVERBOY — Columbia  
POLICE — A&M  
QUARTERFLASH — Geffen  
ROLLING STONES — Rolling Stones

### KSJO-FM/SAN JOSE

**ADDS:**  
ALDO NOVA — Portrait  
HUEY LEWIS & THE NEWS —  
Chrysalis  
**HEAVY ACTION:**  
JOAN JETT — Boardwalk  
PRISM — Capitol  
LOVERBOY — Columbia  
SAMMY HAGAR — Geffen  
OZZY OSBOURNE — Jet  
SHOOTING STAR — Virgin/Epic  
PETER CETERA — Full Moon/WB  
GO-GO'S — I.R.S.  
JOURNEY — Columbia  
RICK SPRINGFIELD — RCA

### KZEL-FM/EUGENE

**ADDS:**  
THIN LIZZY — WB  
UFO — Chrysalis  
**HEAVY ACTION:**  
AC/DC — Atlantic  
LOVERBOY — Columbia  
POLICE — A&M  
QUARTERFLASH — Geffen  
JOHNNY & THE  
DISTRACTIONS — A&M  
OZZY OSBOURNE — Jet  
BOB & DOUG MCKENZIE —  
Mercury  
JOAN JETT — Boardwalk  
RICK SPRINGFIELD — RCA  
GENESIS — Atlantic

### KZOK-FM/SEATTLE

**ADDS:**  
ALDO NOVA — Portrait  
HUEY LEWIS & THE NEWS —  
Chrysalis  
**HEAVY ACTION:**  
LOVERBOY — Columbia  
J. GEILS BAND — EMI-America  
SHOOTING STAR — Virgin/Epic  
SAMMY HAGAR — Geffen  
JOAN JETT — Boardwalk  
BOB & DOUG MCKENZIE —  
Mercury  
JOURNEY — Columbia  
OZZY OSBOURNE — Jet  
AC/DC — Atlantic  
QUARTERFLASH — Geffen

38 stations reporting this week. In  
addition to those printed are:  
WPLR-FM, WQFM-FM.

# Radio World

## Radio Replay

By PHIL DIMAURO

■ **LIVE FROM NBC, IT'S THE SOURCE!** NBC Radio's Source network will distribute 21 live AOR concerts throughout 1982 and 1983 through a recently-signed agreement with Starfleet Blair, Inc., the Boston-based company which had been producing and distributing live rock concerts independently on a nationwide basis. Live concert broadcasts, according to Source VP/GM Ellyn Ambrose, are a natural outgrowth of the network's "commitment to radio's latest technological advancement . . . satellites."

Starfleet Blair president Sam Kopper told Radio Replay that while the agreement calls for exclusive production of live (in real time) concert broadcasts for NBC, the company would be exploring live broadcasts in other formats, and other forms of programming aimed at the AOR format. He emphasized that Starfleet Blair's strong relationship with the Source and NBC would give the NBC network first crack at most Starfleet Blair programming.

Kopper said that while his company's ad-hoc networks for national live broadcasts had been successful in pulling in ad revenues, the linking costs for occasional users such as Starfleet Blair were "completely prohibitive." He estimated that the Source, which has full-time satellite access, can make the linkup for one-twentieth of his average cost on a given broadcast.

While the time and performance pressure of live concert broadcasts still frightens some recording artists, who'd prefer the control of mixing down and editing their own concerts, Kopper feels that he and Harriet Bellush, Starfleet Blair vice president, have come a long way in convincing even the pickiest recording stars that with the right attitude and planning, it can be done. He cited the Kinks, James Taylor and "the ultimate perfectionist," Frank Zappa, as artists who'd overcome their fear of flying live and been pleased with the results.



**POLICE RAID ON WPLJ:** The Police recently stopped in at WPLJ in New York, but the one doing the investigating was Lisa Robinson, who taped an interview for the station with Sting and Stewart Copeland. The trio was in town for sold-out concerts at Madison Square Garden and the Nassau Coliseum. Pictured above are (from left): Sting; Robinson; Copeland; WPLJ promotion director Kim Reis; and A&M Records vice president of east coast operations Michael Leon, who reportedly is considering shaving his beard and bleaching his hair.

**MOVES:** As had been rumored for over a week, the news arrived last Friday (29) that Scott Muni, program director of WNEW-FM, had been promoted to operations director of the station. Richard Neer, who had assisted Muni as the station's program coordinator for the last three years, has been named program director. Muni had been program director of the station since 1967 . . . ABC Radio has abandoned the corporate dividing

line between its AM and FM stations by organizing the entire group under the ABC Owned Radio Stations umbrella, to be headed by Chuck DeBare, who will hold the title of president. Vice president of operations will be Don Bouloukos, vice president and general manager of WLS AM and FM, Chicago . . . At swinging WNEW-AM in New York, Frank Lowe, who's been on the air there for 10 years, has been named PD . . . While we're on the New York AM band, country station WHN witnessed the return of Lee Arnold last week. He'd been away for about eight months, and he gets his afternoon slot back . . . Mark Damon, program director, and Scooter Davis, music director, have stepped down from their positions at WMAK, AM and FM, Nashville. Chris Romer, former AM program coordinator, moves up as operations manager for both stations, with Phil Stanley appointed MD for AM and FM. Charlie Wilhite will be in charge of research and reporting on all new music . . . Harry Lyles has been appointed PD at black-formatted WBLZ, Cincinnati. He was afternoon personality at WIKS, Indianapolis, and will handle the same shift in Cincinnati . . . Mark Thompson is the new MD at Y95, Rockford, coming from WISN, Milwaukee.

**THE GAVELS KEEP POUNDING AND THE MUSIC KEEPS PLAYING:** Two major AOR stations lost licensing battles in the federal courts this week, but both assured Radio Replay that the recent decisions won't affect their programming for years to come. The license renewal applications of both KROQ AM, Burbank and FM, Pasadena were denied by a Federal judge who cited a "record of carelessness and ineptness" in the running of both stations. Pat Welsh, GM of KROQ-FM, a *Record World* Album Airplay reporter, told us (from the stations' official statement) that the management "disagrees with the initial decision" and will appeal. Similar appeals procedures have taken years in the past — which provides some assurance that KROQ-FM will continue to be a growing musical influence in the Los Angeles area . . . At WLIR, Long Island, another *RW* reporter, GM Elton Spitzer, told us that the recent denial of reconsideration of the station's license won't have any effect for at least another two years, as station management explores other avenues of appeal. His only regret, he said, is that the inquiries that follow each announcement of a court decision "put undue pressure on our staff, who've worked so hard."

**AND NEXT WEEK:** RNA, believe it or not, isn't the name of a new wave band. The Radio Networks Association, a newly chartered trade organization, will be announced at a press conference in New York this Tuesday (9). ABC Networks president Ed McLaughlin will direct the proceedings — CBS, NBC and RKO are among the charter members . . . And now it's plug time. If you happen to be in the Philadelphia area on Valentine's Day (14) and are in the mood for some sophisticated acoustic music, tune in to WDCS, Warminster, PA and give an ear to *RW's* art director David Skinner and his partner Joe Holbert between 5 and 9 p.m.

## FCC Study

(Continued from page 3)

\$157.3 million was for network advertising (up 13.6 percent), \$734.8 million was for national and regional spot advertising (up 15.3 percent), and \$2,616.1 million was for local advertising (up 9.2 percent). These amounts include commissions to advertising agencies, representatives, brokers, and others, but do not include advertiser-supplied commercials or programs.

Expenses increased by 14.3 percent to reach \$3,019.7 million.

The report also showed that fewer stations were able to make a profit. Only 60 percent of the FM stations associated with AM stations profited in 1980, as compared to 64 percent in 1979. The average profit before taxes for these stations was \$203,229 as compared to \$166,456 in 1979; losses averaged \$112,574 versus \$100,579 in 1979.

For AM stations associated with FM stations, the percentage of stations making a profit in 1980 dropped by only two percent to 58 percent. But average pre-tax profits for these stations dropped from \$118,910 in 1979 to \$89,401 in 1980. Average losses were about the same: \$78,860 in 1980 versus \$78,917 in 1979.

Of the independent FM stations, 50 percent profited in 1980 as compared to 52 percent in 1979. But the spread between profits and losses for these stations increased markedly: average profits increased from \$123,225 to \$139,439 while average losses went up from \$86,620 to \$113,682. Network operations showed a profit of \$4,570 million on broadcast revenues of \$108 million. The 1979 profit was \$15.9 million.

## PRT Wins Chrysalis Award



Chrysalis Records recently gave Seattle-based Pacific Record and Tape Distributors its annual Distributor of the Year award, based on performance in promotion, sales, publicity, artist relations, advertising, merchandising and financial affairs. Pictured from left are: Sal Licata, president of Chrysalis Records; Claudette Ernsdorff, sales, PRT; Robert Nesbitt, Chrysalis field representative; Ed Richter, sales manager, PRT; Kathy Monahan, promotion, PRT; and Stan Layton, vice president of sales, Chrysalis.

## Royalty Accord (Continued from page 3)

CBS decision would obviate any litigation over the issue of the effective date for the new rate. Other companies instituting mechanical royalty payment at the new rate for the fourth quarter of 1981 include MCA, Capitol, Chrysalis and Atlantic. The statements for the quarter are due to be mailed shortly.

The issue of the royalty rate had been fought by the record industry and publishers and songwriters for

A number of labels contacted by RW at press time declined or were unavailable for comment on the effective date of the rate.

## Lee Hartstone Dies

(Continued on page 4)

Mercury. In the ensuing years, he formed distribution firms in other cities, including Cleve-Disc in Cleveland, Hart in Los Angeles and Stone Distributing in San Francisco.

# Retail Rap

By LAURIE LENNARD

■ **WEATHER OR NOT:** Still very much in the news is this winter's lousy weather, as snow storms and flooding continue to afflict the country. Retailers generally agree that the weather, which has caused early store closings and hazardous driving conditions, was a major cause of January's slow sales. Even parts of the country with traditionally mild winters haven't been spared. Larry Muntorf of the Camelot chain said that the weather has affected their stores on the Gulf coast, Texas and the Carolinas. However, the stores in the midwest have definitely seen the worst that winter has to offer. Bob Gumz of Milwaukee's Radio Doctors said the sub-zero weather recently forced the store to close — one of the few times that has happened during the store's more than 50 years in business.

But although business is flat right now, there is something worth noting in retail sales. Perhaps because of the lack of major artist releases this month and the additional time music lovers are spending indoors, cash register rumblings are showing new artists breaking out in sales across the country. Racking up strong sales for the first time are Joan Jett, Soft Cell, the Waitresses, Teardrop Explodes, Central Line, Aurra, Prism, Le Roux and Wabbit.

**MERCHANDISING:** Peter Pan Records has come up with an interesting way to merchandise cassettes with the release of a new design that might solve some display problems. Called Kacepack, it features a full album cover die cut with the cassette inserted into the middle of the cover. The package is then sealed with a flexible plastic covering and shrink-wrapped. Peter Pan's first cassette released with this design is "Lose It Tonight" by the Commander Cody Band. According to company rep Vincent Fusco, the first printing of 2,000 copies has already sold out.

**PROMOTIONS:** MCA Records and McDonald's have launched a multi-million-dollar, 1000-store tie-in promotion to promote their "Menu Music Chant." Consumers can win a seven-inch compilation record featuring songs by Donnie Iris, Terri Gibbs, One Way and Rufus pressed especially for this promotion. More than 50 million scratch cards featuring music-oriented questions are being distributed at participating McDonald's. The promotion, which began on January 6, will continue for six weeks . . . WEA and Warner Bros. Records have implemented a merchandising contest, to run through this Friday (12). The contest is open to sales representatives and field merchandisers, with \$5,400 in cash prizes awarded to the first, second and third place winners at each of WEA's eight branches. The judges will base their awards on market coverage, number of displays, creativity and impact . . . MTV: Music Television will distribute display materials nationally for in-store use at record and hi-fi stores in areas that receive MTV. The promotional items will include counter cards and posters listing upcoming MTV concerts. CBS Records' in-store merchandising division will be distributing the materials through its "computer-pak" mailing system.

**EMPLOYEE OF THE MONTH:** A special purple heart goes to Regina Lynch of Records Unlimited in Baltimore for working in the store until January 26 — two days before she gave birth to a baby girl named Christy Lee. Congrats also to husband Gene.



**IN-STORE:** Pictured here is Carly Simon and the Wherehouse Records staff in Los Angeles. Simon stopped by the store to chat with the staff as part of a promotional tour on behalf of her recent WB release "Torch."

## Disco File

By BRIAN CHIN

■ This is, we're relieved to report, the most interesting week for new music since sometime before the holidays. Following a dreadfully boring January, a rush of five A-grade albums looks like the pot of gold at the end of the rainbow.

Chas Jankel, frequent collaborator with Ian Dury and co-writer of "Hit Me with Your Rhythm Stick" and "Ai No Corrida," had the big winner of the Christmas release, "Glad To Know You," which is number one after only five weeks on the chart. "Questionnaire," his second album on A&M, is a real fusion triumph: entertaining, listenable, danceable, intelligent — could you possibly ask for more? The 5:05 title cut is an easy follow-up club pick, done at a steamy calypso pace, with a siren and timbales break; it is available as an hysterical video clip as well. We also liked "109" (3:53), which proves Jankel's penchant for the apt hook — "Oh! Give me something/I can remember," with a modified Al Hudson track. Out on the limb: "Johnny Funk" (4:57), electronic wave music with great stops; "Now You're Dancing" (3:39), which goes from a tiptoe to a stomp; a reggae "Magic of Music," featuring Jamaican sax man Rico; and "Boy," a quite offbeat ballad. There's more melody and finesse here than we heard in most of the past month. Jankel's smart, ingratiating style will probably command a similar demographic to Tom Tom Club: staggeringly wide.

Two major black albums jump out of the pack this week and look like long-term successes. Shalamar's "Friends," (Solar, through E/A), is the "real" follow-up to last year's amazingly durable "Three for Love," a consistent album that packs one winner after another, all in the four-to-five-minute range. The possibilities are numerous: bright, jaunty story songs like "A Night To Remember," "On Top of the World," and "Friends;" the more deliberate but danceable "There It Is" and "I Can Make You Feel Good;" "Don't Try to Change Me," which sports the best of many fine voice and orchestral arrangements, and "Playing To Win," a rather experimental electronically arranged cut co-produced by Jeffrey Daniel. The latter and "Help Me," a ballad, are quite atypical in tempo and arrangement — intriguing. Aurra's third, "A Little Love" (Salsoul), is full of surprises and delights, most of them built around the severe contrast of muscle-bound funk tracks and darting, delicate vocals. Both production and writing, by Steve Washington and group members Curt Jones and Starleana Young, are unfailingly artful: the musical merit here is very obvious. Check "A Little Love" (5:15), a heaving rock/soul fusion; a very disco "Checkin' You Out" (5:58); "In My Arms" (4:50) and a laid-back "Thinking of You." The ballads are particularly successful, too, especially a folk-rockish "It's You" and "Patience." Aurra are on the verge of a major breakthrough; watch them.

More fusion music surprises: Modern Romance's "Adventures in Clubland" (Atlantic) is a slightly different edition than the WEA/U.K. import; one track is deleted and replaced with the Richie Rivera mix of "Can You Move." There was no record that more thoroughly confounded musical and racial categories than that one: throughout "Adventures," there's a certain tension set up between the British accents and the heavy, beat-perfect tracks; vocal/rap lead Geoffrey Deane's sense of attack and cadence are faultless, and so are the grainy "street" mixes, directly out of the trebly Sugar Hill book, so, in its own way, the album is the most direct comment on American music yet from Britain. "Bring on the Funkateers" (4:08) is the new 12-inch, promotionally, more of the dapper-rapper stuff that made the hit happen; it's backed by the "Clubland Mix" (11:30), incorporating the original "Salsa Rhapsody" and "Tear the Roof Off the Moose." At times, the Latin pose veers toward the gimmicky, getting in the way of a good song ("We've Got Them Running"), but the more straightforward cuts, "I Can't Get Enough," "Stand Up" and "Nothing Ever Goes the Way You Plan," are all strong pieces that make for an equally strong image. The B-52's make a radical departure on "Mesopotamia" (Warner Bros.), a six-cut EP produced by Talking Heads' David Byrne. The cuts are generally longer and slower than anything on their two albums, and it's as much a dance record as "Party Mix" was; perhaps more so because these are original treatments, with guest drum and percussion help. High points of wit (or pointed witlessness) include "Cake" (5:48) and "Mesopotamia" (3:49), which are funk cuts that will fit in disco and rock equally well. "Throw That Beat in the Garbage Can" is a jazz-funk successor to Pigbag's recent material; "Love Land" (5:00) and "Nip It in the Bud" are more in line with older B-52's hits, though dressed up more with electronics. Does

this signal a general rush toward the funk? (Note that our chartmakers this week are the Cars, Prince, Amy Bolton and the J. Geils Band, not exactly your cha-cha disco contingent.)

A few more albums, left-fielders: Smokey Robinson's "Yes It's You Lady," his second with producer George Tobin, on Tamla, is best as a late night mood-setter (especially the second side), but it extends the single, "Tell Me Tomorrow" to 6:25, making it more than suitable for a laid-back moment on the dance floor, and the one uptempo cut, "The Only Game In Town," (4:50) could be a sleeper if the album gets out widely to DJs. Another soul sleeper we like very much is Al Green's "Higher Plane" album (Myrrh), on which Green sounds healthy, happy and altogether in the groove. It's really a contemporary R&B work musically, and "His Name Is Jesus" (5:26) has the best Green groove since "I Feel Good" broke out of his first gospel album, "Belle." Fingerprintz' "Beat Noir" (Stiff) is getting wide play on high-tempo dance floors, especially on the cut, "The Beat Escape" (5:52), a very tight, driving uptempo number. Other tracks are slow enough to be taken as funk ("Catwalk"), though most of the material is heavily Euro-influenced ("Get Civilized," "The Chase"). Depeche Mode's "Speak and Spell" (Sire) is quite unmistakable as Eurodisco-influenced "futurist dance," as they call it over there. (We like that term.) "Photographic" might do very well with speed-freak crowds coming out of, say, Patrick Cowley. Also: "Tora! Tora! Tora!" for the hip-hop crowd.

DISCO DISCS: Fantasy's "Hold On Tight" (Pavillion, commercially) is a much busier version of the keyboard sound of the number-one "You're Too Late:" it's faster, too, with lots of edges the first album didn't have; it's a pleasing, more energized follow-up. Prince's second single from "Controversy" is "Let's Work" (Warner Bros.), which is available commercially in a much longer 8:02 version, with new vocal and instrumental material and B-beat "worked" breaks and edits. A couple of newcomers whom we like very much: Sharon Brown's "I Specialize in Love" (Profile), a penetrating soul vamp with a great earthy performance from Brown and a deep, subtle bass groove; Tee Scott mixed this version, substantially different from the one that debuted on Disconet. Eloise Whittaker's "Don't Turn Your Back on Love" (Destiny), similarly, is a much different record than the cut mentioned here recently; Elton Ahi's remixed version is much noisier in general, with an exceedingly boomy bottom; and the DJs are certainly in favor of that. Both song and singer sound better here, too.

(Continued on page 38)

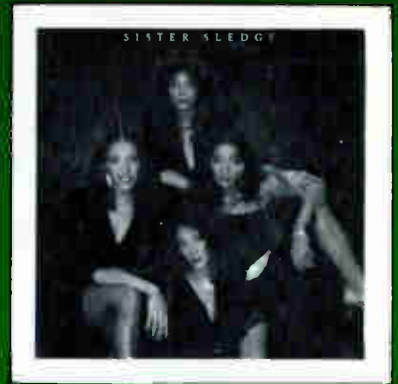
# Record World's Retail Report

FEBRUARY 13, 1982

## SALESMAN

THE SISTERS  
SISTER SLEDGE  
Cotillion  
TOP SALES

THE SISTERS — Salsoul  
MYSTICAL ADVENTURES — Island  
A LITTLE LOVE — Arista  
ELECTRIC RENDEZVOUS — A&M  
WAS (NOT WAS) — Island  
SMALL CHANGE — Capitol



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

### HANDLEMAN/NATIONAL

ABBA — Atlantic  
PEABO BRYSON — Capitol  
JIMMY BUFFETT — MCA  
SHEENA EASTON — EMI-America  
FIRST FAMILY — Boardwalk  
GO-GO'S — I.R.S.  
JOAN JETT — Boardwalk  
BOB & DOUG MCKENZIE — Mercury  
QUARTERFLASH — Geffen  
CONWAY TWITTY — Elektra

### MUSICLAND/NATIONAL

CHARIOTS OF FIRE (Soundtrack) — Polydor  
FIRST FAMILY — Boardwalk  
SAMMY HAGAR — Geffen  
JOAN JETT — Boardwalk  
BOB & DOUG MCKENZIE — Mercury  
PRISM — Capitol  
SISTER SLEDGE — Cotillion  
TOM TOM CLUB — Sire  
BOBBY WOMACK — Beverly Glen

### RECORD BAR/NATIONAL

LARRY CARLTON — WB  
MICHAEL FRANKS — WB  
FULL MOON — WB  
LE ROUX — RCA  
PLAYER — RCA  
SHARKY'S MACHINE (Soundtrack) — WB  
SOFT CELL — Sire  
TEARDROP EXPLODES — Mercury  
CONWAY TWITTY — Elektra  
ERNIE WATTS — Qwest

### SOUND UNLIMITED/NATIONAL

AURRA — Salsoul  
RICHARD "DIMPLES" FIELDS — Boardwalk  
FIRST FAMILY — Boardwalk  
JOAN JETT — Boardwalk  
KLEER — Atlantic  
JEAN-LUC PONTY — Atlantic  
PRISM — Capitol  
LOU REED — RCA  
SISTER SLEDGE — Cotillion  
BOBBY WOMACK — Beverly Glen

### STRAWBERRIES/NEW ENGLAND

ADAM & THE ANTS — Epic  
CENTRAL LINE — Mercury  
BILL CHAMPLIN — Elektra  
FATBACK — Spring  
CHAS JANKEL — A&M  
LAKEIDE — Salar (E/A)  
CLIFF RICHARD — EMI-America  
SUGARHILL GANG — Sugarhill  
THE WAITRESSES — Polydor/Ze  
WHISPERS — Salar (E/A)

### RECORD WORLD/TSS/NORTHEAST

BRYAN ADAMS — A&M  
BLASTERS — Slash  
LARRY CARLTON — WB  
AL DI MEOLA — Columbia  
FLOCK OF SEAGULLS — Jive/Arista  
LINDA FRATIANNI — Columbia  
JANIS JOPLIN — Columbia  
DEL SHANNON — Network  
WAITRESSES — Polydor/Ze  
BOBBY WOMACK — Beverly Glen

### DISC-O-MAT/NEW YORK

CARMINE APPICE — Pasha  
EMPRESS — Prelude  
FLESHTONES — I.R.S.  
CHAS JANKEL — A&M  
LE ROUX — RCA  
BOB & DOUG MCKENZIE — Mercury  
ORCHESTRAL MANOEUVRES IN THE DARK — Virgin/Epic  
SISTER SLEDGE — Cotillion  
KASIM SULTON — EMI-America  
WAITRESSES — Polydor/Ze

### CRAZY EDDIE/NEW YORK

IRENE CARA — Network  
DELLS — 20th Century-Fox  
ECHOES OF AN ERA — Elektra  
QUINCY JONES — A&M  
ORCHESTRAL MANOEUVRES IN THE DARK — Virgin/Epic  
JEAN-LUC PONTY — Atlantic  
RAY, GOODMAN & BROWN — Polydor  
SKYY — Salsoul  
KASIM SULTON — EMI-America  
BARRY WHITE — Unlimited Gold

### KING KAROL/NEW YORK

AURRA — Salsoul  
LINDA CLIFFORD — Capitol  
AL DI MEOLA — Columbia  
FLESHTONES — I.R.S.  
WYNTON MARSALIS — Columbia  
PLAYER — RCA  
LOU REED — RCA  
SMOKEY ROBINSON — Tamla  
SISTER SLEDGE — Cotillion  
WAITRESSES — Polydor/Ze

### WEBB/PHILADELPHIA

AURRA — Salsoul  
CHIC — Atlantic  
CON FUNK SHUN — Mercury  
IMAGINATION — MCA  
CHAS JANKEL — A&M  
LAKEIDE — Salar (E/A)  
O'BRYAN — Capitol  
SMOKEY ROBINSON — Tamla  
SHALAMAR — Salar (E/A)  
BOBBY WOMACK — Elektra

### RADIO 437/PHILADELPHIA

ALTERED IMAGES — Partrait  
TOM BROWNE — Arista/GRP  
SAMMY HAGAR — Geffen  
CHAS JANKEL — A&M  
NICK LOWE — Columbia  
JEAN-LUC PONTY — Atlantic  
SMOKEY ROBINSON — Tamla  
SISTER SLEDGE — Cotillion  
TEARDROP EXPLODES — Mercury  
WEATHER REPORT — ARC/Columbia

### RECORD REVOLUTION/PA./DEL.

AURRA — Salsoul  
BAR-KAYS — Mercury  
PATI LABELLE — Epic  
LE ROUX — RCA  
ORCHESTRAL MANOEUVRES IN THE DARK — Virgin/Epic  
JEAN-LUC PONTY — Atlantic  
PRISM — Capitol  
SMOKEY ROBINSON — Tamla  
SISTER SLEDGE — Cotillion  
WEATHER REPORT — ARC/Columbia

### RECORD & TAPE COLLECTORS/BALTIMORE

JIMMY BUFFETT — MCA  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
AL DI MEOLA — Columbia  
DOC HOLLIDAY — A&M  
SHEENA EASTON — EMI-America  
FIRST FAMILY — Boardwalk  
DAN FOGELBERG — Full Moon/Epic  
JEAN-LUC PONTY — Atlantic  
SMOKEY ROBINSON — Tamla  
ROYAL PHILHARMONIC ORCHESTRA — RCA

### RECORD THEATRE/BALTIMORE

AIR SUPPLY — Arista  
AURRA — Salsoul  
ANGELA BOFILL — Arista  
ECHOES OF AN ERA — Elektra  
FIRST FAMILY — Boardwalk  
SAMMY HAGAR — Geffen  
JONES GIRLS — Phila. Int'l  
KOOL & THE GANG — De-Lite  
BOB & DOUG MCKENZIE — Mercury  
WHISPERS — Salar (E/A)

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

BRYAN ADAMS — A&M  
AURRA — Salsoul  
CHIC — Atlantic  
FATBACK — Spring  
FIRST FAMILY — Boardwalk  
LOVERBOY — Columbia  
ALDO NOVA — Partrait  
RAY, GOODMAN & BROWN — Polydor  
WAITRESSES — Polydor/Ze  
ZOOM — Polydor

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

BRYAN ADAMS — A&M  
AURRA — Salsoul  
B-52'S — WB  
LINDA CLIFFORD — Capitol  
FIRST FAMILY — Boardwalk  
SAMMY HAGAR — Geffen  
ALDO NOVA — Partrait  
PRISM — Capitol  
RAY, GOODMAN & BROWN — Polydor  
WAITRESSES — Polydor/Ze

### DOUGLAS STEREO/WASHINGTON, D.C.

AURRA — Salsoul  
CHI-LITES — Chi Sound/20th Century-Fox  
ECHOES OF AN ERA — Elektra  
FIRST FAMILY — Boardwalk  
FUZE ONE — CTI  
CHAS JANKEL — A&M  
SMOKEY ROBINSON — Tamla  
SISTER SLEDGE — Cotillion  
WAS (NOT WAS) — Island/Ze  
ERNIE WATTS — Qwest

### PENGUIN FEATHER/NO. VIRGINIA

JIMMY DESTRI — Chrysalis  
AL DI MEOLA — Columbia  
DOC HOLLIDAY — A&M  
ORCHESTRAL MANOEUVRES IN THE DARK — Virgin/Epic  
JEAN-LUC PONTY — Atlantic  
PRISM — Capitol  
LOU REED — RCA  
SOFT CELL — Sire  
TEARDROP EXPLODES — Mercury  
WAITRESSES — Polydor/Ze

### WHEREHOUSE/MICHIGAN

AURRA — Salsoul  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
AL DI MEOLA — Columbia  
LE ROUX — RCA  
BOB & DOUG MCKENZIE — Mercury  
JEAN-LUC PONTY — Atlantic  
LOU REED — RCA  
SISTER SLEDGE — Cotillion  
TOMMY TUTONE — Columbia  
WAITRESSES — Polydor/Ze

### RECORD RENDEZVOUS/CLEVELAND

AURRA — Salsoul  
B-52'S — WB  
FLESHTONES — I.R.S.  
CHAS JANKEL — A&M  
NICK LOWE — Columbia  
JEAN-LUC PONTY — Atlantic  
LOU REED — RCA  
SISTER SLEDGE — Cotillion  
TOOTS & THE MAYTALS — Mango  
WAITRESSES — Polydor/Ze

### ROSE/CHICAGO

JIMMY BUFFETT — MCA  
AL DI MEOLA — Columbia  
ECHOES OF AN ERA — Elektra  
FIRST FAMILY — Boardwalk  
MICHAEL FRANKS — WB  
JEAN-LUC PONTY — Atlantic  
SISTER SLEDGE — Cotillion  
SOFT CELL — Sire  
TOM TOM CLUB — Sire  
WHISPERS — Salar

### RECORD CITY/CHICAGO

B-52'S — WB  
CHILLIWACK — Millennium  
PAUL COLLINS' BEAT — Columbia  
LE ROUX — RCA  
GORDON LIGHTFOOT — WB  
NICK LOWE — Columbia  
JEAN-LUC PONTY — Atlantic  
LOU REED — RCA  
T.G. SHEPPARD — WB/Curb  
WEATHER REPORT — ARC/Columbia

### RADIO DOCTORS/MILWAUKEE

AURRA — Salsoul  
CENTRAL LINE — Mercury  
RICHARD "DIMPLES" FIELDS — Boardwalk  
JOAN JETT — Boardwalk  
NICK LOWE — Columbia  
JEAN-LUC PONTY — Atlantic  
LOU REED — RCA  
SISTER SLEDGE — Cotillion  
KASIM SULTON — EMI-America  
WEATHER REPORT — ARC/Columbia

### KARMA/INDIANAPOLIS

CHARIOTS OF FIRE (Soundtrack) — Polydor  
AL DI MEOLA — Columbia  
RICHARD "DIMPLES" FIELDS — Boardwalk  
SAMMY HAGAR — Geffen  
LE ROUX — RCA  
BOB & DOUG MCKENZIE — Mercury  
JEAN-LUC PONTY — Atlantic  
PRISM — Capitol  
SISTER SLEDGE — Cotillion  
KASIM SULTON — EMI-America

### LIEBERMAN/MINNESOTA

JIMMY BUFFETT — MCA

JOAN JETT — Boardwalk  
KINKS — Arista  
ALDO NOVA — Partrait  
POLICE — A&M  
JEAN-LUC PONTY — Atlantic  
PRISM — Capitol  
LOU REED — RCA  
SHOOTING STAR — Virgin/Epic  
TOMMY TUTONE — Columbia

### GREAT AMERICAN/MINNEAPOLIS

JOAN ARMATRADING — A&M  
PETER CETERA — Full Moon/WB  
BILL CHAMPLIN — Elektra  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
MICHAEL FRANKS — WB  
SAMMY HAGAR — Geffen  
JOAN JETT — Boardwalk  
OZZY OSBOURNE — Jet  
PRISM — Capitol  
SHOOTING STAR — Virgin/Epic

### MUSIC VISIONS/ST. LOUIS

ABBA — Atlantic  
AURRA — Salsoul  
JIMMY BUFFETT — MCA  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
JOAN JETT — Boardwalk  
KOOL & THE GANG — De-Lite  
LAKEIDE — Salar (E/A)  
SUGARHILL GANG — Sugarhill  
TOM TOM CLUB — Sire  
LUTHER VANDROSS — Epic

### ALBUM DEN/RICHMOND

AURRA — Salsoul  
PEABO BRYSON — Capitol  
CON FUNK SHUN — Mercury  
JONES GIRLS — Phila. Int'l  
DIANA ROSS — RCA  
TIME — WB  
TOM TOM CLUB — Sire  
LUTHER VANDROSS — Epic  
WHISPERS — Salar (E/A)  
BOBBY WOMACK — Beverly Glen

### EAST/WEST/CENTRAL FLORIDA

CHARIOTS OF FIRE (Soundtrack) — Polydor  
CHURCH — Capitol  
FULL MOON — WB  
HUEY LEWIS & THE NEWS — Chrysalis  
JEAN-LUC PONTY — Atlantic  
RAY, GOODMAN & BROWN — Polydor  
SISTER SLEDGE — Cotillion  
TOM TOM CLUB — Sire  
TYZICK — Capitol  
WEATHER REPORT — ARC/Columbia

### RECORD CITY/ORLANDO

CHARIOTS OF FIRE (Soundtrack) — Polydor  
CON FUNK SHUN — Mercury  
DEAD KENNEDYS — Alternative Tentacles/Faulty  
AL DI MEOLA — Columbia  
MICHAEL FRANKS — WB  
SAMMY HAGAR — Geffen  
JOHN HALL BAND — EMI-America  
PRISM — Capitol  
TEARDROP EXPLODES — Mercury  
GROVER WASHINGTON, JR. — Elektra

### SPEC'S/FLORIDA

PEABO BRYSON — Capitol  
LARRY CARLTON — WB  
AL DI MEOLA — Columbia  
SHEENA EASTON — EMI-America  
SAMMY HAGAR — Geffen  
JOAN JETT — Boardwalk  
LOVERBOY — Columbia  
SISTER SLEDGE — Cotillion  
SOFT CELL — Sire  
LUTHER VANDROSS — Epic

### TURTLES/ATLANTA

BRYAN ADAMS — A&M  
AURRA — Salsoul  
RAZZY BAILEY — RCA  
IMAGINATION — MCA  
KLEER — Atlantic  
BETTYE LAVETTE — Motown  
JEAN-LUC PONTY — Atlantic  
SMOKEY ROBINSON — Tamla  
SAXON — Corere  
SISTER SLEDGE — Cotillion

### POPLAR TUNES/MEMPHIS

IRENE CARA — Network  
SAMMY HAGAR — Geffen  
LE ROUX — RCA  
BOB & DOUG MCKENZIE — Mercury  
SHALAMAR — Salar (E/A)  
KEITH SYKES — Backstreet

TOM TOM CLUB — Sire  
GROVER WASHINGTON, JR. — Elektra  
WHISPERS — Salar (E/A)

### TAPE CITY/NEW ORLEANS

CHARIOTS OF FIRE (Soundtrack) — Polydor  
MICHAEL FRANKS — WB  
SAMMY HAGAR — Geffen  
JOAN JETT — Boardwalk  
LAKEIDE — Salar (E/A)  
LE ROUX — RCA  
BOB & DOUG MCKENZIE — Mercury  
JEAN-LUC PONTY — Atlantic  
SHARKY'S MACHINE (Soundtrack) — WB  
SKYY — Salsoul

### SOUND WAREHOUSE/HOUSTON

CARMINE APPICE — Pasha  
AURRA — Salsoul  
IRENE CARA — Network  
PAUL DAVIS — Arista  
AL DI MEOLA — Columbia  
MICHAEL FRANKS — WB  
SAMMY HAGAR — Geffen  
ALDO NOVA — Partrait  
PRISM — Capitol  
SHAKE RUSSELL — Southcoast

### CIRCLES/ARIZONA

CASIOPEA — Alfa  
CHAS JANKEL — A&M  
KLEER — Atlantic  
WYNTON MARSALIS — Columbia  
ALDO NOVA — Partrait  
JEAN-LUC PONTY — Atlantic  
SMOKEY ROBINSON — Tamla  
SHALAMAR — Salar (E/A)  
T.G. SHEPPARD — WB/Curb  
SISTER SLEDGE — Cotillion

### TOWER/PHOENIX

BLASTERS — Slash  
GEORGE CARLIN — Atlantic  
ELVIS COSTELLO — Columbia  
GENE COTTON — Knoll  
JIMMY DESTRI — Chrysalis  
AL DI MEOLA — Columbia  
DOC HOLLIDAY — A&M  
MICHAEL FRANKS — WB  
BOB & DOUG MCKENZIE — Mercury  
PRISM — Capitol

### SOUND WAREHOUSE/COLORADO

TOM BROWNE — Arista/GRP  
CENTRAL LINE — Mercury  
AL DI MEOLA — Columbia  
BOB & DOUG MCKENZIE — Mercury  
PRISM — Capitol  
DEL SHANNON — Network  
SISTER SLEDGE — Cotillion  
ERNIE WATTS — A&M  
BOBBY WOMACK — Beverly Glen  
YATES BROTHERS & SISTERS — MCA

### MUSIC PLUS/LOS ANGELES

AURRA — Salsoul  
LINDA FRATIANNI — Columbia  
JOAN JETT — Boardwalk  
JEAN-LUC PONTY — Atlantic  
PRISM — Capitol  
SISTER SLEDGE — Cotillion  
SOFT CELL — Sire  
SOPHISTICATED LADIES (Original cast) — RCA  
STEVIE (Soundtrack) — Epic  
TOM TOM CLUB — Sire

### LICORICE PIZZA/LOS ANGELES

AURRA — Salsoul  
BAR-KAYS — Mercury  
BLASTERS — Slash  
PEABO BRYSON — Capitol  
JIMMY BUFFETT — MCA  
AL DI MEOLA — Columbia  
JOAN JETT — Boardwalk  
ROMEO VOID — 415  
SLOW CHILDREN — Ensign  
WAITRESSES — Polydor/Ze

### EVERYBODY'S/N.W.

BILL CHAMPLIN — Elektra  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
AL DI MEOLA — Columbia  
FIRST FAMILY — Boardwalk  
JOAN JETT — Boardwalk  
JOHNNY & THE DISTRACTIONS — A&M  
ALDO NOVA — Partrait  
ORCHESTRAL MANOEUVRES IN THE DARK — Virgin/Epic  
PRISM — Capitol

# Record World Albums

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

FEBRUARY 13, 1982

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

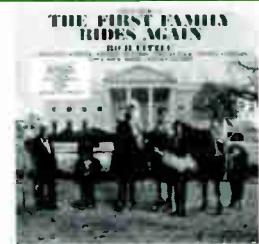
Feb. 13	Feb. 6		WKS. ON CHART	
1	1	<b>ESCAPE</b> JOURNEY Columbia TC 37408 (6th Week)	26	O
2	2	4 FOREIGNER/Atlantic SD 16999	28	H
3	3	<b>FREEZE-FRAME</b> J. GEILS BAND/EMI-America SOO 17062	12	H
4	4	<b>HOOLED ON CLASSICS</b> LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA AFL1 4194	12	H
5	9	<b>GHOST IN THE MACHINE</b> POLICE/A&M SP 3730	15	H
6	7	<b>FOR THOSE ABOUT TO ROCK WE SALUTE YOU</b> AC/DC/Atlantic SD 11111	8	H
7	6	<b>MEMORIES</b> BARBRA STREISAND/Columbia TC 37678	8	O
8	5	<b>TATTOO YOU</b> ROLLING STONES/Rolling Stones COC 16052 (Atl)	21	H
9	14	<b>BEAUTY &amp; THE BEAT</b> GO-GO'S/I.R.S. SP 70021 (A&M)	27	H
10	10	<b>BELLA DONNA</b> STEVIE NICKS/Modern MR 38 139 (Atl)	25	H
11	11	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES/RCA AFL1 4028	20	H
12	8	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN/MCA 5229	14	H
13	15	<b>GET LUCKY</b> LOVERBOY/Columbia FC 37638	12	O
14	20	<b>QUARTERFLASH</b> /Geffen GHS 2003 (WB)	14	H
15	13	<b>SHAKE IT UP</b> CARS/Elektra 5E 567	10	H
16	18	<b>THE INNOCENT AGE</b> DAN FOGELBERG/Full Moon/Epic KE2 37393	20	O
17	17	<b>ABACAB</b> GENESIS/Atlantic SD 19313	16	H
18	12	<b>RAISE!</b> EARTH, WIND & FIRE/ARC/Columbia TC 37548	12	O
19	19	<b>TONIGHT I'M YOURS</b> ROD STEWART/Warner Bros. BSK 3602	11	H
20	16	<b>GREATEST HITS</b> QUEEN/Elektra 5E 564	12	H
21	22	<b>THE GEORGE BENSON COLLECTION</b> /Warner Bros. 2HW 3577	11	X
22	23	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS/RCA AFL1 4153	13	H
23	21	<b>DIARY OF A MADMAN</b> OZZY OSBOURNE/Jet FZ 37492 (CBS)	11	O
24	27	<b>SKYYLINE</b> SKYY/Salsoul SA 3548 (RCA)	13	H
25	25	<b>FEELS SO RIGHT</b> ALABAMA/RCA AHL1 3920	46	H
26	26	<b>SOMETHING SPECIAL</b> KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	16	H
27	39	<b>I LOVE ROCK 'N ROLL</b> JOAN JETT AND THE BLACKHEARTS/Boardwalk NB 1 33243	7	H
28	38	<b>GREAT WHITE NORTH</b> BOB & DOUG MCKENZIE/Mercury SRM 1 4034 (PolyGram)	5	H
29	29	<b>JUICE JUICE</b> NEWTON/Capitol ST 12136	44	H
30	28	<b>DON'T SAY NO</b> BILLY SQUIER/Capitol ST 12146	39	H
31	24	<b>ON THE WAY TO THE SKY</b> NEIL DIAMOND/Columbia TC 37628	10	O
32	35	<b>WORKING CLASS DOG</b> RICK SPRINGFIELD/RCA AFL1 3697	45	H
33	37	<b>SOMEWHERE OVER CHINA</b> JIMMY BUFFETT/MCA 5285	4	H
34	43	<b>THE POET</b> BOBBY WOMACK/Beverly Glen BG 10000	12	H
35	40	<b>TOM TOM CLUB</b> /Sire SRK 3628 (WB)	16	H
36	31	<b>COME MORNING</b> GROVER WASHINGTON, JR./Elektra 5E 562	8	H
37	32	<b>NEVER TOO MUCH</b> LUTHER VANDROSS/Epic FE 37451	20	O
38	34	<b>THE ONE THAT YOU LOVE</b> AIR SUPPLY/Arista AL 9551	34	H
39	42	<b>THE VISITORS</b> ABBA/Atlantic SD 19332	5	H
40	30	<b>PRECIOUS TIME</b> PAT BENATAR/Chrysalis CHR 1346	28	H
41	41	<b>I AM LOVE</b> PEABO BRYSON/Capitol ST 12179	10	H
42	46	<b>AEROBIC DANCE HITS</b> MARCY MUIR/Parade PA 101 (Peter Pan)	6	H
43	45	<b>CAROL HENSEL'S EXERCISE &amp; DANCE PROGRAM, VOL. II</b> /Vintage/Mirus VN 1773	5	H
44	47	<b>AEROBIC DANCING</b> featuring <b>DORIAN DAMMER</b> /Parade PA 100 (Peter Pan)	18	H
45	33	<b>NINE TONIGHT</b> BOB SEGER AND THE SILVER BULLET BAND/Capitol STBK 12182	19	K
46	52	<b>CAROL HENSEL'S EXERCISE AND DANCE PROGRAM</b> /Vintage/Mirus VNI 7713	50	H
47	51	<b>IT'S TIME FOR LOVE</b> TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	18	O



48	48	<b>NIGHTCRUISING</b> BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	12	H
49	49	<b>PERHAPS LOVE</b> PLACIDO DOMINGO with JOHN DENVER/CBS Masterworks FM 37243	12	O
50	36	<b>KENNY ROGERS' GREATEST HITS</b> /Liberty LOO 1072	66	H
51	50	<b>THE BEST OF BLONDIE</b> /Chrysalis CHR 1337	14	H
52	44	<b>EXIT...STAGE LEFT</b> RUSH/Mercury SRM 2 7001 (PolyGram)	12	K
53	54	<b>STREET SONGS</b> RICK JAMES/Gordy G8 1002M1 (Motown)	41	H
54	59	<b>CHARIOTS OF FIRE</b> (ORIGINAL SOUNDTRACK) VANGELIS/Polydor PD 1 6335 (PolyGram)	15	H
55	60	<b>AEROBIC DANCING</b> /Gateway GSLP 7610	35	H
56	57	<b>SONGS IN THE ATTIC</b> BILLY JOEL/Columbia TC 37461	18	O
57	63	<b>LOVE IS WHERE YOU FIND IT</b> WHISPERS/Solar S 27 (E/A)	5	H
58	55	<b>GIVE THE PEOPLE WHAT THEY WANT</b> KINKS/Arista AL 9567	21	H
59	53	<b>IF I SHOULD LOVE AGAIN</b> BARRY MANILOW/Arista AL 9573	16	H
60	58	<b>HI INFIDELITY</b> REO SPEEDWAGON/Epic FE 36884	58	O
61	61	<b>ALLIED FORCES</b> TRIUMPH/RCA AFL1 3902	20	H
62	56	<b>FANCY FREE</b> OAK RIDGE BOYS/MCA 5029	35	H
63	66	<b>THE MANY FACETS OF ROGER ROGER</b> /Warner Bros. BSK 3594	19	H
64	70	<b>CONTROVERSY</b> PRINCE/Warner Bros. BSK 3601	13	H
65	72	<b>YOUR WISH IS MY COMMAND</b> LAKESIDE/Solar S 26 (E/A)	7	H
66	76	<b>STANDING HAMPTON</b> SAMMY HAGAR/Geffen GSH 2006 (WB)	2	H
67	71	<b>BREAKIN' AWAY</b> AL JARREAU/Warner Bros. BSK 3576	24	H
68	74	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON/EMI-America SW 17061	9	H
69	75	<b>TIME</b> /Warner Bros. BSK 3598	24	H
70	62	<b>SHARE YOUR LOVE</b> KENNY ROGERS/Liberty LOO 1108	30	H
71	67	<b>A COLLECTION OF GREAT DANCE SONGS</b> PINK FLOYD/Columbia TC 37680	8	O
72	64	<b>LIVE JACKSONS</b> /Epic KE2 37545	10	O
73	65	<b>CIMARRON</b> EMMYLOU HARRIS/Warner Bros. BSK 3603	8	H
74	73	<b>LAW AND ORDER</b> LINDSEY BUCKINGHAM/Asylum 5E 561	13	H
75	77	<b>GET AS MUCH LOVE AS YOU CAN</b> JONES GIRLS/Phila. Intl. FZ 37627 (CBS)	9	O
76	90	<b>OBJECTS OF DESIRE</b> MICHAEL FRANKS/Warner Bros. BSK 3648	3	H
77	83	<b>THE DUDE</b> QUINCY JONES/A&M SP 3721	44	H
78	78	<b>7 CON FUNK</b> SHUN/Mercury SRM 1 4030 (PolyGram)	8	H
79	69	<b>BEST OF THE DOOBIES VOLUME II</b> DOOBIE BROTHERS/Warner Bros. BSK 3612	9	H
80	88	<b>8TH WONDER</b> SUGARHILL GANG/Sugarhill SH 249	5	H
81	84	<b>SOMETHING ABOUT YOU</b> ANGELA BOFILL/Arista AL 9576	11	H
82	82	<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> /Columbia KC2 37542	20	O
83	68	<b>ALL THE GREAT HITS</b> DIANA ROSS/Motown M13 960C2	15	L
84	79	<b>DIRTY DEEDS DONE DIRTY</b> CHEAP AC/DC/Atlantic SD 16033	42	H
85	100	<b>ELECTRIC RENDEZVOUS</b> AL DI MEOLA/Columbia FC 37654	3	O
86	81	<b>IN THE POCKET</b> COMMODORES/Motown MB 955M1	30	H
87	85	<b>TAKE NO PRISONERS</b> MOLLY HATCHETT/Epic FE 37480	9	O
88	91	<b>REFLECTIONS</b> GIL SCOTT-HERON/Arista AL 9566	18	H

## CHARTMAKER OF THE WEEK

89	—	<b>THE FIRST FAMILY RIDES AGAIN</b> RICH LITTLE Boardwalk NB 1 33248	1	H
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90	106	<b>JAZZERCISE</b> JUDY SHEPPARD MISSETT/MCA 5272	9	H
91	109	<b>WASN'T TOMORROW WONDERFUL</b> WAITRESSES/Polydor PD 1 6346 (PolyGram)	3	H
92	102	<b>TIME EXPOSURE</b> LITTLE RIVER BAND/Capitol ST 12163	20	H
93	—	<b>THE SISTERS</b> SISTER SLEDGE/Cotillion SD 5231 (Atl)	1	H
94	103	<b>TRUCE</b> JACK BRUCE/ROBIN TROWER/Chrysalis CHR 1352	5	H
95	—	<b>MYSTICAL ADVENTURES</b> JEAN-LUC PONTY/Atlantic SD 19333	1	H
96	105	<b>STAY RAY</b> , GOODMAN & BROWN/Polydor PD 1 6341 (PolyGram)	5	H
97	107	<b>CENTRAL LINE</b> /Mercury SRM 1 4033 (PolyGram)	6	H
98	128	<b>SMALL CHANGE</b> PRISM/Capitol ST 12184	3	H
99	119	<b>ECHOES OF AN ERA</b> VARIOUS ARTISTS/Elektra E1 60021	3	H
100	—	<b>A LITTLE LOVE</b> AURRA/Salsoul SA 8551 (RCA)	1	H

# Albums 101-200

FEBRUARY 13, 1982

Feb. 13	Feb. 6		WKS. ON CHART			
101	111	SHOWTIME SLAVE/Cotillion SD 5227 (Atl)	17	H	147	151 DROP DOWN AND GET ME DEL SHANNON/Network 5E 568 (E/A) 9 H
102	117	NON STOP EROTIC CABARET SOFT CELL/Sire SRK 3647 (WB) 5 H	5	H	148	150 BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS) 42 O
103	104	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	13	H	149	198 ALDO NOVA/Portrait ARR 37498 3 O
104	110	LOVE MAGIC LTD/A&M SP 4881	10	H	150	152 WRABIT/MCA 5268 3 H
105	93	HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin/Epic NFE 37407 24 O	24	O	151	155 CHARIOTS OF FIRE ERNIE WATTS/Qwest/WB QWS 3637 2 H
106	95	BACK IN BLACK AC/DC/Atlantic SD 16018	75	H	152	153 SHARKY'S MACHINE (ORIGINAL SOUNDTRACK)/Warner Bros. BSK 3653 5 H
107	116	ANYONE CAN SEE IRENE CARA/Network E1 60003 (E/A) 3 H	3	H	153	160 KASIM KASIM SULTON/EMI-America ST 17063 3 H
108	99	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275 74 H	74	H	154	156 LOVERBOY/Columbia JC 36762 54 O
109	118	SLEEPWALKER LARRY CARLTON/Warner Bros. BSK 3635 3 H	3	H	155	161 KING COOL DONNIE IRIS/MCA 5237 3 H
110	114	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120 60 I	60	I	156	159 GREATEST HITS DOORS/Elektra 5E 5151 61 H
111	86	CHRISTOPHER CROSS/Warner Bros. BSK 3383 97 H	97	H	157	— STEAL THE NIGHT STEVIE WOODS/Cotillion SD 5229 1 H
112	121	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080 73 H	73	H	158	166 LIVING EYES BEE GEES/RSO RX 1 3098 (PolyGram) 11 H
113	101	THERE'S NO GETTING OVER ME RONNIE MILSAP/RCA AHL1 4060 23 H	23	H	159	— KATHY SMITH'S AEROBIC FITNESS/Musclestone MT 72151 1 H
114	87	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027 36 H	36	H	160	187 SILK FUSE ONE/CTI 9006 2 H
115	89	YOURS TRULY TOM BROWNE/Arista GRP 5507 8 H	8	H	161	163 WYNTON MARSALIS/Columbia FC 37574 2 O
116	126	WILDER TEARDROP EXPLODES/Mercury SRM 1 4035 (PolyGram) 3 H	3	H	162	139 BLUE JEANS CHOCOLATE MILK/RCA AFL1 3876 9 H
117	124	JAM THE BOX BILL SUMMERS & SUMMER'S HEAT/MCA 5266 6 H	6	H	163	173 THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON/A&M SP 4880 10 H
118	96	PARADISE THEATER STYX/A&M SP 3719 53 H	53	H	164	164 RAGTIME (ORIGINAL SOUNDTRACK)/Elektra 5E 565 5 H
119	94	MOB RULES BLACK SABBATH/Warner Bros. BSK 3605 10 H	10	H	165	165 SNEAKER/Handshake FW 37631 9 H
120	108	TAKE IT OFF CHIC/Atlantic SD 19323 8 H	8	H	166	168 PRINCE CHARMING ADAM & THE ANTS/Epic ARE 37615 8 O
121	120	FREETIME SPYRO GYRA/MCA 5238 23 H	23	H	167	174 MR. T CONWAY TWITTY/MCA 5204 3 H
122	132	YOU WANT IT, YOU GOT IT BRYAN ADAMS/A&M SP 4864 4 H	4	H	168	170 PETER CETERA/Full Moon/Warner Bros. FMN 3624 4 H
123	133	LAST SAFE PLACE LE ROUX/RCA AFL1 4195 3 H	3	H	169	145 MORE OF THE GOOD LIFE T.S. MONK/Mirage WTG 19324 (Atl) 6 H
124	122	TORCH CARLY SIMON/Warner Bros. BSK 3592 16 H	16	H	170	186 THE BLASTERS/Slash SR 109 4 H
125	113	SOLID GROUND RONNIE LAWS/Liberty LO 51087 18 H	18	H	171	179 ROMANTICO JON LUCIEN/Precision PRC-LP 2102 2 H
126	129	SPIES OF LIFE PLAYER/RCA AFL1 4186 3 H	3	H	172	175 NO REFUGE EDDIE SCHWARTZ/Atco SD 38 141 3 H
127	125	WANNA BE A STAR CHILLIWACK/Millennium BXL1 7759 (RCA) 22 H	22	H	173	147 BELO HORIZONTE JOHN McLAUGHLIN/Warner Bros. BSK 3619 9 H
128	131	STANDING TALL CRUSADERS/MCA 5254 17 H	17	H	174	180 SATURDAY SATURDAY NIGHT ZOOM/Polydor PD 1 6343 (PolyGram) 5 H
129	130	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest/WB QWS 3591 18 H	18	H	175	— NICK THE KNIFE NICK LOWE/Columbia FC 37932 1 O
130	135	RUNAWAY BILL CHAMPLIN/Elektra 5E 563 3 H	3	H	176	— DOC HOLLIDAY RIDES AGAIN DOC HOLLIDAY/A&M SP 6 4822 1 X
131	97	RE-AC-TOR NEIL YOUNG & CRAZY HORSE/Reprise HS 2304 (WB) 11 H	11	H	177	158 LOVE BYRD DONALD BYRD AND 125TH STREET, NYC/Elektra 5E 531 20 H
132	98	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram) 35 H	35	H	178	181 PIECES OF A DREAM/Elektra 6E 350 18 H
133	123	ANYTIME HENRY PAUL BAND/Atlantic SD 19325 8 H	8	H	179	— ROMAN GODS FLESHTONES/I.R.S. SP 70018 (A&M) 1 H
134	134	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90004 26 X	26	X	180	112 CIRCLE OF LOVE STEVE MILLER BAND/Capitol ST 12121 12 H
135	80	MUSIC FROM THE ELDER KISS/Casablanca NBLP 7261 (PolyGram) 9 H	9	H	181	— TASTE THE MUSIC KLEER/Atlantic SD 19334 1 H
136	146	FAREWELL SONG JANIS JOPLIN/Columbia PC 37569 2 O	2	O	182	184 JUST LIKE DREAMIN' TWENNYNINE with LENNY WHITE/Elektra 5E 551 9 H
137	92	CHANGESTWOBOWIE DAVID BOWIE/RCA AFL1 4202 8 H	8	H	183	172 HOT ASH WISHBONE ASH/MCA 5283 4 H
138	148	WATCH OUT BRANDI WELLS/WMOT FW 37668 2 H	2	H	184	144 SHE SHOT ME DOWN FRANK SINATRA/Reprise FS 2305 (WB) 9 H
139	115	SONGS FROM THE BROADWAY PRODUCTION OF "THE CATHERINE WHEEL" DAVID BYRNE/Sire SRK 3645 (WB) 7 H	7	H	185	— FINALLY T.G. SHEPPARD/Warner/Curb BSK 3600 1 H
140	137	GIGOLO FATBACK/Spring SP 1 6734 (PolyGram) 7 H	7	H	186	194 PENNIES FROM HEAVEN (ORIGINAL SOUNDTRACK)/Warner Bros. 2H 3639 4 X
141	149	WALK UNDER LADDERS JOAN ARMATRADING/A&M SP 4876 16 H	16	H	187	— DANCE & EXERCISE LINDA FRATIANNNE/Columbia BFC 37653 1 O
142	142	ALL OF THE ABOVE JOHN HALL BAND/EMI-America SW 16058 12 H	12	H	188	188 JOSE FELICIANO/Motown M8 953M1 3 H
143	154	ARCHITECTURE & MORALITY ORCHESTRAL MANOEUVRES IN THE DARK/Virgin/Epic ARE 37721 2 O	2	O	189	190 TOMMY TUTONE 2 TOMMY TUTONE/Columbia ARC 37401 4 O
144	143	LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY/Capitol SKBK 12156 31 I	31	I	190	193 CAN'T SHAKE THIS FEELIN' SPINNERS/Atlantic SD 19318 9 H
145	—	THE BLUE MASK LOU REED/RCA AFL1 4221 1 H	1	H	191	157 INSIDE YOU ISLEY BROTHERS/T-Neck FZ 37533 (CBS) 14 O
146	—	QUESTIONNAIRE CHAS JANKEL/A&M SP 6 4885 1 X	1	X	192	140 MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram) 47 H
					193	178 REDS (ORIGINAL SOUNDTRACK)/Columbia BJS 37690 5 O
					194	195 BEST OF DAVE EDMUNDS/Swan Song SS 8510 (Atl) 3 H
					195	138 NEW TRADITIONALISTS DEVO/Warner Bros. BSK 3593 17 H
					196	— SHOCK/Fantasy F 9613 1 H
					197	136 STEP BY STEP EDDIE RABBITT/Elektra 5E 532 24 H
					198	162 LIVE! BARBARA MANDRELL/MCA 5243 19 H
					199	199 THE BEST OF THE MANHATTAN TRANSFER/Atlantic SD 13919 7 H
					200	141 COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549 35 H

# Black Oriented Music

## Black Music Report

By NELSON GEORGE

■ Whatever differences Luther Vandross and manager-lawyer David Franklin had were apparently not reconcilable. The popular vocalist has reportedly made a verbal agreement to work with Shep Gordon's Alive Management. A source at Epic said the Vandross-Gordon deal "was 99 percent certain" as of last week.

**MUSIC OF NOTE:** One of 1982's "sleeper" albums is the Sugarhill Gang's "8th Wonder." Throughout its brief history, rap music has fared better commercially on 12-inch singles than on LPs. But this album, the Gang's second, has picked up considerable national radio play because of its overall quality. The popular title cut is included, as is the current single, "Apache." But it seems to be the well-crafted mixes of rap and funk like "Funk Box" and "On the Money," both of which owe more to Lakeside than "Rapper's Delight," that are generating sales. Two folks that deserve considerable credit for this LP's strength is engineer Steve Jerome, who has given the recording a crisp, aggressive sound, and bassist Doug Wimbish, a monster player whose distinctive lines have been vital to the growth of Joe and Sylvia Robinson's operation.

Among the more mellow 12-inches to reach us is one on Sugarhill's Sweet Mountain label. Reggie Griffith's "Whisper (In Your Ear)" is a smooth, slinky, mid-tempo pop-R&B love song far removed from the Sugarhill sound. It reminds this listener of something the Whispers or Ray Parker might release. Definitely recommended.

Prelude's string of catchy dance 12-inches continues with Secret Weapon's "Must Be the Music," a strangely compelling mix of rap and vocals. The lead singer and rapper is okay at best, but the James Brown-ish groove on this record is infectious and the melody is surprisingly good. Released back in September by this New York indie, it really just started picking up airplay in January. Considering Prelude's success with 'D' Train's "You're the One for Me" and Gayle Adams' "Love Fever," it looks as if "Music" could have a national impact.

One of the best dance records so far this year comes from a surprising source, Charles Earland. The veteran keyboardist tried to get funky on his last Columbia album with less than outstanding results. But on "The Only One" he teams with funk expert Larry Blackmon of Cameo to concoct something special. Backed by a hard driving Cameo-like rhythm track, Earland drops in some tasty organ riffs while Tom Tom 84 a/k/a Tom Washington provides the punchy horn arrangement. Hope the rest of the upcoming "Earland's Jam" is as good.

**SHORT STUFF:** RCA's Chocolate Milk is touring with the Bar-Kays and Con-Funk-Shun on the heels of its popular single "Blue Jeans." The New Orleans-based group is performing in the south and the southwest . . . August Darnell, the mastermind behind Kid Creole and the Coconuts and co-founder of the Savannah Band, has produced an English new wave funk aggregation called Funkapolitan for Pavillion Records. This eight-member band is one of the many Brit-funk acts to seek exposure in the colonies. The first single is "Run Run Run" . . . Jeanie Tracy, former

Sylvester backup singer and featured vocalist on recent albums by Herbie Hancock and Freddie Hubbard, debuts with her own "Me and You" on Fantasy . . . The Jones Girls' "Nights Over Egypt" has just been released as a single after garnering considerable airplay as an album cut. A fascinating arrangement by Dexter Wansel is the highlight . . . A belated salute to Diana Ross and Gladys Knight for singing at the Martin Luther King, Jr. birthday march in Washington. In case any of you non-sports fans missed it, Ross also sang the national anthem at the Super Bowl . . . Rita Marley, widow of Bob, has signed a recording contract with the New Jersey reggae label, Shanachie. Her album "Who Feels It, Knows It" features the single "One Draw," already popular in Jamaica and Europe.

A luncheon celebrating the tenth anniversary of WBLS deejay Ken Webb is being held on February 24 at New York's Helmsley Palace Hotel. Atlantic's Henry Allen is chairman of the affair. Contact Richard Gersh at (212) PL 7-1101 for details . . . RCA Records is running a special promotion in the New York market to support Skyy's "Skyline" album. In conjunction with WBLS, RCA will send first prize winners on an all-expense paid trip to Jamaica's Montego Bay . . . Thomas Lockett, a member of Aurra and an original member of Slave, is marrying Penetta Jordan Tuesday (9) in Washington, D.C.

Contrary to published reports WMOT Records is not closing its Los Angeles office. According to WMOT's president Alan Rubens "we have moved to smaller offices in the same building: 8961 Sunset Boulevard. Lenny Hodes, head of WMOT's international and publishing operations, and Doreen Ringer, in charge of publicity and artist development, will remain there. We decided to move our sales arm closed to the East Coast." Marv Dorfman, vice president for marketing and sales, is leaving WMOT. WMOT, which has a P&D deal with CBS, is based in Philadelphia.

## EMI Shows Confidence In George Clinton's Empire

By NELSON GEORGE

■ NEW YORK—In the opinion of many industry observers, George Clinton's once-mighty Parliament-Funkadelic empire is crumbling under the weight of sagging record sales, negative publicity, and several lawsuits. But Ted Currier, director of black music A&R for EMI-America Records, disagrees.

"Clinton is still a genius who does funk better than anyone else," Currier said recently. As a result of Currier's confidence, Clinton is currently recording a solo album for EMI-America — the first of his

career. In addition, Clinton's cohort Bootsy Collins produced several cuts on the group Dayton's upcoming album, and both Clinton and Collins sing on "Work That Sucker to Death," the single by Xavier that is currently on the Record World Black Oriented Singles Chart.

"There have been people in the business who want to hurt George's reputation who have been attacking him," Currier said. "It is just record business politics." Still, he said, this situation could work to Clinton's advantage. "I think you

(Continued on page 34)

## Black Oriented Picks of the Week

### A LITTLE LOVE

AURRA—Salsoul SA 8551 (RCA)



Aurra (Curt Jones and Starleana Young), along with producer Steve Washington, turns in one

of the best LPs so far this year. "Make Up Your Mind," "Patience," and "Checking You Out" are solid dance tunes with good, memorable hooks.

### DOWN HOME

Z.Z. HILL—Malaco MAL 7406



Hill, who cut the memorable "Love Is So Good When You're Stealing It", sparkles on this 10-song set

with his down-home vocals. "Cheatin' in the Next Room," "When It Rains It Pours," and his cover of "Givin' It Up for Your Love" are standouts.

### SLOW YOUR BODY DOWN

CLIFTON DYSON—After Hours LU-200



This is entertaining contemporary R&B with good lyrics and smooth, sturdy grooves. The

lengthy title cut is a condemnation of prostitution backed by a sweet bass line. "I'm Giving Up" and "So Lonely" also deserve attention.

### THE FIRST LOVE

HOUSTON CONNECTION—HCI 2007



This release from the fledgling Houston Connection label features a collection of southeastern musicians

and singers, and writers. Two songs written by Fred Kibble, "Steal Away Love" and "I've Got a Feeling," suggest there is major talent in the sunbelt. Unfortunately, none of the singers are credited.



# Record World

# Black Oriented Singles

FEBRUARY 13, 1982

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

Feb. 13	Feb. 6		WKS. ON CHART
1	1	<b>CALL ME SKYY</b> Salsoul 7 2152 (RCA) (4th Week)	14
2	3	<b>IF YOU THINK YOU'RE LONELY NOW</b> BOBBY WOMACK / Beverly Glen 2000	11
3	4	<b>THAT GIRL</b> STEVIE WONDER / Tamla 1602 (Motown)	5
4	2	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES / RCA 12361	11
5	8	<b>MIRROR, MIRROR</b> DIANA ROSS / RCA 13021	5
6	7	<b>COOL (PART I) TIME</b> / Warner Bras. 49864	10
7	6	<b>LET THE FEELING FLOW</b> PEABO BRYSON / Capital 5065	14
8	12	<b>TELL ME TOMORROW (PART 1)</b> SMOKEY ROBINSON / Tamla 1601 (Motown)	4
9	5	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON / Warner Bras. 49846	14
10	14	<b>YOU'RE THE ONE FOR ME "D" TRAIN</b> / Prelude 8043	7
11	10	<b>YOU'RE MY LATEST, MY GREATEST INSPIRATION</b> TEDDY PENDERGRASS / Phila. Intl. 5 02619 (CBS)	12
12	11	<b>HIT AND RUN</b> BAR-KAYS / Mercury 76123 (PolyGram)	14
13	9	<b>LET'S GROOVE</b> EARTH, WIND & FIRE / ARC / Columbia 18 02536	18
14	19	<b>MAKE UP YOUR MIND</b> AURRA / Salsoul 7 7017 (RCA)	8
15	31	<b>GENIUS OF LOVE</b> TOM TOM CLUB / Sire 29882 (WB)	7
16	16	<b>WAIT FOR ME</b> SLAVE / Cotillion 46028 (Atl)	4
17	25	<b>I WANT TO HOLD YOUR HAND</b> LAKESIDE / Solar 47954 (E/A)	6
18	17	<b>BE MINE (TONIGHT)</b> GROVER WASHINGTON, JR. featuring GRADY TATE / Elektra 47246	10
19	28	<b>IN THE RAW</b> WHISPERS / Solar 47961 (E/A)	4
20	21	<b>DO IT TO ME</b> VERNON BURCH / Spectar 00019 (Capital)	9
21	24	<b>DON'T YOU KNOW THAT?</b> LUTHER VANDROSS / Epic 14 02658	6
22	27	<b>WANNA BE WITH YOU</b> EARTH, WIND & FIRE / ARC / Columbia 18 02688	4
23	18	<b>LOVE FEVER</b> GAYLE ADAMS / Prelude 8040	11
24	34	<b>MAMA USED TO SAY</b> JUNIOR / Mercury 76132 (PolyGram)	4
25	15	<b>WALKING INTO SUNSHINE</b> CENTRAL LINE / Mercury 572 (PolyGram)	16
26	26	<b>HOW CAN LOVE SO RIGHT (BE SO WRONG)</b> RAY, GOODMAN & BROWN / Palydar 2191 (PolyGram)	9
27	13	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS / RCA 12349	15
28	20	<b>TOOT AN' TOOT AN' TOOT</b> CURTIS MAYFIELD / Boardwalk 7 11 132	8
29	32	<b>JAM THE BOX</b> BILL SUMMERS AND SUMMERS HEAT / MCA 51221	8
30	36	<b>MY GUY</b> SISTER SLEDGE / Cotillion 47000 (Atl)	4
31	33	<b>APACHE</b> SUGARHILL GANG / Sugarhill 774	9
32	39	<b>STEPPIN' OUT</b> KOOL & THE GANG / De-Lite 816 (PolyGram)	4
33	35	<b>DO IT</b> ROGER ROGER / Warner Bras. 49883	6
34	23	<b>TAKE MY HEART</b> KOOL & THE GANG / De-Lite 815 (PolyGram)	18

35	44	<b>LET'S WORK</b> PRINCE / Warner Bras. 50002	3
36	22	<b>BLUE JEANS</b> CHOCOLATE MILK / RCA 12335	16
37	42	<b>ONE HUNDRED WAYS</b> QUINCY JONES featuring JAMES INGRAM / A&M 2387	4
38	29	<b>I WILL FIGHT</b> GLADYS KNIGHT & THE PIPS / Columbia 18 02549	14
39	40	<b>STAGE FRIGHT</b> CHIC / Atlantic 3887	6
40	45	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN / MCA 51182	5
41	46	<b>A LITTLE MORE LOVE</b> T-CONNECTION / Capital 5076	5
42	60	<b>WORK THAT SUCKER TO DEATH</b> XAVIER / Liberty 1445	3
43	53	<b>HOT ON A THING (CALLED LOVE)</b> CHI-LITES featuring EUGENE RECORD / Chi-Sound / 20th Century-Fax 2600 (RCA)	3
44	55	<b>SHINE ON</b> GEORGE DUKE / Epic 14 02701	2
45	47	<b>LET'S STAND TOGETHER</b> MELBA MOORE / EMI-America 8104	6
46	51	<b>WE NEED LOVE TO LIVE</b> MAZE featuring FRANKIE BEVERLY / Capital 5072	4
47	52	<b>WATCH OUT</b> BRANDI WELLS / WMOT 9 02654	4
48	54	<b>YOU ARE THE ONE</b> AM-FM / Dakar 4568 (Brunswick)	6
49	49	<b>SWEET TENDER LOVE</b> DENROY MORGAN / Becket 45 8	7

## CHARTMAKER OF THE WEEK

50	—	<b>NIGHTS OVER EGYPT</b> JONES GIRLS Phila. Intl. 5 02713 (CBS)	1
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51	41	<b>WE'LL MAKE IT</b> MIKE & BRENDA SUTTON / Som 81 5023	6
52	48	<b>"B" MOVIE</b> GIL SCOTT-HERON / Arista 0647	7
53	58	<b>IMAGINARY PLAYMATES</b> RENE & ANGELA / Capital 5081	3
54	63	<b>IT'S NASTY (GENIUS OF LOVE)</b> GRANDMASTER FLASH & THE FURIOUS FIVE / Sugarhill 775	3
55	57	<b>RAINBOW</b> MADAGASCAR / Arista 0654	4
56	62	<b>IF YOU COME WITH ME</b> DUNN & BRUCE STREET / Devaki 4005 (Mirus)	3
57	66	<b>THE GIGOLO</b> O'BRYAN / Capital 5067	2
58	—	<b>HONEY, HONEY</b> MANHATTANS / Columbia 18 02666	1
59	61	<b>HELP IS ON THE WAY</b> WHATNAUTS / Harlem Intl. 110	3
60	69	<b>LET'S GO ALL THE WAY</b> CHOCOLATE MILK / RCA 13026	2
61	59	<b>STRUT YOUR STUFF</b> LIVE / TSOB 2006	6
62	38	<b>KICKIN' BACK</b> L.T.D. / A&M 2382	13
63	—	<b>ANGEL STARPOINT</b> / Chocolate City 3230 (PolyGram)	1
64	64	<b>THE PLANET FUNK</b> JOHNNY GUITAR WATSON / A&M 2383	3
65	65	<b>THERE'S A WAY</b> RONNIE LAWS / Liberty 1442	6
66	50	<b>CAN'T HOLD BACK (YOUR LOVING)</b> KANO / Mirage 3878 (Atl)	9
67	43	<b>FUNGI MAMA / BEPOPAFUNKADISCOLYPSO</b> TOM BROWNE / Arista / GRP 2518	9
68	37	<b>OH NO</b> COMMODORES / Motown 1527	19
69	30	<b>BAD LADY</b> CON FUNK SHUN / Mercury 76128 (PolyGram)	8
70	70	<b>LET YOUR BODY DO THE TALKIN'</b> SHOCK / Fantasy 922	2
71	56	<b>CONTROVERSY</b> PRINCE / Warner Bras. 49808	18
72	67	<b>LOVE MASSAGE</b> LOWRELL SIMON / Zoo Yark 1324 (CBS)	7
73	68	<b>NUMBERS</b> KRAFTWERK / Warner Bras. 49795	15
74	71	<b>I BELIEVE IN LOVE</b> ROCKIE ROBBINS / A&M 2380	11
75	72	<b>SOMETHING ABOUT YOU</b> ANGELA BOFILL / Arista 0636	9

## Liberty Signs Xavier



Jim Mazza, president of EMI America/Liberty Records, has announced the signing of funk group Xavier to the Liberty label. The band's first single, "Work That Sucker to Death" (featuring sidemen Bootsy Collins and George Clinton), was recently released. Its debut album, "Point of Pleasure," is due for release in March. Pictured at the signing are, from left: Ayanna Little of Xavier; Terry Phillips, producer; Xavier Smith of Xavier; and Ted Currier, director, talent acquisition, R&B, EMI America/Liberty.

## Basie Benefit (Continued from page 8)

Malamud, along with RCA Records black music vice president Ray Harris, has been instrumental in putting the Basie tribute together. Dick Griffey, president of Solar Records, and Jerry Weintraub,

chairman of Management III, are the event's chairmen. Malamud said the BMA hopes to stage a yearly series of affairs "that will honor the greatest talents in black music's history."

## Jazz Beat

(Continued from page 20)

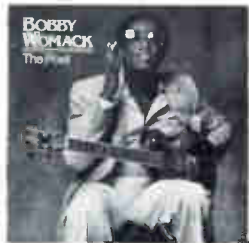
by press time) is an unusual item. Pianist Giorgio Gaslini's interpretations of Thelonious Monk tunes both familiar and unfamiliar often venture to the furthest reaches of tonality; he even throws in string plucking, coughing and wind-up toy noises (we're not kidding), creating an effect that is outside but not unappealing. . . The hits keep on coming from Jazz Man, with albums by Lionel Hampton, Jonah Jones and the great Slam Stewart among the label's latest. . . From L.A.'s Esoteric Records comes the second album by the Leslie Drayton Orchestra, called "Turning a Corner." Led by trumpeter Drayton, the big band mixes the old with the new by way of a very contemporary rhythm section and some 14 or 15 horn and reed players.

# Black Oriented Albums

FEBRUARY 13, 1982

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

Feb. 13 Feb. 6



WKS. ON CHART

<b>1</b>	<b>3</b>	<b>THE POET</b> BOBBY WOMACK Beverly Glen BG 10000	<b>13</b>
<b>2</b>	<b>1</b>	<b>RAISE! EARTH, WIND &amp; FIRE</b> /ARC/Columbia TC 37548	<b>12</b>
<b>3</b>	<b>4</b>	<b>SKYYLINE SKYY</b> /Salsoul SA 8548 (RCA)	<b>11</b>
<b>4</b>	<b>2</b>	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS/RCA AFL1 4153	<b>13</b>
<b>5</b>	<b>5</b>	<b>SOMETHING SPECIAL</b> KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	<b>16</b>
<b>6</b>	<b>6</b>	<b>NEVER TOO MUCH</b> LUTHER VANDROSS/Epic FE 37451	<b>20</b>
<b>7</b>	<b>9</b>	<b>I AM LOVE</b> PEABO BRYSON/Capitol ST 12179	<b>10</b>
<b>8</b>	<b>7</b>	<b>NIGHTCRUISING</b> BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	<b>12</b>
<b>9</b>	<b>11</b>	<b>LOVE IS WHERE YOU FIND IT</b> WHIPSERS/Solar S 27 (E/A)	<b>5</b>
<b>10</b>	<b>8</b>	<b>THE GEORGE BENSON COLLECTION</b> GEORGE BENSON/ Warner Bros. 2 HW 3577	<b>11</b>
<b>11</b>	<b>10</b>	<b>COME MORNING</b> GROVER WASHINGTON, JR./Elektra 5E 562	<b>8</b>
<b>12</b>	<b>16</b>	<b>TOM TOM CLUB</b> /Sire SRK 3628 (WB)	<b>12</b>
<b>13</b>	<b>13</b>	<b>TIME</b> /Warner Bros. BSK 3598	<b>24</b>
<b>14</b>	<b>15</b>	<b>YOUR WISH IS MY COMMAND</b> LAKESIDE/Solar S 26 (E/A)	<b>7</b>
<b>15</b>	<b>12</b>	<b>CONTROVERSY</b> PRINCE/Warner Bros. BSK 3601	<b>13</b>
<b>16</b>	<b>14</b>	<b>IT'S TIME FOR LOVE</b> TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	<b>18</b>
<b>17</b>	<b>17</b>	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES/RCA AFL1 4028	<b>8</b>
<b>18</b>	<b>21</b>	<b>8TH WONDER</b> SUGARHILL GANG/Sugarhill SH 249	<b>6</b>
<b>19</b>	<b>20</b>	<b>7 CON FUNK SHUN</b> /Mercury SRM 1 4030 (PolyGram)	<b>8</b>
<b>20</b>	<b>18</b>	<b>GET AS MUCH LOVE AS YOU CAN</b> JONES GIRLS/Phila. Intl. FZ 37627 (CBS)	<b>9</b>
<b>21</b>	<b>23</b>	<b>JAM THE BOX</b> BILL SUMMERS & SUMMERS HEAT/ MCA 5266	<b>10</b>
<b>22</b>	<b>22</b>	<b>SHOWTIME SLAVE</b> /Cotillion SD 5227 (Atl)	<b>17</b>
<b>23</b>	<b>25</b>	<b>CENTRAL LINE</b> Mercury SRM 1 4033 (PolyGram)	<b>6</b>
<b>24</b>	<b>26</b>	<b>STAY RAY, GOODMAN &amp; BROWN</b> /Polydor PD 1 6341 (PolyGram)	<b>5</b>
<b>25</b>	<b>19</b>	<b>THE MANY FACETS OF ROGER</b> ROGER/Warner Bros. BSK 3594	<b>20</b>
<b>26</b>	<b>27</b>	<b>REFLECTIONS</b> GIL SCOTT-HERON/Arista AL 9566	<b>19</b>
<b>27</b>	<b>24</b>	<b>LIVE JACKSONS</b> /Epic KE2 37545	<b>10</b>
<b>28</b>	<b>35</b>	<b>THE DUDE</b> QUINCY JONES/A&M SP 3721	<b>42</b>
<b>29</b>	<b>29</b>	<b>LOVE MAGIC</b> L.T.D./A&M SP 4881	<b>10</b>

<b>30</b>	<b>30</b>	<b>SOMETHING ABOUT YOU</b> ANGELA BOFILL/Arista AL 9576	<b>11</b>
<b>31</b>	<b>28</b>	<b>YOURS TRULY</b> TOM BROWNE/Arista/GRP 5507	<b>8</b>
<b>32</b>	<b>33</b>	<b>STREET SONGS</b> RICK JAMES/Gordy G8 1002M1 (Motown)	<b>41</b>
<b>33</b>	<b>38</b>	<b>WATCH OUT</b> BRANDI WELLS/WMOT FW 37668	<b>4</b>
<b>34</b>	<b>34</b>	<b>BREAKIN' AWAY</b> AL JARREAU/Warner Bros. BSK 3576	<b>24</b>

## CHARTMAKER OF THE WEEK

**35** — THE SISTERS

SISTER SLEDGE

Cotillion SD 5231 (Atl)



<b>36</b>	<b>37</b>	<b>BLUE JEANS</b> CHOCOLATE MILK/RCA AFL1 3896	<b>10</b>
<b>37</b>	<b>36</b>	<b>IN THE POCKET</b> COMMODORES/Motown M8 955M1	<b>30</b>
<b>38</b>	—	<b>A LITTLE LOVE</b> AURRA/Salsoul SA 8551 (RCA)	<b>1</b>
<b>39</b>	<b>41</b>	<b>SEND IT OZONE</b> /Motown M8 962M1	<b>11</b>
<b>40</b>	<b>31</b>	<b>TAKE IT OFF</b> CHIC/Atlantic SD 19323	<b>8</b>
<b>41</b>	<b>32</b>	<b>TOUCH</b> GLADYS KNIGHT & THE PIPS/Columbia FC 37086	<b>22</b>
<b>42</b>	<b>45</b>	<b>SATURDAY SATURDAY NIGHT ZOOM</b> /Polydor PD 1 6343 (PolyGram)	<b>4</b>
<b>43</b>	—	<b>ME AND YOU</b> CHI-LITES featuring EUGENE RECORD/20th Century-Fox/Chi-Sound T635 (RCA)	<b>1</b>
<b>44</b>	<b>44</b>	<b>ALL THE GREAT HITS</b> DIANA ROSS/Motown M13 960C2	<b>15</b>
<b>45</b>	<b>51</b>	<b>SET MY LOVE IN MOTION</b> SYREETA/Tamla T8 376 M1 (Motown)	<b>2</b>
<b>46</b>	<b>46</b>	<b>DOWN HOME</b> ZZ HILL/Malaco MAL 7406	<b>4</b>
<b>47</b>	<b>40</b>	<b>CRAZY FOR YOU</b> EARL KLUGH/Liberty LT 51113	<b>14</b>
<b>48</b>	<b>52</b>	<b>ANYONE CAN SEE</b> IRENE CARA/Network E1 60003 (E/A)	<b>2</b>
<b>49</b>	<b>49</b>	<b>I'LL DO ANYTHING FOR YOU</b> DENROY MORGAN/Becket BKS 015	<b>4</b>
<b>50</b>	<b>39</b>	<b>LOVE IS THE PLACE</b> CURTIS MAYFIELD/Boardwalk NB 1 33239	<b>17</b>
<b>51</b>	<b>43</b>	<b>BEWARE</b> BARRY WHITE/Unlimited Gold FZ 37176 (CBS)	<b>18</b>
<b>52</b>	<b>53</b>	<b>SHOCK</b> /Fantasy F 9613	<b>2</b>
<b>53</b>	<b>42</b>	<b>LIVE IN NEW ORLEANS</b> MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156	<b>31</b>
<b>54</b>	<b>54</b>	<b>COMPUTER WORLD</b> KRAFTWERK/Warner Bros. HS 3549	<b>25</b>
<b>55</b>	<b>47</b>	<b>INSIDE YOU</b> ISLEY BROTHERS/T-Neck FZ 37533 (CBS)	<b>15</b>
<b>56</b>	<b>56</b>	<b>GIGOLO</b> FATBACK/Spring SP 1 6734 (PolyGram)	<b>6</b>
<b>57</b>	<b>48</b>	<b>GO FOR IT</b> SHALAMAR/Solar BXL1 3984 (RCA)	<b>16</b>
<b>58</b>	<b>50</b>	<b>CAN'T SHAKE THIS FEELING</b> SPINNERS/Atlantic SD 19318	<b>7</b>
<b>59</b>	<b>55</b>	<b>FANCY DANCER</b> ONE WAY/MCA 5247	<b>19</b>
<b>60</b>	<b>57</b>	<b>TONIGHT</b> FOUR TOPS/Casablanca NBLP 7528 (PolyGram)	<b>22</b>

## EMI and Clinton (Continued from page 32)

get the most out of people when they're hungry and have something to prove. George is in that position today."

Despite his admiration for Clinton, Currier said, EMI-America passed on the Clinton-produced single "Hydraulic Pump" by the P-Funk All-Stars, feeling it was "not as accessible as some of the material planned for this album. There was talk of making it the first single, but I thought it would have trouble in some key markets."

Currier introduced Collins to the members of Dayton some months ago, and the result was Collins' involvement in several tunes on Dayton's next album. "I think we have a chance for a gold record with this

album," Currier said. "The songs have that funky street sound that can appeal to the young buyer, the people who are today's aggressive record buyers."

"Work That Sucker to Death," on which Currier, Terry Philips, and Rahni Harris share production credit, is very much a "street record" with its chant vocals and keyboard grooves. The original version featured only the voices of Xavier members Ayanna Little and Xavier Smith. "But I didn't feel it was enough of a noise maker or controversial enough," Currier recalled. So he got Clinton and Collins to add their voices to it.

The addition of the P-Funk sound to EMI's roster "gives us a nice,

necessary balance," according to Currier. "With people like Ronnie and Eloise Laws, Earl Klugh, and Noel Pointer, we have the classy, middle class acts. With the contributions of George's organization and some other signings, we have more youth-oriented acts."

Among the recent additions to the label's roster are established acts Melba Moore and Brass Construction as well as newcomers Moses Tyson and Marz. Tyson, a cousin of Sly Stone, is a keyboardist-vocalist who just finished an international tour with Billy Preston. Marz, Currier said, "is into the kind of electronic funk thing that's happening today."

## Wonder's Award



Lionel Richie Jr. of the Commodores (right) presents Stevie Wonder with a special Award of Merit at the recent American Music Awards. Wonder was also named favorite male soul vocalist, while Richie won two awards for his duet with Diana Ross, "Endless Love."

## Broadway and Video

(Continued from page 12)

been released.

Meanwhile, the Nederlanders, one of the two most active producing firms on Broadway, are positioning themselves in the market by optioning properties and finding the right outlet for them. The company has entered into a new agreement with RKO with an eye to developing and producing programming for pay-TV and other video markets. To date they have produced several shows based on stage properties, notably "Canterbury Tales," "Lena Horne: The Lady and Her Music," "No, No Nanette," "I Do! I Do!," "Sweeney Todd," "The Gin Game," "Hughie," and "Scrambled Feet."

### 'Sweeney Todd'

It is understood that some shows, such as "Lena Horne: The Lady and Her Music," which is scheduled to continue on Broadway until June, when it will go on the road, will not be made available until after their tours have ended. Other productions, such as "Sweeney Todd," which recently completed a tour, will become available in their video presentation almost immediately.

"Sweeney Todd," "Canterbury Tales," "I Do! I Do!," "Lena Horne," and "Emlyn Williams as Charles Dickens" are all part of the package deal made by RKO/Nederland with the Entertainment Channel. The service, formed a little over a year ago by Rockefeller Center Cable, a subsidiary of Rockefeller Center, and RCA Cable, a subsidiary of RCA, has said it plans to present "the biggest line-up of Broadway shows yet offered to pay-TV audiences." In addition to the RKO/Nederland deal, the Entertainment Channel has also acquired, from other sources, such shows as "Pippin," "Candida," "The Drunkard," and "A Christmas Carol."

### 'Pippin'

"Pippin" launched the career of Ben Vereen, who won a Tony Award for his interpretation, and who re-created the role in the video version. Other stars of the video version include Chita Rivera, Martha Raye, and William Katt. "The Drunkard," starring Tom Bosley, will feature music and lyrics by Barry Manilow. Joanne Woodward will re-create for the video medium the title role in George Bernard Shaw's "Candida."

## First American Names Herbert

■ SEATTLE—Gerald B. Dennon, president of First American Records, Inc., and First American Marketing, Inc., has announced the appointment of Dennis Herbert as vice president of finance.

# Video Music Notes

By ELIOT SEKULER

■ EUE SCREEN GEMS' STUDIO RESOURCES: Director Alan Metter recalls an incident a few years back when he walked into a label president's office with a completed promo tape under his arm. When handed the tape, the executive removed it from its can and began unspooling the first couple of feet. Walking over to a window, he held the opaque footage up to the light, searching the surface for the shadow of a negative image. Metter, who with executive producer Larry DeLeon heads the music division of commercial production giant EUE Screen Gems, has gratefully watched the record industry become increasingly more sophisticated in the ensuing years. The entry of their parent firm (a Columbia Pictures subsidiary) into the music video field was prompted by a growing market for high production values in music-related projects.

"Every few months, the direction that comes from the record companies has shifted slightly, as they react to changes in the marketplace, in what cable is willing to show and to the anticipated growth in the area of long-form software. It's been a very fast-changing market, and I expect that it will continue to shift in the months to come," says DeLeon, who brings to the partnership an extensive ad agency background. Metter, whose credits include a diversity of straight commercial and record company work, was attracted to EUE Screen Gems by the wealth of production resources that the firm can provide to its music-oriented clientele.

Those resources include the Burbank Studio Ranch, with an impressive array of standing sets, sound stages, props, lights and equipment. In addition to the ranch, which is also utilized as the set for numerous commercials and for such TV series as "Fantasy Island" and "Private Benjamin," EUE Screen Gems has full access to the nearby Burbank Studios and to the Los Angeles and Chicago post-production facilities of its corporate cousin, Editel.

Metter says that the ongoing TV and commercial production at the Burbank Studio Ranch provides a distinct advantage to music and other promo clients. A case in point, he says, was their recent production of a pair of Steve Martin promos, filmed in conjunction with the release of the comic's recent Warner Bros. album. For one clip, five sets were utilized, lending an uncommon visual diversity. By using existing sets on the studio lot, Metter and DeLeon were able to provide a clip with some \$20,000 worth of props, lights and set-ups, elements that would have been unaffordable for a firm lacking studio resources.

EUE Screen Gems was attracted to music-related production largely by the coming marketability of video music software, according to DeLeon. "The investment is justified by the existing market for promos, with the future market for software providing an additional incentive," he says. "Promos and commercials are also very similar in many ways," adds Metter. "Both involve high-intensity, short duration shoots with high production values; they're also designed to sell a product or a career or, hopefully, both." The difference, he says, is a matter of demographics — commercials obviously must appeal to a broader audience — and one of attitude. "When a big agency such as Doyle Dane Bernbach prepares a campaign for a record company, it may be technically solid, but there's usually something that rings false about it; they don't understand rock 'n' roll," he says. Metter, a former creative director at United Artists Records, has produced and directed commercials and/or promo clips for such artists as George Harrison, Olivia Newton-John, Bette Midler, and Natalie Cole. "It's crucial that a video music director understand what rock 'n' roll is about. On the flip-side of that, we've seen a lot of record company programming that looks like vegematic commercials, material that should never have been screened. So craft is equally important."

Formed late in 1981, the firm is currently preparing to shoot a promo for Chrysalis band Huey Lewis and the News and a campaign for Steve Martin's upcoming comedy feature, "Dead Men Don't Wear Plaid."

HEAVY METAL VIDEO: Warner Bros. crunch-rockers Van Halen have completed a clip for their new single, a rendition of Roy Orbison's "Pretty Woman." The clip was produced by Robert Lombard on a ranch north of L.A. and features, in addition to the band members, a collection of extras that includes stuntmen and numerous midgets. Lead singer David Lee Roth claims credit for the concept.

NEW CLUBS: New York's Interferon is the site of the new Danceteria, which will feature new video pieces programmed by John Sanborn and Kit Fitzgerald, long-time mainstays of the east coast video scene. Sanborn and Fitzgerald are also planning the launch of a new video record label, Antartica, which will initially feature avant-garde musicians Rhys Chatham and Jill Krosen. According to Sanborn, the intent of the label is to "expand the audience's perception of visuals and music" . . . L.A.'s China Club has begun programming music videos and has installed a half-dozen monitors throughout the club.

ROCK AMERICA: Among Rock America's most popular new selections

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## Video Distributors Plan June Meet

■ LOS ANGELES—The National Association of Video Distributors, a national organization formed late last year by a group of major video distributors, has elected national officers and plans its next meeting to coincide with the Summer Consumer Electronics Show.

The organization's officers are Larry Byers of Cleveland's ZBS Video and Homer Hewitt of Pennsylvania's Video Library.

According to Byers, an agenda of issues is currently being compiled for discussion at the June meeting. "In the interim, we're meeting with manufacturers, asking for suggestions from our members regarding

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## H/C/T

(Continued from page 16)

Tucker's concert merchandising company, re-stocks from one of several different suppliers around the country, each of whom offers exactly the same items.

Of course, when there are profits to be made, there will always be those looking to do so without authorization, and "as the official merchandising business has become more sophisticated, so has the unofficial merchandising business," Kief explained. H/C/T personnel got an idea of the extent of unauthorized activities when they saw the same bootleg operation throughout the south during the Stewart tour, and while they have had some success in obtaining court protection against such bootleggers, Kief admitted that the battle is an uphill one.

### Mail Order Sales

Originally, said Kief, Hastings/Clayton/Tucker looked at StarGlow Ltd., its mail order sales and fan club administration company, as merely "an ancillary service" to StarDust. However, in taking on the task of answering tens of thousands of letters and various inquiries from its clients' followers, the company also found it was taking on a massive expense; as Kief said, "When you envision trying to answer all of that mail, you realize that it's a very costly exercise. We started looking for a way to offset that expense, and the mail order business was developed primarily to do that."

### Sells Direct

Taking names from the fan club mailing lists, StarGlow now sells items directly to those fans, a particularly lucrative operation for a non-touring group like ABBA. "It really surprised us that it became so successful," noted Kief. StarGlow offers such conveniences as mail-order forms, toll-free telephone numbers for ordering and even booths at concerts where mail-ordered merchandise can be exchanged or returned.

## England

By VAL FALLOON

■ LONDON—As tired participants filter back from the 16th MIDEM, the British industry is absorbing the surprising news that ATV Music is not for sale after all, despite worldwide publicity over Paul McCartney's expressed interest in buying the company for its Northern Songs catalogue. But Peter Philips, U.K. managing director of the publishing corporation — part of Lord Grade's ACC conglomerate — said a board meeting last week decided to keep the publishing business. The staff is delighted, after weeks of indecision.

Robert Holmes A'Court is now chairman of ACC and is currently offering a takeover bid worth 36 million pounds. A counter-offer has been received, however, worth an extra 10 million, along with legal action by the Heron Group to assure that power doesn't pass out of Lord Grade's hands . . . Down here in the high street, CBS topped both singles and albums market surveys for the final quarter of 1981 with 16.6 percent of the LP market due to sales of product by ABBA, Adam and the Ants, Shakin Stevens, Earth, Wind & Fire, Julio Iglesias and many others. Virgin improved its market share enormously, and WEA had its best singles figures for over a year, beating EMI, which came third in the singles list and second for albums . . . David Betteridge, former CBS U.K. managing director, is expected to announce a label deal, probably with RCA . . . And his slightly delayed replacement Paul Russell is en route from his post of CBS chief in Australia . . . Marketing consultant Denis Knowles has prepared a 50-page report for the BPI on the record industry's problems . . . One lessening problem seems to be parallel imports, which once accounted for 30 percent of album sales here. Quick legal action and price restraint, plus the collapsing pound, seemed to have reversed the trend, so finished product is now being exported.

MUSICAL MIDEM: British companies attended MIDEM, but only about 70 had booths, and fewer publishers than usual attended. Many were independents, though a few majors were back after several years — including WEA and PolyGram . . . The numerous galas made it very much a music event, despite various conferences on video and contracting, with such major names as Jack Jones, Shirley Bassey and Eydie Gorme making the galas super-special compared to last year's . . . Australia had an extremely strong representation this year, with 29 companies visiting . . . Leeds Music has changed its name to MCA Music to bring it into line with the rest of the world, while Jack Argent, long-serving managing director of the Australian division, finally left the company and will be much missed for his industry activities as well as his colorful leadership of Leeds

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## Hall and Oates in Germany



On a recent tour of Europe to promote their album "Private Eyes," RCA recording artists Daryl Hall and John Oates stopped at the Old Commercial Room in Hamburg, Germany, where they were given keys to the Captain's Table, which had previously been reserved exclusively for sea captains. Pictured from left are, back row: George Gibb, manager, promotion, RCA Germany; Jimi Boyke, manager, international product, RCA Germany; Hans-Georg Baum, managing director, RCA Schallplatten GmbH Development, RCA Records; and Gero Puchstein, manager, public relations, RCA Germany. Front row: Mickey Curry, drummer with Hall and Oates; Randy Hoffman, vice president and general manager, Champion Entertainment; Hall and Oates.

## RCA Records Announces New Int'l Operating Structure

■ NEW YORK—Ekke Schnabel, newly appointed division vice president, RCA Records, International, has announced the new operating structure for the label's international activities.

The Latin American regional office in Buenos Aires, Argentina, will be headed by Adolfo Pino, vice president, RCA Records, Latin America, who reports to Schnabel. Reporting to Pino in Latin America are Jorge Schutt, director, regional finance, RCA Records, Latin America, and H.D. (Buddy) McCluskey, director, regional marketing and licensing. Reporting to Pino functionally are the managing directors of Spain and the Latin American subsidiaries: Ed Lavish, general manager, record division, RCA Electronica (Brazil); Larry Palmacci, general manager, record division, RCA Ltd. (Argentina); Guillermo Infante, general manager, record division, RCA S.A. de C.V. (Mexico); and Alberto Galtes Mont, general manager, RCA S.A. (Spain).

Reporting functionally to Schnabel as division vice president, RCA Records, International, will be Hans-Georg Baum, managing director, RCA Schallplatten, GmbH (Germany); Giuseppe Ornatò, president, RCA S.p.A. (Italy); Francois Dacla, president and gen-

eral manager, RCA S.A. (France); Don Ellis, managing director, record division, RCA Limited (U.K.) and Carl Vos, general manager, the Netherlands and Belgium. Brian E.W. Smith, managing director, RCA Limited (Australia) will report directly to Schnabel.

As acting vice president, RCA Records, Europe, Schnabel will head the European regional office in London. Reporting to Schnabel in that capacity are Don Ellis, in his position as vice president, market development, RCA Records, Europe, and a newly appointed vice president, finance and administration, Europe, Alan Cornish.

Cornish comes to RCA Records after having been group financial controller for Associated Communications Corporation, Ltd., for the past three years, where he reported directly to Lord Lew Grade, chairman and chief executive. Cornish joined Associated Communications in 1975 as group budget manager and subsequently became group financial analysis manager, a position he held until being elevated to controller.

His career began in 1963 with the Ford Motor Company, Ltd., in Essex, and he later joined Chrysler U.K. Ltd., where he held a number of financial positions. Cornish will be based in London.

## Japan

By CARMEN ITOH

■ TOKYO—JVC (Victor Company of Japan) has reached an agreement to establish a holding company which will produce video consumer electronics products jointly with Thorn EMI and Telefunken. The contract was signed on Dec. 21.

The new holding company, whose name has not yet been decided, will be incorporated in Holland. All three companies involved will have equal shares, with subsidiary companies in England and West Germany for the production of goods. Products to be produced by this joint undertaking are VHS video cassette recorders, VHD video discplayers and video cameras. JVC will assist in the production of these goods by providing technical assistance and patents.

The plan for the production of VHS videocassettes in West Germany is currently moving along smoothly, with actual production scheduled to start in May 1982.

An exhibition of sculpture by Mick Karn of the recording group, Japan, was held at Parco-Shibuya, Tokyo from Jan. 2 to 10. Held almost a year after his first private exhibition in England, this was his first in a foreign country.

An average of 700 people attended the exhibition every day. All the members of Japan except one (Karn, Steve Jansen and Richard Barvieri) were here from Dec. 28 to Jan. 10 to spend their winter vacation and dropped in a couple of times to see the exhibition. The exhibition will also be shown in Sapporo and in Osaka in February.

"Tuxedo Body" is the catch phrase for All Nippon Airways' new adver-

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# The Talk of MIDEM

By LAURIE LENNARD

■ CANNES—For some MIDEM bound travellers, the trip to the south of France did not have an auspicious beginning. A bomb scare on Saturday's (23) Air France flight delayed the flight for seven hours. Passengers, after waiting about three hours before being informed by officials of the problem, had to wait for the plane to be searched top to bottom. With no other recourse but to sit in the bar sipping cocktails, passengers had plenty of time to get friendly; however no major deals were reported consummated at Kennedy Airport . . . The good news is that the weary travellers arrived in time to partake in the opening night cocktail party at the Palm Court Casino. Food and drink were aplenty, although there was a shortage of plates and glasses . . . Entertainment attorneys were in abundance at MIDEM, as usual, and those representing Grace Jones, Teena Marie, Martha and the Muffins and Human League reported that their trip to Cannes was very worthwhile. Fleetwood Mac attorney Mickey Shapiro was also about, and previewed a few select new songs for friends in his hotel room. Reportedly, a slew of eavesdroppers had ears pressed to the doorknob . . . And what's this we hear about some high executives of a record com-

pany skinnydipping in the Mediterranean at four in the morning? The Carlton Hotel was hopping with an odd mix of celebrities Wednesday night (27), with Steve Lawrence and Shirley Bassey chatting in one corner and Alice Cooper in another. Cooper breezed into Cannes that evening at 7, performed a short set at the Dome, and was booked on an 8 a.m. flight the next morning to Lyon to begin his tour. Cooper was understandably tired but friendly nonetheless and stopped for a minute to chat about the evils of jet lag . . . Speaking of jet lag Frankie Crocker, program director for New York's WBLS, was heard speaking French on the air after his return from MIDEM and admitting that he still wasn't caught up on his sleep . . . The MIDEM concerts were definitely highlights of the week and they were all well attended. Monday night's concerts in particular underscored the range of musical tastes and the environments that surround them. The MOR bill featuring Lawrence, Bassey, Edyie Gorme, the Lettermen and Jack Jones was strictly a shirt-and-tie affair held at the Palais des Festivals. A large screen attached to the outside of the building telecast the event to passersby. For those in

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## Japan

(Continued from page 36)

tising campaign, which starts in March. The theme song for the TV commercial, "Tuxedo Body," was composed by Daisuke Inoue. Lyrics were written by Leo Sayer, who sings the song. It is scheduled to be released by Toshiba EMI on March 21. Its appearance on the charts is just a matter of time, given the popularity of Sayer, who did well in two concerts here last year, and Inoue, a talented, popular songwriter who has composed hits for the Chaneles and others.

## England

(Continued from page 36)

there . . . WEA is promising a psychedelic revival this year (people have been talking about this for months) with the release of a compilation album titled "A Splash of Colour," featuring eight of the new psychedelic bands . . . Imported from Europe this week are discs by the Dolly Dots, Holland's top female band ("P.S. I Love You") and Ideal (from Germany), with an album translated by WEA as "The Seriousness of Life" . . . Alice Cooper, due here for a tour, has discovered that the snake he uses in his act needs an entry permit of its own . . . Top band Human League, just signed to A&M for the U.S., is taking action against merchandising pirates who are cashing in with posters, T-shirts and other souvenirs . . . Phonogram has formed an "ethnic" label, with product by Japanese and Indian artists on an LP titled "Mobile Music" . . . Unexpected hit on BBC Records is "Tara's Theme" from "Gone with the Wind" — recently seen by millions of TV viewers over Christmas.

**AIRPLAY BID:** The Performing Right Society is to press the independent radio and television companies and possibly the BBC for increases in licence fees for broadcast music, and will attempt to raise the fees for cinemas, theatres and discos. Parallel to this will be a campaign for revision of U.K. copyright laws . . . The BBC pays two percent of its annual licence income to the PRS (that is, licence fees paid by householders) and from independent TV, the PRS will ask for 1.5 percent of advertising revenue — the payment at present being 0.6 percent based on a fee agreed many years ago. The PRS claims that independent local radio stations' contribution is "disturbingly low."

# England's Top 25

## Albums

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

## Singles

- 1 THE MODEL KRAFTWERK/EMI
- 2 GOLDEN BROWN STRANGLERS/Liberty
- 3 OH JULIE SHAKIN' STEVENS/Epic
- 4 THE LAND OF MAKE BELIEVE BUCKS FIZZ/RCA
- 5 DEAD RINGER FOR LOVE MEAT LOAF/Epic/Cleveland Int'l
- 6 ARTHUR'S THEME CHRISTOPHER CROSS/Warner Bros.
- 7 BEING BOILED HUMAN LEAGUE/Fast
- 8 GET DOWN ON IT KOOL & THE GANG/De-Lite
- 9 MAID OF ORLEANS ORCHESTRAL MANOEUVRES IN THE DARK/Dindisc
- 10 DON'T YOU WANT ME HUMAN LEAGUE/Virgin
- 11 DROWNING IN BERLIN MOBILES/Rialto
- 12 I'LL FIND MY WAY HOME JON AND VANGELIS/Polydor
- 13 WAITING FOR A GIRL LIKE YOU FOREIGNER/Atlantic
- 14 EASIER SAID THAN DONE SHAKATAK/Polydor
- 15 SENSES WORKING OVERTIME XTC/Virgin
- 16 MIRROR, MIRROR DOLLAR/WEA
- 17 I JUST WANNA (SPEND SOME TIME WITH YOU) ALTON EDWARDS/Streetwave
- 18 I COULD BE HAPPY ALTERED IMAGES/Epic
- 19 DON'T WALK AWAY FOUR TOPS/Casablanca
- 20 LET'S GET IT UP AC/DC/Atlantic
- 21 THE BOILER RHODA WITH THE SPECIAL A.K.A./2-Tone
- 22 LISTEN/SAD-EYED PEOPLE STIFF LITTLE FINGERS/Chrysalis
- 23 YELLOW PEARL PHILIP LYNOTT/Vertigo
- 24 NEVER GIVE UP ON A GOOD THING GEORGE BENSON/Warner Bros.
- 25 TICKET TO THE MOON ELECTRIC LIGHT ORCHESTRA/Jet

agement. The Kansas City-based group will enter Caribou Ranch studios on Feb. 15 to work on a new album with producer Kevin Elson.

**WHAT'S GOIN' ON:** A live satellite broadcast of Kiss performing an eight-minute version of their single "I" was aired to Italy's San Remo Pop Festival last week (28) from Studio 54. It was the first time in the 32-year history of the San Remo Festival that any performance appeared via satellite. Shot before a live studio audience, the performance was broadcast via Eurovision Network to an estimated 32 million viewers throughout Europe. Also appearing at San Remo were Van Halen, who took a quick weekend break from recording their new album. The band performed "Pretty Woman," their new single, a cover of the Roy Orbison classic. The cut is backed with "Happy Trails," which will not be on their next album. Collectors take note! . . . Jean Beauvoir, former bassist with the Plasmatics and the man who helped make the Mohican haircut chic, debuted his new, self-named band at the Ritz last Tuesday (2). The quartet features Jean as lead vocalist . . . "The Secret Policeman's Other Ball" is

## NMA Holds Producers' Forum



Nashville's studios, songwriters, and musicians are all equipped to turn out quality pop recorded product, agreed panelists at the recent Nashville Music Association-sponsored forum, "Is Nashville Ready To Pop?" More than 200 music industry representatives turned out for the forum, which included (from left) producer-artist Rodney Crowell; producer-engineer Brent Maher; moderator Jimmy Bowen, producer and head of Elektra/Asylum-Nashville; Pat Meyer, manager of Nashville's Sound Stage studio; producer Steve Buckingham; producer-musician James Stroud; and Dale Franklin Cornelius, executive director of the NMA.

## Teen Record-Buying Survey (Continued from page 4)

tween the ages of 13 and 19 spent \$5.75 per week on records and tapes last year, compared to \$5.60 in 1980.

The most substantial increase in teen spending in 1981 was on coin-operated video games, which increased by 40 percent over 1980. According to the poll, teens spent \$4.30 a week in 1981 on video games, as compared to \$2.95 per

week in 1980. The poll also found that, of the 3,200 teenagers surveyed, 35 percent now own home video games.

The 29th annual poll also revealed that total personal spending by American teenagers in 1981 reached a record \$42.6 billion, an increase over 1980's record \$39.1 billion.

## Disco File (Continued from page 28)

Xavier's "Work That Sucker to Death" (Liberty) is a fast-breaking regional hit, which features Bootsy Collins and, appropriately, is a series of funk chants and double entendres, whose funniest moment is a "work that body" parody of Richard Simmons. More disco discs, briefly, plus news: Next Movement's "Let's Work It Out" (Prelude) is a Whispers-influenced R&B number, but rawer, heavier on synthesizer than horns, co-written and co-produced by Chicago soul man Leroy Hutson. Look for a wide national radio base, as the label's 'D' Train goes top ten BOS. Brooklyn Express is dance music's foremost cover band by now: their latest is a one-off on Eddie Kendricks' immortal "Girl You Need a Change of Mind," titled, "Back in Time" (BC). At times, it slips into "Bra" and "Do the Bus Stop." Check: "Shine On," by George Duke (Epic) very fine as a seven-inch, just out on 12-inch; remixes on Rafael Cameron's "All That's Good to Me" (Salsoul) by Francois K, pretty and drifting; Lipps, Inc's "Designer Music" (Casablanca) by producer Steven Greenberg, witty and hyper; Bonnie Forman's "All Night" (Wave), which brings back memories of late '70's rock-disco, with raunchy tracks and boyish singing. Releases to come: Powerline's "Journey" on Prelude, in an impossibly rare version different from the one on the Champagne/U.K. "Remixture"; Level 42's album, on PolyGram; Human League, right now the most active import, on A&M; Pete Shelley's album, finally, on a major-distributed custom label; Alton Edwards' much-admired "I Just Wanna Spend Some Time with You," available on Streetwave/U.K., to come on Columbia.

set for release on Island Records. The album, recorded live at last fall's annual Amnesty International benefit in London, includes solo performances by Police lead singer Sting ("Roxanne" and "Message in a Bottle"), guitar duets with Jeff Beck and Eric Clapton ("Crossroads" and "Because We've Ended as Lovers"), Donovan ("Catch the Wind" and "Universal Soldier"), and guest appearances by Boomtown Rats' Bob Geldof and Phil Collins of Genesis . . . Bob Seger and the Silver Bullet Band are working on tracks for a new album tentatively titled "The Distance." Co-produced by Seger and Jimmy Iovine, the LP will include the cuts "East L.A." and "Thunderbird." Due from Capitol in February are albums from Jay Ferguson ("White Noise") and a self-titled label debut (on the Muscle Shoals Sound banner) from former Amazing Rhythm Aces lead vocalist Russell Smith . . . Men at Work, a new group from Australia, will make their Columbia debut in late March with the LP "Business as Usual" . . . Just released on Shanachie Records is "One Draw," a 12-inch 45 by Rita Marley, the widow of Bob Marley and a former I-Three singer . . . Kevin Tottoian, son of Rich Tottoian, associate director/national promotion/CBS associated labels, is the new bass player with the Edgar Winter Group. Currently touring Europe, the band will return to New York in February to begin work on a new album . . . Lindsey Buckingham was the featured musical guest on "Saturday Night Live" last week (6). Included in his band were Billy Burnette and Mick Fleetwood . . . Dan Fisher, president of Fisher Music Company, who wrote "Good Morning Heartache" for Billie Holiday and was a major backer of such Broadway hits as "The Elephant Man," "Same Time Next Year," "Sleuth," and "On Golden Pond," is currently the major producer of "Come Back to the Five and Dime, Jimmy Dean." The play, which stars Cher, Sandy Dennis and Karen Black and is directed by Robert Altman, is set to open at the Martin Beck Theatre on Broadway on February 18.

## The Coast

(Continued from page 16)

us like a very prudent system. The Rolling Stone Guide lists some 23 Hopkins albums that are still available on such labels as Arhoolie, Prestige, Tradition and Jewel . . . Trumpeter Maynard Ferguson's next album for Columbia, due in March, will feature guest appearances by Stanley Clarke (who also co-produced), George Duke and David Sanborn . . . We like the name chosen by an L.A. band called Cipher for their own label: Right Brain Records. The group has just issued a five-song EP that is reportedly already getting a good reaction on the local front . . . Peter Allen was the recipient of a Golden Globe award for his tune "Arthur's Theme (The Best That You Can Do)" — actually, Allen is only one of four contributors to that song — on January 30, but he didn't know it until two days later. See, Allen, a native Australian, was somewhere in the Aussie desert filming a Panasonic commercial with a bunch of aborigines (believe us when we tell you that we're not making this up), so the news didn't reach him for a while. Desert? Aborigines? Panasonic? Peter, what will the Rockettes say when they hear about this?

SAY "AHH": Told that the debut Applause Records LP by the Baja Marimba Band would include a rendition of "Theme from 'Deep Throat,'" label staffers, we're told, were left speechless.

LOCAL HEROES: Bomp Records is releasing a new 12-inch single by the Plimsouls on the west coast one month before a national release, in order to capitalize on the group's local popularity. The record, "Shaky City," shipped to the label's California distributors last week.

BY THE TIME THEY GET TO PHOENIX: Ken Pushkin and Richard Gulyas, principals of Albuquerque, New Mexico-based Radio Free America (RFA) Records, are en route to L.A. with copies of their first release, the debut album by Albuquerque's finest, the Philisteens (sic). Pushkin and Gulyas hope to find a distribution deal for the album, which is being released regionally in the southwest. They're also shopping outlets for the Radio Free America syndicated radio program, billed as "an alternative top ten" format.

MISCELLANY: Speaking of Fleetwood Mac, the band has organized a softball team and will be taking the field on Valentine's Day, February 14, against a team from the Record Plant (the Plant team is calling itself "the Reamers," which may or may not be appropriate). The "St. Valentine's Day Massacre," as it's being billed, will take place at 1:00 p.m. in North Hollywood Park, with the loser agreeing to donate \$500 to the City of Hope . . . Robin Williamson, who long ago was a member of the Incredible String Band, will appear at the Wilshire Ebell Theatre on Friday (12). Also on the bill will be Alan Stivell . . . Mood Indigo, a ukulele-guitar-bass trio specializing in chestnuts like "Exactly Like You" and "It Don't Mean a Thing If It Ain't Got That Swing," is now appearing on weekends at a local restaurant called Nucleus Nuance (the band plays from 10:30 until closing, whenever that is). Since Joni Mitchell is apparently a Nucleus Nuance regular, you just never know what might come out of that little engagement.

## A Schwann Synopsis of 1981

By SPEIGHT JENKINS

■ NEW YORK—A recession was in full swing during 1981, but the classical record picture was unexpectedly bright and busy. There were, according to the Schwann Catalogue, 218 more new classical listings than in 1980 and 235 more than in 1979, the year when the bottom fell out of the record market. The Schwann catalogue, of course, serves as the bible for the industry: without it, none of us would be able to find the records we need, cross-reference our own record collections or generally keep an eye on what is available.

The people who make the Schwann catalogue every year compile statistics on the previous season. As might be expected, there was a vast increase in digital pressings — 277 new releases in 1980 as opposed to only 132 in 1980. Digital appears more and more the way to re-do the repertory, because the public, despite the increased price and variable sound quality, seems determined to buy new digital recordings.

The composers of greatest popularity are still Bach, Mozart and Beethoven; for the first time in several years, however, Bach leads the three with 138 releases, followed by 129 for Mozart and 103 for Beethoven. The increase in classical releases is reflected in the sizeable difference in numbers of pressings assigned each composer. Last year the three were divided 112-102-96, and the entire rest of the list for 1981 is larger in number of recordings for each composer than last year's.

Coming up behind the big three this year is Tchaikovsky, with 68 recordings. Schubert has 49, followed by Frederic Chopin with 47. Chopin, incidentally, was off the list of top 10 composers last year and the year before only took ninth place. The Polish master moved to sixth place in 1981. Next, in seventh place (a position he has held for two years), came Haydn and then a newcomer: Bartok, with 41 recordings. The Hungarian composer's 100th birthday was last year, which no doubt made his numbers grow. Ninth and tenth place belonged to Brahms (with 41) and Schumann (with 38). Out of the ten, Bartok is the only composer to have lived in this century.

Herbert von Karajan, who held the number two spot in numbers of recordings made in 1979 and 1980, became number one in 1981. The German conductor had 46 recordings. Leonard Bernstein followed behind with 34 and Neville

Marriner, who won in both 1979 and 1980, followed with 33. The increase in number of recordings can again be clearly seen when it is observed that the number of Marriner's recordings for 1981 actually surpassed his total for the years in which he was first. The fourth performer was Loren Maazel with 27 recordings, followed by Daniel Barenboim at 19.

A conductor not present on either of the two last years' lists is Nikolaus Harnoncourt, a very popular performer with the public. Last year he rose to sixth place and was credited with 18 recordings. The late Karl Boehm, who died in August, comes in at seventh place with 17 recordings, a number that ties him with Seiji Ozawa. The only basic non-conductor on the list, Vladimir Ashkenazy, comes next, but the Schwann people note that the Icelandic-Russian pianist's conducting as well as his pianistic records were added together to get this number. And, finally, number 10 is held by a conductor who died about a decade ago, George Szell. The great maestro probably made it because of CBS' Great Performances series in which many Szell recordings, happily, were re-released.

In 1981 the most recorded piece was that echo of World War II, the Fifth Symphony of Beethoven, which received nine listings. Following close behind were Mendelssohn's Violin Concerto and Mussorgsky's *Pictures at an Exhibition*, each with eight entries. Pieces with seven recordings each were the second and fifth Brandenburg Concertos, while nine pieces were recorded six times. Among that number were, predictably, such perennial best sellers as Holst's "Planets," Beethoven's "Eroica" Symphony, Vivaldi's "Four Seasons" and Tchaikovsky's Violin Concerto.

## Classical Retail Tips

■ This month, CBS is releasing three major song records — two by Elly Ameling and one by Frederica von Stade. Miss Ameling sings her first Carnegie Hall recital in mid-March, so the release is very timely. In stereo will come the Dutch soprano singing Faure's "La bonne chanson" and the evocative "Chanson de Bilitis" of Debussy. Also included are Debussy's equally magical "Ariettes oub-

(Continued on page 45)

# Classical Retail Report

FEBRUARY 13, 1982

## CLASSIC OF THE WEEK



**WEILL  
UNKNOWN SONGS  
STRATAS  
Nonesuch Digital**

## BEST SELLERS OF THE WEEK

**WEILL: UNKNOWN SONGS** — Stratas — Nonesuch Digital  
**BACH: BRANDENBURG CONCERTOS** — Marriner — Philips  
**HOLST: THE PLANETS** — Karajan — DG Digital  
**PACHELBEL: KANON** — Hogwood, Academy of Ancient Music — L'Oiseau Lyre

## SAM GOODY / EAST COAST

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

## KING KAROL / NEW YORK

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

## CUTLER'S / NEW HAVEN

**BACH: BRANDENBURG CONCERTOS** — Philips  
**BEETHOVEN: VIOLIN CONCERTOS** — Perlman, Giulini — Angel Digital

**HOLST: THE PLANETS** — DG Digital  
**PACHELBEL: KANON** — L'Oiseau Lyre  
**PUCCINI: TOSCA** — Scotto, Domingo, Burson, Levine — Angel Digital  
**STRAVINSKY: PETRUSHKA** — Abbado — DG  
**VERDI: RARE ARIAS** — Pavarotti, Abbado — CBS  
**VERDI: IL TROVATORE** — Ricciarelli, Carreras, Davis — Philips Digital  
**WAGNER: TRISTAN UND ISOLDE** — Goodall — London Digital  
**WEILL: UNKNOWN SONGS** — Nonesuch Digital

## RECORD & TAPE, LTD. / WASHINGTON, D.C.

**BACH: BRANDENBURG CONCERTOS** — Philips  
**BEETHOVEN: LATE SONATAS** — Brendel — Philips  
**BEETHOVEN: SYMPHONIES NOS. 1, 4** — Bernstein — DG  
**PLACIDO DOMINGO IN A GALA CONCERT** — Giulini — DG Digital  
**HANDEL: CANTATAS** — Hogwood — L'Oiseau Lyre  
**MAHLER: SYMPHONY NO. 8** — Ozawa — Philips Digital  
**MOZART: PIANO CONCERTO, K. 482, CONCERT RONDO** — Ashkenazy — London Digital  
**PACHELBEL: KANON** — L'Oiseau Lyre  
**VIVALDI: FLUTE CONCERTOS** — Petri — Philips  
**VIVALDI: L'ESTRO HARMONICO** — Hogwood — L'Oiseau Lyre

## SOUND WAREHOUSE/DALLAS

**BRUCKNER: SYMPHONY NO. 3** — Karajan — DG  
**BRUCKNER: SYMPHONY NO. 7** — Haitink — Philips  
**HOLST: THE PLANETS** — DG Digital  
**KOKKONEN: SYMPHONY NO. 4** — Segerstam — Bis  
**MAHLER: SYMPHONY NO. 7** — Tennstedt — Angel  
**SIBELIUS: SYMPHONY NO. 2** — Ashkenazy — London  
**SIBELIUS: SYMPHONY NO. 5** — Ashkenazy — London  
**STRAVINSKY: PETRUSHKA** — Abbado — DG Digital  
**VIVALDI: FOUR SEASONS** — Abbado — DG  
**WEILL: UNKNOWN SONGS** — Nonesuch Digital

## RECORD FACTORY / SAN FRANCISCO

**BACH: BRANDENBURG CONCERTOS** — Marriner — Philips  
**BEETHOVEN: VIOLIN CONCERTO** — Perlman, Giulini — Angel Digital  
**DE LASSO: MADRIGALS, MOTETS** — Telefunken  
**HOLST: THE PLANETS** — DG Digital  
**MUSSORGSKY: PICTURES AT AN EXHIBITION** — Yamashita — RCA  
**PACHELBEL: KANON** — Galway — RCA  
**TCHAIKOVSKY: SUITES NOS. 2, 4** — Thomas — CBS  
**VERDI: IL TROVATORE** — Ricciarelli, Carreras, Davis — Philips  
**VIVALDI: FLUTE CONCERTOS** — Petri — Philips  
**WEILL: UNKNOWN SONGS** — Nonesuch Digital

## The Talk of MIDEM *(Continued from page 37)*

jeans, the place to be that evening was under the Dome, a huge carnival tent, where English groups Madness and the Blues Band rocked out. The tent was wet and crude and a perfect setting for the evening's entertainment. Also making quite a stir under the Dome the following evening with their raunchy rock 'n' roll and their crude sexual stage antics were new Australian group Cheetah. Fronted by two sisters, Cheetah has been accurately described as a female AC/DC, and the general feeling was that with a little polishing they will be a smash with the 15 and under American male audience . . . The second annual international video clip awards were presented by Europe No. 1 at a cocktail party at the Cannes disco Le Whiskey A GoGo. Grand Prize for best clip went to Ultravox's "Vienna". The Jacksons' "Can You Feel It" won for best direction, and Ray Davies received best actor for his role in "Predictable." Other award winning clips included Dire Straits' "Romeo and Juliet," Captain Mustard's "Funky Burger" and the Stray Cats' "Stray Cats Strut" . . . Gary Numan flew into town to visit MIDEM at the request of WEA and held an impromptu press conference, where he discussed plans for a new world tour. "Everyone said I was hiding behind the lights and equipment on my last tour," a soft-spoken Numan said. "So this tour will be simpler, and it will be more

## Video Distributors Plan Summer CES Meet

*(Continued from page 35)*

problems they're facing and trying to find solutions to some of the problems facing the industry," he said. Byers said the NAVD membership currently includes some 21 distributors and added that he hopes that number will expand to between 25 and 30 by the time of the next meeting.

The NAVD will remain independent of other video trade associations, Byers asserted, although the organization will probably be in contact with NARM, the National Association of Recording Merchandisers, which recently was instrumental in the formation of an association of video retailers, the Video Software Dealers Association (VSDA). "We'll never be a part of NARM," said Byers, "but if we can exchange ideas with them and help each other along the line, we'll do so."

According to Video One Video's Weston Nishimura, who helped found the distributors' group, the interests of distributors and dealers are "not necessarily opposed, but different." Among the issues the distributors' association will consider are rental programs, quotas, better credit terms and wider profit margins for distributors.

of me out front. We also lost about 400,000 (British) pounds with that tour, so we will try not to do that again." Numan added that his next album will feature dance songs. "No one could dance to my past stuff. I am going to try and make this album less gloomy, a little happier" . . . The Martinez, for some unknown reason, was the place to be at one in the morning. In fact, by the first day of the convention, the bar was so crowded with music industryites that the bar-room expanded by spilling into the lobby. However, those in the know who preferred a quieter, more European atmosphere found themselves sipping beers in the Hotel Gonnet's authentic thirties bar . . . In other Martinez news, when Stiff Records' Dave Robinson stopped by the bar for a nightcap, he experienced his own version of madness. It seems flocks of young aspiring independents descended upon him as if he was a magician holding the secret formula to success. Robinson in town previewing Madness' new film was later seen backstage at the Dome dancing about in a policeman's cap.

## Sony Acquires MCI

■ NEW YORK—Sony Corporation of America has acquired MCI, Inc. of Fort Lauderdale, Florida, a worldwide leader in the manufacture and sale of professional recording equipment, it was announced by Kenji Tamiya, president of Sony Corporation of America.

The privately-owned firm, founded in 1955, is the largest manufacturer of multi-track recorders and studio mixing consoles in the U.S. Its facilities include a main manufacturing plant and a precision service plant in the Fort Lauderdale area with 440 employees.

MCI will be an independent division within Sony Corporation of America, Tamiya said, and the daily operations of MCI will continue unchanged. MCI founder G.C. (Jeep) Harned will remain as president and chief executive officer of the MCI Division, and Michael Schulhof, a director of Sony Corporation of America, has been appointed chairman.

## Denny Laine to Regency

■ LOS ANGELES—Lloyd M. Segal, president of Regency Records Inc., has announced the signing of singer/guitarist Denny Laine to an exclusive recording contract.

Laine, known for his work with the original Moody Blues and with Paul McCartney's Wings, is currently in the studio with producer Norman "Hurricane" Smith recording his first Regency release, due out this spring, "Bad Boy Makes Good".

## Computerized Catalogue Introduced at MIDEM By Canada Association

By LAURIE LENNARD

■ CANNES—A computerized catalogue featuring a complete listing of current Canadian recordings was internationally introduced at this year's MIDEM by Canadian minister of communications Francis Fox.

The Canadian Record Catalogue, published by the Canadian Independent Record Production Association (CIRPA), is available through a computer hookup with a database or in booklet form and features a listing of Canadian recordings indexed by song title, album title, performer and composer. More than 5,000 albums and 30,000 cuts are included in the catalogue, as well as computer printouts of cover art, artist photos, biographies, publishing rights and distribution information.

The Canadian catalogue is the first extensive database developed for the recording industry, and may

serve as a prototype for other countries. The catalogue is also unique because of the many Canadian companies and associations who combined efforts to form CIRPA including A&M Records of Canada, Capitol Records-EMI of Canada Limited, the Association of Broadcasters, the Music Publishers Association, Talent Library and the Performing Rights Organization. The catalogue was developed by two information processing firms, Teldifon and Infomart.

The printed version of the Canadian Record Catalogue is available on a subscription basis for \$250. Quarterly updates will be mailed to subscribers. The catalogue will be completely revised annually.

Infomart also plans to eventually use the system to send digitally encoded sound recordings via cable or telephone for home tape recording and listening, a process similar to the one introduced earlier this year by the Home Music Store. "We plan to feature a type of electronic jukebox," said CIRPA representative Alan Burke. "It is in the talking stages right now, but we know it is technologically feasible and it is only a matter of time."

## Evelyn King's Dancing Spirit



RCA recording artist Evelyn King, whose current single is "Spirit of the Dancer," has been working on her choreography at RCA's New York studios in preparation for a tour. Pictured helping her out are Ray Harris, division vice president, black music (left) and Keith Jackson, division vice president, black music marketing.

## Video Music Notes *(Continued from page 35)*

are clips from several new U.K. bands, including Thomas Dolby's "Europa," Soft Cell's "Tainted Love," and Tenpole Tudor's "Bath Water." In other U.K. news, the 1,200-capacity Zig Zag Club has become one of the first English nightspots to feature video programming.

EAST/WEST: The Santa Cruz-based I.R.S. band, the Humans, are preparing to shoot a 30-minute video piece to tie in with their recently released album, "Happy Hour." Three members of the group — Sterling Storm, Steven Greenberg and LB Johnson — will produce for their own Human Eyes Productions . . . Boston's Music Video Productions is making available a one hour special titled "The Music Loft," featuring a number of bands with Beantown followings. WCOZ DJ Lesley Palmiter hosts the program, and included in the collection are performances by Face to Face, Rock Chaff, the Make and Junk Mail . . . New Wave Theatre, the L.A. video showcase produced by David Jove and hosted by Peter Ivers, is back in production and will air the first show of the new season on L.A.'s channel 18 on Friday, February 13 at 11 p.m. Artists featured on the first show include the Blasters, Fear, the Plugz, Quiet Children, the Carnival Souls, the Fibonaccis, L.A. Dada, the Gangsters, the Surf Punks, and Zachary.

BITS: Tony Basil, best known for her work with the Lockers dance troupe, recently starred in a BBC special that's currently being shopped in the U.S. . . . Applause Records' roster of MOR artists, including Steve Lawrence, Eydie Gorme, Shirley Bassey, Jack Jones, Vic Damone, the Lettermen and Michel Legrand, were taped by veteran director Marty Passetta during their recent appearances at MIDEM. The show will be aired on 110 U.S. TV stations on April 25 and billed as "Applause Records Gala Night."



## Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



gunos ejecutivos discográficos de este mundo, porque pertenezco a una clase que, después



Emmanuel

Emmanuel obtuvo con su última producción, realizada por Manuel Alejandro. Cientos de concurrentes atestaron al lugar al máximo y podía decir, sin



Louis Couttelenc

en México por músicos del SUTM y con arreglos del argentino Tino Geiser. No dudo que logre



Raul Ortal

en México por músicos del SUTM y con arreglos del argentino Tino Geiser. No dudo que logre

Emmanuel un nuevo impacto internacional con esta producción a pesar de lo muy comentada de su anterior. Louis Couttelenc, ejecutivo del cual he disfrutado camaradería y hospitalidad al máximo en mis anteriores visitas no estuvo directamente involucrado en esta oportunidad, lo cual puede explicar plenamente que al no disfrutar de su "sombrija protectora", haya tenido que abandonar a toda prisa y con más de la esperada serenidad en este caso, la mesa que compartía con mi corresponsal Vilo Arias Silva, Garza de RCA y José Luís Oliveira de Caytronics, Corp., en substitución de Joe Cayre, que también se hubiera ido de estar allí presente. Agradezco plenamente a los ejecutivos de RCA sus muestras de desagravio y solidaridad durante las horas subsiguientes, durante mi reclusión en el hotel, en espera de la terminación del periodo de invitación de RCA. Por supuesto, ojalá pueda algún día el equipo trabajar sin las presiones existentes en los actuales momentos y permitan que RCA vuelva a liderar la industria mexicana, no a través de ventas muy interesantes de su enorme y poderoso catálogo, realizado y promocionado por otras gentes RCA, que tenían mentalidad creativa, profesional y dedicada exclusivamente a la idea de "crear algo hermoso y duradero para el futuro", que sirvió de base para la subsistencia de la empresa en México. Ojalá pueda algún día volver a aceptar una invitación de los grandes amigos de RCA y recibir el trato que merece un invitado. Estoy seguro que para esa fecha, el otrora gran y enérgico amigo Guillermo Infante, vicepresidente y gerente general de México y presidente de Amprofón de México, haya seguido sin fumar, que tanto daño hace al organismo y haya dejado de tomar, que también produce daños a la vida de un ejecutivo, sino tan espantosos al final, al menos más inesperados y lamentables al prin-

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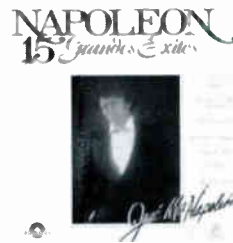
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(Continued on page 45)

## Latin American Album Picks



### "15 GRANDES EXITOS"

NAPOLEÓN—Profono Telediscos TR1 1503

Extremadamente fuerte paquete compuesto por los indudables 15 éxitos de Napoleón, con fuerte oferta promocional televisiva, está haciendo subir fuertes sus ventas. Napoleón se luce en "Celos" (Napoleón), "Eres" (Napoleón), "Leña Verde" (Napoleón), "Pajarillo" (Napoleón), "Ella se llamaba" (Napoleón) y "Hombre" (Napoleón) entre otras.

■ A heavy TV promotion campaign in the States is strongly backing this terrific package of 15 great tunes by Mexico's Napoleon. Sales are expected to be quite high. "A usted" (Napoleón), "Después de tanto" (Napoleón), "Ella se llamaba," "Sin tu amor" (Napoleón), "Celos," "Eres."



### JOAN SEBASTIAN

Musart ED 1814

Con arreglos y producción de Joan Sebastian, interpretando sus propias canciones, el cantautor mexicano interpreta entre otras "Manantial," "Amor y penas," "La Carta," "Nada nada" y "Gracias por haberme abandonado."

■ With arrangements, production and songs by Joan Sebastian, this package contains very commercial ballads that could make it big on the west coast and in Mexico. The selections include "La carta," "Amor en el olvido," "Manantial," "Don Juan" and "Amor y penas."



### "AUTORETRATO"

AMAIA—Blanchet LA 412

Con arreglos y dirección de Steve Rucker y grabado en Los Angeles, la cantante española Amaia presenta grandes temas de corte internacional. Entre otros resaltan "Que más da" (María Full), "¿Quién es él?" (J.C. Calderón), "Es lógico" (M. Gómez) y "Tú." (J.C. Calderón).

■ Recorded in Los Angeles, with arrangements and musical direction by Steve Rucker, Amaia from Spain offers a very commercial package of such international ballads as "La miel" (J.C. Calderón), "Papa Ukelele" (J.C. Calderón) and "Es lógico."



### "BUENOS DÍAS AFRICA"

LA INDIA DE ORIENTE—Guajiro GLP 4014

En producción de Roberto Torres y con arreglos de Alfredo Valdés, Jr., La India de Oriente transmite alegría y energíaailable contagiosa en esta nueva producción de esa salsa especial de SAR. Entre los números destacan "Metiste la pata" (H. Hieprezuela), "Salud a Omar Bongó" (R. Torres-A. Valdes, Jr.), "El agarrao" (E. Verde de León) y "El madrugador," (J. Ramón Sánchez).

■ Produced by Roberto Torres and arranged by Alfredo Valdés Jr., La India de Oriente offers a very danceable and contagious salsa package with that distinctive and original sound of SAR. Outstanding musicians and sound from Latin Sounds in New York. "Mi ranchito" (Roberto de Moya), "Oriente cuna florida" (E. Ponciano) and "El agarrao."

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

## EAST COAST — COSTA ESTE

FEBRUARY 13, 1982

Feb. 13	Feb. 6		
1	1	Viva La Salsa/Varios	Telediscos 1401
2	7	Amor No Me Ignore/Camilo Sesto	Pronto 0700
3	4	Que Te Paso/Bobby Valentin	Bronco 120
4	3	Celos/Napoleon	Raff 9083
5	2	Ligia Elena/Ruben Blades/Willie Colon	Fania 597
6	9	Mujer, Mujer/Danny Rivera	T.H. 2163
7	14	Preso/José José	Pronto 0701
8	5	Quien Sera El Abusador/Victor Waill	Alhambra 172
9	6	Abusadora/Wilfrido Vargas	Karen 60
10	12	Disco De Oro/Varios	CBS 10319
11	11	Soy Vagabundo/Hector Lavoe	Fania 598
12	19	Ayudala/Mari Trini	CBS 80314
13	13	Como Tu/Julio Iglesias	CBS 50317
14	16	Rosas Sin Espinas/Felito Felix	Caytronics 6010
15	20	Medley Los Condes/Julio Angel	Music Stamp 006
16	8	El Menu/El Gran Combo	Combo 2021
17	10	Ultimatum/Felipe Rodriguez	Global 914
18	15	Ley Seca/Las Tapas/Johnny Ventura	Combo 2023
19	24	Se Solicita Un Novio/Oscar D'Leon	T.H. 2167
20	27	Frente A Frente/Jeanette	RCA 7004
21	17	Mi Piel/Conjunto Quisqueya	Liznel 1399
22	28	Cosas Nativas/Tommy Olivencia	T.H. 2171
23	18	Mala Suerte/Henry Fiol	SAR 1026
24	22	Ramona/Sonora Poncaña	Inca 1077
25	23	Que Me Perdonen Las Dos/Frankie Hernandez	Nuestra 109
26	21	Quiero Que Elijas El Lugar/Basilio	Karen 59
27	25	Una Canita Al Aire/La Solución	T.H. 2154
28	26	Hinca La Yegua/La Terrifica	Artomax 133
29	34	Super Disco/Varios	Gas 4249
30	36	El Cigarrito/J. Pacheco/C. Gonzalez	Fania 600
31	29	Quiero Dormir Cansado/Emmanuel	Arcano 3535
32	30	No Me Dejes Solo/Los Hijos del Rey	Karen 61
33	31	El Me Mintio/Amanda Miguel	Profono 3049
34	35	Baila Conmigo/Miami Sound Machine	CBS 10320
35	39	Cuando Yo Te Amo/Sandro	Caytronics 6013
36	—	Antifaz/Willie Rosario	T.H. 2155
37	32	No Quiero Ser Tu Amante/La Corporacion Latina	Sonido Latino 5021
38	33	Mala Pata/Justo Betancourt	Barbaro 207
39	—	Entretenme/Nydia Caro	Alhambra 171
40	37	Siempre Peleando/Wilfrido Vargas	Karen 60

## WEST COAST — COSTA OESTE

FEBRUARY 13, 1982

Feb. 13	Feb. 6		
1	1	Celos/Napoleon	Raff 9083
2	5	Amor No Me Ignore/Camilo Sesto	Pronto 0700
3	2	Frio De Ausencia/Galy Galiano	FM 12075
4	3	Y Nunca Comprendi/Vicky	Gas 4247
5	6	No Sirvo Para Estar Sin Ti/Rocio Durcal	Pronto 1097
6	9	Preso/José José	Pronto 0701
7	7	Ay Amor Tu Siempre Ganas/Los Bondadosos	Anahuac 4918
8	4	Yo Quiero Saber De Ti/Vicente Fernandez	CBS 20555
9	11	Corazon De Papel/Diego Verdaguer	Profono 3044
10	15	El Baile De Los Pajaritos/Maria Jesus	Belter 330119
11	16	Viva La Salsa/Varios	Telediscos 1401
12	8	El Me Mintio/Amanda Miguel	Profono 3049
13	10	Viva El Norte Vol. II/Varios	Telediscos 1502
14	19	Arco Iris Musical/Varios	Musart 101
15	18	Cuando Quieras Regresar/Los Telefonistas	Ramex 109
16	17	La Tercera Carta/Mercedes Castro	Musart 10844
17	12	Rancheras De Oro/Varios	CBS 20557
18	13	Flor De Capomo/Carlos y José	T.H. 2157
19	14	No Volveras A Verme/Angélica María	Profono 3053
20	24	Y Que Te Haga Feliz*/Lisa Lopez	Hacienda 6985
21	20	Quince Exitos/Cornelio Reyna	Caytronics 1500
22	26	Deja/Yuri	Profono 3052
23	27	Como Tu/Julio Iglesias	CBS 50317
24	28	Se Mi Quieres/Los Bukis	Profono 3050
25	32	Quince Exitos Mundiales/Parchis	CBS 83301
26	31	Super Disco/Varios	Gas 4249
27	21	Ese Señor De Las Canas/Lorenzo de Monteclaro	CBS 20552
28	22	Ahora Que Estuviste Lejos/Karina	Orfeon 16054
29	23	Quedate Otro Ratito/Norma Sol	Profono 3047
30	35	La Colombina/Los 8 de Colombia	Gas 4241
31	33	El Primer Tonto*/Los Freddy's	Peerless 11780
32	25	Tu Prieto/Jimmy Edward	T.H. 2165
33	40	Quince Grandes Exitos/Napoleon	Telediscos 1503
34	37	La Pediguena/Los Hermanos Flores	Discolando 1
35	30	Porque Te Vas*/Emmanuel	RCA 9700
36	39	Lluvia*/Luis Angel	Profono 79-099
37	34	Con Tu Amor/Juan Gabriel	Pronto 1096
38	29	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
39	36	Una Noche De Amor/Los Humildes	Fama 608
40	38	A La Que Vive Contigo/Manoella Torres	CBS 20545

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

# Record World Latin American (International) Hit Parade

## SAO PAULO

(Ventas)

By Nopem

1. (Out Here) On My Own — Nikka Costa — CBS
2. Melo do Piripiri — Gretchen — Copacabana
3. A Rua Em Que Voce Morava — Gilberto Lemos — RGE
4. Cancao de Fraternidade — Dom & Ravel — Copacabana
5. Bette Davis Eyes — Kim Carnes — EMI
6. Festa do Interior — Gal Costa — PolyGram
7. Pega Na Mentira — Erasmo Carlos — PolyGram
8. Todo Dia Era Dia de Indio — Baby Consuelo — Elektra
9. Filho Adotivo — Sérgio Reis — RCA
10. A Despedida — Joao Viola — Continental
11. Leao Ferido — Biafra — CBS
12. Abre Coracao — Marcelo — Elektra
13. Seu Melhor Amigo — Fabio Jr. — RGE
14. Eu Também Quero Beijar — Pepeu Gomes — Elektra
15. Vide Vida Marvada — Rolando Boldrin — RGE

## COSTA RICA

(Ventas)

By Alfredo Moreno

1. Frente a Frente — Jeanette/Dicesa
2. Cama y Mesa — Roberto Carlos — Indica
3. El Baile de los Pajaritos — La Banda — Indica
4. El Me Mintio — Amanda Miguel — Dideca
5. Encadenados — Braulio — Indica
6. Balada Para Una Despedida — José Luis Perales — Dideca
7. Ma Quale Idea — Pino De Angio — Dicesa
8. (Out Here) On My Own — Nikka Costa — Indica
9. Te Imaginas María — José Luis Rodriguez — Indica
10. Here I Am — Air Supply — Dideca
11. Se Solicita Un Novio — Oscar D'Leon — Indica
12. Papucho Amor — Lucrecia — Indica
13. Matrimonio de Amor — Richard Clayderman — Dicesa
14. Que Sufras Más — Diego Verdaguer — Dideca
15. Piece of the Action — Bucks Fizz / Dicesa

## COSTA RICA

(Popularidad)

By Radio Titania

1. Frente a Frente — Jeanette — Dicesa
2. Cama y Mesa — Roberto Carlos — Indica
3. No Sabes Cuanto Te Quiero — Camilo Sesto — Dideca
4. Amor No Me Ignore — Camilo Sesto — Dideca
5. One Day In Your Life — Michael Jackson — Dideca
6. Matrimonio de Amor — Richard Clayderman — Dicesa
7. Tú Y Yo — Gaviota — Indica
8. Ma Quale Idea — Pino De Angio — Dicesa
9. Te Imaginas María — José Luis Rodriguez — Indica
10. El Esta Al Llegar — Roberto Carlos — Indica
11. The Caribbean Disco Show — Lobo — Dideca
12. Yo Te Invito — Jairo — Dicesa
13. Encadenados — Braulio — Indica
14. Un Muchacho Más — Angela Carrasco — Dideca
15. Poxa — Mocedades — Indica

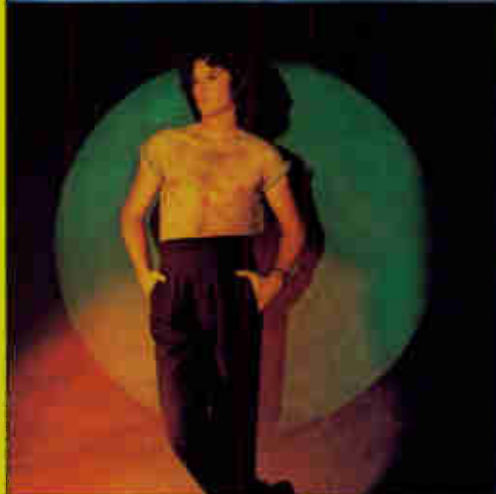
## PUERTO RICO

(Ventas)

By Centro Maelo

1. Amor No Me Ignore — Camilo Sesto — Pronto
2. Preso — José José — Pronto
3. Medley Los Condes — Julio Angel — Music Stamp
4. Que Te Pasó — Bobby Valentin — Bronco
5. Quien Será El Abusador — Victor Waill — Alhambra
6. Mujer, Mujer — Danny Rivera — T.H.
7. Ayudala — Mari Trini — CBS
8. Ligia Elena — Ruben Blades — Fania
9. Abusadora — Wilfrido Vargas — Karen
10. Cosas Nativas — Tommy Olivencia — T.H.
11. Soy Vagabundo — Hector Lavoe — Fania
12. No Me Dejes Solo — Los Hijos del Rey — Karen
13. Caballo Viejo/Ramona — Sonora Poncaña — Inca
14. El Menu — El Gran Comba — Combo
15. Tú No Correspondes — Danny Daniel — CBS

# Immanuel *Tú y Yo...*



Este es el nuevo LP  
de

## Immanuel

con cinco fotografías  
a todo color  
( Edición limitada )

TU Y YO  
Y AHORA  
VEN CON EL ALMA DESNUDA  
HOY NO SABES A MI  
DE PRONTO AMOR



ESTO ME DUELE MAS QUE A TI  
SI TE ACERCAS HACIA EL SUR  
SOLA  
TE VOY A APROVECHAR  
PORQUE TE VAS

**RCA**



# ¡ Ya está a la Venta !

## Con Gran Exito Amanda Miguel Debuto en Centro Nocturno

■ MÉXICO—Cantando sus contundentes éxitos logrados tanto nacional como internacionalmente, la hoy famosa intérprete del sello Méloidy Amanda Miguel tuvo un debut que realmente dejó entusiasmados y muy complacidos a todos los asistentes, los que en su mayoría, en ésta primera presentación pública, fueron periodistas especializados y calificados programadores radiales.

Amanda, luciendo un vestuario muy acorde con su agresiva personalidad y con una seguridad en escena que nadie se esperaba, levantó comentarios favorables en un comienzo, los que al transcurrir el "show" se convirtieron en prolongados, nutridos y sonoros aplausos. Sus hits, entre los que se cuentan "Así no te amaré jamás", "El me mintió" y su más reciente "Mi buen corazón", fueron coreados por todos los asistentes, que según se pudo constatar, hacían gala de ser amplios conocedores y simpatizantes de cada uno de los éxitos que ha pegado Amanda Miguel en el mercado nacional.

De esta forma, la imagen, que durante la temporada 1981 fué exclusivamente discográfica, hoy, después de estas presentaciones personales, crece de una forma en extremo atractiva en favor de Amanda, al confirmarse plenamente que en escena, la estrella de Méloidy, también es capaz de arrancar frases y comentarios de admiración.



Amanda Miguel

## Napoleon con 'Celos' Se Perfila a Los Primeros Lugares

■ MÉXICO—Nuevamente el talentoso autor-intérprete nacional Napoleón, considerado entre los grandes y primeros valores de la balada romántica de México, apunta con su creación "Celos" a las posiciones de vanguardia en las listas de popularidad y ventas en forma sólida. José María, acostumbrado a ser el personaje central, en los normalmente muchos éxitos que se generan en cada temporada, esta vez, repite triunfos anteriores y comienza a colocar en plan estelar esta grabación, que desde hace varias semanas, entró en la competencia con enormes posibilidades de desbancar a las canciones consagradas y adueñarse del primer lugar. Napoleón, cuya actividad en presentaciones personales va en crecimiento, una vez más, está demostrando que todos los pergaminos



Napoleón

que como autor ha estado recibiendo, son el resultado de esa superación literaria que se va encontrando en cada canción que realiza. Y por si esto no lo tuviera totalmente complacido, Napo últimamente en cada entrevista responde que en sus grabaciones futuras sus seguidoras se llevarán una gran sorpresa al conocer su nueva producción, la cual todavía se encuentra en la primera etapa, entiendase creación de obras literariamente hablando.

### Planes Internacionales

Con el hit en la mano de "Celos", funcionando también en el área latina de Estados Unidos, José María Napoleón y su triunfador y acertado productor Ing. Jaime Sánchez Rosaldo, han preparado un ambicioso programa de promoción internacional, el cual abarcará en un futuro cercano un 90 por ciento de los países de habla hispana, en los cuales Napoleón tiene proyectado que estrenará algunas canciones inéditas.

En este recorrido, que por los planes se vislumbra que tendrá una duración bastante prolongada, es muy posible que se inicie en Centro América para después continuar por Venezuela, Colombia, Chile, Perú terminando en Argentina, hermosa vidriera y todavía atractivo escaparate —a pesar de su crisis— para todos los artistas, incluyendo a los de otros idiomas que no sean el castellano. Los proyectos de Napoleón, en éste último país (Argentina) son muy variados, los mismos que van desde presentaciones personales, hasta posiblemente intervención en una película musical.

## Record World en México

By VILO ARIAS SILVA



Vilo Arias Silva

Después de la visita que significó, como en años anteriores, triunfos realmente atractivos en sus presentaciones personales, tanto en la Capital como en el interior, Rocío Dúrcal, la consentida de México, comienza a recibir el generoso apoyo de sus miles de fanáticas para su nueva canción en turno titulada "La gata bajo la lluvia", tema que de continuar con la difusión que actualmente ostenta en radio, bien podría llegar a ubicarse como otro de los estupendos éxitos discográficos que Rocío acostumbra generar normalmente en el mercado nacional. Mientras esto ocurre a nivel pueblo y radio, el batallador y capacitado staff de ejecutivos del área promocional de la empresa Ariola que dirige Fernando Hernández, conscientes que la canción interpretada por Rocío va tomando un camino de melodía con etiqueta de hit, le están dedicando todo el esfuerzo necesario, desplegando a nivel nacional sus contundentes armas promocionales en forma agresiva y violenta en pos de una consolidación definitiva. ¡Congratulaciones Fernando, el trabajo luce estupendo! . . .



Rocío Dúrcal

Entusiasmado con el nuevo producto de Emmanuel encontré a Joe Cayre, que además de programar para la unión americana un amplio proyecto promocional en favor del artista RCA, también considera que este año 82 muchos de los artistas del sello Ariola alcanzarán éxitos interesantes en Estados Unidos, dada la calidad de las grabaciones que ha materia de información le han hecho llegar para su conocimiento . . . Por una mayoría abrumadora, los diputados aprobaron reformas a la ley del derecho autoral favoreciendo a los músicos. De hoy en adelante, según anuncio del maestro Venus Rey Secretario General del Sindicato Unico de Trabajadores de la Música, las empresas grabadoras tendrán que pagar derechos de ejecutante por cada disco que lancen al mercado . . . Como consecuencia de la información que tengo a mi disposición sobre las emisoras de AM con programación en español é



Joe Cayre

inglés, saco la conclusión que en la Capital de la República las de mayor penetración y auditorio en la temporada 1981 fueron Radio Variedades (moderna en español) dirigida por Elías Cervantes y Radio Exitos (moderna en inglés) bajo el control musical de Adolfo Fernández, ambas pertenecientes a la Organización Radio Centro. ¡Congratulaciones! . . . Censurable y masivamente criticado el proceder de Alberto Cortez al negarse a cantar en un cotizado programa de noticieros matutino de la televisión. La prensa especializada en un determinado momento, dirigió todas las miradas y preguntas a la empresa grabadora, pero muy atinadamente los directivos del sello Gamma aclararon, con terminos que no dejaron dudas, que el contrato con Alberto Cortez había finalizado, y que el citado artista, en esos momentos, no pertenecía a ninguna empresa discográfica. Por lo tanto, la grosería, por iniciativa muy propia y sin sugerencia de nadie, se le acreditó al autor-intérprete argentino plenamente . . . Sorpresivamente Lucía Méndez cambió de compañía y firmó con Ariola por varias temporadas. La consentida actriz de telenovelas y cotizada intérprete del género ranchero, ha dejado una gran interrogante que solo ella podrá poner en claro en su momento, ya que era pública y notoria su satisfacción por pertenecer al sello RCA. Pero, mientras esto llegue a saberse o nó, la empresa del elenco nacional de oro (Ariola), vuelve a dar la noticia al incorporar a sus filas a otra auténtica figura nacional . . . Quebrando records de ventas realmente impresionantes con su creación "Yo quiero saber de tí", Vicente Fernández confirma una vez más que continúa siendo el número uno sin lugar a la menor duda . . . La fiebre por grabar canciones con voces infantiles sigue invadiendo la mente de todos los directores artísticos, y así como están apareciendo producciones que realmente valen la pena, también están surgiendo otras que causan hilaridad. Entre lo que vale la pena mencionar, destaca notablemente Luis Miguel, niño de sólo 11 años de edad que con prestancia de gente grande se ha ganado violentamente la simpatía general. Más adelante, en nota aparte comentaré éste valioso hallazgo que pertenece a la etiqueta EMI Cápitol . . . Y como en todo principio de temporada, excelentes y calificadas producciones invaden inusitadamente el medio, perfilándose como futuros éxitos los siguientes temas: "El pequeño panda" con Yuri (Gamma), "¿Te acuerdas?" con Estela Nuñez (Ariola), "Borraré tu nombre" con Arianna (EMI Cápitol), "Despacito" con Juan Jiralt (Orfeón), "Tú y yo" Emmanuel (RCA), "Con una lágrima en la garganta" Los Baby's (Peerless), "Uno + uno = 2 enamorados" con el niño Luis Miguel (EMI Cápitol), "Ella y él" con José Luis Perales (Gamma) "No te guardo rencor" con Sonia Rivas (Microfón) y "Te lo pido de rodillas" en la voz de Julián (EMI Cápitol).



Elías Cervantes

Como consecuencia de la información que tengo a mi disposición sobre las emisoras de AM con programación en español é inglés, saco la conclusión que en la Capital de la República las de mayor penetración y auditorio en la temporada 1981 fueron Radio Variedades (moderna en español) dirigida por Elías Cervantes y Radio Exitos (moderna en inglés) bajo el control musical de Adolfo Fernández, ambas pertenecientes a la Organización Radio Centro. ¡Congratulaciones! . . . Censurable y masivamente criticado el proceder de Alberto Cortez al negarse a cantar en un cotizado programa de noticieros matutino de la televisión. La prensa especializada en un determinado momento, dirigió todas las miradas y preguntas a la empresa grabadora, pero muy atinadamente los directivos del sello Gamma aclararon, con terminos que no dejaron dudas, que el contrato con Alberto Cortez había finalizado, y que el citado artista, en esos momentos, no pertenecía a ninguna empresa discográfica. Por lo tanto, la grosería, por iniciativa muy propia y sin sugerencia de nadie, se le acreditó al autor-intérprete argentino plenamente . . . Sorpresivamente Lucía Méndez cambió de compañía y firmó con Ariola por varias temporadas. La consentida actriz de telenovelas y cotizada intérprete del género ranchero, ha dejado una gran interrogante que solo ella podrá poner en claro en su momento, ya que era pública y notoria su satisfacción por pertenecer al sello RCA. Pero, mientras esto llegue a saberse o nó, la empresa del elenco nacional de oro (Ariola), vuelve a dar la noticia al incorporar a sus filas a otra auténtica figura nacional . . . Quebrando records de ventas realmente impresionantes con su creación "Yo quiero saber de tí", Vicente Fernández confirma una vez más que continúa siendo el número uno sin lugar a la menor duda . . . La fiebre por grabar canciones con voces infantiles sigue invadiendo la mente de todos los directores artísticos, y así como están apareciendo producciones que realmente valen la pena, también están surgiendo otras que causan hilaridad. Entre lo que vale la pena mencionar, destaca notablemente Luis Miguel, niño de sólo 11 años de edad que con prestancia de gente grande se ha ganado violentamente la simpatía general. Más adelante, en nota aparte comentaré éste valioso hallazgo que pertenece a la etiqueta EMI Cápitol . . . Y como en todo principio de temporada, excelentes y calificadas producciones invaden inusitadamente el medio, perfilándose como futuros éxitos los siguientes temas: "El pequeño panda" con Yuri (Gamma), "¿Te acuerdas?" con Estela Nuñez (Ariola), "Borraré tu nombre" con Arianna (EMI Cápitol), "Despacito" con Juan Jiralt (Orfeón), "Tú y yo" Emmanuel (RCA), "Con una lágrima en la garganta" Los Baby's (Peerless), "Uno + uno = 2 enamorados" con el niño Luis Miguel (EMI Cápitol), "Ella y él" con José Luis Perales (Gamma) "No te guardo rencor" con Sonia Rivas (Microfón) y "Te lo pido de rodillas" en la voz de Julián (EMI Cápitol).

## EMI Music Latin Repertoire Meet



The EMI Music Latin repertoire committee recently met in Rio de Janeiro. Pictured at the conference are, from left: Roel Kruize, director, A&R, EMI Europe; Malcolm Brown, director, business affairs, EMI Music Worldwide; Ralphael Gil, director, A&R, EMI Spain and co-chairman of the conference; Raoul Montano, regional director, marketing, Latin America, EMI International; Rupert Perry, vice president, Capitol Records A&R, and co-chairman; Enrique Okamura, manager, A&R, EMI Mexico; Luis Boaventura, A&R & marketing, Latin America, Miguel Carcamo, international label manager, Chile; Pepe Cruz, music publishing coordinator, Latin America, Miguel Plopschi, A&R EMI Odeon, Brazil; Renato Correa, A&R manager, EMI Odeon, Brazil; and Jorge Portunato, A&R manager, EMI Odeon, Argentina.

## Nuestro Rincon (Continued from page 41)

cipio.

Me confirma la United Broadcasting Co., Inc., el nombramiento del gran amigo Raul Ortal, como gerente general de la "estación número uno" de Los Angeles, California, la KALI-AM, San Gabriel. La pericia, habilidad y profesionalismo de Ortal, dirigieron la programación de la KALI, a través de grandes periodos de crisis en la gran urbe angelina, llevandola a la posición cimentada que actualmente tiene ante su gran audiencia. De él comenta Bill Parris, vicepresidente de operaciones de la empresa, que también opera estaciones radiales en Español en New York (WBNX-AM) Washington, D.C., Baltimore, Cleveland Heights, San Mateo, Rockville, Maryland además de los sistemas CATV de New Hampshire y Vermont: "No existe la menor duda que Radio KALI está totalmente dedicada a su comunidad y al desarrollo profesional "en el aire" de la estación. Ello, adicionalmente al trabajo fuerte y dedicado de su "staff" han contribuido a su suceso. Pero, Raul, también merece una gran parte del crédito dado que bajo su dirección como "operations manager" fué cuando KALI logró la muy respetable posición que hoy mantiene en su mercado". ¡Felicidades Raul! . . . Otro que está logrando amplio respaldo del público, la industria y los profesionales de Nueva York, es Rafael Pineda, a cargo de la nueva programación de Radio Jit de Nueva York.

Excelente el nuevo "álbum" de Paloma San Basilio titulado "Ahora". Entre los temas se lucen ampliamente sus arreglistas Danilo Vaona, Rafael Trabucchelli y Agustín Serrano en "Juntos" (Escolar-Gastaldo), "La Hiedra" (Serafini-D'acquisto-Ardanin), "Libre" (Felisatti-Vaona-Pieretti-Escolar), "Abrazame" (Escolar-Divaona-Difelisatti) y "Tanto, tanto" (Escolar-Jerrero) . . . Entretanto, Dyango acaba de grabar los temas de la banda sonora de la película "En Setiembre", "film" que está siendo presentado en estos días en el Festival Mundial del Cine de Manila, dirigido por Jaime de Armiñán. Los temas interpretados por Dyango son "En Setiembre" y "Quiero" . . . Y ahora . . . ¡Hasta la próxima!

I recently came back from Mexico City, where I had been invited by RCA Mexico to attend the presentation of Mexican performer Emmanuel's latest album. The event took place at the well-known restaurant La Hacienda de los Morales, which was packed with members of the press and the record industry. Emmanuel's album was entirely recorded in Mexico by SUTM musicians and arranged by Argentinean Tino Geiser. Among the best tunes are: "Tú y Yo," "De Pronto Amor," "Sola," "Esto Me Duele Más" and "Ven con el alma desnuda." The album could become as much of an international smash as his previous one, produced by Manuel Alejandro. I thank RCA Mexico for their invitation.

The United Broadcasting Company has confirmed the appointment of Raul Ortal as general manager of KALI-AM, San Gabriel, California. Under Ortal's guidance, KALI has become one of the top Hispanic stations in the Los Angeles market. His promotion continues his meteoric rise at KALI. His first position was as the station's morning announcer, and he then served as KALI's production director before moving into his most recent post. Bill Parris, vice president of operations for United Broadcasting Company, comments: "There is no doubt that KALI's total dedication to community involvement, the professional on-air presentation of the station, plus the hard work of the staff have all contributed to its success. But Ortal also deserves a great deal of credit, since it has been under his direction as operations manager that KALI has gained the well respected market position it now holds."

## Jimmy Douglass (Continued from page 18)

Still, I imagine there was some discussion going on that I didn't know about."

Douglass, although born in Philadelphia, spent his adolescence in Great Neck, Long Island where he was as influenced by the British invasion of the 1960s as any of his white neighbors. "I still had that black root knowledge from Philly, but I grew up in a rock environment and, like other blacks who grew up in that situation, I feel as much at home with rock as with funk."

So when Jimmy Page of Led Zeppelin came into Atlantic's studio late one evening to make some alterations on his solo to "Heartbreaker," Douglass wasn't overwhelmed. "Jimmy was very professional about the whole thing, but some other people around acted like they didn't think I could handle it. I was the only engineer in the studio at that moment, so they had to deal with me. It worked out fine."

Engineering rock became Douglass' forte. He would subsequently do the Rolling Stones' "Love You Live" and parts of "Some Girls," Foreigner's first LP, and an AC/DC live disk cut in Atlantic's studios for radio stations. He also produced Detective with Tom Dowd and all of Frank Carillo's Atlantic albums.

His most successful production relationship has been with Slave, the hard-driving black band from Dayton. Douglass handled production chores on their gold debut album, but conflicts with Slave's then-manager and some departed group members caused a split. He rejoined Slave on their "Touch of Love" album and guided the band through "Stone Jam" and the current "Show Time."

"At the time I started working with them again I had given up on funk. I was strictly a rock 'n' roll man and wasn't really up on what was going on in the field. But (Cotillion Records president) Henry Allen persuaded me to work with them again. I knew the guys had talent. It was a matter of disciplining their ideas." The addition of Steve Arrington to Slave prior to the "Touch" album "was the key to making them happen," according to Douglass.

"As a drummer, Arrington has a very definite rock style, and my engineering is rock-based, so we had a strong match. He is also a very distinctive singer and lyricist. Match his drumming with Mark Adams' bass and you have something special." In comparison to most current black pop, the mix of drums and bass on Slave's Douglass-produced LPs isn't as crisp. In fact, as Douglass admits, the texture "is influenced by the kind of sound you'd hear on a Led Zeppelin record. John Bonham was one of my favorite drummers and I've always liked the sound Jimmy Page got with him."

## Classical Retail Tips

(Continued from page 39)

lies." On Mastersound, Miss Ameling will be heard in Mendelssohn Lieder. The German composer wrote many songs, not now often performed. A few years ago Dame Janet Baker showed how very fine these songs are in a brilliant self-assembled cycle. No doubt the new Ameling record will be just as interesting. The third item is a recital by the young American mezzo-soprano, Frederica von Stade, with Martin Katz at the piano. It is the live record of one of the many fine recitals Miss von Stade has given in the last few years and should have about it the feel of the theater.

One of the best records of 1981 on CBS was a cello concerto disc with Yo-Yo Ma as soloist. Now the cellist will be heard in a Mastersound recording of Beethoven sonatas, with Emanuel Ax at the keyboard. Ma's rich, warm tone is always a treasure. With Ax it should sound particularly outstanding.

The biggest seller of CBS's February package might be yet another disc from Claude Bolling. This time it is called "Concerto for Classic Guitar and Jazz Piano" and again involves the guitarist Alexander Lagoya with the French pianist. This combination has often succeeded before, and the public is always ready for whatever Bolling creates.

# Radio Action

### Most Added Latin Record

(Tema más programado)

(Internacional)  
"Preso"  
(Rafael Perez Botija)  
JOSE JOSE  
(Ariola-Pronto)

(Salsa)  
"Que Te Pasó"  
(Chiquitín García)  
BOBBY VALENTIN  
(Bronco)

\* Second Time — Segunda Vez

# Record World Country

## Nashville Report

By AL CUNNIFF

■ Lee Greenwood's debut MCA/Panorama single "It Turns Me Inside Out" is in its 21st week on *RW's* Country Singles chart . . . The Scratch Band, comprised of members of Don Williams' backup band, showcases at the Cannery here Tuesday (9). The group will have an MCA album out soon . . . The ninth annual Music City Tennis Invitational will be held May 15-17 at the Maryland Forms country club near here. The amateur doubles tournament benefits local nonprofit organizations — this year it's the Critical Care Waiting Area at Nashville Memorial Hospital. For more details or to register contact Lari Pierce at (615) 824-1573.

Crystal Gayle will make her first-ever concert appearance in Australia on Feb. 20 when she headlines at the Regent Theater in Sydney . . . Buckhorn Music will hold a writers' showcase Friday (12) at Goody's Warehouse here. The show will feature Marijohn Wilkin and her roster of writers . . . Razy Bailey is on an extensive tour this month, including dates with labelmate Jerry Reed. Fellow RCA artists Alabama sold out their Feb. 20 show in Charlotte, North Carolina in just under three hours. That's for a 12,000-seat venue . . . Memphis recently declared Feb. 3 Bar-Kays Day . . . ASCAP has re-signed Earl Thomas Conley as a writer.

Warner Bros. artist John Anderson, who recently made his first appearance on the Grand Ole Opry and taped "Backstage at the Grand Ole Opry" here, used Lincoln County as an opening act on a recent phase of his tour . . . George Hamilton IV guested on Canada's Tommy Hunter Show recently . . . Entertainer Denise Price won the Camden, Tennessee segment of the Wrangler Country Starsearch, and will compete in the contest's Tennessee state finals Feb. 28 in Chattanooga.

Sarah Stein Publicity is handling national publicity for KM Records, which is represented with a new single by Buffalo and Brandy, "Reach for the Love" . . . Candy King, president of King Record Promotions, has opened offices here and in Seattle. The Seattle phone is (206) 622-8358, and the phone here is (615) 255-0653 . . . Tommy Hill, president of H.H.H. Productions, has announced the expansion of his firm, adding divisions titled Madison Record Distributing Co. and Hillton Record Co. . . . One Note Beyond Music, a publishing firm that also specializes in booking for the college market, has offices here at 879 18th Avenue South. Zip is 37203.

**RADIO NOTES:** Radio veteran Dave Olson died last week after a lengthy illness. Olson, 43, one of the founding fathers of the Country Radio Seminar, was employed by the Tennessee Radio Network at the time of his death. Donations should be made to the CBS scholarship fund, in lieu of flowers . . . Long-time radio personality Jay Hoffer, 57, died Feb. 1 in Denver after a long illness. He was buried in Sacramento, California, where he had been a VP at KRAK for 17 years . . . Randy Price joins WQYK-St. Petersburg, as the station's new morning jock . . . "P.M. Magazine" featured WMC-Memphis on a recent segment . . . WSOC-FM (Charlotte, North Carolina) has widened its lead as the number one station in its market, according to the latest ratings. Edd Robinson is MD . . . New

KSON-FM (San Diego) PD Ed Chandler is offering a total of \$10,000 in prizes to listeners who catch the stations playing fewer than three songs in a row . . . Atlanta's 94-Q FM and Penrod's Restaurants co-sponsored the fifth annual party to raise funds for a local children's hospital.

## Atkins To Keynote Symposium



The Nashville Songwriters Association has announced that RCA artist/producer Chet Atkins (right) will be the keynote speaker at the NSAI's fourth annual songwriter symposium, slated for March 5-7 at the Hyatt hotel in Nashville. Pictured with Atkins are NSAI executives Randy Goodrum and Maggie Cavender, who are displaying the limited edition of the "Tennessee Waltz" sheet which will be given to early registrants. For more details on the NSAI gathering call (615) 254-8903.

## PBS Plans Series On Country Music

■ BOSTON—WGBH-TV here and Media Development Corp. of New York City have announced a joint effort that will result in a PBS-TV series of shows on the history of country music.

According to Dighton Spooner of WGBH and Russell Barnard of MDC, the series will consist of at least 10 programs which will collectively tell the story of country music from its pre-recording folk roots to its present state as a vital form of American pop music.

Programs in the series will include archival footage, documentary material, and live-on-tape performances. The first and last shows are planned as "bookend" concerts — each will be a grand gathering of

outstanding artists in country music for an historic performance.

Subjects for the shows, which will begin production soon, are to be the Carter Family, Jimmie Rodgers, Hank Williams, Sun Records, the Grand Ole Opry, country record producers, the outlaw movement, and others.

## Chapin Joins House of Gold

■ NASHVILLE—Bob Montgomery, executive vice president of House of Gold Music Inc., has announced the addition of Elizabeth Chapin as the company's publishing administrator.

## Country Picks of the Week

**SINGLE** CRYSTAL GAYLE, "YOU NEVER GAVE UP ON ME" (prod.: Allen Reynolds) (writer: L. Pearl) (Michael O'Connor, BMI) (3:18). Gayle offers a tender, easy-paced cut with an intimate lyric nicely offset with Reynolds' tasteful production. You never gave up on me when I was giving love up on you, she sings, and the performance leaves this open to more than one radio format. Columbia 18-02718.

**SLEEPER** KEITH STEGALL, "IN LOVE WITH LOVING YOU" (prod.: Keith Stegall) (writers: K. Stegall, C. Monk) (April/Blackwood, BMI & ASCAP) (2:51). Stegall shines as a writer-artist-producer with his EMI-America debut single. The song is a snappy, midtempo country cut with a positive lyric and infectious bridge. Keith has "Sexy Eyes" and "We're in This Love Together" to his credit as a co-writer. EMI-America P-B-8107.

**ALBUM** OAK RIDGE BOYS, "BOBBIE SUE." The Oaks continue to offer music that guarantees country exposure as well as attracting interest from other formats. Two cuts here are firmly in the "Elvira" mold, their strong current title single, and especially "So Fine." The tender ballad "Back in Your Arms Again" and "I Wish You Could Have Turned My Head (And Left My Heart Alone)" are also fine cuts. MCA 5294.



# Country Singles Publisher's List

# Country Hotline

By MARIE RATLIFF

## Producer, Publisher, Licensee, Writer

A COUNTRY BOY CAN SURVIVE Bowen (Bocephus, BMI) Williams	30
AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES Larkin-Conley (Blue Moon/Easy Listening, ASCAP & Blue Moon, ASCAP) Conley/Conley, Devereaux	48
AIN'T NOBODY GONNA GET MY BODY BUT YOU Vaughn (United Artists, ASCAP) Colhoun	80
ALL I'M MISSING IS YOU Wilson (Bibo/Welk, ASCAP) Holyfield	59
ANOTHER HONKY TONK NIGHT ON BROADWAY Garrett-Dorff (Peso/Wallet, BMI) Brown, Dorff, Garrett	44
ANOTHER SLEEPLESS NIGHT Norman (Chappell, ASCAP) Black, Bourke	22
BEST OF FRIENDS Foglesong (Duchess, BMI) Creed, DeVorzon	72
BE THERE FOR ME BABY Norman (Chappell/Intersong, ASCAP) Black, Rocco	27
BIG CITY Haggard-Tolley (Shade Tree, BMI) Haggard, Holloway	20
BLAZE OF GLORY Richie (House of Gold, BMI) Stote Morrison, Keith	40
BLUE EYES DON'T MAKE AN ANGEL Sutton (September, ASCAP) Shepstone, Dibbens	64
BLUE MOON WITH HEARTACHE Crowell (Hotwire/Atlantic, BMI) Cosh	15
BOBBIE SUE Chancey (Bobby Goldsboro, ASCAP/House of Gold, BMI) Tyler, Tyler, Newton	21
BORN WITH THE BLUES Sherrill (Hollnate, BMI) Rodriguez	85
BUT IT'S CHEATING Feeney (Terrace, ASCAP) Brown	51
CASCADE MOUNTAIN MEMORIES Wickline-Wickline (Coscode Mountain, ASCAP) Wickline	97
CHATTANOOGA CITY LIMITS/REVEREND MR. BLACK Sherrill (First Lady, BMI/U.S. Songs, Beahill, Jac, Blue Seas, ASCAP) Drawdy/Wheeler, Peters	68
COULD IT BE LOVE Norman (Gee Sharp, BMI) Sharp	79
CRYING MY HEART OUT OVER YOU Skaggs (Cedarwood, BMI) Butler, Wilkin	41
DIAMONDS IN THE STARS Pennington (Almarie, BMI) Shafner	13
DO ME WITH LOVE Norman (Jack & Bill/Welk, ASCAP) Schweers	10
DON'T COME KNOCKIN' Barnhill (Cedarwood, BMI) Heaney, Maton	55
DON'T EVER LEAVE ME AGAIN Fisher (Blue Lake, BMI) Barnes	43
EVERYBODY LOVES A WINNER Kennedy (Holl-Clement/Welk, BMI) McDill	58
FOURTEEN CARAT MIND Reeder-Watson (Acuff-Rose, BMI) Frozier, Lee	90
FROM LEVIS TO CALVIN KLEIN JEANS Chancey (Tree, BMI/Cross Keys, ASCAP) Runyeon, Lothrop, Jones	50
GUILTY EYES Cornelius-Daniel (New Albany, BMI/Hoosier, ASCAP) Dowell, Blozy	49
HAVE YOU EVER BEEN LONELY Bradley (Shapiro, Bernstein, ASCAP) DeRose, Brown	60
HEADED FOR A HEARTACHE Morgan-Warley (New Albany, BMI/Hoosier, ASCAP) Dowell, Blozy	94
HELL YES, I CHEATED Self (Flagship, BMI) Wutton, Chesier	100
HOLDIN' ON Scroggs-Jennings (Waylon Jennings, BMI) Colter, McDavid, Jennings	77
HONKY TONK TONIGHT Heavener (I.S.P.D., ASCAP) Heavener	99
I DON'T WANT TO WANT YOU Lovaie (Guyasuto, BMI) Lovaie	96
IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) Lloyd (Atlantic, BMI) Beland, Guilbeau	33
IF YOU'RE THINKING YOU WANT A STRANGER Mevis (Jack & Bill/Welk, ASCAP) Mevis, Wills	42
IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN' UP) Gillespie-Kendalls (Holl-Clement/Welk, BMI) Bell, Skinner, Wallace	18
I JUST CAME HOME TO COUNT THE MEMORIES Jones-Anderson (Contention, SESAC) Roy	8
I LIE Bradley (Cool Miners, BMI) Damphier	34
IN LIKE WITH EACH OTHER Gatlin-Gatlin-Gatlin (Lorry Gatlin, BMI) Gatlin	52
INNOCENT LIES Stilts-Jones (Marson, BMI) Jones, Smith	36
I SEE AN ANGEL EVERY DAY Gibson (Hitkit, BMI) Forst	67
IT'S WHO YOU LOVE Bowen (Cross Keys/Chappell, ASCAP) Kone, Bourke, Black	26
IT TURNS ME INSIDE OUT Crutchfield (Duchess/Red Angus, BMI) Crutchfield	95
IT'LL BE HER Bowen (Baron/Hot Bond, EMI) Reynolds	66
I'D LOVE YOU TO WANT ME Morris (Famous, ASCAP) Labo	86
I WOULDN'T HAVE MISSED IT FOR THE WORLD Mitsop-Collins (Holl-Clement/Welk, BMI/Jack & Bill/Welk, ASCAP) Fleming, Morgan, Quillen	75
LADY LAY DOWN (LAY DOWN ON MY PILLOW) Kennedy (Door Knob, BMI) Johnson	73
LADY LAY DOWN Popovich-Justis (Tree, BMI/Cross Keys, ASCAP) VanHoy, Cook	82
LAY BACK DOWN AND LOVE ME Radford (Nub-Pub/Washington Girl, BMI/Bagdad, ASCAP) Young	84

LET'S GO ALL THE WAY Groy (Unichappell, BMI) Rose	83
LET YOUR FINGERS DO THE WALKIN' Rosenberg-Briley (Front Runner/Iron Blossom, ASCAP) Briley	98
LIES ON YOUR LIPS Oates (Cristy Lone/New Albany, BMI) Shell, Dowell	38
LONELY NIGHTS Norman (Blackwood, BMI) Stegall, Harris	3
LORD, I HOPE THIS DAY IS GOOD Williams, Fundis (Sabal, ASCAP) Honner	1
LOVE WAS BORN Kelly (Frebar, BMI) Eden, Kelly	53
MIDNIGHT RODEO Dean-Everette (Denny, ASCAP) Orender, Ware	9
MIS'RY RIVER Penney (Chiplin, ASCAP) Worf	23
MISTER GARFIELD Bowen-Williams (Rightsong, BMI) Elliott	56
MOUNTAIN OF LOVE Wilson (Morris/Unichappell, BMI) Dorman	11
NATURAL LOVE Scotti (Flowering Stone, ASCAP/Holy Moley, BMI) Pennig, Espy, Gernhardt	70
NEW CUT ROAD Crowell (World Song, ASCAP) Clark	45
NO PLACE TO HIDE Saporiti-Shook (Mick Lloyd, SESAC/Jerrimar, BMI) Stallings, Savage	88
NO RELIEF IN SIGHT Collins (Chappell, ASCAP) Bourke, Dobbins, Wilson	28
NOW I LAY ME DOWN TO CHEAT Sherrill (Fome, BMI/Rick Hall, ASCAP) Aldridge, Henderson	69
ONE DAY SINCE YESTERDAY Ball (House of Cosh, BMI/Moon Pix, ASCAP) Ball, Bogdanovich	78
ONLY ONE YOU Killen (Tree, BMI/Cross Keys, ASCAP) Jones, Garvin	2
ONLY YOU (AND YOU ALONE) Kennedy (Tro-Hollis, BMI) Rom, Rond	12
PLAY ME OR TRADE ME/WHERE WOULD I BE Stronge (Proter, ASCAP/Movieville, ASCAP) Davis, Huffman/Mehaffey	81
PREACHING UP A STORM Rogers (Blackwood/Magic Costle, BMI) Murrach, Anders	46
PRETENDING FOOL English (Black Mountain Road/Warhmare, BMI) English, Ballew	89
RED NECKIN' LOVE MAKIN' NIGHT Twitty/Chancey (Blue Lake/Worner-Tomerlane/Face the Music, BMI) Seals, Barnes	57
'ROUND THE CLOCK LOVIN' Davies (Chappell, ASCAP/Tri-Chappell, SESAC) Bourke, Oslin	65
RUNNING ON LOVE Gibson (Blackwood, BMI) Harris, Stegall	47
SAME OLE ME Sherrill (Silverline, BMI) Overstreet	37
SHE LEFT HER LOVE ALL OVER ME Montgomery (House of Gold, BMI) Lester	16
SHINE Moman (Waylon Jennings, BMI) Jennings	4
SOME DAY MY SHIP'S COMIN' IN Waters (Lontern, BMI) Waters	93
SOMEONE COULD LOSE A HEART TONIGHT Malloy (Briarpatch/Debdave, BMI) Robbitt, Malloy, Stevens	7
STUCK RIGHT IN THE MIDDLE OF YOUR LOVE Rogers (Southern Nights, ASCAP) Morrison, MacRae	54
SWEET YESTERDAY Collins (Tom Collins, BMI) Fleming, Morgan	29
TENNESSEE ROSE Ahern (Warner-Tomerlane/Bobbling Brooks, BMI & Drunk Monkey, ASCAP) Brooks, DeVito	24
THE CLOWN Twitty-Bowen (Mammoth Spring/Rose Bridge, BMI) Chalmers, Rhodes, Bornett, Corson	25
THE CUBE Jenkins (Robchris, BMI) Jenkins	74
THE HIGHLIGHT OF '81 Sherrill (Tree, BMI) Hellard, Garvin	63
THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison Street, ASCAP) Young	17
THE VERY BEST IS YOU Wilson (Aoudad, ASCAP/Ibex, BMI) Stephens, Shell	19
THROUGH THE YEARS Richie (Peso/Swanee Bravo, BMI) Dorff, Ponzer	35
TIL SOMETHING BETTER COMES ALONG Kilroy (Warner-Tomerlane/Sweet Harmony, BMI) Bannon, Bettis	61
TOOK IT LIKE A MAN, CRIED LIKE A BABY DiMartino (Chappell, ASCAP/Tri-Chappell, SESAC) Bourke, Black, Rocco	76
VICTIM OR A FOOL Crowell (Coolwell/Granite, ASCAP) Crowell	71
WATCHIN' THE GIRLS GO BY Killen (Tree/Strawberry Lane, BMI) Killen, McDowell	5
WHEN A MAN LOVES A WOMAN Vaughn-Groyson (Cotillion/Quinzy, BMI) Wright, Lewis	32
WHEN YOU WERE BLUE AND I WAS GREEN Rogers (Easy Listening, ASCAP) Conley	31
WILD TURKEY/EVERYBODY MAKES MISTAKES Sherrill (Song Biz, BMI/Algee, BMI) Moffatt, Sebert/Dalton, Sherrill	14
WRITTEN DOWN IN MY HEART Montgomery-Stevens (Grand Avenue, ASCAP) Davidson	62
YEARS AGO Kennedy (American Cowboy, BMI) Reid	91
YOU LOOK LIKE THE ONE I LOVE Gibson (Duchess/Posey/Unichappell/VonHoy, BMI & ASCAP) Allen, VanHoy	39
YOU'RE MY BESTEST FRIEND Hall (Songpainter, BMI) Davis	92
YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD West (Bibo/Vogue/Welk, ASCAP & BMI) Holyfield, Hatch	6

## MOST ADDED CHART CONTENDERS

**Crystal Gayle** — "You Never Gave Up on Me"  
**John Conlee** — "Busted"

**Eddy Raven** — "A Little Bit Crazy"  
**Bertie Higgins**, who is riding high on the pop charts with "Key Largo," is now making strong inroads in country markets. It's playing at WOIK, WIRK, WVAM, WPLO, WZZK, WQQT, WEEP, WSUN.

**Eddy Raven** is headed toward the top again with "A Little Bit Crazy," a first-week add at KMPS, KSOP, KFDI, WJRB,



Roger Bowling

KNIX, WQIK, KCKC, WTOD, WMC, WSLC, KWKH, WGTO, WVAM, WJQS, WTSO, KRMD, KWJJ, KTTS, KBUC, KKYX, WQYK, WFAI, WCMS, WDN, KEEN, WQQT, KGA, WWVA, WSAI, KWMT.

**Kenny Dale** is back after an extended absence from the recording scene. His "Moanin' the Blues" is being played at WIRK, KD JW, WTOD, KMPS, KKYX, KSOP, KSO, KFDI, WVAM, KEBC. **Tom Carille's** "Lover

(Right Where I Want You)" is moving at KRAK, KTTS, KVOO, WCMS, KYNN, KD JW, KSOP, KEBC, WPNX, KWMT.

**Roger Bowling** continues to get adds on "More Than I Used To," new this week at WSLC, KVOO, WQYK, WDN, WESC, KFDI. **Peggy Forman** has play on "That's What Your Lovin' Does to Me" at KYNN, KHEY, WQIK, KSOP, WVAM, KRMD, KVOO, WPLO, WFAI, WTOD.

The **Super Grit Cowboy Band** has action on "Semi Diesel Blues" at WVAM, WDLW, WFAI, WDN, KTTS, KGA.



Dottie West

**Dottie West** has an early start with "You're Not Easy To Forget" at WJRB, WQIK, WSM, KSO, WVAM, KFDI, KRMD, WPLO, WEBC, KTTS, KBUC, KKYX, WCMS, WDN, WQQT, KCKC, KCUB, WYDE, KXLR, KWMT, WLWI.

**Crystal Gayle's** "You Never Gave Up on Me" is an instant add at WHOO, KMPS, WMC, WIRE, WLWI, KXLR, WMZQ, KGA, WSAI, KCUB, WSUN, WWVA, KCKC, WXCL, WEEP, KNIX, WQQT, WCXI, KEEN, WCMS, WFAI,

WKHK, KYNN, WMAQ, KKYX, WHK, KBUC, WJRB, KSSS, WCOS, WDLW.

**SUPER STRONG: Gail Davies, Tompall & the Glaser Brothers, Earl Thomas Conley, Brenda Lee, Rodney Crowell, Larry Gatlin.**

## SURE SHOTS

**Crystal Gayle** — "You Never Gave Up on Me"  
**Dolly Parton** — "Single Women"  
**Gary Morris** — "Don't Look Back"  
**John Conlee** — "Busted"

## LEFT FIELDERS

**Sonny Flaharty** — "Trouble Is"  
**La Costa Tucker** — "Love Take It Easy on Me"  
**Orion** — "Feelings"

## AREA ACTION

**Anne Marie** — "I'd Rather Lie Awake with You" (WWVA, KSO, WVAM, WFAI)  
**McGuffey Lane** — "Start It All Over" (WCMS, WVAM, WNNI)

## PolyGram Names Martha Haggard

■ NASHVILLE—Len Eband, vice president of press and artist relations, PolyGram Records, has announced that Martha Haggard has been appointed the label's south-eastern regional press and artist re-

lations director, to be based here. Haggard is responsible for national country and regional pop and black music press, and TV and syndicated radio activity for PolyGram.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

### JOHN CONLEE — MCA 52008

**BUSTED** (prod.: Bud Logan) (writer: H. Howard) (Tree, BMI) (2:28)  
Ray Charles' R&B-influenced cover certified this tune as having across-the-board appeal years ago, and Conlee re-emphasizes the song's country roots in a fine effort enhanced by Logan's production.

### GARY MORRIS — Warner Bros. 50017

**DON'T LOOK BACK** (prod.: Marshall Morgan & Paul Worley) (writers: G. Morris, E. Setser) (Gary Morris/Warner Bros., ASCAP & Warner-Tamerlane, BMI) (3:10)  
Crisp guitar lines match Morris' powerful vocal in this rockin' country cut that laces pretty vocal harmony over a driving beat.

### MEL TILLIS — Elektra 47412

**IT'S ALONG WAY TODAY TONA** (prod.: Billy Strange) (writer: M. Tillis) (Mel Tillis, BMI) (3:13)  
Melsings about a man with a dream and a runnin' machine in this uptempo country cut guaranteed to get the attention of country programmers.

### LA COSTA TUCKER — Elektra 47414

**LOVETAKE IT EASY ON ME** (prod.: James Stroud) (writers: D. Linde, A. Rush) (Combine, BMI) (2:50)  
What have I ever done to deserve what you're doing to me, La Costa moans in this brisk-paced country cut with a strong bridge.

### LARRY CARLTON — Warner Bros. 50019

**SLEEPWALK** (prod.: Larry Carlton) (writers: S. Farina, J. Farina, A. Farina) (Hudson Bay, BMI) (3:44)  
Carlton's airy guitar lines are perfect for this timeless classic. This cut is one of the prettiest instrumental singles in some time.

### ORION — Sun 1172

**FEELINGS** (prod.: Bobby Smith) (writer: M. Kaiserman) (Fermata, ASCAP) (4:03)  
Orion offers an interesting, sensitive country cover of this Morris Albert pop classic of several years ago. It's Orion's strongest track to date.

### TERRY DALE — Lanedale 711

**LOVING YOU IS ALWAYS ON MY MIND** (prod.: Jack Gilmer) (writers: J. MacRae, B. Morrison) (Southern Nights, ASCAP) (2:42)  
No matter where I am, my heart is always here with you, Dale tells his lover in this midtempo cut penned by two of Nashville's finest writers.

### SONNY FLAHARTY — JED 1-82

**TROUBLE IS** (prod.: John E. Denny) (writers: K. Norman, S. Flaharty) (Cedarwood, BMI) (3:50)  
I can't have you — trouble is, I want only you, Flaharty tells his special woman in this simple, direct ballad with an especially solid lyric.

### GUY CLARK — Warner Bros. 50016

**SOUTH COAST OF TEXAS** (prod.: Rodney Crowell) (writer: G. Clark) (World Song, ASCAP) (3:45)  
Clark's rough-edged delivery does a nice job of presenting his picturesque study of a breezy, colorful section of the country and its unique people.

### SUPER GRIT COWBOY BAND — Hoodswamp 8004

**SEMI DIESEL BLUES** (prod.: Clyde Mattocks) (writer: J. Dunbar) (Boll Weevil, BMI) (2:43)  
The singer's got the semi diesel double-clutchin' tractor trailer blues, and he sings 'em backed by a wild and woolly band, complete with sharp harmonica and guitar lines.

# Country Album Picks

### GIVIN' HERSELF AWAY

GAIL DAVIES — Warner Bros. BSK 3636

The title cut and other portions of this LP are geared more to pop formats, but a fine cover of "Singing the Blues" and Davies' current single "Round the Clock Lovin'" are strong country offerings here. "Dream Baby" and a fine Davies treatment of Joni Mitchell's "You Turn Me On I'm a Radio" are special album moments.



### SON OF AMERICA

THE CORBIN/HANNER Band — Alfa AAB-11008

Bob Corbin and Dave Hanner shine as young writers and performers, and one of the highlights of this LP is their original version of "Lord I Hope This Day Is Good," which Don Williams covered for a number one country song. Other bright spots here are "One Fine Morning," the band's recent single "Oklahoma Crude," and "Let Her Go."



### I LIE

LORETTA LYNN — MCA 5293

The high point here is the title song, a bitersweet ballad that is Lynn's current single. Also notable are the spunky "Step Right Up and Break My Heart" and the plaintive "Save Me."



## Burritos Hit the Road



Prior to hitting the road with their new band for the east coast phase of a major tour in support of their latest Epic/Curb LP, "Sunset Sundown," the Burrito Brothers, Gib Guilbeau and John Beland, threw a party at Nashville's S.I.R. rehearsal facilities for CBS Records-Nashville personnel and took the occasion to preview the band's finely honed performance. Pictured from left are: (Bottom Row) Rich Schwan, director, national E/P/A promotion, CBS Records; Dan Wojcik, agent, Lavender Agency; Martyn Smith, manager; Bonnie Garner, director, A&R, CBS Records; (Middle Row) Jerry Parkins, manager, special projects, CBS Records; Roy Wunsch, vice president, marketing, CBS Records; Bettye Arnold, executive secretary to vice president and general manager, CBS Records; Debi Fleischer, promotion coordinator, CBS Records; Jim Kemp, Epic product manager, CBS Records; Lacy J. Dalton, Columbia artist; Guilbeau; Rick Blackburn, vice president and general manager, CBS Records; Beland; Peggy Ball, marketing coordinator, CBS Records; and Vicki Rowland, sales coordinator; (Top Row) Mary Ann McCready, director, artist development, CBS Records; Areeda Schneider, manager, administration, CBS Records; Bill Johnson, art director, creative services, CBS Records; Jeff Morris, mechanical artist, creative services, CBS Records; Cheryl Schmidt, production coordinator, creative services, CBS Records; and band members Chad Watson (bass), Larry Marvel (steel guitar), Neil Worf (drums), and Avery Burdette (keyboards).



# Record World Country Albums

FEBRUARY 13, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Feb. 13	Feb. 6		WKS. ON CHART
1	1	<b>FEELS SO RIGHT</b> ALABAMA RCA AHL1 3930 (5th Week)	47
2	5	<b>JUICE JUICE</b> NEWTON/Capitol ST 12136	46
3	2	<b>FANCY FREE</b> OAK RIDGE BOYS/MCA 5209	35
4	4	<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> /Columbia KC 2 37542	21
5	3	<b>GREATEST HITS</b> KENNY ROGERS/Liberty LOO 1072	68
6	6	<b>STILL THE SAME OLE ME</b> GEORGE JONES/Epic FE 37106	11
7	7	<b>THE PRESSURE IS ON</b> HANK WILLIAMS, JR./Elektra/Curb SE 535	24
8	8	<b>CIMARRON</b> EMMYLOU HARRIS/Warner Bros. BSK 3603	8
9	9	<b>THERE'S NO GETTIN' OVER ME</b> RONNIE MILSAP/RCA AHL1 4060	24
10	10	<b>BIG CITY</b> MERLE HAGGARD/Epic FE 37693	14
11	11	<b>BARBARA MANDRELL LIVE</b> /MCA 5243	23
12	14	<b>STEP BY STEP</b> EDDIE RABBITT/Elektra SE 532	25
13	12	<b>SHARE YOUR LOVE</b> KENNY ROGERS/Liberty LOO 1108	31
14	13	<b>MY HOME'S IN ALABAMA</b> ALABAMA/RCA AHL1 3644	85
15	17	<b>BET YOUR HEART ON ME</b> JOHNNY LEE/Full Moon/Asylum SE 541	17
16	16	<b>HOLLYWOOD, TENNESSEE</b> CRYSTAL GAYLE/Columbia FC 37438	21
17	31	<b>FINALLY</b> T.G. SHEPPARD/Warner/Curb BSK 3600	2
18	18	<b>GREATEST HITS</b> OAK RIDGE BOYS/MCA 5150	65
19	28	<b>GREATEST HITS</b> JIM REEVES & PATSY CLINE/RCA AHL1 4127	11
20	15	<b>I AM WHAT I AM</b> GEORGE JONES/Epic JE 36492	83
21	21	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY/Epic FE 37916	24
22	26	<b>ESPECIALLY FOR YOU</b> DON WILLIAMS/MCA 5210	29
23	23	<b>GREATEST HITS</b> CHARLEY PRIDE/RCA AHL1 4151	16
24	24	<b>FIRE AND SMOKE</b> EARL THOMAS CONLEY/RCA AHL1 4135	11
25	32	<b>SOUTHERN COMFORT</b> CONWAY TWITTY/Elektra 60005	2
26	19	<b>URBAN CHIPMUNK</b> /RCA AFL1 4027	43
27	20	<b>MIDNIGHT CRAZY</b> MAC DAVIS/Casablanca (PolyGram) NBLP 7257	16
28	25	<b>GREATEST HITS</b> RONNIE MILSAP/RCA AHL1 3772	68
29	22	<b>GREATEST HITS</b> ANNE MURRAY/Capitol SOO 12110	70
30	27	<b>MR. T</b> CONWAY TWITTY/MCA 5204	31
31	37	<b>SEVEN YEAR ACHE</b> ROSANNE CASH/Columbia JE 36865	46
32	33	<b>ROWDY</b> HANK WILLIAMS, JR./Elektra/Curb 6E 330	42
33	34	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 6E 309	65
34	36	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	143
35	35	<b>TOWN &amp; COUNTRY</b> RAY PRICE/Dimension DL 5003	18
36	29	<b>KING OF THE ROAD</b> BOXCAR WILLIE/Main Street SN 73000	4
37	44	<b>SURROUND ME WITH LOVE</b> CHARLY McCLAIN/Epic FE 37108	38



## CHARTMAKER OF THE WEEK

**38** — THE DAVID FRIZZELL/  
SHELLY WEST ALBUM  
Warner Bros. BSK 3643



39	30	<b>NOT GUILTY</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37466	19
40	38	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235	115
41	42	<b>I LOVE 'EM ALL</b> T.G. SHEPPARD/Warner/Curb BSK 3528	42
42	49	<b>GREATEST HITS, VOL. 1</b> ELVIS/RCA AHL1 2347	5
43	48	<b>ASK ANY WOMAN</b> CON HUNLEY/Warner Bros. BSK 3617	9
44	40	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	193
45	39	<b>HONEYSUCKLE ROSE</b> WILLIE NELSON & FAMILY/Columbia S2 36753	80
46	52	<b>WHERE DO YOU GO WHEN YOU DREAM</b> ANNE MURRAY/Capitol SOO 12144	40
47	46	<b>RAINBOW STEW</b> LIVE MERLE HAGGARD/MCA 5216	28
48	50	<b>DESPERATE DREAMS</b> EDDY RAVEN/Elektra SE 545	14
49	45	<b>YEARS AGO</b> STATLER BROTHERS/Mercury SRM 1 6001 (PolyGram)	30
50	—	<b>HEART TO HEART</b> REBA McENTIRE/Mercury SRM 1 6003 (PolyGram)	6
51	43	<b>SOME DAYS ARE DIAMONDS</b> JOHN DENVER/RCA AFL1 4055	30
52	67	<b>RODEO ROMEO</b> MOE BANDY/Columbia FC 37568	14
53	41	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276	82
54	56	<b>URBAN COWBOY ORIGINAL SOUNDTRACK</b> /Full Moon/Asylum DP 9002	90
55	61	<b>ENCORE</b> MICKEY GILLEY/Epic KE 36586	72
56	53	<b>SOMEWHERE OVER THE RAINBOW</b> WILLIE NELSON/Columbia FC 36883	47
57	55	<b>BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096	119
58	59	<b>STRAIGHT AHEAD</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	120
59	57	<b>GOOD TIME LOVIN' MAN</b> RONNIE McDOWELL/Epic FE 37399	26
60	62	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119	151
61	54	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 5133	68
62	58	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/Liberty LOO 982	117
63	60	<b>WILLIE &amp; FAMILY LIVE</b> WILLIE NELSON/Columbia KC 35642	165
64	66	<b>9 TO 5 AND ODD JOBS</b> DOLLY PARTON/RCA AAL 1 3852	47
65	64	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FE 36488	148
66	73	<b>I'M A LADY</b> TERRI GIBBS/MCA 5255	15
67	51	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> JOHN ANDERSON/Warner Bros. BSK 3599	13
68	65	<b>CARRYING ON THE FAMILY NAMES</b> DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	35
69	47	<b>DRIFTER</b> SYLVIA/RCA AHL1 3986	41
70	63	<b>THE VERY BEST OF MEL TILLIS</b> /MCA 3274	14
71	68	<b>NOW OR NEVER</b> JOHN SCHNEIDER/Scotti Brothers 37400	30
72	69	<b>WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS/Epic FE 37193	11
73	71	<b>RODNEY CROWELL</b> /Warner Bros. BSK 3587	15
74	72	<b>WITH LOVE</b> JOHN CONLEE/MCA 5213	28
75	70	<b>FRAGILE HANDLE WITH CARE</b> CRISTY LANE/Liberty LT51112	15

## I'LL MISS YOU

THE NEW SINGLE  
FROM THE FORTHCOMING ALBUM.

# STELLA PARTON

"IF YOU NEED TO THINK IT OVER  
THAT'S ALL RIGHT WITH ME"



PRODUCED BY

Milan  
Williams



Marketed by Accord Records Corp. Distributed exclusively in U.S.A. by Capitol Records

B 1056

World Radio History





# Record World Country Singles

FEBRUARY 13, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Feb. 13	Feb. 6		WKS. ON CHART
<b>1</b>	<b>2</b>	<b>LORD, I HOPE THIS DAY IS GOOD</b> DON WILLIAMS MCA 51207	<b>12</b>
<b>2</b>	<b>4</b>	<b>ONLY ONE YOU</b> T.G. SHEPPARD/Warner/Curb 49858	12
<b>3</b>	<b>1</b>	<b>LONELY NIGHTS</b> MICKEY GILLEY/Epic 12578	11
<b>4</b>	<b>7</b>	<b>SHINE</b> WAYLON/RCA 12367	12
<b>5</b>	<b>5</b>	<b>WATCHIN' GIRLS GO BY</b> RONNIE McDOWELL/Epic 14 02614	13
<b>6</b>	<b>10</b>	<b>YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD</b> ED BRUCE/MCA 51210	11
<b>7</b>	<b>8</b>	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> EDDIE RABBITT/Elektra 47239	12
<b>8</b>	<b>11</b>	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> JOHN ANDERSON/Warner Bros. 49860	13
<b>9</b>	<b>9</b>	<b>MIDNIGHT RODEO</b> LEON EVERETTE/RCA 12355	13
<b>10</b>	<b>14</b>	<b>DO ME WITH LOVE</b> JANIE FRICKE/Columbia 18 02575	9
<b>11</b>	<b>18</b>	<b>MOUNTAIN OF LOVE</b> CHARLEY PRIDE/RCA 13014	7
<b>12</b>	<b>16</b>	<b>ONLY YOU (AND YOU ALONE)</b> REBA McENTIRE/Mercury 57062 (PolyGram)	12
<b>13</b>	<b>13</b>	<b>DIAMONDS IN THE STARS</b> RAY PRICE/Dimension 1024	13
<b>14</b>	<b>17</b>	<b>WILD TURKEY/EVERYBODY MAKES MISTAKES</b> LACY J. DALTON/Columbia/Sherrill 18 02637	10
<b>15</b>	<b>19</b>	<b>BLUE MOON WITH HEARTACHE</b> ROSANNE CASH/Columbia 18 02659	8
<b>16</b>	<b>20</b>	<b>SHE LEFT HER LOVE ALL OVER ME</b> RAZZY BAILEY/RCA 13007	7
<b>17</b>	<b>3</b>	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON/Capitol 5046	16
<b>18</b>	<b>22</b>	<b>IF YOU'RE WAITIN' ON ME (YOU'RE BACKING UP) THE</b> KENDALLS/Mercury 76131 (PolyGram)	9
<b>19</b>	<b>23</b>	<b>THE VERY BEST IS YOU</b> CHARLY McCLAIN/Epic 14 02656	8
<b>20</b>	<b>24</b>	<b>BIG CITY</b> MERLE HAGGARD/Epic 14 02686	5
<b>21</b>	<b>25</b>	<b>BOBBIE SUE</b> OAK RIDGE BOYS/MCA 51231	4
<b>22</b>	<b>26</b>	<b>ANOTHER SLEEPLESS NIGHT</b> ANNE MURRAY/Capitol 5083	5
<b>23</b>	<b>27</b>	<b>MIS'RY RIVER</b> TERRI GIBBS/MCA 51225	7
<b>24</b>	<b>28</b>	<b>TENNESSEE ROSE</b> EMMYLOU HARRIS/Warner Brothers 49892	5
<b>25</b>	<b>29</b>	<b>THE CLOWN</b> CONWAY TWITTY/Elektra 47302	3
<b>26</b>	<b>12</b>	<b>IT'S WHO YOU LOVE</b> KIERAN KANE/Elektra 47228	14
<b>27</b>	<b>30</b>	<b>BE THERE FOR ME</b> BABY JOHNNY LEE/Full Moon/Asylum 47301	4
<b>28</b>	<b>31</b>	<b>NO RELIEF IN SIGHT</b> CON HUNLEY/Warner Bros. 49887	7
<b>29</b>	<b>36</b>	<b>SWEET YESTERDAY</b> SYLVIA/RCA 13020	5
<b>30</b>	<b>37</b>	<b>A COUNTRY BOY CAN SURVIVE</b> HANK WILLIAMS, JR./Elektra/Curb 47257	4
<b>31</b>	<b>32</b>	<b>WHEN YOU WERE BLUE AND I WAS GREEN</b> KIN VASSY/Liberty 1440	9
<b>32</b>	<b>33</b>	<b>WHEN A MAN LOVES A WOMAN</b> JACK GRAYSON & BLACKJACK/Koala 340	8
<b>33</b>	<b>34</b>	<b>IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE)</b> BURRITO BROTHERS/Curb/CBS 5 02641	9
<b>34</b>	<b>39</b>	<b>I LIE</b> LORETTA LYNN/MCA 52005	4
<b>35</b>	<b>42</b>	<b>THROUGH THE YEARS</b> KENNY ROGERS/Liberty 1444	5
<b>36</b>	<b>38</b>	<b>INNOCENT LIES</b> SONNY JAMES & HIS SOUTHERN GENTLEMEN/Dimension 1026	8
<b>37</b>	<b>45</b>	<b>SAME OLE ME</b> GEORGE JONES/Epic 14 02696	2
<b>38</b>	<b>41</b>	<b>LIES ON YOUR LIPS</b> CRISTY LANE/Liberty 1443	6
<b>39</b>	<b>43</b>	<b>YOU LOOK LIKE THE ONE I LOVE</b> DEBORAH ALLEN/Capitol 5080	6
<b>40</b>	<b>6</b>	<b>BLAZE OF GLORY</b> KENNY ROGERS/Liberty 1441	13
<b>41</b>	<b>46</b>	<b>CRYING MY HEART OUT OVER YOU</b> RICKY SKAGGS/Epic 14 02692	4
<b>42</b>	<b>49</b>	<b>IF YOU'RE THINKING YOU WANT A STRANGER</b> GEORGE STRAIT/MCA 51228	3
<b>43</b>	<b>47</b>	<b>DON'T EVER LEAVE ME AGAIN</b> VERN GOSDIN/AMI 1302	5
<b>44</b>	<b>67</b>	<b>ANOTHER HONKY TONK NIGHT ON BROADWAY</b> DAVID FRIZZELL & SHELLY WEST/Warner Bros./Viva 50007	2
<b>45</b>	<b>53</b>	<b>NEW CUT ROAD</b> BOBBY BARE/Columbia 18 02690	5
<b>46</b>	<b>15</b>	<b>PREACHING UP A STORM</b> MEL McDANIEL/Capitol 5059	14
<b>47</b>	<b>51</b>	<b>RUNNING ON LOVE</b> DON KING/Epic 14 02674	5
<b>48</b>	<b>68</b>	<b>AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES</b> EARL THOMAS CONLEY/RCA 13053	2
<b>49</b>	<b>52</b>	<b>GUILTY EYES</b> BANDANA/Warner Bros. 49872	7
<b>50</b>	<b>65</b>	<b>FROM LEVIS TO CALVIN KLEIN JEANS</b> BRENDA LEE/MCA 51230	3



<b>51</b>	<b>54</b>	<b>BUT IT'S CHEATING</b> FAMILY BROWN/RCA 13015	5
<b>52</b>	<b>81</b>	<b>IN LIKE WITH EACH OTHER</b> LARRY GATLIN AND THE GATLIN BROTHERS/Columbia 18 02698	2
<b>53</b>	<b>35</b>	<b>LOVE WAS BORN</b> RANDY BARLOW/James 45 002	8
<b>54</b>	<b>21</b>	<b>STUCK RIGHT IN THE MIDDLE OF YOUR LOVE</b> BILLY SWAN/Epic 14 02659	8
<b>55</b>	<b>60</b>	<b>DON'T COME KNOCKIN'</b> CINDY HURT/Churchill 94000	4
<b>56</b>	<b>57</b>	<b>MISTER GARFIELD</b> MERLE KILGORE and FRIENDS/Elektra 47252	6
<b>57</b>	<b>40</b>	<b>RED NECKIN' LOVE MAKIN' NIGHT</b> CONWAY TWITTY/MCA 51199	15
<b>58</b>	<b>61</b>	<b>EVERYBODY LOVES A WINNER</b> DICKEY LEE/Mercury 76129	4
<b>59</b>	<b>44</b>	<b>ALL I'M MISSING IS YOU</b> EDDY ARNOLD/RCA 13000	10
<b>60</b>	<b>48</b>	<b>HAVE YOU EVER BEEN LONELY</b> JIM REEVES & PATSY CLINE/RCA 12346	14
<b>61</b>	<b>66</b>	<b>TIL SOMETHING BETTER COMES ALONG</b> R.C. BANNON/RCA 13029	5
<b>62</b>	<b>70</b>	<b>WRITTEN DOWN IN MY HEART</b> RAY STEVENS/RCA 13038	3
<b>63</b>	<b>63</b>	<b>THE HIGHLIGHT OF '81</b> JOHNNY PAYCHECK/Epic 14 20684	5
<b>64</b>	<b>64</b>	<b>BLUE EYES DON'T MAKE AN ANGEL</b> ZELLA LEHR/Columbia 18 02677	5

### CHARTMAKER OF THE WEEK

<b>65</b>	—	<b>'ROUND THE CLOCK LOVIN'</b> GAIL DAVIES Warner Bros. 50004	<b>1</b>
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<b>66</b>	—	<b>IT'LL BE HER</b> TOMPALL AND THE GLASER BROTHERS/Elektra 47405	<b>1</b>
<b>67</b>	<b>71</b>	<b>I SEE AN ANGEL EVERY DAY</b> BILLY PARKER/Soundwaves 4659	7
<b>68</b>	<b>62</b>	<b>CHATTANOOGA CITY LIMIT/REVEREND MR. BLACK</b> JOHNNY CASH/Columbia 18 02669	6
<b>69</b>	<b>69</b>	<b>NOW I LAY ME DOWN TO CHEAT</b> DAVID ALLAN COE/Columbia 18 02678	5
<b>70</b>	<b>77</b>	<b>NATURAL LOVE</b> PETULA CLARK/Scotti Brothers 5 02676	2
<b>71</b>	<b>90</b>	<b>VICTIM OR A FOOL</b> RODNEY CROWELL/Warner Bros. 50008	2
<b>72</b>	<b>82</b>	<b>BEST OF FRIENDS</b> THE THRASHER BROTHERS/MCA 51227	4
<b>73</b>	<b>73</b>	<b>LADY LAY DOWN (LAY DOWN ON MY PILLOW)</b> GARY GOODNIGHT/Door Knob 81 169	5
<b>74</b>	<b>75</b>	<b>THE CUBE</b> BOB JENKINS/Liberty 1448	3
<b>75</b>	<b>50</b>	<b>I WOULDN'T HAVE MISSED IT FOR THE WORLD</b> RONNIE MILSAP/RCA 12342	15
<b>76</b>	<b>87</b>	<b>TOOK IT LIKE A MAN, CRIED LIKE A BABY</b> CEDAR CREEK/Moon Shine 3003	2
<b>77</b>	<b>88</b>	<b>HOLDIN' ON</b> JESSI COLTER/Capitol 5073	2
<b>78</b>	<b>78</b>	<b>ONE DAY SINCE YESTERDAY</b> COLLEEN CAMP/Moon Pictures (NSD) 0001	4
<b>79</b>	<b>89</b>	<b>COULD IT BE LOVE</b> JENNIFER WARNES/Arista 0611	2
<b>80</b>	<b>76</b>	<b>AIN'T NOBODY GONNA GET MY BODY BUT YOU DEL</b> REEVES/Koala 339	5
<b>81</b>	<b>56</b>	<b>PLAY ME OR TRADE ME/WHERE WOULD I BE</b> MEL TILLIS & NANCY SINATRA/Elektra 472 47	8
<b>82</b>	<b>55</b>	<b>LADY LAY DOWN</b> TOM JONES/Mercury 75125	11
<b>83</b>	<b>93</b>	<b>LET'S GO ALL THE WAY</b> CLAUDE GRAY & NORMA JEAN/Granny White 1009 (NSD)	2
<b>84</b>	<b>72</b>	<b>LAY BACK DOWN AND LOVE</b> RICH LANDERS/AMI 1301	8
<b>85</b>	—	<b>BORN WITH THE BLUES</b> JOHNNY RODRIGUEZ/Epic 14 02638	1
<b>86</b>	—	<b>I'D LOVE YOU TO WANT ME</b> NARVEL FELTS/Lobo 111	1
<b>87</b>	—	<b>(YOU SURE KNOW YOUR WAY) AROUND MY HEART</b> LOUISE MANDRELL/RCA 13039	1
<b>88</b>	<b>92</b>	<b>NO PLACE TO HIDE</b> GAIL ZEILER/Equa 670	2
<b>89</b>	<b>94</b>	<b>PRETENDING FOOL</b> MICHAEL BALLEW/Liberty 1447	3
<b>90</b>	<b>58</b>	<b>FOURTEEN CARAT MIND</b> GENE WATSON/MCA 51183	19
<b>91</b>	<b>80</b>	<b>YEARS AGO</b> STATLER BROTHERS/Mercury 57959 (PolyGram)	16
<b>92</b>	<b>85</b>	<b>YOU'RE MY BESTEST FRIEND</b> MAC DAVIS/Casablanca 2341 (PolyGram)	16
<b>93</b>	<b>59</b>	<b>SOME DAY MY SHIP'S COMIN' IN</b> JOE WATERS/New Colony 6812	9
<b>94</b>	<b>74</b>	<b>HEADED FOR A HEARTACHE</b> GARY MORRIS/Warner Bros. 49829	17
<b>95</b>	<b>83</b>	<b>IT TURNS ME INSIDE OUT</b> LEE GREENWOOD/MCA/Panorama 51159	21
<b>96</b>	<b>79</b>	<b>I DON'T WANT TO WANT YOU</b> /LOBO/Lobo 1	11
<b>97</b>	<b>96</b>	<b>CASCADE MOUNTAIN MEMORIES</b> WICKLINE/Cascade Mountain 2425	4
<b>98</b>	<b>99</b>	<b>LET YOUR FINGERS DO THE WALKIN'</b> JEBRY LEE BRILEY/P.A.I.D./IBC 141	3
<b>99</b>	—	<b>HONKY TONK TONIGHT</b> DAVID HEAVENER/Brent 1019	1
<b>100</b>	<b>97</b>	<b>HELL YES, I CHEATED</b> JIM OWEN/Sun 1171	4

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S 27



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