

Record World

APRIL 3, 1982 \$2.75

★ NARM Issue ★

Vangelis

SPECIAL: PROFONO INTERNACIONAL
jazz '82

Hits of the Week

SINGLES

 **ELTON JOHN, "EMPTY GARDEN (HEY HEY JOHNNY)"** (prod.: Thomas) (writers: John-Taupin) (Intersong, ASCAP) (3:59). This emotional ballad is a simple, touching tribute to John Lennon. Co-penned with Bernie Taupin, it features one of Elton's strongest vocal efforts in recent memory. Gefen 50049 (WB).

 **THE CHARLIE DANIELS BAND, "STILL IN SAIGON"** (prod.: Boylan) (writer: Daley) (Dreena/Dan Daley, BMI) (3:50). From the new "Windows" LP comes this chilling rocker about the plight of a Vietnam War veteran. Menacing guitar lines and powerful lyrics make this a multi-format blockbuster. Epic 14-02828.

 **FRANKE & THE KNOCKOUTS, "WITHOUT YOU (NOT ANOTHER LONELY NIGHT)"** (prod.: Solley-group) (writers: Previte-Levinsohn-Elworthy) (Bright Smile/Knockout/Kid, ASCAP/Big Teeth/Blake and Blue, BMI) (3:44). This power ballad is guided by Franke's intense vocal drama. Millennium 13105 (RCA).

 **DAVID BOWIE, "CAT PEOPLE (Putting Out Fire)"** (prod.: Moroder) (writers: Bowie-Moroder) (MCA, ASCAP/BMI) (4:08). Bowie collaborates with Giorgio Moroder on this title cut from the forthcoming motion picture soundtrack LP. Bowie's vocal fervor and the demonic dance beat stand out. Backstreet 52023 (MCA).

SLEEPERS

 **DUKE JUPITER, "I'LL DRINK TO YOU"** (prod.: Kolotkin) (writer: Styler) (Frankly, BMI) (3:32). Elbow-benders everywhere will rejoice to this pop-rocker from the Rochester, N.Y.-based band's new self-titled LP. Three cheers to the raunchy guitar lines, harmony choruses and full-bodied hook. Coast to Coast 5-02801.

 **DENECE WILLIAMS, "IT'S GONNA TAKE A MIRACLE"** (prod.: Bell-Williams) (writers: Randazzo-Weinstein-Stallman) (Vogue/Welk, BMI) (4:04). Williams should attract a crossover audience with this gorgeous remake of the Royalettes' top 40 hit from '65, co-produced with Thom Bell. ARC/Col 18-02812.

 **GAMMA, "RIGHT THE FIRST TIME"** (prod.: Montrose) (writers: Montrose-Froom-Stahl) (Montunes, BMI) (3:47). The Ronnie Montrose-led group offers their most commercial single with this rocker from the "Gamma 3" LP. The yearning vocals and uplifting choruses will score on AOR-pop. Elektra 47423.

 **BOBBY CALDWELL, "JAMAICA"** (prod.: Caldwell) (writer: Caldwell) (Bobby Caldwell/Happy Stepchild, BMI) (3:59). Caldwell makes his label debut with this charming single from the new "Carry On" LP. His relaxed, colorful vocal is backed by exotic percussion, heavenly strings and jazzy keyboards. Polydor 2202.

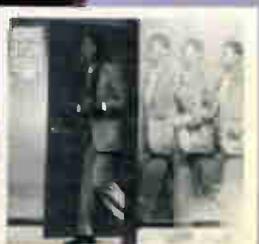
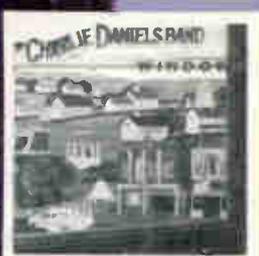
ALBUMS

THE CHARLIE DANIELS BAND, "WINDOWS." Charlie and the boys live up to their hell raisin' reputation with cuts like "Ain't No Ramblers Anymore" and "Ragin' Cajun," while the single, "Still in Saigon," is capturing listeners with its political stance, the way "In America" did last year. Another pop/country/AOR spread for CDB. Epic 37694.

DR. HOOK, "PLAYERS IN THE DARK." As the single, "Baby Makes Her Blue Jeans Talk," bullets to the chart's upper reaches, this crazy, catchy crew follows with an LP that won't leave their fans disappointed. Ron Haffkine's production enhances "Lady Sundown" and "Chained to Ycur Memory." Casablanca NBLP 7264 (8.98).

MECO, "POP GOES THE MOVIES." Producer arranger Mecco Monardo (with Tony Bongiovi and Lance Quinn) has a strong track record for recycling popular themes in a danceable mode. These extended medleys, including James Bond music and a cover of the "Chariots..." theme, expands on the top 50 single. Arista AL 9598 (8.98).

RONNIE DYSON, "PHASE 2." Dyson's label debut marks the impressive return of a gifted singer. Bobby Eli's sensitive production and Dyson's agile vocal flights make the most of cuts like the single, "Bring It On Home," the ballad "Now and a covered "Expressway to Your Heart." Cotillion SD 5234 (Atl) (8.98).



ASIA



ASIA IS:

Geoffrey Downes:
Keyboards, Vocals

Steve Howe:
Guitars, Vocals



Carl Palmer:
Drums, Percussion

John Wetton:
Lead Vocals, Bass

Produced by Mike Stone

Manufactured exclusively by Warner Bros. Records Inc.

ASIA On Tour

April 22 Potsdam, NY
23 Utica, NY
24 Fredonia, NY
25 Pittsburgh, PA
27 New Haven, CT
28 Baltimore, MD
29 Boston, MA
May 1 Philadelphia, PA

May 2 New York, NY
3 Buffalo, NY
5 Rochester, NY
6 Poughkeepsie, NY
7 Montreal, QUE
8 Toronto, ONT
9 London, ONT



GEFFEN RECORDS

World Radio History

May 10 Akron, OH
12 Grand Rapids, MI
13 Detroit, MI
14 Chicago, IL
15 Ames, IO
17 Minneapolis, MN
18 Milwaukee, WI

May 21 San Francisco, CA
23 Fresno, CA
24 Santa Cruz, CA
25 Stockton, CA
27 Santa Barbara, CA
28-29 Los Angeles, CA
30 San Diego, CA



Coalition Is Formed To 'Save America's Music'

By BRIAN CHIN

■ NEW YORK—Eighteen music industry organizations have banded together to support legislation now before Congress that would impose copyright royalties on blank audio tape and home recording equipment.

The group, called the Coalition to Save America's Music, includes representation from performers, musicians, songwriters, publishers and record manufacturers.

The formation of the coalition was led by Recording Industry Association of America president Stanley Gortikov and National Music Publishers' Association president Leonard Feist. Its major aim is to encourage passage of the Senate bill proposed by Senators Dennis DeConcini (D-Ariz.) and Alfonse D'Amato (R-N.Y.) and the amendment introduced by Sen. Charles Mathias (R-Md.). The bill would exempt from copyright infringement liability private-use home videotaping, and the amendment extends the exemption to audio taping, while providing for

royalties to be collected on tape and equipment, and paid to copyright owners. The coalition supports passage of the bill, specifying the necessity of the amendment.

According to an RIAA representative, preliminary meetings on the formation of the coalition had been held in January. No special representation has been retained in Washington, although most of the member organizations have D.C. attorneys and lobbyists individually. At the moment, the RIAA spokesperson said, the sole action of the group is to present their common concerns through the Senate and House Judiciary Committee hearings set for next month. There "may well" be other possibilities or functions for the coalition, but these are not yet clear, the spokesperson said.

A 12-page position paper issued
(Continued on page 73)

Video Trade Groups Fail To Resolve Split

By ELIOT SEKULER

■ LOS ANGELES—A meeting between officers of two video trade associations, the Video Software Dealers Association (VSDA) and the Video Software Retailers Association (VSRA), has failed to result in a merger between the two organizations. Regional dealer trade associations are now choosing sides between the national groups, both of which are stepping up their membership drives.

Risa Solomon, vice president of VSDA, which is affiliated with the National Association of Recording Merchandisers (NARM), issued a prepared statement regarding the aborted merger attempt: "VSDA believes it is in the best interests of the industry to have one unified group representing the needs of video software dealers. On March 8, the VSDA and the VSRA met in
(Continued on page 80)

Warner Comm. Survey Details Rise in Home Taping

By SAMUEL GRAHAM

■ LOS ANGELES—The magnitude of the home taping problem has been detailed in a Warner Communications Inc. consumer survey, results of which were detailed last Saturday (27) during the opening business session of the National Association of Recording Merchandisers Convention here.

The WCI survey, based on questionnaires devised by Michael Kapp, president of Warner Special Products, and Dr. Martin Fishbein, professor of psychology and research professor at the University of Illinois' Institute of Communication Research, reveals that during the 1980 survey year, more than \$600 million worth of blank tape was used by some 39 million people to bring over \$2.85 billion worth of music "and other professional entertainment" into their homes.

The survey's results are based on 2,370 interviews conducted in May

NARM Convention Under Way

■ LOS ANGELES—The examination of strategies for recovering lost record sales and generating new sales is the primary purpose of the business sessions, seminars and panel discussions scheduled for the National Association of Recording Merchandisers' 1982 Convention, now under way at the Century Plaza Hotel. The unifying theme for the event is "Face the Music: Let's Reverse the Downward Trend."

Registration for the 24th annual NARM Convention, which began Friday (26) and runs through Tuesday (30), totals approximately 1,400 label executives, retail and distribution representatives, and representatives of related industries. The figure is down from last year's attendance of 1,700.

The opening business session, held Friday, featured an address by Stan Cornyn, executive vice president of the Warner Communications Record Group, on the subject

of home taping. Cornyn was expected to focus on a proposed effort to mobilize the NARM board of directors in supporting the efforts of other industry organizations to enact legislation imposing a royalty on blank tape sales.

The second business session on Sunday (28) will focus on "Counterfeiting and Piracy: A New Action Program," with an address by Robert Summer, president of RCA Records.

Another key session at the convention will be a Monday morning seminar on television advertising, led by Walter Bills, vice president of the NARM TV bureau. The presentation will concentrate on production alternatives and media placement, including a screening of advertisements, followed by a discussion of the creation of the ads, their objectives, production and media choices. The session will be geared toward retailers and rack jobbers.

Among the other highlights of the convention will be a session on "Improving Communication Among Retailers, Wholesalers and Manufacturers," which will emphasize the use of standard business forms and UPC bar coding; "Black Music Is Green: Today's Perspective"; a session on "Maximizing Cassette Sales via Creative Merchandising," with speaker Russ Solomon, president of Tower Records; a session on the growth potential of midline product, with speaker Fred Traub, vice president of software merchandising for the Musicland Group; and an address on promotional alternatives to radio airplay by James Bonk, executive vice president,
(Continued on page 90)

Diana Ross Gets First RCA Platinum



Diana Ross receives a platinum award from Robert Summer, president of RCA Records, for her first RCA album, "Why Do Fools Fall in Love." The album, which was certified platinum by the RIAA for sales of one million units less than three months after being released, includes the hit singles "Why Do Fools Fall in Love" and "Mirror, Mirror." A third single from the album, "Work That Body," is about to be released.

To Our Readers

■ Record World is happy to be returning to print this week, after having missed one issue. We apologize for any inconvenience this break in our publishing schedule may have caused, and we promise all our subscribers that we will make it up to them.

We were overwhelmed by the outpouring of support and encouragement we received during the past week. We thank you all, and we promise to continue to do our best to be worthy of it.

Contents



Opposite page 26. Jazz is alive and well in 1982. Musically, the eighties are shaping up as another fascinating and productive decade for jazz; business-wise, a vast array of labels, both independent and branch-distributed, are actively involved in the music, and a number of new jazz labels have recently been launched. In a special section, *Record World* looks at the state of jazz today.



Opposite page 46. In the two years since Guillermo Santiso and Jose Egnacia Morales founded Profono Internacional, the label has become a major force in the production and distribution of a broad spectrum of Latin music, maintaining headquarters in Los Angeles, with branches in San Antonio, Texas and Miami, Florida. This week, *Record World* salutes Profono on its second anniversary.

departments

A/C Chart	Page 73	Nashville Report	Page 91
Album Chart	Page 74	Cover Story	Page 16
Album Picks	Page 20	International	Page 82
Black Oriented Music	Pages 76-78	Jazz LP Chart	Page 80
Picks of the Week	Page 76	Latin American	Pages 84-89
Black Oriented Singles Chart	Page 78	Album Picks	Page 84
Black Oriented Album Chart	Page 77	Hit Parade	Page 86
Black Music Report	Page 76	Nuestro Rincon	Page 84
Coast	Page 16	New York, N.Y.	Page 14
Country	Pages 91-95	Radio Replay	Page 81
Country Hot Line	Page 92	Retail Rap	Page 72
Country Album Chart	Page 94	Singles Chart	Page 23
Country Picks of the Week	Page 91	Singles Picks	Page 18
Country Singles Chart	Page 95	Video World	Pages 9-13
Country Singles Picks	Page 92	Video Visions	Page 9

Powerhouse Picks

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

Kool & The Gang (De-Lite) "Get Down on It"

Ray Parker, Jr. (Arista) "The Other Woman"

Both of these singles have taken great advances on the black singles chart while simultaneously making serious inroads at the pop level.

Schipper Named Arista Senior VP

■ NEW YORK—Clive Davis, president of Arista Records, has announced the appointment of Wim Schipper as senior vice president, operations.



Wim Schipper

Schipper will supervise the international operations of Arista, including Arista U.K., and will coordinate the activities of all areas of responsibility that formerly reported to the executive vice president: music publishing, sales, finance, business affairs and administration.

Schipper has been vice president of the Ariola International Group. He has also served as president of Ariola's Benelux companies. He will continue his responsibilities as a vice president and board member of the Ariola International Group.

Goody Case May Go To Supreme Court

By BRIAN CHIN

■ NEW YORK—The order setting aside the jury convictions in the Sam Goody counterfeit tape case was upheld March 15 by the U.S. Court of Appeals. The appeals court ruling denied the government's appeal against Brooklyn District Court Judge Thomas C. Platt's order granting a new trial, citing lack of jurisdiction. An accompanying government petition for the reinstatement of the guilty verdict was also denied. The appeals court ruling opens the possibility of a Supreme Court appeal by the government.

At the same time, however, the majority decision, written by Judge Amalya L. Kearse, and a concurring opinion written by Judge Walter R. Mansfield, indicated that the court took exception to Judge Platt's action, even if, under the law, the government had no legal right to appeal it.

Judge Mansfield's severely-worded comment began, "I concur in the result, but solely because we are bound by (legal precedent) . . . The effect of the district court's order is to deprive the public of a fairly-won and fully-supported conviction." Judge Mansfield also noted that, had Judge Platt dismissed the counts against the defendants rather than directing a retrial, the government would have

(Continued on page 80)

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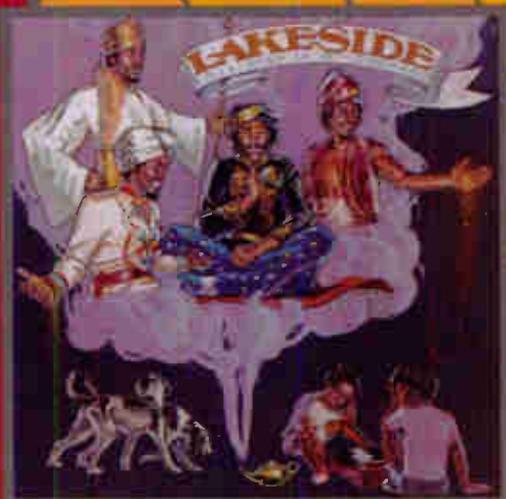
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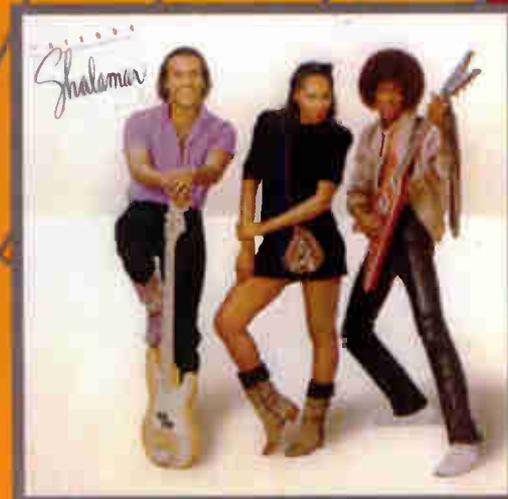
Solar



WHISPERS— LOVE IS WHERE YOU FIND IT (S-27)
featuring "Emergency" (S-48008)



LAKESIDE— YOUR WISH IS MY COMMAND (S-26)
featuring "Something About That Woman" (S-48009)



SHALAMAR— FRIENDS (S-28)
featuring "A Night To Remember" (S-48005)

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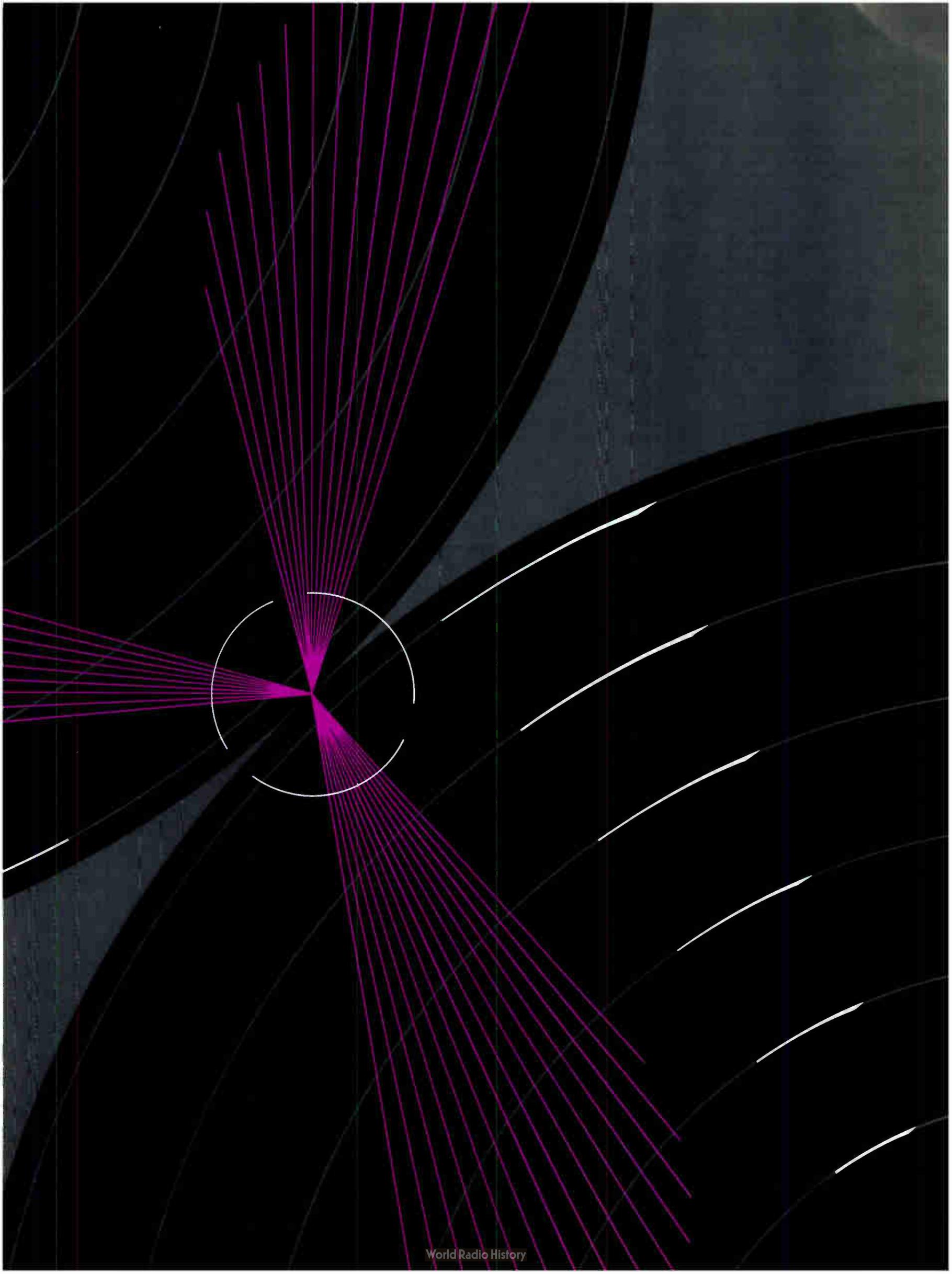
RCA AND A&M AND ASSOCIATED LABELS

..... THE FORMULA FOR SUCCESS



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NARM Convention Agenda

SATURDAY, MARCH 27

Registration Desk in the California Lounge will be open from 8:30AM-11:30AM

12:30PM-2:00PM

Installation and Awards Luncheon

Chairman: Ned Berndt, Vice Pres., Q Records and Tapes

Installation of 1982-83 NARM Officers

Merchandiser of the Year Award

Entertainment: "Reach," The Richard Simmons Show, featuring Richard Simmons. Courtesy, Elektra Records

2:00PM-6:00PM, Exhibit Center

Exhibit Area Visiting

Suppliers of product and services to the NARM membership meet with customers and potential customers each afternoon of the Convention. Don't miss the exciting demonstrations of the newest high technology audiophile recordings and sophisticated playback equipment; see the latest in UPC/bar code scanners.

8:00PM-11:00PM, Los Angeles Ballroom

Sixteenth Annual Scholarship Foundation Dinner

Presentation of the Scholarship Foundation Awards to member company employees, their children and spouses.

Entertainment: James Taylor. Courtesy, Columbia Records

SUNDAY, MARCH 28

Registration Desk in the California Lounge will be open from 8:30AM-12:00 Noon

7:30AM-9:00AM, Westside Room Plaza Level

Independent Distributors/Manufacturers Breakfast Meeting

8:00AM-9:00AM, Plitt Theatre Lobby, ABC Entertainment Center

Continental Breakfast — Other Convention Registrants

The Plitt Theatre is in the ABC Entertainment Center, opposite the front door of the Century Plaza Hotel. It can be reached by direct access from the Plaza Level of the hotel through the doors immediately adjacent to the coffee shop.

9:00AM-11:30AM, Plitt Theatre, ABC Entertainment Center

General Business Session, "Face the Music: Let's Reverse the Downward Trend"

Chairman of the Day: Lou Fogelman, President, Show Industries

Improving Communication Among Retailers, Wholesalers and Manufacturers: A Comprehensive Blueprint

Chairman: James Greenwood, President, Licorice Pizza

"Improving Communication Via Standard Business Forms"

Sandra Rutledge, Vice President, Administrative Services, The Record Bar

"UPC/Bar Coding: From Theory To Practice;" Early Success Stories

Jack Eugster, President, The Musicland Group; Roy Imber, President, Record World/TSS Stores

"Point of Sale Scanning Equipment"

Dr. Shelley Harrison, President, Harrison Enterprises

The Unlimited Growth Potential of Mid Line Product

Speaker: Fred Traub, Vice President, Software Merchandising, The Musicland Group

"Yes, Virginia, There Are Promotion Alternatives To Radio Airplay"

Speaker: James Bonk, Executive Vice President, Stark Record and Tape Service

"Counterfeiting and Piracy: A New Action Program"

Speaker: Robert Summer, President, RCA Records

Maximizing Cassette Sales Via Creative Merchandising

Speaker: Russ Solomon, President, Tower Records

Creativity, Quality and Distribution of Manufacturers' Merchandising Material: An Opportunity for Change

Speaker: Tom Keenan, President, Everybody's Record Company

"Black Music Is Green: Today's Perspective"

Speakers: Eddie Gilreath, Vice President, Black Music Sales, Warner Bros. Records; LeBaron Taylor, Vice President, General Manager, Divisional Affairs, CBS Records

"The Magic of Digital Music"

Chairman: Christopher Stone, President, Record Plant Studios

Speakers: Guy Costa, Vice President, General Manager, Motown Recording Studios; John Marmaduke, President, Hastings Books/Records/Video

SPOUSE ACTIVITIES

8:30AM-9:00AM, Brentwood Room

Continental Breakfast

9:00AM-12:00 Noon Pacific Palisades Room

Spouse Seminars

9:00AM-10:00AM

"His Children, My Children, Our Children"

Dr. Joan Dasteel

10:00AM-11:00AM

"The Opportunities and Responsibilities of Sexual Freedom"

Dr. Joan Dasteel and Dr. Dione K. Sommers

11:00AM-12:00 Noon

"The Dual Career Family"

Dr. Dione K. Sommers

(Continued on page 90)

NARM 82

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APRIL 3, 1982



'Nicholas Nickleby'

Video Visions

By DIDIER C. DEUTSCH

■ **HOT RUMOR OF THE WEEK:** Officials of MGM/CBS Home Video aren't commenting on a recent published report that MGM is about to split from CBS and set up its own autonomous company, MGM/United Artists Home Video. But the report is a credible one in light of CBS's recently-announced joint video venture with Twentieth Century-Fox, which seemed to leave MGM out in the cold. Needless to say, we'll keep you posted on any and all new developments.

FONDA VIDEO? YOU BET WE ARE: One of our favorite actresses, Jane Fonda, is going the video route to promote her "workout" exercise program, the subject, it will be recalled, of a recently published, best-selling book.

A 90-minute home video production featuring the actress was completed last week, and will be available on KVC videocassettes and RCA SelectaVision videodiscs. The presentation includes a 30-minute beginner's program and an hour-long advanced session, with Fonda and several of her exercise instructors showing what to do to keep fit and trim.

BLAY IN RANK DEAL: Andre Blay, known to the industry as the founder and former president of Magnetic Video, has apparently succeeded in cornering the Western Hemisphere market for the British-based Rank Organization, and will distribute 80 Rank Films titles, including such blockbusters as "Romeo and Juliet," "A Tale of Two Cities," "The Red Shoes," "Great Expectations," and "Brief Encounter."

In a move designed to counter what he describes as "the pricing irresponsibility that is going on today," Blay said that most of the Rank titles would be made available (in both Beta and VHS formats) at a suggested retail price of \$49.95. The first batch of releases should be in the stores by June 1.

IT'S TIME FOR VIDEO, TOO: Time Inc., the giant multi-media conglomerate, is getting bullish about its diversified video assets, and ready to use its money to back up its position in the marketplace. According to its annual report, the company will spend an unprecedented \$450 million in 1982, primarily in American Television and Communications Corp., the largest cable TV system in the nation, and Home Box Office, another cable TV concern.

According to reports that have filtered out of the parent company, ATC is scheduled to get the biggest share of Time's capital spending, to "influence" developments in consumer electronics technology. The Denver-based ATC has more than 3.2 million customers.

GOING THROUGH TIME CHANGES: Speaking of which, Monroe M. Rifkin, a television cable pioneer, and one of the founders of ATC, has resigned his position and joined Marvin Davis, the oilman who recently bought Twentieth Century-Fox, to form a new company, named Rifkin-Fox Communications. Replacing Rifkin at the head of ATC, meanwhile, will be Trygve E. Myhren, who becomes chairman and chief executive officer, with Joseph J. Collins moving up to the presidential seat

(Continued on page 12)

Video Picks

THE FUNHOUSE (1981): Produced by Derek Power and Steven Bernhardt. Directed by Tobe Hooper. Starring Cooper Huckabee, Miles Chapin, Largo Woodruff and Sylvia Miles. (MCA Videocassettes, color, 96 mins., \$59.90.) From the man who brought you "The Texas Chainsaw Massacre," this horror film features four kids and a maniac locked in a funhouse after hours. We don't have to tell you who has all the fun in this house.

ENTERTAINING MR. SLOANE (1980): Produced by Douglas Kentish. Directed by Douglas Hickox. Starring Beryl Reid, Harry Andrews and Peter McEnery. (Thorn-EMI, color, 90 mins., \$59.95.) Playwright Joe Orton's masterpiece of black comedy about a handsome criminal who becomes the guest and love interest of a widow and her brother.

SPOILERS OF THE PLAINS (1950)/LIGHTS OF SANTA FE (1944): Republic Productions. Directed by William Witney. Starring Roy Rogers, Dale Evans and the Riders of the Purple Sage. (Nostalgia Merchant, b&w, 121 mins., \$59.95.) For a generation that grew up singing "Happy Trails," these two short features should evoke a smile and some memories. A good family entertainment package.

GARAGE GIRLS (1981): Produced by Bernardo Spinelli. Directed by Robert McCallum. Starring Georgina Spelvin, John Leslie and Lisa DeLeeuw. (Cal Vista Video, color, 90 mins., \$89.95.) Released in a soft-core "simulated" version, this adult feature is fairly racy material but is tailored more for a mixed audience. This new Cal Vista series should prove popular with adult entertainment viewers.



Promo Picks

"ABSOLUTE BEGINNERS" — THE JAM (Polydor). Produced and directed by the Jam. Reminiscent of the Monkees at their best, this conceptual piece is hectic, carefree and as entertaining as it is creative. Subtitles are used effectively to underscore themes, special effects help change moods, and brightly colored graphics contrast strikingly with black and white footage. A masterful production.

"CRAZY/YOU SURE FOOLED ME" — THE JOHN HALL BAND (EMI America). Produced by Rebecca Morrison for RAM Productions. Directed by Mark Stinson. Hall and band are captured from a number of interesting angles in the first performance clip. The second piece has a well-conceived, humorous storyboard that finds Hall on the short end of a brief romantic fling.



NAMED BY FORTUNE MAGAZINE AS A PRODUCT OF THE YEAR—



Music to Particular Ears

One of cable TV's many charms is its ability to serve up specific audiences for advertisers, much as specialized magazines do. This is called "narrowcasting," and the purest example to date is Music Television, from Warner Amex Satellite Entertainment Co. Launched in August, MTV beams out 24 hours a day a stream of performances by recording stars popular with the 12-to-34 age group. Over 300 U.S. cable systems offer the MTV channel to their 2.5 million subscribers for nothing, which is close to what the music costs Warner Amex. It consists almost exclusively of videotapes made by record companies and passed along free to MTV, just as records are to radio stations.

MTV's special audience has attracted such advertisers as Pepsi, 7-Up, Dentyne, and the U.S. Navy. Cable operators make money by selling two minutes an hour to local advertisers, and from renting a device (optional but irresistible) that delivers the sound through the subscriber's stereo.

Of the countless products and services introduced in 1981, FORTUNE magazine chose just 10 that deserved special attention. And one of them was MTV: Music Television. MTV was singled out for providing a unique and innovative contribution to the American marketplace.

MTV: MUSIC TELEVISION

But more than FORTUNE has smiled on us. Now MTV is a full member of the music community. All around the industry, the impact has been dramatic — on record retailers, radio programming, concert promotion.

According to FORTUNE, video music on cable is big news. We're working to make it big business — for us, and for all our friends in music.



Video World



Video Visions

(Continued from page 9)

vacated by Myhren. Those top-level promotions become effective at the end of the month . . . Elsewhere, Thomas B. McGrath has been appointed vice president of Columbia Pictures Pay Cable and Home Entertainment Group. He was formerly director of special projects, and one of the people instrumental in negotiating the joint venture between Columbia Pictures Industries, Inc. and the Bell & Howell Company . . . At Teleprompter, Peter Fehheimer has been made general manager of the Oakland/Piedmont cable television system, where he will be in charge of day-to-day operations . . . James N. Gianopoulos has joined RCA SelectaVision videodiscs as director of business affairs/west coast, where he will be responsible for program licensing and distribution negotiations . . . Peter Blachley has been named production and marketing manager for EMI Music Video, North America, with responsibilities encompassing the preparation, production and marketing of the company's video projects . . . And Bob Curtiss, formerly president of the L.A.-based Galaxy Communications, a film distribution company, has joined Thorn-EMI Video Programming as television sales director.

NO TIME FOR SERGEANTS: "Stripes," the comedy spoofing the Army and starring Bill Murray, heads the list of new titles available in April from Columbia Pictures. Also included are "The Batty World of Baseball," a hilarious look at the personalities who make the game great; "Family Life," a penetrating character study of a 19-year-old in the midst of an identity crisis; and "A Simple Story," starring Romy Schneider as a woman who faces her 40th birthday with increasing uneasiness.

Due from Twentieth Century-Fox Video in April is the videocassette version of "The French Lieutenant's Woman," starring Meryl Streep, who

by then may have won an Oscar for her portrayal as the tormented turn-of-the-century lover. The film, incidentally, has received four other nominations (for screen adaptation, editing, art direction, and costume design).

BROADWAY ON SHOWTIME: "Murder Among Friends," Bob Barry's comic whodunit, originally presented on Broadway in 1975, will be presented next month on Showtime, as part of the monthly series, "Broadway on Showtime."

Heading the cast will be Sally Kellerman, the original Hot Lips in the film version of "M*A*S*H," and Leslie Nielsen. The show was taped Wednesday (22) and Thursday (23), in front of a live audience, at the Ed Sullivan Theatre in New York.

As if this were not enough, Showtime has also lined up Lola Falana, the original Hot Lips, to star in another April special titled "Lola Falana: The First Lady of Las Vegas Entertainment," taped earlier this year at the Aladdin Hotel.

TIME FOR MARLEY: "Bob Marley Live at the Santa Barbara Bowl" is the title of a new LaserDisc videodisc available from Franklin Video and Cable Services through Pioneer Video.

Scheduled to be released later in the spring, "Bob Marley Live . . ." was taped during the late reggae artist's last complete U.S. concert tour in the fall of 1979. In it, the singer is backed by a 12-piece band, and, according to the announcement we have received, the LaserDisc will benefit from the fact that the concert was shot with a 24-track Dolby stereo soundtrack, something which should eventually make the video presentation even more vivid and realistic.

IT'S TURKEY LURKEY TIME: We couldn't resist ending this weekly survey of the video scene with the comments made by Bill Blair, president of VCI, a manufacturer and distributor of videocassettes based in Tulsa, who has launched a new series of films under the generic title, "Le Bad Cinema — Some of the Worst Movies Ever Made."

While we obviously cherish the Gallic reference, we were even more amused by the list of titles offered so far by the enterprising VCI: the catalogue consists of most of those really terrible B-movies that were churned out in Hollywood in the 1950s, with titles such as "They Saved Hitler's Brain," "The Creeping Terror," "Dracula's Dog," "Nightmare in Wax," and others that were recently chronicled in a book called "The Golden Turkey Awards."

Also included in the catalogue is "Plan Nine From Outer Space," considered by many to be the worst film ever. Film fans who stay up late to watch these films on local stations will tell you that "Plan Nine" starred Bela Lugosi, who died on the second day of shooting and was immediately replaced by another actor, much taller than he was, hiding behind a Dracula outfit. The film was also shot indiscriminately at night and in the daytime, with scenes spliced together without much concern for the time of day, or continuity in the action.

According to Blair, sales of "Plan Nine" are apparently quite good, "even though the film is an absolutely terrible piece of trash." Who said you couldn't sell just about anything on video?

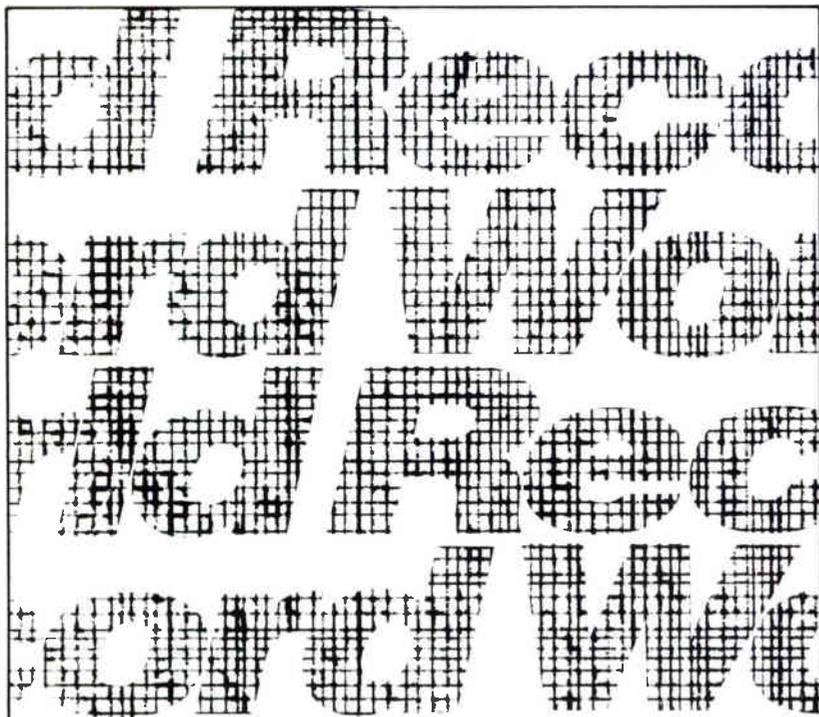
On the Cover: 'Nicholas Nickleby'

■ When Britain's Royal Shakespeare Company brought their stage adaptation of Charles Dickens' epic novel to Broadway last year, they made theatrical history. Although demanding the highest ticket prices ever seen on the Great White Way (\$100 per), the extraordinary eight-and-a-half-hour production sold out with lightning speed due to critical raves, and public demand extended far beyond the play's limited engagement.

"Nicholas Nickleby" seems destined to make history again as MGM/CBS Video this week releases the complete saga as performed in its triumphant London and Broadway engagements in a deluxe four-videocassette package.

A presentation of Primetime Television in association with Channel Four (Great Britain) and RM Productions, the show is at once a searing examination of the corruptive power of money, a thoughtful documentation of the Victorian divide between rich and poor, and a comic/tragic tour de force of human emotions.

Roger Rees leads the Shakespeare Company through Trevor Nunn and John Caird's innovation production, as adapted by David Edgar and directed by Jim Goddard. A performance — and home video package — that breaks new ground in the entertainment medium, "Nicholas Nickleby" cannot be ignored.



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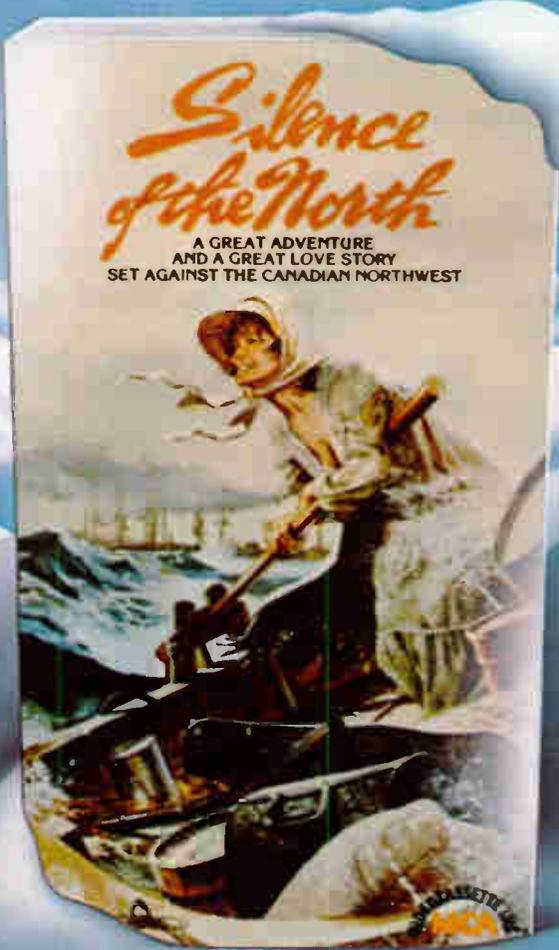
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Silence of the North

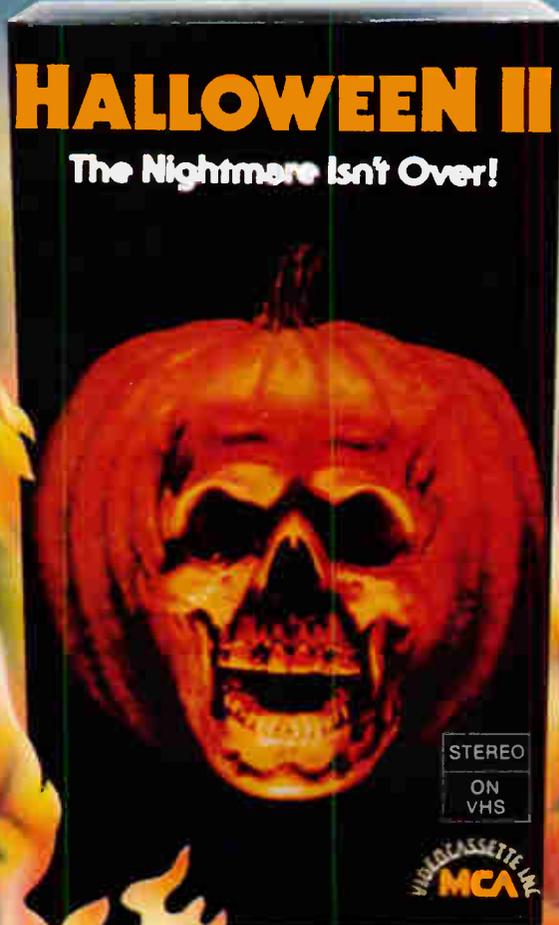
A GREAT ADVENTURE
AND A GREAT LOVE STORY
SET AGAINST THE CANADIAN NORTHWEST

New on MCA Videocassettes.

MCA continues to deliver the movie hits your customers are looking for. Like "Silence of the North", a heartwarming love story and adventure for the whole family and "Halloween II", a chiller that'll scare the daylights out of anybody.

Oscar winner Ellen Burstyn stars in "Silence of the North", the true story of a pioneer woman's life in the frozen wilds of Northern Alberta Canada from the early 1900's through the

CHILLS AND THRILLS.



HALLOWEEN II

The Nightmare Isn't Over!

depression. Tom Skerritt (of "Alien" fame) co-stars.

Then, the "Halloween" crowd comes back with flying daggers and blood-curdling screams in a gem of a horror movie. Jamie Lee Curtis and Donald Pleasence recreate their hit roles in the smash sequel that picks up where "Halloween" leaves off.

So call your MCA distributor now and stock up on these, and our other new releases.

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© 1982 MCA Videocassette Inc.

Silence of the North: 71004 • Halloween II: 77005

STEREO
ON
VHS

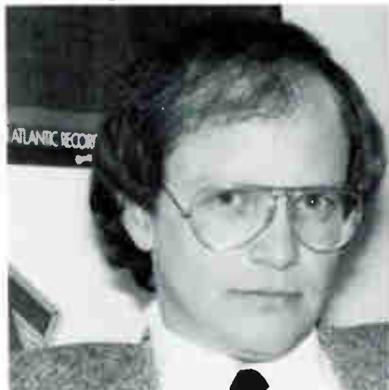
VIDEOCASSETTE INC.
MCA

Atlantic Promotes Perry Cooper, Simo Doe

■ NEW YORK—Atlantic Records has restructured its artist relations, publicity and television departments.

All three departments will now be overseen by Perry Cooper, who has been named to the newly-created position of senior director. Cooper was most recently Atlantic's director of artist relations/television.

As part of the realignment, Simo Doe has been promoted to director of national publicity. Doe had been associate director of national publicity and director of special markets publicity.



Perry Cooper



Simo Doe

Cooper joined Atlantic in 1977 as director of artist relations. In 1981, he was also named to oversee the label's involvement with television. Cooper came to Atlantic from Arista Records, where he was director of national album promotion.

Doe joined Atlantic in 1976 as director of press information for special markets. In 1980, she was promoted to associate director of national publicity, while retaining her position as director of special markets publicity. Prior to joining Atlantic, Doe had been publicity director of CTI Records.

PolyGram Ups Marlow

■ NEW YORK—Joan Marlow has been named manager, creative services, PolyGram Records, Inc., and relocated to the company's headquarters in New York, it was announced by Bill Levy, vice president, creative services.

Marlow had been associate manager, creative services, west coast for the company. Prior to that, she worked in a similar capacity for Casablanca Records.

New York, N.Y.

By JOSEPH IANELLO

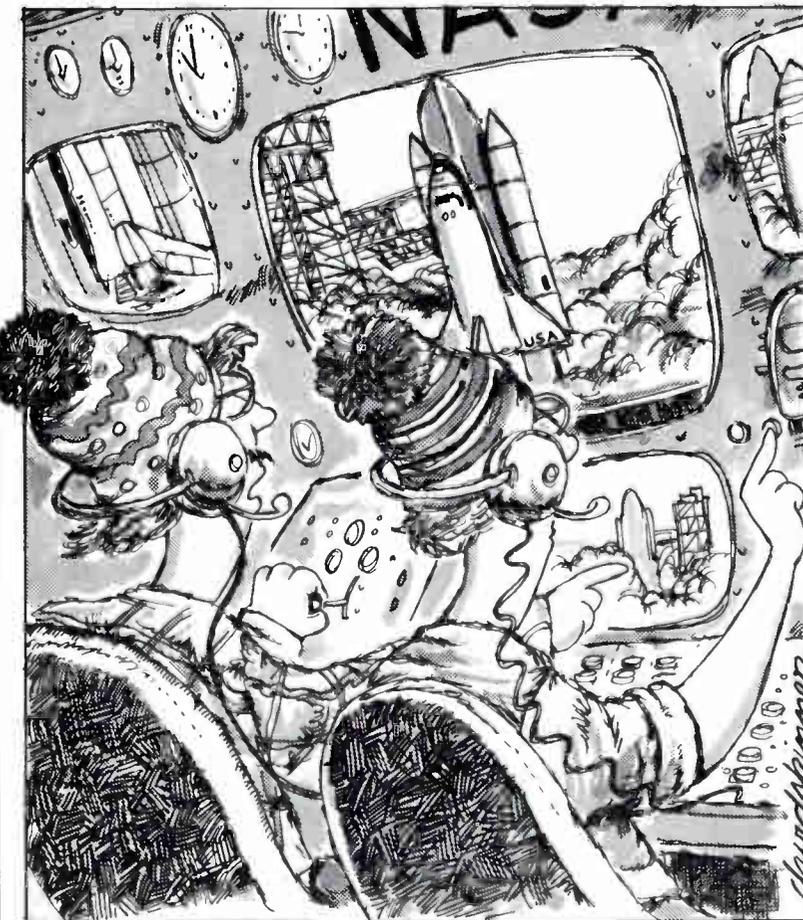
■ ART FOR ART'S SAKE: We've always been quite intrigued and highly entertained by 10cc, especially in the mid-seventies when they released three of our favorite albums from that period: "The Original Soundtrack," "How Dare You," and "Deceptive Bends." Comprised of Eric Stewart, Graham Gouldman, Kevin Godley and Lol Creme, 10cc was often grouped as an English art-rock band, but actually it was much more pop-oriented, with a keen pop culture sensibility.

In 1976 Godley and Creme split from the band to pursue a lifelong ambition, making movies. The pair were always considered as the experimental or adventurous side of 10cc, and the source of the special visual element in many of the group's songs ("Life Is a Minestrone," "I'm Mandy, Fly Me," "Art for Art's Sake"). With a new album, "Snack Attack," on Mirage Records, and a budding multi-media career, Lol Creme (Godley was tied up in the studio) took time out from his incredibly busy schedule to talk to New York, N.Y. about music, video, books and "art for art's sake."

Creme told us that "Snack Attack" was released in England as "Ism Ism" because that title is an accurate reflection of what he and Godley are all about: "We always have been the kind of band that assimilated a lot of different styles, and we reflect what we assimilate. So we thought it would be appropriate to make an album that was an 'ism' ism, a compendium of all our styles." Unfortunately, we find that much of "Snack Attack" suffers from too many ideas cluttered into one theme, resulting in a basic — sometimes glaring — lack of purpose and direction. "Under Your Thumb" and "Wedding Bells," both hits in England, are reminiscent of the best of 10cc, with their endearing melodies and rich orchestration. Much of the other material sounds as though it was written with video or films in mind, which makes sense, considering Creme's own admission that "the sole reason for our being, the only thing we live for, is to do a full-length feature film."

It would seem as though Godley and Creme are well on their way to accomplishing that goal; they've completed over 15 promotional video clips since they did their first in '79, "Englishmen in New York," which "helped put our record to number one in various countries in Europe," Creme told us. Since then, they have written storyboards and directed video clips for Visage ("Fade to Grey"), Duran Duran ("Girls on Film"),

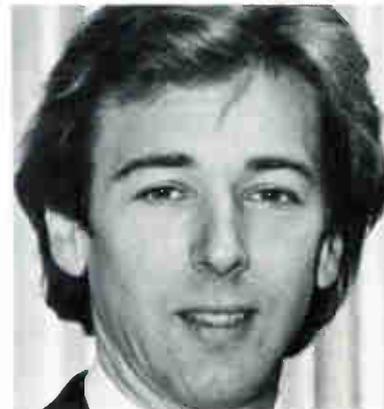
(Continued on page 83)



"Take off, eh?"

Network Names Minkler, Teague

■ LOS ANGELES—Jason Minkler has been named west coast promotion/marketing director and Tommy Teague has been appointed east coast promotion/marketing director for Network Records, it was announced by Al Coury, president of the Elektra/Asylum-distributed label.



Jason Minkler



Tommy Teague

Minkler and Teague will work with Elektra/Asylum's field promotion, sales and marketing staffs on behalf of Network artists and their product, as well as coordinating efforts with those of the WEA branches. Minkler will be based at Network's headquarters in Los Angeles, while Teague will be based in Atlanta. Both will report to Rich Fitzgerald, Network vice president and general manager, based in Los Angeles.

Minkler was Warner Bros. Records' local promotion manager for Seattle and then Miami between 1972 and 1975. He joined RSO Records in 1976 and was the label's promotion manager for Los Angeles, then Cincinnati, then Los Angeles again. The next year, he was promoted to RSO's national promotion directorship, a post he held until 1981.

Teague joined PolyGram Distribution in 1973 as marketing/advertising coordinator, and the next year he was named local Atlanta sales rep for the company. His tenure was RSO Records began in 1977, when he took over the local promotion manager slot for Charlotte, North Carolina. He did the same job in Nashville in 1978 and in Atlanta the next year. In 1981, he was promoted to RSO's regional sales and marketing manager for the southeast and southwest, and in 1981 he was the label's Atlanta-based regional promotion manager.

The Ultimate Fantasy: Sex And Material Possessions

Fantasy, the sensuous R&B group who had the number one disco hit of the year with "You're Too Late," scores again with their new album, "Sex And Material Possessions," featuring the smash single, "Hold On Tight".

Close your eyes. Cuddle up to something warm. And listen to "Sex And Material Possessions."

**Fantasy doesn't just promise
...they deliver.**

On Pavillion Records and Tapes.



Produced by Tony Valor. Distributed by CBS Records. © 1982 CBS Inc.

How PolyGram Broke Vangelis' 'Chariots of Fire' Soundtrack

By LAURIE LENNARD

■ NEW YORK—"Chariots of Fire," the original soundtrack album from the film of the same name, is a critical and commercial success. Composed and performed by keyboardist Vangelis (Papa-thanassiou), the soundtrack on Polydor/PolyGram Records has already sold more than 600,000 copies and is quickly racing up the *Record World* Album chart, bulleting this week at number seven. The album's single, the haunting "Main Theme," is bulleting at number 11 on the Singles Chart. Critics have praised the film, which is based on the true story of two obsessed runners preparing for the 1924 Olympics, and have described the soundtrack as "breathtaking," "wonderfully stirring," and "glorious." Composer Vangelis has received the ultimate compliment: "Chariots of Fire" has been nominated for an Academy Award in the best original score category.

But only six months ago, few people had even heard of "Chariots of Fire," the film or the soundtrack. Warner Bros. Films, the movie's distributor, initially viewed "Chariots" as an art film and only booked it into two select theatres last September, one in New York and one in Los Angeles. Because distribution was limited, PolyGram was faced with a difficult marketing task for the album: how to keep the "Chariots of Fire" soundtrack alive until February, when the film would open in theatres across the country.

"This was probably the most difficult marketing job that I've ever been involved in, but also the most rewarding," said Harry Losk, senior vice president of marketing for PolyGram. "One of the things we noticed right away is that wherever the film was playing, there were immediate sales on the soundtrack. That was encouraging, but the problem was keeping the momentum going those few months until the film opened in more theatres."

According to vice president of marketing west coast Emiel Petrone, PolyGram's work was further complicated by the fact that the soundtrack did not fit traditional AOR or top 40 radio formats. "We had to go outside the normal record promotion vehicles," Petrone said, "because we couldn't count on radio play to get the music heard." Instead, PolyGram mounted an advertising and promotion campaign geared to potential viewers of the film. "We bought a lot of time on news and classical radio stations and did some television advertising at a time when sales on the record



were very low. We also planned tie-in promotions with theatres and nearby record stores," Petrone said. "We set up displays of the record in the lobbies of theatres, sponsored local track meets and did tie-ins with local sports shops." According to Losk: "The whole company really combined their efforts to come up with creative ways to cross-merchandise the record."

On February 5, "Chariots of Fire" opened in 1,400 theatres across the country. Six weeks later, the record has already been certified gold. "We worked very closely with Warner Films in the beginning and it was a beautiful example of how films and records can work together," Losk said. "Things have really kicked in now that the film is in broad distribution. I think we have finally helped to establish Vangelis as a major artist."

Vangelis, who was born in Greece but now resides in London, has been composing and performing music since the early '60s. His synthesizer-dominated music was featured on the PBS series "Cosmos," he has written an original score for "Missing," and he is presently composing music for the upcoming movie, "Bladerunner." Vangelis has also collaborated with former Yes lead singer Jon Anderson to produce two albums: "Short Stories" and, most recently, "The Friends of Mr. Cairo."

Faulty Names Cope

■ LOS ANGELES—Faulty Products, Inc., has announced the appointment of Mark Cope to the newly created position of managing director.

Cope was most recently regional merchandising and marketing manager for the Musicland chain. Prior to that he was national sales director for Mushroom Records.

Faulty's roster includes Human Switchboard, the Dead Kennedys and Circle Jerks.

By SAMUEL GRAHAM and ELIOT SEKULER

■ R.I.P.: After 11 albums in about 13 years and a myriad of personnel changes, the Doobie Brothers have officially called it quits following the departure of Michael McDonald. Pat Simmons, the last remaining founding member, left the band two months ago to pursue a solo project.

Another former Doobie, saxophonist/vocalist Cornelius Bumpus, has just released a solo LP on the small, independent Broadbeach Records label. Bumpus, who joined the Doobies in 1979, might surprise some listeners with the bebop influences unmistakably reflected on his album, which is entitled "A Clear View." "There was a limit to what I could do with the Doobie Brothers," he told Coast last week; "my heart has always been into jazz, although I liked rock enough to check it out for a while." Since the resources and manpower of Broadbeach are, to say the very least, limited, Bumpus has been working the record himself, putting together a mailing list and calling jazz and progressive stations around the country. "I'm learning a lot by working with a small label," he said. "If an opportunity came along for me to sign with a major label and still maintain my own identity, fine, but I'm not taking any steps to get out there and sell myself." He hopes to have his band out on tour sometime soon.

ODD COUPLE: Bruce Springsteen has contributed one song to Donna Summer's upcoming album, and was in the studio recently to record it with her. "It is very far-fetched," admitted Donna of the collaboration, "but we know a lot of the same people and have always had a mutual admiration for each other's work." The album, her first with producer Quincy Jones, is now expected to be released in May, on the Geffen label.

IDOLATRY: That hard-driving, hard-drinking, hard-rocking English dance music sensation Billy Idol took time out from his extracurricular activities to perform five songs at the Whisky recently between sets by the Busboys and Roach. Idol is currently recording an upcoming LP here in L.A. with producer Keith Forsey; Chrysalis plans a June release.

THANKS, DON GRAHAM: Among the records that can be found these days in the trunk of veteran promo man Don Graham's car is an oddity titled "I.R.S.B.S.," performed by a Redlands, California act called the Attorneys and available on (what else?) Verdict Records. The record, which is being sent to stations along with an I.R.S. 1040 form, was written by the group's founder, Vince Megna, who forsook his former law practice, he says, to pursue his musical/satirical interests; if Megna is in it for the money, Graham would do well by his client to advise him that he's switched to the less lucrative side of the desk. A sample lyric from the band's single reveals another view of the matter: "I hope this record doesn't sell a million copies; I'll have to quit my job, because I can't afford the taxes." Though we can certainly appreciate the sentiment, Megna probably needn't worry that his current single will boost his tax bracket too drastically.

NEW LODGINGS: The number of local bands harboring former members of the Motels has proliferated lately, and two promising newcomers are the Flames and Burning Sensation, which feature ex-Motels guitarists Jeff Jourard and Tim McGovern, respectively. The Flames, who have been performing fairly regularly at the Cathay De Grande, also boast the talents of former Pop member Roger Prescott and femme fatale lead singer Nikki Jones; their stage presence and musicianship are outstanding, and when they've had a chance to further develop their material, they could well be a band worth watching out for. McGovern's Burning Sensation is an even newer outfit, and serves as a perfect vehicle for the guitarist's Jimi Hendrix-influenced rock sensibility.

The majority of the band's other members are newcomers to the local scene, but McGovern recently told us that Sensation is the best band he's worked with during the course of a long and somewhat checkered career. The group's shows at the Madame Wong's clubs have drawn substantial numbers of A&R people.

LOCAL NOTES: "Funk the 80's" will be the title of a Wednesday night series at the scenic O.N. Klub, set to run throughout the month of April. Holding forth on the stage will be the Brainiacs, a group fronted by L.A. entrepreneur Wayzata Camerone, while guest D.J.s will be spinning records appropriate to such themes as "Philly Soul" and "Funk in the Cinema," the latter consisting of selections from the soundtracks of films like "Car Wash," "Shaft," "Superfly" and "Blacula." Betcha can't wait.

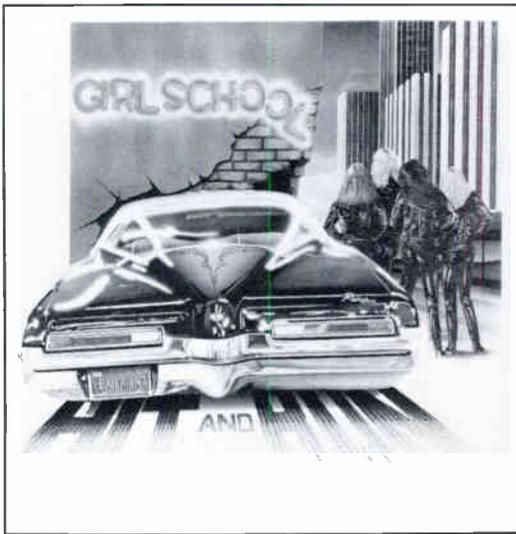
Following a series of dates in San Francisco and a special guest slot with Romeo Void at the Country Club here, Viva Beat was added to the B-52's final show at the Hollywood Palladium recently. The band, who recorded one album for Charisma Records some time ago, are currently shopping material produced independently by Earle Mankey.

Stiff Records Album Picks



THE 'LOCK UP YOUR SONS' TOUR APRIL

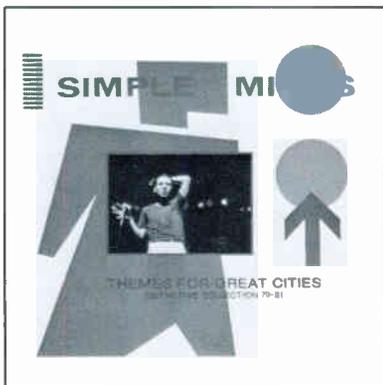
Wed. 7	Baltimore—Coast to Coast
Thurs. 8	Philadelphia—Eastside
Fri. 9	Trenton—City Gardens
Sat. 10	Boston—Paradise
Sun. 11	New York—Venue to be announced
Tues. 13	New Haven—Agora
Wed. 14	Hartford—Stage West (Agora)
Sat. 17	Detroit—Harpo's
Sun. 18	Youngstown—Agora
Mon. 19	Cleveland—Agora
Wed. 21	Portland—Paramount
Fri. 23	San Francisco—Old Waldorf
Sat. 24	Los Angeles—Country Club
Sun. 25	Los Angeles—Whiskey



HIT AND RUN

GIRLSCHOOL—STIFF AMERICA USE 18 (8.98)

Lean, mean and leather-clad, these four women of mettle are poised to shatter heavy rock's image as the final bastion of male supremacy. Major market album rock programmers agree that "Hit and Run," "Race with the Devil" and "The Hunter" will soon be booming over the airwaves, while Girlschool prepares to mount their first tour of the United States. Mothers of America, in the name of decency lock up your sons!



THEMES FOR GREAT CITIES

SIMPLE MINDS—Stiff TEES 102 (8.98)

After playing before the crowned heads of Europe, this popular British synth-dance ensemble debuts in the U.S. with an anthology of their best material from the years 1979-81, including "Love Song," "I Travel" and the title song.



DR. HECKLE AND MR. JIVE

PIGBAG—Stiff TEES 103 (8.98)

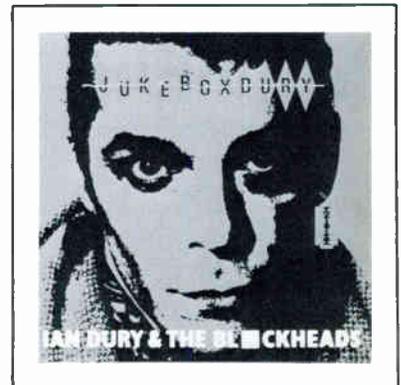
Are they furious funksters, percussive pranksters of jazzy jivers? Whatever satchel you place them in, these British rhythm merchants are blowing their own horns their own way on this U.S. debut album. With the single, "Getting Up."



BEAT NOIR

FINGERPRINTZ—Stiff TEES 1001 (6.98)

With the songs and voice of Scotsman Jimmie O'Neill, this band of four made a good impression with their recent American appearances, leaving this dance-oriented LP as a telltale sign. Take "The Beat Escape" and "Get Civilised."



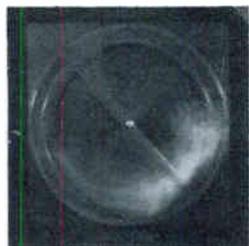
JUKE BOX DURY

IAN DURY AND THE BLOCKHEADS—Stiff America USE 17 (8.98)

Here's a real reason to be cheerful: The listeners' choice of classic tracks from street-poet Dury, his partner Chaz Jankel and the fabulous Blockheads, including "Hit Me With Your Rhythm Stick."

BOSTICH

YELLO—Stiff TEES 12-10 (5.49)



The Swiss have more to offer than chocolate and cuckoo clocks, as this trio's EP of creative electronic music proves. The manic-rap title track is a dance DJ's dream.

LET THE FOUR WINDS BLOW

TENPOLE TUDOR—Stiff TEES 101 (8.98)



With shameless disregard for rock fashion, these five Britishers have singlehandedly set their nation's culture back a decade, and spread lots of good fun in the process.

RITUALS

BUSH TETRAS—Stiff TEES 12-07 (5.49)



The much-gossiped about, three quarters-female quartet from New York City sacrifices two sides of its own peculiar funk to the spirits of rhythm and paranoia. What more could urban dwellers want?

NINE TOES LATER

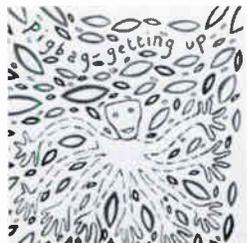
THE UNDEAD—Stiff TEES 7-14 (2.49)



Punk isn't dead, as these darlings of New York's small but fanatical hardcore cult demonstrate on a four-song EP. Includes the love ballad, "I Want You Dead."

GETTING UP

PIGBAG—Stiff TEES 12-13 (5.49)



For dance die-hards, here's a 12-inch helping of Pigbag, featuring "Giggling Mud," "Go Cat" and a rare, specially-mixed extended version of the hit "Getting Up."

THINK (ABOUT IT)

JUSTIN—Stiff TEES 12-11 (4.98)



Having jolted crowds into fits of dance ecstasy from the DJ booth at New York's club Ritz, Justin steps into the recording studio with Sparks' personal friend Earle Mankey producing.

When The Going Gets Tough, The Tough Get Going

Record World Single Picks



JOHNNY AND THE DISTRACTIONS — A&M 2399



COMPLICATED NOW (prod.: Kerstenbaum) (writers: Koonce-Spangler) (Tuff Boot/Sparkman) (2:53)

Johnny Koonce leads this Pacific northwest-based quintet on their initial single from the debut "Let It Rock" LP. His tough vocal urgency calls to mind Springsteen, and the Distractions' driving, high energy rock 'n' roll is framed in a wall-of-sound production by David Kerstenbaum. A hot AOR-pop pick.

HERBIE HANCOCK — Col 18-02824



LITE ME UP (prod.: Hancock) (writer: Temperton) (Rod Songs, PRS/Almo, ASCAP) (3:42)

The title track from Herbie's forthcoming LP is a Rod Temperton-penned slice with strong pop radio potential. Wayne Anthony's vocal enthusiasm glides over a spunky pop-dance beat, and backing choruses create a colorful backdrop. Jerry Hey's flugelhorn punctuations add to the polished sound.

Pop

J.J. CALE — Mercury 76145 (PolyGram)

DEVIL IN DISGUISE (prod.: Ashworth-Cale) (writer: Cale) (Audigram, BMI) (2:03)

Cale plays bass, electric guitars, sings, and wrote/produced this initial single from his label debut "Grasshopper" LP. It's a percussive toe-tapper that spotlights his flashy picking.

THE KIDS FROM "FAME" — RCA 13088

STARMAKER (prod.: Fasman) (writers: Roberts-Sager) (EMI/Times Square, BMI) (3:35)

Cast members from the NBC-TV series offer this dramatic ballad for pop and A/C programmers. Emotional vocal phrasing and full chorus harmonies are the selling points.

KIM LARSEN AND JUNGLEDREAMS — Epic 14-02827

ROCK 'N' ROLL CITY (prod.: Della) (writers: Della-Larsen) (Sly Moon, BMI/Klapp, KODA) (3:55)

Culled from the "Sitting on a Time Bomb" LP, this initial single by the Danish band is a well-crafted pop-rocker that's right for AOR and pop radio. Larsen's confident vocal gets smart chorus backing.

THE O'JAYS — Phila. Int'l 5-02834 (CBS)



I JUST TO SATISFY (prod.: Gamble-Womack) (writers: Gamble-Womack-Womack) (Mighty Three, BMI) (3:35)

The veteran hitmakers are at it again with this irresistible track from the forthcoming "My Favorite Person" LP. This week's Black Singles Chartmaker, boasts Walter Williams' toasty tenor surrounded by exceptional chorusing. Emotion-packed and loaded with sincerity, there's a hook that's right for pop audiences too.

THE BLASTERS — WB/Slash 50047



I'M SHAKIN' (prod.: group) (writer: Toombs) (Twin Duck, BMI) (2:20)

The L.A.-based quintet's music is deeply rooted in '50s rockabilly. The regional success they've gained with their roots music approach will get a crack at national respectability with this initial single from the new major label release. Phil Alvin's compelling vocal sincerity is the main attraction here.

BILL CHAMPLIN — Elektra 47429

TAKE IT UPTOWN (prod.: Foster-Loggins) (writers: Foster-Loggins) (JSH/Milk Money, ASCAP) (3:29)

Wailing horns and crisp percussion open this dazzling track from Champlin's "Runaway" LP. Copenned and produced by David Foster and Kenny Loggins, it spotlights Champlin's robust tenor and a resilient arrangement.

PYLON — DB 61

CRAZY (prod.: group-Baxter) (writers: group) (pub. not listed) (3:12)

The Atlanta, Georgia-based quartet offer this pro-fish political piece that features Vanessa's quirky vocals and arresting guitar work from Randall. It's premium rock that should be gobbled up by DOR outlets.

MICKEY MAMP with Intro-Verse — COP 101

TEENAGE CRUSH (prod.: MABDAB) (writer: Mamp) (Mickey Mamp, ASCAP) (2:27)

Mamp fronts this upstate N.Y.-based trio's debut single with his squeaky lead vocals and melodic Casiotone. The clever lyrics and huggable pop-rock sensibility could earn pop radio airplay.

VIC ASHER — ALA 114

I'LL TAKE WHATCHA GOT (prod.: Asher) (writer: Asher) (Spicy Bread/E.J. Gurren, ASCAP) (3:33)

Based in L.A., Asher goes for pop and A/C acceptance with this perky single. The rhythm section bounces along under Asher's warm tenor, and a saucy sax break decorates.

RUSSELL SMITH — Capitol/MSS 5101



YOUR EYES (prod.: Beckett-Johnson) (writers: Smith-Brown, Jr.) (WB/Russell Smith, ASCAP) (3:09)

Smith, the former lead vocalist with the Amazing Rhythm Aces, makes his solo and label debut with this single from the new name-sake LP. A crack rhythm section, comprised of Muscle Shoals stalwarts, creates an energetic pace while Smith's affected vocal phrasing works an attractive hook for multi-format radio.

RICKIE LEE JONES — WB 50046



PIRATES (SO LONG LONELY AVENUE) (prod.: Titelman-Waroker) (writer: Jones) (Easy Money, ASCAP) (3:50)

Jones' latest LP, "Pirates," earned considerable AOR play and widespread critical acclaim. This single, the title track, is the most pop-consumable from the album. The rhythm punch has bright, brassy overtones that work nicely with Jones' inimitable upstart vocals. Poignant tempo shifts create a moving sound for pop radio.

B.O.S./Pop

WILLIAM "BOOTS" COLLINS — Warner Bros. 50044

TAKE A LICKIN' AND KEEP ON KICKIN' (prod.: Collins) (writer: Collins) (Stretchin' Out, ASCAP) (3:30)

The P-Funkin' veteran kicks out the jams with a life-is-music message. Smooth in sound and tempo, the cut is BOS/pop fun, for new fans and confirmed funkies, too.

BOOKER T. — A&M 2394

DON'T STOP YOUR LOVE (prod.: Stokes) (writers: Jones-Stokes) (Irving/House of Jones, BMI) (3:24)

Booker T. Jones, legendary Memphis sessioneer, hits a solid groove on this dancer, surrounding his intimate vocal with lovely, low-key washes of synthesizer color.

RAY, GOODMAN & BROWN — Polydor 2203 (PolyGram)

GOOD OLE' DAYS (prod.: Castellano) (writers: Goodman-Ray-Walter-Castellano-Toby-Lowe-Brown) (Dark Cloud/H.A.B./We Got, BMI/ASCAP) (4:29)

This classy trio weaves another magic spell in gorgeous harmony on a nostalgia-themed ballad. Black and pop radio will surely be seduced by the two fabulous doo-wopping breaks.

BRASS CONSTRUCTION — Liberty 1453



CAN YOU SEE THE LIGHT (prod.: Muller) (writer: Muller) (One To One, ASCAP) (3:45)

The veteran collective offers this dynamic dance track as the first single from their forthcoming "Attitude" LP. A spunky bass sets the pace while synthesizer melodies cavort among the multi-vocal interaction. Randy Muller's creative production and arrangement touch is the driving force for multi-format acceptance.

CAMEO — Chocolate City 3231 (PolyGram)



JUST BE YOURSELF (prod.: Blackmon) (writers: Singleton-Blackmon-Jenkins) (All Seeing Eye, BMI) (3:50)

From the forthcoming "Alligator Woman" LP, this kinetic groove spotlights multi-vocal exchanges in the mid and upper ranges, quite attractively. The funky bass and rhythm guitar twangs meld with deep chorus chants, creating an irresistible mix for radio and dance clubs.

AZYMUTH — Milestone 311 (Fantasy)

MAY I HAVE THIS DANCE? (prod.: Bertrami-Malheiros) (writer: Bertrami) (Jazz Carnival, BMI) (3:33)

From the "Telecommunication" album, this Brazilian trio's jazz-funk fusion makes for memorable listening. The cut's Vocodered chords and haunting melody have already garnered local radio play.

Z. Z. HILL — Malaco 2079

CHEATING IN THE NEXT ROOM (prod.: Couch-Stephenson) (writers: Jackson-Miller) (Muscle Shoals Sound, BMI) (3:32)

Hill's earthy delivery is right on the mark on this country-flavored ballad, based on a vivid lyrical metaphor, and produced in classic southern soul style. From the "Down Home" LP.

ROSE ROYCE — Epic 14-02818

BEST LOVE (prod.: Whitfield) (writers: Artist-Daniels) (May Twelfth/Worner-Tamerlane, BMI) (3:54)

The able band of "Car Wash" and "Wishing on a Star" fame makes a fine label debut with this sophisticated soul side that combines a cutting female lead with a danceable, airy, full-spectrum arrangement.

GEORGE BENSON — CTI 55

SUMMERTIME — (Part One) (prod.: Taylor) (writers: Gershwin-Dubase) (Gershwin/New Dawn, ASCAP) (2:53)

Benson turns in an impeccable interpretation of the classic song from "Porgy and Bess," newly released in single format. His vocal swirls and soars, especially on the scintillating Part Two.

THE GOSPEL TRUTH

ASCAP members
won 16 Dove Awards in 1981.
More than all the other
licensing organizations combined.

DOTTIE RAMBO	Gospel Songwriter of the Year
DOTTIE RAMBO	Writer of Gospel Song of the Year "WE SHALL BEHOLD HIM"
JOHN T. BENSON PUBLISHING CO.	Publisher of Gospel Song of the Year "WE SHALL BEHOLD HIM"
RUSS TAFF	Male Vocalist of the Year
DINO KARTSONAKIS	Gospel Instrumentalist of the Year
PAUL SMITH	Of the Imperials – Gospel Group of the Year
PAUL SMITH	Of the Imperials – Contemporary Gospel Album of the Year "PRIORITY"
MICHAEL OMARTIAN	Producer of Contemporary Gospel Album of the Year "PRIORITY"
KURT KAISER	Producer of Inspirational Gospel Album of the Year "JONI'S SONG"
BOB MacKENZIE	Producer Gospel Album of the Year – Children's Music "KIDS UNDER CONSTRUCTION"
RON HUFF	Producer Gospel Album of the Year – Children's Music "KIDS UNDER CONSTRUCTION"
RON HUFF	Producer of Gospel Album of the Year – Worship Music "EXALTATION"
DON WYRTZEN	Producer of Gospel Album of the Year – Musicals "THE LOVE STORY"
EDWIN HAWKINS	Artist – Inspirational Gospel Album of the Year (Black) "EDWIN HAWKINS LIVE"
EDWIN HAWKINS	Producer – Inspirational Gospel Album of the Year (Black) "EDWIN HAWKINS LIVE"
KEN HARDING	Producer of Traditional Gospel Album of the Year "ONE STEP CLOSER"

American Society of Composers, Authors & Publishers

ascap

We've always had the greats.

Record World Album Picks



JOOLS HOLLAND AND HIS MILLIONAIRES

I.R.S. SP 70602 (A&M) (8.98)

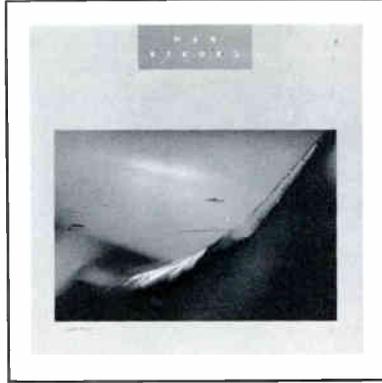
Former Squeeze member, vocal stylist, ace composer, master boogie pianist and trendsetting dresser Holland leads his group through a bopping rock set that won't let you sit still. "Bumble Boogie" and "Like I Do to You" sparkle.



WILD HEART OF THE YOUNG

KARLA BONOFF — Columbia FC 37444

The often-covered singer-songwriter turns in several fine performances of her own sensitive love songs, along with "Gonna Be Mine," co-written by producer Kenny Edwards, and the single, "Personally," penned by Paul Kelly. The musicianship is top-notch throughout.



DAN SIEGEL

Elektra EI-60037 (8.98)

Siegel debuts on the label with a solid pop/jazz reputation. His tasteful keyboard solos, guests like saxophonist Tom Scott and guitarist Larry Carlton, and crystal-clear sound quality could make hits of instrumentals like "Great Expectations," "The Lone Ranger" and "Deserted Beach."



ORIGINAL SOUNDTRACK FROM THE FILM "CHRISTIANE F."

DAVID BOWIE — RCA ABL1-4239 (9.98)

The music from the film in which Bowie appears is a terrific cross-section of his work, containing such goodies as "Station to Station," "TVC-15," "Boys Keep Swinging," and a combined English/German version of "Heroes."

TEAR IT UP

BLACK UHURU — Mango MLPs 9696 (Island) (8.98)



Recorded live in 1981, this exciting vocal trio and classic reggae backing band led by producers Sly & Robbie cook up an unbeatable chemical reaction. Michael Rose's lead vocals are the centerpiece of "Sinsemilla."

JAPAN

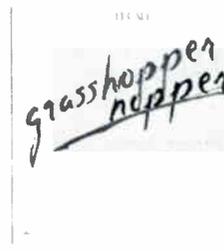
Virgin/Epic ARE 3791



This popular U.K. quartet employs synthesizers, conventional rock instruments and oriental percussion to create a sound that's already caught on in dance clubs. Listen to "Visions of China."

GRASSHOPPER

J. J. CALE — Mercury SRM-1-4038 (PolyGram) (8.98)



The low-profile, low-key blues and folk artist debuts on the label with an extension of his gentle acoustic/electric style. "Devil in Disguise" and "Does Your Mama Like To Reggae" are precious moments.

ALL NIGHT MUSIC

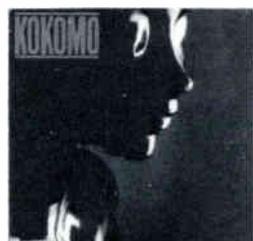
THE McCRARYS — Capitol ST-12198 (8.98)



This talented family group makes backing vocal magic for others, but their own LPs deserve greater recognition. "It's Still You" and "Torn in Two" are great for black or pop airplay.

KOKOMO

Columbia FC 37937



This trans-Atlantic international LP joins British session stars (recorded in London) with a Chicago string and rhythm section. They sound best on R&B ballads like "A Little Bit Further Away."

WRAP IT!

DOUG AND THE SLUGS — RCA AFL1-4261 (8.98)



Mover over, Bob & Doug! On their second U.S. LP, these quirky Canadians offer more witty lyrics (sans toques) and energetic rock 'n' roll like "Real Enough" and "Not on the Corner."

THE GLORY OF... ALBERTA HUNTER

Columbia FC 37691



The elder stateswoman of the blues sings a variety of roles, sensitively delivering "The Glory of Love," playing the obstinate woman-done-wrong on "I've Had Enough," and even singing in Yiddish.

MUSIC ON BOTH SIDES

THE RECORDS — Virgin Int'l VI 2206 (JEM) (8.98)



This British quintet's multi-part vocals and tasty pop guitars have won AOR play in the past, and should again with cuts like "Imaginary Jewelry" and "Third Hand Information."

FEEL YOUR DREAM

ROLAND VAZQUEZ — Headfirst HF 9710 (8.98)



Drummer/percussionist Vazquez is an accomplished composer who pays equal respect to rhythmic and melodic concerns on this audiophile-quality pop/jazz label debut. Listen to "Giana."

JOHN HARTFORD CATALOGUE

Flying Fish 259 (8.98)



Old and new fans of this individualistic songwriter/performer will benefit by this collection of new recordings of songs released on previous (and mostly unavailable) LPs. "Kiss My Plywood" is an exemplary title.

SECOND CUP

COFFEE — De-Lite DSR 8503 (PolyGram) (8.98)



Like a good shot of caffeine, this energetic female trio has the capacity to energize dancers and listeners, with the help of producer Tony Valor. "My Turn To Burn" is the rousing eye-opener.

STEVE CARLISLE SINGS WKRP IN CINCINNATI

MCA-5304 (8.98)



TV themes have caught on with radio, and a theme from a show about radio has increased chances. It's here with "You Told a Lie," by Buckner & Garcia of "Pac-Man Fever" fame.

DUKE JUPITER IN ORBIT!



Duke Jupiter is exploding at all formats of radio and there's nothing to stop this scrappy hard rock band from duking it out with the best of them.

Their debut album, "Duke Jupiter 1," for Coast To Coast Records is getting heavy rotation at WBAB, WDHA, WTPA, WECM, WQBK, WPYX, WZIR, WMJQ, WCMF, WSYR, WOUR, WAAL, WAVA, WHFS, WRXL, WSLQ, WWWV, WRKK, WQDR, WXOR, WKWF, KSMB, WDEK, WPLJ, KBLE, KFMH, KDKB, KKRO, KYYS, WPLR, WSHE, KMET, WYSP, KSAS, WMMS, M105, WEBN, KTXQ, KZEW, KLBj, KAAT, KOME, KLOS and KGB.

Bill Hard said "...with the new label affiliation, these guys have turned the beat around. 'I'll Drink To You' is an absolute smoker. It's pure pop, with a hook a mile wide, great vocals and plenty of biting lead guitar. The sleeper of the week..."

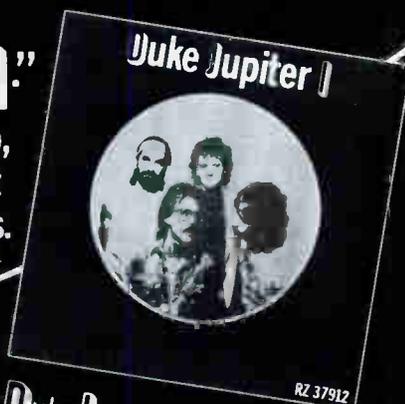
Duke Jupiter's legion of fans is growing daily as they slam it out on the gruelling cross-country club and concert circuit. The power and the glory of their killer live show is transferred intact on their new album and comes through on their breaking single, "I'll Drink To You." ZSS 02801

What more could you ask from the custom-made radio rock band?

"Duke Jupiter"]"

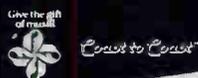
Put your dukes up,
on Coast To Coast
Records and Tapes.

Distributed by CBS Records. © 1982 CBS Inc.
Produced by Glen Kolotkin.



Duke Jupiter explodes on!

WKLS WLPX WYMx KAZy
WOWD WNEW KSJO WKLL
WQFM WIZD WTUE

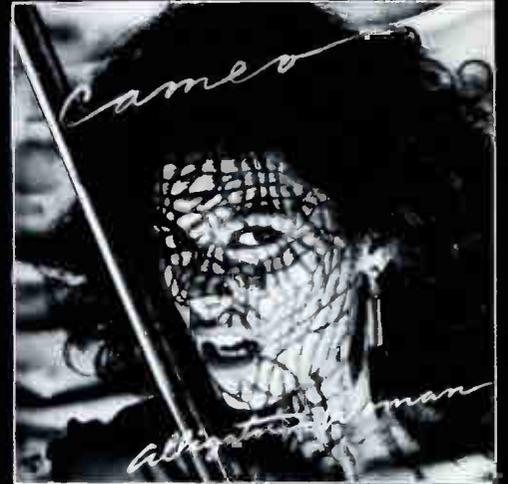


"ALLIGATOR WOMAN" A WHOLE NEW BREED OF FUNK FROM CAMEO.

Cameo belongs to that very select group of artists that have great success each and every album. Their past four albums are gold and judging from the overwhelming reaction to their new single, "Be Yourself", their new album, "Alligator Woman" is on the right path.

Jam packed with songs like "Flirt" and "Soul Army," "Alligator Woman" makes Cameo a breed apart.

"ALLIGATOR WOMAN", THE ANXIOUSLY AWAITED NEW ALBUM FROM CAMEO. FEATURING THE SINGLE, "BE YOURSELF!"
CC 3231



CCLP 2021

R&B SINGLES
BB 21 ★ CB 24 ● RW 43 ■

Chocolate
City

World Radio History

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Record World Singles



APRIL 3, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Apr. 3	Mar. 20		WKS. ON CHART
1	1	I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS Boardwalk 7 11 135 (3rd Week)	8
2	2	CENTERFOLD J. GEILS BAND/EMI-America 8012	19
3	3	THAT GIRL STEVIE WONDER/Tamla 1602 (Motown)	11
4	8	WE GOT THE BEAT GO-GO'S /I.R.S. 9903 (A&M)	9
5	7	MAKE A MOVE ON ME OLIVIA NEWTON-JOHN/MCA 52000	7
6	6	BOBBIE SUE OAK RIDGE BOYS/MCA 51231	10
7	5	OPEN ARMS JOURNEY/Columbia 18 02687	11
8	4	PAC-MAN FEVER BUCKNER & GARCIA/Columbia 18 02673	12
9	15	KEY LARGO BERTIE HIGGINS/Kat Family 9 02524 (CBS)	16
10	13	TAKE OFF BOB & DOUG MCKENZIE/Mercury 76134 (PolyGram)	8
11	19	MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS/Polydor 2189 (PolyGram)	11
12	12	PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182	24
13	11	MIRROR, MIRROR DIANA ROSS/RCA 13021	11
14	9	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361	18
15	25	FREEZE-FRAME/FLAME-TROWER J. GEILS BAND/EMI-America 8108	6
16	14	SHAKE IT UP CARS/Elektra 47250	17
17	18	TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART/Warner Bros. 49886	10
18	10	THROUGH THE YEARS KENNY ROGERS/Liberty 1444	12
19	21	SHOULD I DO IT POINTER SISTERS/Planet 47960 (E/A)	9
20	24	DO YOU BELIEVE IN LOVE HUEY LEWIS & THE NEWS/Chrysalis 2589	8
21	23	EDGE OF SEVENTEEN STEVIE NICKS/Modern 7401 (Atco)	6
22	16	LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288	14
23	30	DON'T TALK TO STRANGERS RICK SPRINGFIELD/RCA 13070	4
24	20	SWEET DREAMS AIR SUPPLY/Arista 0655	14
25	17	SPIRITS IN THE MATERIAL WORLD POLICE/A&M 2390	11
26	35	JUKE BOX HERO FOREIGNER/Atlantic 4017	8
27	29	ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM/A&M 2387	10
28	33	(OH) PRETTY WOMAN VAN HALEN/Warner Bros. 50003	7
29	22	LEADER OF THE BAND DAN FOGELBERG/Full Moon/Epic 14 02647	15
30	32	NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS) LE ROUX/RCA 13059	6
31	34	MY GUY SISTER SLEDGE/Cotillion 47000 (Atco)	9
32	37	FIND ANOTHER FOOL QUARTERFLASH/Geffen 50006 (WB)	6
33	36	ON THE WAY TO THE SKY NEIL DIAMOND/Columbia 18 02712	8
34	26	TAKE IT EASY ON ME LITTLE RIVER BAND/Capitol 5057	15
35	38	'65 LOVE AFFAIR PAUL DAVIS/Arista 0661	5
36	40	GOIN' DOWN GREG GUIDRY/Columbia/Badland 18 02691	6
37	42	GENIUS OF LOVE TOM TOM CLUB/Sire 49882 (WB)	10
38	43	867-5309/JENNY TOMMY TUTONE/Columbia 18 02646	9
39	44	BABY MAKES HER BLUE JEANS TALK DR. HOOK/Casablanca 2347 (PolyGram)	5
40	51	I'VE NEVER BEEN TO ME CHARLENE/Motown 1611	4
41	54	DID IT IN A MINUTE DARYL HALL & JOHN OATES/RCA 13065	2
42	27	DADDY'S HOME CLIFF RICHARD/EMI-America 8103	11
43	39	TELL ME TOMORROW (PART 1) SMOKEY ROBINSON/Tamla 1601 (Motown)	10
44	52	GET DOWN ON IT* KOOL & THE GANG/De-Lite 818 (PolyGram)	4
45	49	THEME FROM MAGNUM P.I. MIKE POST/Elektra 47400	7
46	28	LOVE IS LIKE A ROCK DONNIE IRIS/MCA 51223	13
47	48	POP GOES THE MOVIES (PART 1) MECO/Arista 0660	7
48	50	ANOTHER SLEEPLESS NIGHT ANNE MURRAY/Capitol 5083	7



49	31	WHEN ALL IS SAID AND DONE ABBA/Atlantic 3889	11
50	57	MAMA USED TO SAY JUNIOR /Mercury 76132 (PolyGram)	6
51	53	ANYONE CAN SEE IRENE CARA/Network 47950 (E/A)	7
52	41	CALL ME SKYY /Salsoul 7 2152 (RCA)	14
53	59	SHINE ON GEORGE DUKE/Epic 14 02701	5
54	47	I'LL FALL IN LOVE AGAIN SAMMY HAGAR/Geffen 49881 (WB)	8
55	64	DON'T YOU WANT ME HUMAN LEAGUE/A&M 2397	4
56	62	NEVER GIVE UP ON A GOOD THING GEORGE BENSON/Warner Bros. 50005	5
57	60	MEMORY BARBRA STREISAND/Columbia 18 02717	5
58	45	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/EMI-America 8101	16
59	69	THE OTHER WOMAN* RAY PARKER, JR./Arista 0669	2
60	61	JUST CAN'T WIN 'EM ALL STEVIE WOODS/Cotillion 46030 (Atco)	7
61	63	TAINTED LOVE SOFT CELL/Sire 49855 (WB)	6
62	70	MAKING LOVE ROBERTA FLACK/Atlantic 4005	4
63	71	SHANGHAI BREEZES JOHN DENVER/RCA 13071	3

CHARTMAKER OF THE WEEK

64	—	THE BEATLES' MOVIE MEDLEY THE BEATLES Capitol 5100	1
65	74	I'LL TRY SOMETHING NEW A TASTE OF HONEY/Capitol 5099	3
66	73	IF I HAD MY WISH TONIGHT DAVID LASLEY/EMI America 8111	3
67	82	EMPTY GARDEN (HEY HEY JOHNNY) ELTON JOHN/Geffen 50049 (WB)	2
68	77	ALWAYS ON MY MIND WILLIE NELSON/Columbia 18 02741	3
69	55	I BELIEVE CHILLIWACK/Millennium 13102 (RCA)	10
70	—	LET'S HANG ON BARRY MANILOW/Arista 0675	1
71	65	SUMMER NIGHTS SURVIVOR/Scotti Bros. 502700 (CBS)	5
72	87	HANG FIRE ROLLING STONES/Rolling Stones 40305 (Atco)	2
73	80	ON A CAROUSEL GLASS MOON/Radio 4022 (Atl)	3
74	81	SLEEPWALK LARRY CARLTON/Warner Bros. 50019	3
75	56	DON'T LET HIM KNOW PRISM/Capitol 5082	8
76	78	MAKE UP YOUR MIND AURRA/Salsoul 77017 (RCA)	6
77	46	LOVE IS ALRIGHT TONITE RICK SPRINGFIELD/RCA 13008	15
78	—	THE GIGOLO O'BRYAN/Capitol 5067	1
79	—	SINCE YOU'RE GONE CARS/Elektra 47433	1
80	90	MAN ON THE CORNER GENESIS/Atlantic 4023	2
81	—	STILL IN SAIGON CHARLIE DANIELS BAND/Epic 14 02828	1
82	84	I WANT TO HOLD YOUR HAND LAKESIDE/Solar 47954 (E/A)	5
83	—	FANTASY ALDO NOVA/Portrait 24 02799	1
84	—	STARS ON MEDLEY III (A TRIBUTE TO STEVIE WONDER) STARS ON/Radio 4019 (Atl)	1
85	72	APACHE SUGARHILL GANG/Sugarhill 567	6
86	89	DON'T LET ME IN SNEAKER/Handshake 9 02714	2
87	—	HOLLYWOOD SHOOTING STAR /Virgin/Epic 14 02755	1
88	—	ONE TO ONE CAROLE KING/Atlantic 4026	1
89	—	I'LL DRINK TO YOU DUKE JUPITER/Coast to Coast 02801 (CBS)	1
90	—	I'M IN LOVE AGAIN PIA ZADORA/Elektra/Curb 47428	1
91	92	IN THE RAW WHISPERS/Solar 47961 (E/A)	3
92	95	WORK THAT SUCKER TO DEATH XAVIER/Liberty 1445	2
93	96	LET'S WORK PRINCE/Warner Bros. 50002	2
94	58	HARDEN MY HEART QUARTERFLASH/Geffen 49824 (WB)	22
95	75	SAD GIRL G.Q./Arista 0659	4
96	—	DON'T STOP ME BABY (I'M ON FIRE) BOYS BAND/Elektra 47406	1
97	—	HOT ON A THING (CALLED LOVE) CHI-LITES featuring EUGENE RECORD/Chi-Sound/20th Century-Fox 2600 (RCA)	1
98	79	RUNNING CHUBBY CHECKER/MCA 51233	5
99	66	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	21
100	67	WHY YOU WANNA TRY ME COMMODORES/Motown 1604	8

*Denotes Powerhouse Picks.

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Terry Ellis and Chris Wright

We have. The T.J. Martell Memorial Foundation for Leukemia Research is the only charitable organization totally supported by music industry contributions. It is our charity. And the fight against leukemia is our fight. A dreadful blood disease, it took the life of T.J. Martell, son of CBS Records Vice President Tony Martell. Inspired by his valiant fight, a group of record company executives established the T.J. Martell Memorial Foundation in his memory.

Since the Foundation's beginning in 1975, a Research Laboratory has been established at New York City's Mt. Sinai Medical Center. The staff of researchers, led by Dr. James F. Holland, has made truly incredible strides toward conquering leukemia and other cancers through chemotherapy and chemoimmunotherapy, and has become the focal point of leukemia research within the international medical community. None of this could have been accomplished without your contributions of over \$3,000,000.

It's expensive. But it's worth the price. Through the continued support of the music industry, we know that the cure for leukemia can be found. We've asked everyone in America to "Give The Gift Of Music". We're asking you, if you really care, to "Give The Gift Of Life".

**The T.J. Martell Memorial Foundation
for Leukemia Research
1982 Humanitarian Award Dinner
in honor of
Terry Ellis and Chris Wright**

This year, Terry Ellis and Chris Wright, co-chairmen and founders of the Chrysalis International Group of Companies are the sixth co-recipients of the Foundation's annual Humanitarian Award. The 1982 T.J. Martell Humanitarian Award Dinner will be held on Saturday, April 24, at the Waldorf-Astoria in New York City.

Entertainment

The entertainment will be the Broadway Cast of "Joseph And The Amazing Technicolor Dreamcoat". The evening will also be assisted by Pat Benatar, Debbie Harry, Ian Anderson and Leo Sayer.

1982 Foundation Patron

Each donation of \$10,000 or more creates a 1982 Foundation Patron, allowing the T.J. Martell Memorial Foundation to put more of medicine's most capable and gifted minds to work on curing leukemia and other cancers.

**The Terry Ellis and Chris Wright
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Each special contribution of \$5,000 brings a Terry Ellis and Chris Wright Research Fellowship, enabling the Foundation to train more specialists.

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Col. Parker Sues Over Presley Estate

■ LAS VEGAS—Col. Tom Parker has filed suit in a U.S. District Court here to gain possession of a major portion of the Elvis Presley estate. The action was filed against the estate's co-executors, Priscilla Presley, Joseph Hanks and the Memphis National Bank of Commerce.

Complaint

The crux of the complaint requests that Parker be given full control of the joint enterprises Parker claims he established with Presley in 1976. According to the complaint, the co-executors have interfered with Parker's continuation of the joint business agreement and "commercialization of the assets included within the joint venture."

The 13-page complaint outlines Parker's business relationship with Presley since 1955. The document states that as of 1976, Parker and Presley re-negotiated their relationship to form a joint venture which included a 50-50 split of net profits from all of Presley's entertainment activities.

Parker is presently involved in other litigation, including a suit filed by Presley's estate charging misappropriation of funds.

Black Music Ass'n Sets Retail, Radio Goals for 1982

By NELSON GEORGE

■ NEW YORK—The Black Music Association plans to take the initiative in expanding the black music market in 1982, continuing the efforts started with last year's "Black Music Is Green" program, which was run in conjunction with the National Association of Recording Merchandisers.

According to BMA executive director George Ware, two areas of concentration in the organization's

campaign will be organizing black retailers and making white entrepreneurs in retailing and radio more sensitive to black music.

'Developing a Model'

"We're developing a model for black retailers based on what Ted Hudson is doing in St. Louis," Ware told *Record World*. Hudson, a veteran retailer, organized many of the city's key black record stores into a

(Continued on page 77)

Songwriters Hall of Fame Inducts Bob Dylan, Paul Simon, Seven Others

■ NEW YORK—Bob Dylan, Paul Simon, and "Music Man" composer Meredith Willson were among nine songwriters inducted into the Songwriters Hall of Fame on March 15 during an awards dinner held at the New York Hilton Hotel.

The event was particularly significant this year because Dylan and Simon are the first rock era songwriters to be inducted into the Hall of Fame. The Hall of Fame was founded in 1969, and its board members have been busy inducting

songwriters who had made important contributions to popular music before 1950. "We have had some catching up to do," said Sammy Cahn, chairman of the National Academy of Popular Music, "so we are finally getting around to recognizing contemporary artists."

Cahn also stated that the criteria for induction included writing songs for more than 20 years and writing songs "that live on forever."

Fellow songwriter Tom Paxton performed Dylan's "Blowing in the Wind" and presented the award to Dylan, who made a rare public appearance to accept it. In his short acceptance speech, Dylan said, "It's amazing (to get this award) because I can't read or write a word of music."

Dinah Shore received the Lifetime Achievement Award, and Harold Arlen received the Johnny Mercer Award, which is given in recognition of major contributions to American popular music. Gordon Jenkins, Harold Rome, Al Stillman, Jerry Herman, Rube Bloom and Jerry Ross were also inducted into the Hall of Fame.

Thomas Schlesinger Of Handleman Co. Dies

■ NEW YORK—Thomas Schlesinger, senior buyer of the Clawson, Michigan-based Handleman Co., died last Monday (22).

Schlesinger, who was 50 years old, was a 29-year veteran of the music business who got his start in the early fifties as the first full-time promotion man to be hired by an independent distribution company, Jay-Kay.

"From day one I could tell that he was born to be in this business," said John Kaplan, executive vice president of Handleman. "There was no one who didn't love Tom. He was one of the most compassionate men I ever met."

Schlesinger is survived by his brother Mert. Donations may be sent to Brenda Bloomberg Memorial Fund, Temple Israel, 3725 Walnut Lake Road, West Bloomfield, Michigan 48003.

Chrysalis Ups Shmerler

■ LOS ANGELES—Stan Layton, vice president of sales, Chrysalis Records, has announced the promotion of Steven Shmerler to director of marketing.

Atlantic Signs Sparks

■ NEW YORK—Atlantic Records has signed the Los Angeles-based group Sparks to a long-term recording contract, it was announced by Atlantic president Doug Morris.

The band's first album for the label, "Angst in My Pants," will be released on April 2. All the songs on the LP were written by keyboardist Ron Mael and vocalist Russell Mael, the founders of Sparks. The LP was produced and engineered by Mack for Giorgio Moroder Enterprises, Ltd. The first single from the album, "I Predict," has just been released.

Neil Diamond in New Jersey



Columbia recording artist Neil Diamond recently performed three sold-out concerts at the Byrne Arena in New Jersey as part of a national tour in support of his latest album, "On the Way to the Sky." Pictured backstage opening night are, from left: Ray Anderson, vice president Columbia label promotion; Mickey Eichner, vice president national A&R, Columbia; Dick Asher, deputy president and chief operating officer, CBS Records Group; Diamond; Al Teller, senior vice president and general manager, Columbia; Ron Oberman, vice president merchandising, west coast, Columbia; and Bunny Freidus, vice president, creative operations, CBS Records International.

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April 3, 1982

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Bruce Lundvall

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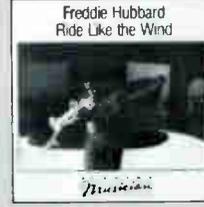
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SIDE TWO: LEE RITENOUR - "RAINBOW" • FREDDIE HUBBARD - "THIS IS IT" • ERIC GALE - "MAKO DAMOUR" • MATERIAL - "UPRIVER"

Jazz '82: The State of the Business

By SAMUEL GRAHAM

■ LOS ANGELES—There can be no doubt that the jazz marketplace was given a significant boost earlier this year with the debuts of several new labels, including Elektra/Musician, Island/Antilles and Palo Alto Jazz, the former distributed by the WEA branch system and the latter two handled by independents. But how bright do the prospects for the business of jazz really seem to be? Is the market growing, diminishing or merely getting by? Are jazz labels better off as independents or as branch-affiliated operations?

The answers to these and other questions, needless to say, depend on who is doing the talking. A recent *Record World* survey of executives at several jazz labels has shown that if a consensus can be determined, it is that jazz, a business dependent on catalogue strength, will certainly endure — at this point, it may even be growing — but it must be approached realistically, even conservatively, by majors and independents alike.

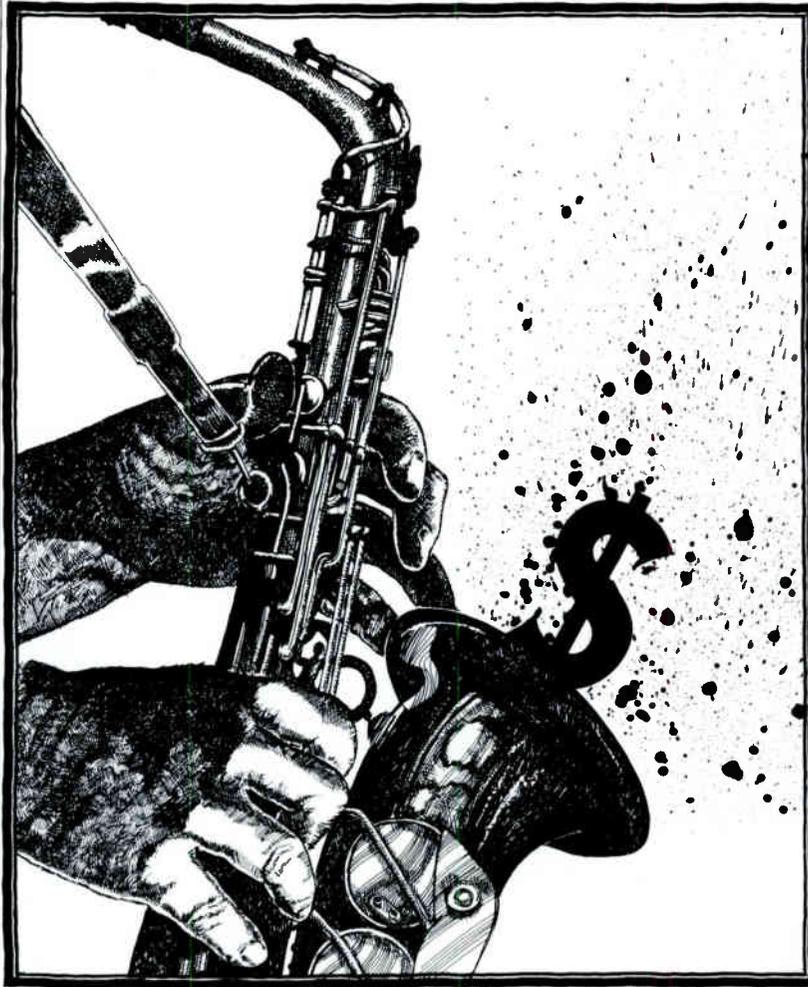
A fairly typical comment came from Muse Records' Joe Fields, a jazz veteran whose background includes stints at the Cobblestone, Prestige and Verve labels. "People say that jazz is coming back," said Fields, "but the God's honest truth is that it's never been away. There is perhaps more live music being played in clubs than ever before; there's more radio airplay — not commercial stations, maybe, but more places to get jazz music played; there's a huge rise in the educational process, recognizing jazz as an art form, on a college level and even on a high school level. All of that bodes well for the art form."

Some of those positive elements — the burgeoning club scene, the growth of the college market, the increase in radio outlets — were mentioned by other executives as well, including Island/Antilles' Ron Goldstein, Palo Alto Jazz's Herb Wong and Elektra/Musician's Bruce Lundvall, although the latter noted that "I can't really say that radio is as healthy as it once was for jazz." However, Muse's Fields was quick to add that conditions are not uniformly sanguine. "The biggest problem we have now," said Fields, "is not that there's not an audience out there; it's the diminishing of our business in general, of retail sales. Because of the way distribution has shaped up, you're out of the market in many places. I've heard that the Musicland stores, for instance, which are the biggest single entity in the retail end, are only stocking 800 titles now; they drew a line and cut everything back in the way of jazz and classics and everything else. You're out of the market in a lot of places because of that."

Contemporary Records' John Koenig believes that market conditions for jazz will pick up when the overall economic picture improves. "We're just being carried along with everything else," Koenig said.

sound"). On the other hand, labels like Muse and Elektra/Musician go for more variety.

For Elektra/Musician's Lundvall, offering a wide range of music — including some that is overtly



"The same trends that affect everyone are affecting us, and when the economy gets better, the record business will, regardless of the other outlets for entertainment money." Meanwhile, Concord Jazz Records president Carl Jefferson — whose label showed an increase in net profits of some 34 percent in 1980, but only "perhaps one or two percent" last year — conceded that "I was pleased just to hang in there in a very bad retail climate. Right now, I'm really rather encouraged; I'm less pessimistic about the overall picture. Once we've gotten the unbearable weather of the last few months behind us, the retail level will pick up."

There remains the matter of how best to take advantage of whatever market for jazz does exist. For Jefferson, the key is what he called "consumer loyalty," and Concord Jazz, like others, attempts to ensure that loyalty by offering for the most part music of a consistent, rather uniform style (a style described by another executive as "a white, 1950s, west coast kind of

commercial — is a purely practical matter. Said the Elektra/Asylum senior vice president, "I've always found that when you have a jazz line with some names that reach a broader commercial marketplace, where the promotion people can go to different radio formats and the salesmen can talk about artists that really sell in quantity, it's very helpful. Then the dealers will be much more attuned to stocking, say, Red Rodney and Ira Sullivan, because you also have Eric Gale and Lee Ritenour."

Lundvall admitted that Elektra/Musician's mix of records with both commercial and purely aesthetic appeal was also in part determined by his label's status as a branch-distributed company. "I couldn't be a Concord Jazz or a Pablo in this environment," he said, "because large record companies with major distribution are geared for volume. I can't really ever afford to become a pure jazz label, interested only in music for music's sake; I don't want to make real compromised records, but I do

want a few artists that have a commercial sales base, because they'll pull the whole line along."

Naturally, most independently-distributed labels prefer to remain as such, pointing out that the independent network is better equipped to handle a specialized area like jazz, where the emphasis can be not only on hits but on catalogue. Said Island/Antilles' Goldstein, commenting on his and other labels' choice to travel the independent route, "It's not really any different than what's happened in the last three or four years with very small new wave labels. They cut out a niche; they said, 'We don't believe in the way the majors are doing things. They can't handle our records, so we're going to press ourselves.'" At Island, he added, "We feel very confident that the independent way is the way to go with this. I can't expect people like Anthony Braxton to sell 50 or 60,000 records... You have to be realistic; you have to approach things in a manner that makes sense, and my deals are structured in such a way that we can make a profit on very few records sold."

One thing seems clear, regardless of one's distribution status: jazz is surely a more cost-efficient business than pop music. As Lundvall put it, "With jazz, you at least have the opportunity to keep your costs much lower than you could if you were signing a new rock 'n' roll band. With a new pop band, by the time you sign them, put them in the studio and everything else, you're probably talking \$150,000. A lot of jazz artists with name power can make a record for under \$20,000, maybe much less; that being the case, you have an artist with name power and catalogue value for a long time, so if the record doesn't sell right away, you can reissue it in 10 years. Of course, you're not talking about the kind of upside potential that pop music offers, but I would rather give an artist a good royalty and keep my advances way down, so that if we sell records, everybody's making money, and I can keep the artists on the label as long-term artists."

It is also apparent that whatever the commercial prospects for the music may be, as Goldstein put it, "People who are involved with jazz do it because they love it. They're not in it because they're making any enormous profits, and that's what it's about: the love of the music." Added Concord's Jefferson, "It's very easy to get depressed. Every once in a while you get down in the dumps because something doesn't work, or some distributor doesn't pay you as you hoped he would. But I love it, and if it ever got to the point where it wasn't fun anymore, I would just get out."

Jazz Is Alive and Well in 1982

■ If there is any doubt that jazz is at the very least holding its own in the competitive record marketplace of 1982, that doubt should be dispelled by looking at the vast array of labels, both independent and branch-distributed, that are actively involved in the music in all its myriad forms. If the amount of activity, and the wide variety of jazz being recorded, are any indication — and there's no reason to believe they aren't — then jazz is clearly alive and well in 1982.

Alfa

Alfa Records' roster is diverse, consisting of artists who have charted on rock, black music, country, dance and jazz charts. The label's jazz releases over the course of the last year have, in the company's estimation, been particularly instrumental in helping to establish Alfa's credibility in this country.

Among the firm's first releases was Yutaka Yokokura's "Love Light," which enjoyed an extensive run on the *Record World* Jazz Chart and also scored on the top 200 Album Chart after its first introduction to American audiences as an import; the title cut, a duet with Patti Austin, also hit the Black Oriented Singles Chart. Yokokura's second Alfa LP will be released this spring.

The popular Japanese jazz/rock group Casiopea made its U.S. debut on Alfa last year with the album "Eyes of the Mind," and Alfa reported excellent results with a program aimed at garnering in-store play for the LP. A second Casiopea album, "Make-Up City," has recently been released.

Arista

Arista Records has long been active in the preservation of the jazz heritage, forward-looking in the discovery of emerging artists, and able to bring such talents as Gil Scott-Heron, Angela Bofill, and Jeff Lorber to acclaim and appreciation beyond the jazz community. With Dave Grusin and Larry Rosen's Arista/GRP label, musicians in the jazz fusion field such as Tom Browne and Bernard Wright have met with considerable crossover success.

Last year's *Record World* awards found a number of Arista and Arista/GRP artists claiming honors at or near the top of their categories, including the Jeff Lorber Fusion, who had the number one album by a jazz group "Galaxian" and were named the number two jazz group of 1981. Keyboardist-composer Lorber has just released a new Arista LP, "It's a Fact," featuring members of his

group as well as such guest performers as Tom Browne. Arista has also signed Lorber's saxophonist Kenny Gorelick as a solo artist, with an album due later this year.

Lorber's category-spanning appeal is matched by the Dregs, the instrumental band that has earned three Grammy nominations for their "Unsung Heroes" album. The Dregs' eclectic sound has been augmented by vocalists on two tracks on their latest album, "Industry Standard."

Arista/GRP scored heavily on 1981's end-of-the-year standings, with label president Dave Grusin's own music garnering him a number two finish in three categories: top new jazz group, top jazz keyboard artist, and top jazz orchestra leader. He was also named number three top solo artist. Grusin's recent film work includes the scores for three of the year's top-grossing movies: "On Golden Pond" (earning Grusin an Oscar nomination), "Reds," and "Absence of Malice." He has just completed a new album, "Out of the Shadows."

Among the other Arista/GRP artists who made major breakthroughs are trumpeter Tom Browne — hitting both the jazz and R&B charts with the album "Magic" (containing the hit "Thighs High") and scoring again this year with the LP "Yours Truly"; Bernard Wright, the young keyboardist whose debut "Nard" won him mention as the number one new jazz solo artist and new male jazz vocalist (his second album is due soon); Dave Valentin, the number two jazz flautist of the year; and guitarist Bobby Broom. Upcoming on Arista/GRP is the first album by Don Blackman.

Angela Bofill has consistently topped the jazz charts and has had success in R&B and pop. Her new album, "Something About You" (produced by Narada Michael Walden), is taking her career even further. And Gil Scott-Heron has seen his popularity growing with each successive album. His most recent, "Reflections," contains the hit cut "B-Movie."

Arista's roster includes the innovative crossover music of such artists as Hiroshima, Harvey Mason and Locksmith, and the composer-musician Anthony Braxton, whose latest Arista project is an album of his compositions for two pianos. The label is continuing its policy of making available treasured performances in jazz from the vast catalog of Savoy Records, and keeps in print a wide range of jazz that was recorded for the Arista/Freedom and Arista/Novus labels. The list of artists contained on these three labels — everyone from Coltrane, Parker and Getz to Cecil Taylor, Air and Ran Blake — represents a rich

tradition that Arista is devoted to keeping alive and building upon.

Atlantic

Last year marked the debut of Atlantic Records' Jazzlore series, reissues of classic jazz albums previously released by Atlantic but out of print for a number of years. The Jazzlore series, coordinated by Atlantic producer Ilhan Mimaroglu, features newly-designed album jackets and copious liner notes. The initial six Atlantic Jazzlore releases are: Keith Jarrett Trio, "Somewhere Before"; Charles Mingus, "Pithecanthropus Erectus"; Ornette Coleman, "Twins"; Milt Jackson, "Plenty, Plenty Soul"; Joe Turner, "The Boss of the Blues"; and Hubert Laws, "The Laws of Jazz."

Coinciding with the premiere of the Jazzlore series, Atlantic also released two albums consisting of previously-unreleased material: "The Versatile Eddie Harris" and "The Lennie Tristano Quartet."

Another major Atlantic jazz event of 1981 was the release of the Manhattan Transfer's "Mecca for Moderns" albums, which won three Grammy awards, including Best Jazz Vocal Performance by a Duo or Group for the track "Until I Met You (Corner Pocket)." At the end of the year, Atlantic also released "The Best of the Manhattan Transfer."

Other jazz-oriented album releases from Atlantic in 1981 were Herbie Mann's "Mellow," Mingus Dynasty's "Live at Montreux," the Modern Jazz Quartet's "More from the Last Concert," Passport's "Blue Tattoo," "Rocket 88," Okay Temiz's "Drummer of Two Worlds" (on the Finnadar label), and Sarah Vaughan's "Songs of the Beatles."

Atlantic's 1982 jazz release schedule kicked off with Jean-Luc Ponty's "Mystical Adventures," which includes the new single, "As."

Early April will see the release of the original motion picture soundtrack of the German film "Das Boot (The Boat)," with all music composed and produced by Klaus Doldinger, leader of the Atlantic recording group Passport. Also on tap for the same release is a Finnadar LP entitled "Jimmy Lyon Plays Cole Porter's Steinway and His Music," which was recorded live at Peacock Alley in New York's Waldorf-Astoria.

Later in the year, a new set of albums will be added to the ongoing Atlantic Jazzlore series. In addition, a special five-record Ray Charles set will be issued as part of the forthcoming Atlantic-Deluxe series, which will also include albums from Professor Longhair, Albert King, and the Coasters.

Among the works in progress for



Jean-Luc Ponty

1982 is the first solo album from the Manhattan Transfer's Janis Siegel. Other jazz-oriented album releases will be announced as the year progresses.

Atlantic Records continues to boast one of the richest and most active catalogues in jazz music. Dozens of major artists are represented on the list of currently available recordings, including such names as Dave Brubeck, Ray Charles, Ornette Coleman, John Coltrane, Chick Corea, Duke Ellington, Billie Holiday, Keith Jarrett, "Jazz at Preservation Hall," Rahsaan Roland Kirk, Yusef Lateef, Hubert Laws, Herbie Mann, Les McCann, Charles Mingus, the Modern Jazz Quartet, Joe Zawinul, and more.

Audiofidelity

Audiofidelity Records has an extensive collection of jazz music in its catalogue and those of its affiliated labels. Among the labels under the Audiofidelity banner, according to general manager Carman LaRosa, are Chiaroscuro, Charlie Parker, Gryphon, Skye, Strata-East, and Jazz Bird. The bulk of this music is budget priced — anywhere from 99 cents to \$5.98.

Audiofidelity has albums by New Orleans players like Louis Armstrong, Al Hirt, the Dukes of Dixieland, as well as by Lionel Hampton. All these LPs are selling at \$3.99. There are plans for a two-record set, "The 40 Greatest Hits of the Dukes of Dixieland," later this year.

Chiaroscuro is "very active," says LaRosa, with recordings by Babs Gonzales, Ted Curson, Mickey Bass, Bobby Timmons, Dexter Gordon, Mary Lou Williams, and Dollar Brand available.

Charlie Parker Records was purchased from the saxophonist's estate and controls several hundred Parker performances, which consultant John Roland is organizing for Audiofidelity. The two latest packages are "Charlie Parker Live at Rockland Palace," recorded in

(Continued on page 6)

We lead with the music that leads the way.

From the early works of Duke Ellington and the revolutionary sounds of Miles Davis and Weather Report to the recent debut by the remarkable Wynton Marsalis, one label has always stood out as *the* leader in the field of jazz and progressive music:

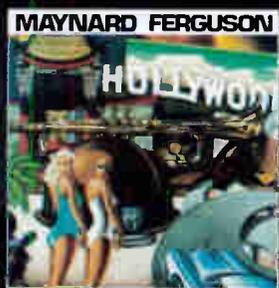
Columbia Records.

Our current roster reads like a *Who's Who of Jazz*. New releases by Ramsey Lewis, Weather Report, Maynard Ferguson and Charles Earland, plus exciting debuts by Brazil's Marcio Montarroyos and highly-acclaimed trumpeter Wynton Marsalis are pictured here. Upcoming albums include new works by Chuck Mangione, Miles Davis and Hubert Laws.

And of course there's Arthur Blythe, Bob James, Al Di Meola, Paquito D'Rivera, McCoy Tyner, Sadao Watanabe, Rodney Franklin, Dexter Gordon, Terumasa Hino, James Blood Ulmer and Masabumi Kikuchi.

Despite our current success, we haven't forgotten our illustrious past. Classics by Ellington, Basie, Brubeck, Getz, Monk and a long, long list of others are always available to new and old fans on our prestigious Contemporary Masters Series.

You see, we're totally committed to discovering—as well as preserving—all forms of progressive music. And that makes us confident our future will be as legendary as our past.



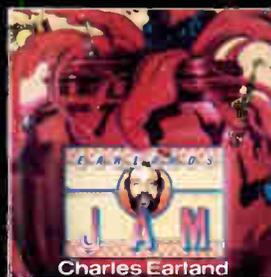
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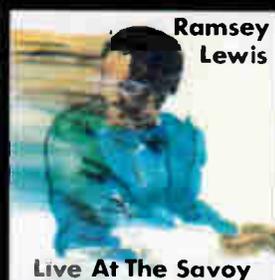
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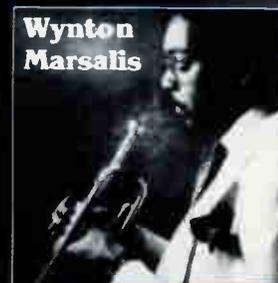
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Jazz Label Wrapup

(Continued from page 4)

Harlem in 1952, and "Bird at the Apollo," from 1950, which also features Stan Getz and Sarah Vaughan. There is also a Lester Young album, "The Prez," on the label.

Audiofidelity has 10 albums from the Strata-East label, including albums by the Heath Brothers, Cecil McBee, and Gil Scott-Heron's classic "Winter in America." Gryphon has releases by Buddy Rich, Mel Torme, Lena Horne, and Phil Woods. Skye has LPs by Grady Tate, Cal Tjader, and Gabor Szabo.

The Jazz Bird catalogue has 23 albums, most of which were recorded from radio broadcasts. Among these all-star collections are albums by Ella Fitzgerald with Chick Webb, Billie Holiday, Miles Davis, Duke Ellington, Jelly Roll Morton, Coleman Hawkins, and Fats Waller.

Bainbridge

Shortly after his departure from Elektra/Asylum Records in 1980, industry veteran Stan Marshall founded Bainbridge Records with his wife Harlene. The company's first major acquisition was the Time Records catalogue, material of various styles produced in the '60s by Bobby Shad; after first releasing 30 Time albums, among which was a performance of the music of Leonard Bernstein by pianist Marian McPartland, Bainbridge issued eight Time jazz albums (by players like Booker Little, Kenny Dorham, Tommy Turrintine and Max Roach) in the fall of 1981.

Also released by Bainbridge in 1981 were catalogue albums by Ella Fitzgerald and Carmen McRae, both acquired from Warner Special Products, along with a Ravi Shankar date featuring Paul Horn and Bud Shank. As for new music, Bainbridge's first current jazz recording was saxophonist Jimmy Mulidore's "Invitation," described by Harlene Marshall as "late night jazz with strings." The label hopes to record and release more of its own new jazz material in coming months.

In the meantime, Bainbridge's reissue plans for '82 are extensive. Six albums from the Stanyan Records catalogue — by singers Mabel Mercer, Chris Connor, Dinah Shore, Jeri Southern, Jo Stafford and Sylvia Syms — are due this month; this summer will see the release of jazz material by Anita O'Day, Ruth Brown, Abe Most and pianist Milcho Leviev; and Bainbridge has agreed to distribute veteran session bassist Chuck Rainey's "Born Again" in the Los Angeles area. Most intriguing of all are the prospects for a "new/old" (recorded in '65) album by Al Jarreau. Entitled "My Favorite Things" and featuring a host of standards ("Sophisticated Lady,"

"Come Rain or Come Shine"), it should see daylight this spring.

Bee Hive

Bee Hive is a four-year-old label owned and operated by Susan Newman (her husband is co-owner but doesn't take an active role) out of Evanston, Illinois. It has two current releases: "Hyde Park After Dark" and "Roland Hanna and the New York Jazz Quartet." "Hyde Park" was recorded at a reunion of veteran jazzmen who used to gig at a popular Chicago jazz club called the Bee Hive. Among the players on this date are Clifford Jordan, Von Freeman, Wilbur Campbell, Sy Touff, Norm Simmons, and Victor Sproles. On Hanna's LP the pianist is assisted by Frank Wess, George Mraz, and Ben Riley.

Johnny Hartman's "Once in Every Life" album on Bee Hive was nominated for a Grammy. Other jazz talents who have recorded for Bee Hive are Pepper Adams, Billy Taylor, Freddie Waits, Ronnie Cuber, Roy Haynes, Curtis Fuller, and Frank Foster.

CBS

Jazz is a time-honored tradition at CBS Records.

At Columbia, major artists continue to be attracted to the label's track record and its commitment to the music. Chuck Mangione is the newest artist to join the Columbia label. On the other side of the longevity spectrum, trumpet legend Miles Davis has just started his second quarter-century with the label, and his "comeback" album, "The Man with the Horn," was one of the jazz events of 1981.

Two other signings that have attracted both critical acclaim and immediate sales are the debut recordings of two young trumpet players, Wynton Marsalis and Marcio Montaroyos. Through the use of an extensive press blitz in lieu of significant airplay, Columbia was also able to lay a solid sales base for guitarist James Blood Ulmer.

The efforts of the publicity and college departments have been crucial in helping the careers of artists like Marsalis, Ulmer, and saxophonist Arthur Blythe.

McCoy Tyner, who made his label debut last year with "La Leyenda de la Hora," is currently working with Dr. George Butler, Columbia vice president of jazz and progressive A&R, on his second Columbia album, which will also feature Carlos Santana, Stanley Clarke, Ronnie Laws, Phyllis Hyman, Gary Bartz and Buddy Williams.

According to Butler, supporting artists on the road is a key element in the success of Columbia's jazz roster. Another ingredient is the presentation of such special events as last year's "One Night Stand,"



Miles Davis

which showcased most of the label's jazz keyboardists in various combinations. The video of that show was nominated for a Grammy.

Recent Columbia releases include "Earland's Jam," organist Charles Earland's second for the label; "Live at the Savoy," Ramsey Lewis' first live album in his almost 10-year association with Columbia, which features Grover Washington, Jr.; "Weather Report," that group's latest; Al DiMeola's "Electric Rendezvous"; and "The Glory of ... Alberta Hunter," produced by John Hammond.

On tap are new albums from Bob James, Rodney Franklin, Hubert Laws, Herbie Hancock, Maynard Ferguson, and new signing Michel Colombier. Hancock is collaborating with producer/songwriter/arranger Rod Temperton, as did James on last year's "Sign of the Times." Weather Report leaders Wayne Shorter and Josef Zawinul plan solo albums this year, as does the former leader of Irakere, saxophonist Paquito D'Rivera.

During the past two years, Columbia has been participating with Ai Music, a Japanese production company, to prepare some of that country's biggest jazz names for the U.S. market. Ai's artist roster includes saxophonist Sadao Watanabe, trumpeter Terumasa Hino and keyboardist Masabumi Kikuchi.

Jazz has played a major role in the long and illustrious history of Columbia Records. The names of the artists may have changed over the course of half a century, but one thing remains constant: some of the biggest names in jazz are identified with the Columbia label. Under the direction of Butler and Vernon Slaughter, vice president, black music and jazz promotion, the word continues to be spread.

Last year proved to be an enormous breakthrough at Epic Records for Stanley Clarke and George Duke, whose album, "The Clarke/Duke Project" held the number one spot on the *Record World Jazz Chart* for several weeks and was a strong crossover success.

According to Paris Eley, vice president, black music and jazz promotion, Epic/Portrait/CBS As-

sociated Labels, "Prior to 1981, both artists had achieved considerable renown in the progressive jazz world; the 'Project' album introduced these outstanding jazz artists to an even broader listening audience." The album has also set the stage for Duke's current solo album, "Dream On," and a new album by Stanley Clarke, due for release later this year.

In an ongoing effort to make CBS Records' archival material available to jazz fans, Epic Records recently released the Okeh series. The series consists of five double albums featuring vintage jazz, blues, soul, R&B and western swing music.

Clean Cuts

"We are trying to make records of a very high quality which serve as events in the careers of the artists we work with," says Jack Heyrman, president of Clean Cuts Records. And if critical reaction and commercial response is any accurate indication of quality, Clean Cuts is doing just that.

The small, Baltimore-based label was formed two years ago by Heyrman and Tom Sitler, Clean Cuts vice president, and since then they've released five albums: "Rivers of Memory" and "Organomic Music" by Jessica Williams; the Phil Woods Quartet's "Live Volume I," nominated for two Grammys in 1980 in the Best Performance Jazz Group and Best Performance Jazz Soloist categories; Cedar Walton's "Piano Solos," and "Dr. John Plays Mac Rebennack."

Utilizing a network of 16 independent distributors, Clean Cuts, through the efforts of director of national promotion Brice Freeman, believes in focusing on the retail level. "We work in all areas," said Heyrman, "with print and radio advertising, retailers and distributors. But we owe our success to two things: our distributors and retailers."

Heyrman points to the Dr. John album as Clean Cuts' biggest commercial success thus far, a record that has obviously caught on with the 25-40-year-old demographic market that Clean Cuts targets. "We're a label that's committed to excellence rather than to any particular musical genre," Heyrman adds. "What we want to do is uncork the bottle on some of these artists that definitely deserve wider recognition."

Slated for release in late summer is a new album from Jessica Williams.

Concord Jazz

The most significant event for Concord Jazz Records last year, according to label president and chief producer Carl Jefferson, may well have been not a record, nor an artist

(Continued on page 8)

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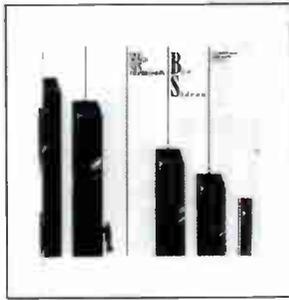
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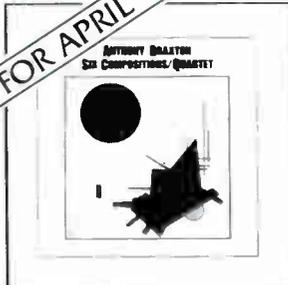


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Jazz Label Wrapup (Continued from page 6)

signing, but a meeting. In March 1981, Jefferson assembled the label's staff, along with a recording engineer, an independent distributor, a representative from a pressing plant and everyone else involved in the making and selling of a Concord Jazz album, and that meeting, he reports, was "the most productive thing we've ever done. I wanted to get everyone in this company cognizant of what other people do, and it worked out beautifully."

The immediate result of that meeting was that Concord Jazz decided to make a more concerted effort on behalf of some of its newer artists — by way of glossy, full-color press kits, thorough, extensive marketing plans and so on — than had ever been made before. Among the beneficiaries of that decision were guitarist Emily Remler and Brazilian pianist/vocalist Tania Maria, whose first American album, "Piquant," was released on Concord's Picante label (reserved for Latin, Caribbean and South American music) and well received by the industry and consumers alike. Maria's second album, "Taurus," was among Concord's first '82 releases.

Concord's five Grammy nominations this year are certainly an in-

dication of the label's growing stature. There are now some 180 albums in the catalogue, with 30 more ready to go and additional recording in progress. Having added such names of note as Jim Hall and Al Cohn to the roster in '81, the label this year is looking forward to new albums from such Concord Jazz stalwarts as the L.A. Four, Herb Ellis and Scott Hamilton, as well as offerings from Art Farmer, Hall and George Shearing, Dave Brubeck and Woody Herman (the latter will feature saxophonists from four of Herman's Thundering Herds: Cohn, Flip Phillips, Sal Nistico and Bill Perkins). There will also be new releases on the classically-flavored Concord Concerto line, including a Laurindo Almeida/Bud Shank collaboration.

Contemporary

When John Koenig took control of Contemporary Records following the death of his father, record producer and Contemporary founder Lester Koenig, the label had 30 titles in its catalogue. Four years or so later, the catalogue is 100 titles strong, including recent sessions and reissues from the Contemporary Classic and Good Time Jazz lines.

Noting that 1981 was "a little

soft, but a relatively decent year," Koenig reports that highlights of the year included Joe Henderson's "Relaxin' at Camarillo," Chico Freeman's "Peaceful Heart, Gentle Spirit" and Jay Hoggard's "Rain Forest." The latter was probably Contemporary's most commercial offering to date, and "I was happy with it," says Koenig, even though WRVR/New York's format change (from jazz to country) may well have put a damper on sales in that vital market.

Sixteen reissues were also among Contemporary's '81 releases. According to Koenig, albums by the late Helen Humes, drummer Shelly Manne and Kid Ory were among the most successful of those.

This year, the label plans to issue new recordings by Hoggard, Freeman (featuring young trumpet star Wynton Marsalis), Bobby Hutcherson (including several all-solo, multi-overdub numbers by the vibraphonist, as well as McCoy Tyner's first tracks as a sideman in many years), George Cables (his second for Contemporary), Kenny Kirkland and Weather Report drummer Peter Erskine.

Having successfully experimented with direct mail sales in '81 — "it wasn't a big part of our business," says Koenig, "but it became much more than we anticipated" — Contemporary plans similar activity in '82. The installation of a computer system to keep track of the label's consumer mailing list will no doubt provide greater efficiency and profitability.

CTI

Throughout the early seventies, CTI Records and jazz were almost synonymous. CTI gained both critical acclaim and commercial success for distinctive releases by such artists as George Benson, Freddie Hubbard, Stanley Turrentine, Hubert Laws and countless other giants of jazz. One year after the company was restructured in January 1981 — CTI filed for Chapter XI three years ago — the label is actively reissuing much of its catalogue of 140 albums and also busy releasing new records while engaging in the signing of new artists.

Founded and still headed by Creed Taylor, CTI reissues six of its catalogue titles each month. "We'll keep the schedule of six titles monthly until we've reissued all the catalogue, or about 120 of the 140 titles," says Vic Chirumbolo, vice president and general manager of CTI. All the reissues are part of CTI's 8000 series, which is list-priced at \$8.98 and includes many of the glossy album covers and photographs that the label became famous for.

Slated for April release in the 8000 series are Freddie Hubbard's "Straight Life," Hubert Laws'

"Morning Star," and "Cherry" by Stanley Turrentine and Milt Jackson. Also coming from CTI, tentatively scheduled for early spring, is a Nina Simone album, "Baltimore," that's been completely remixed for inclusion as part of the label's 9000 or new release series. "We plan to record one new album a month in our 9000 series," projects Chirumbolo. Already released earlier this year in the 9000 series have been "La Cuna" from Ray Barretto, "Fuse One," an all-star jazz date and its follow-up "Silk," and the Art Farmer/Joe Henderson LP "Yama."

DRG

The bulk of DRG Records' catalogue consists of original-cast albums. However, this New York-based company is also inaugurating a \$5.98 "Jazz Masters" series.

According to Ted Wolff, DRG's national director of sales and marketing, early-1960s material by Lena Horne, Cleo Laine, Dory Previn with Andre Previn, and Irene Kral with Junior Mance will be the initial releases. A Gerry Mulligan album is scheduled for release in 1982. A previous Mulligan album, "Walk on the Water," won a Grammy for DRG as best big band LP of 1981. DRG also currently has albums by Alberta Hunter and W.C. Handy on the market.

Elektra/Asylum

The big news at Elektra/Asylum Records is the formation of the Elektra/Musician jazz label, described by E/A senior vice president Bruce Lundvall as "a personal dream of mine." Elektra/Musician debuted in February of this year with new recordings by Lee Ritenour, Freddie Hubbard, the New York band Material, Red Rodney and Ira Sullivan, Eric Gale and the all-star quintet of Chick Corea, Stanley Clarke, Lenny White, Joe Henderson and Hubbard (that group also backs singer Chaka Khan on "Echoes of an Era," a collection of jazz standards released this year by Elektra proper); also included in the February release were a reissue of John McLaughlin's "My Goal's Beyond" and a previously-unissued session by the late Charlie Parker, entitled "One Night in Washington."

That first batch of Elektra/Musician records — ranging from what Lundvall has called "the widely accessible music" of Ritenour, Hubbard and Gale to "the challenging new music" of Material and "the pure contemporary jazz statements" of Rodney and Sullivan — typifies Lundvall's approach to his new operation, whereby he is attempting to offer a balance of new and old and pure and commercial with each release. Particular atten-

(Continued on page 10)

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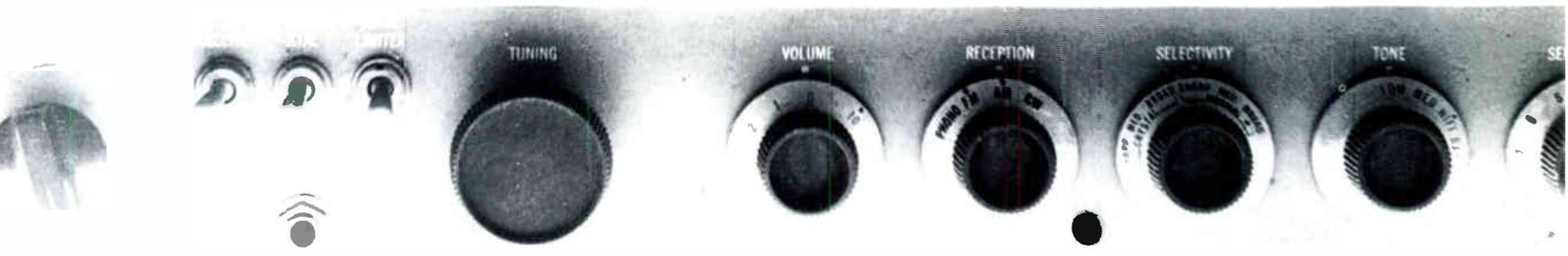
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Jazz Label Wrapup

(Continued from page 8)

tion has also been paid to packaging; like several other jazz labels, Elektra/Musician aims to present a look that is generic — by way of the logo, the quality of the cover graphics, the liner notes (which are written by the artists themselves) and other elements — while also “preserving the individuality of each package.”



Bruce Lundvall & Dexter Gordon

Elektra/Musician has plans for three more releases this year (in April, June and August), each of which will contain between six and eight albums. New recordings are expected by Dexter Gordon, Woody

Shaw, Mose Allison, Chico Freeman, Billy Cobham, David Sancious, Joe Albany, Bobby McFerrin, Hermeto Pascoal and others; among the historical editions planned are works by the Clifford Brown/Max Roach Quintet (with Sonny Rollins) and the Bud Powell Trio (with Charles Mingus and Roy Haynes). Each batch of albums will be accompanied by a sampler, listing at \$5.98; the first volume of “The Musician’s Guide” contained tracks from “Echoes of an Era” and the eight initial Elektra/Musician albums.

Meanwhile, Elektra/Asylum continues to offer a number of artists with demonstrable appeal to the jazz market, including Grammy-winner Grover Washington, Jr., Stanley Turrentine, John Klemmer, Donald Byrd, Patrice Rushen, Lenny White and Ritenour. It is Lundvall’s hope that some of these performers will also record purer jazz albums for Elektra/Musician, as drummer White did when he joined Clarke, Hubbard, Henderson and Corea for “The Griffith Park Collection.”

EMI America/Liberty

EMI America/Liberty Records aims for a balance of the new and the old with its jazz product, by way

of current recordings by the likes of Noel Pointer, Earl Klugh, Ronnie Laws, Freddie Hubbard, Kittyhawk and others — most of whom have shown an ability to cross over to pop and R&B as well — and reissued and previously-unissued sessions from the Blue Note and Pacific Jazz catalogues.

Blue Note Classics released last year through the efforts of EMI and series producer/coordinator Michael Cuscuna included Stanley Turrentine’s “Ain’t No Way,” Donald Byrd’s “The Creeper,” Bill Evans and Bob Brookmeyer’s “As Time Goes By,” Gerry Mulligan’s “Freeway,” Jean-Luc Ponty’s “Live at Donte’s” and Joe Pass’s “Joy Spring.” Additional Blue Note masters are now being prepared for release this fall.

Pacific Jazz albums by Gerald Wilson, Clifford Brown, George Duke, Richard Holmes, Joe Pass and others were released by EMI in September as part of the mid-priced “Greenline” series. More Pacific Jazz releases are also set for this fall.

Guitarist Klugh last year enjoyed what the label describes as “his biggest sellers to date” with the albums “Late Night Guitar” and “Crazy for You,” while saxophonist Laws scored with “Solid Ground” (an album that yielded two hit R&B singles in “Stay Awake” and “There Is a Way,” as well as six months of jazz chart action), and violinist Pointer was represented by “All My Reasons.” New albums by all three artists are expected this year.

EMI America/Liberty also says that the signings of “two major contemporary jazz artists” are imminent. Both will have albums out by late summer.

Europa

Jean-Pierre Weiller, a former label manager for Phonogram’s Paris, France office, is the owner, president, and chief operating officer of Europa Records. Europa is, for the most part, a one-man operation, founded by Weiller in April 1981 in an effort to release European recordings that, he explained, “didn’t have a chance to be released in America because no one really knew about them.”

Showing plenty of spunk, some financial support and a fine musical sense, Weiller moved to Orlando, Florida (his wife’s home) and set up Europa Records to “reflect my own musical tastes from funk to avant garde to classical. I have many musician and artist friends in Europe who asked me to help them get their records heard in America.” Some of the albums in Europa’s current catalogue of seven releases were issued previously in Europe, but none have ever been made available domestically.

Included in Europa’s first release

are: Stephane Grappelli’s “Tribute To,” an acoustic set dedicated to Charlie Parker, Duke Ellington, Count Basie, and other jazz greats; Sugar Blue’s “Cross Roads,” a crossover date by the harmonica player who gained fame for his work on the Rolling Stones’ “Miss You”; “Two Rainbows Daily,” by Hugh Hopper and the late Alan Gowen, founding members of Soft Machine and National Health; Chet Baker’s “Rendez-Vous,” a date recorded at a small Paris jazz club; John Greaves’ “Kew Rhone,” featuring Carla Bley and Mike Mantler; and “The Westbrook Blake,” a collection of six William Blake poems set to music by British pianist Mike Westbrook, and featuring trumpeter Phil Minton and saxophonist Alan Wakeman.

Early this year, Europa relocated to New York. From his new offices, Weiller hopes to maintain a closer relationship with the jazz community and the 12 independent distributors that handle Europa nationwide. Scheduled for release in 1982 are: Alan Gowen’s “Before a Word Is Said”; “D.S. Al Coda,” by National Health; “Music/SanGam,” by Don Cherry and Latif Khan; Clark Terry’s “Out of Nowhere”; “All Blues,” by Chet Baker and Rachel Gould; Frank Foster’s “Live”; Stephane Grappelli’s “Horoscopes”; and “Solo,” by Richard Sinclair.

Fantasy

The Fantasy, Prestige, Milestone and Galaxy labels remain among the most prolific sources of new jazz titles, reflecting both contemporary and traditional approaches to the medium.

During the past year, the labels’ “twofer” reissue series was expanded to include titles by John Coltrane, Eddie Jefferson, Sonny Rollins and Johnny Hodges, all on Prestige. “Twofers” released on Milestone included material by Wes Montgomery, Max Roach and Cannonball Adderley.

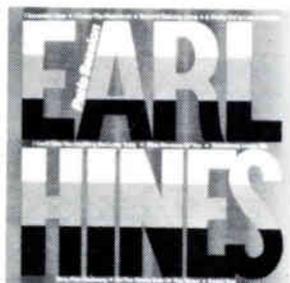
Upcoming “twofers” will include two Dave Brubeck packages, due to be released imminently on the Fantasy label, as well as “The Thelonious Monk Memorial Album,” currently being assembled by producer Orrin Keepnews from Monk’s Riverside and Prestige sessions.

Last year, Prestige inaugurated a mid-price jazz line that featured such artists as Steve Lacy, Dexter Gordon, Lee Morgan and Benny Carter. New midline albums will feature previously unreleased music by Gene Ammons, Earl “Fatha” Hines, Willis Jackson and Eric Dolphy, and are scheduled for a spring release.

Recent releases on the Milestone label include “Telecommunication,” by Azymuth, whose 1981 “Outubro” proved to be highly suc-

(Continued on page 12)

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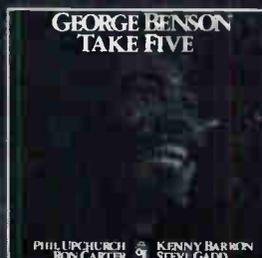
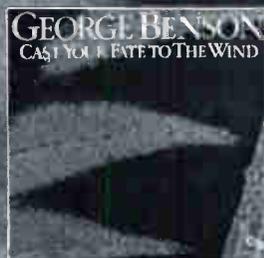
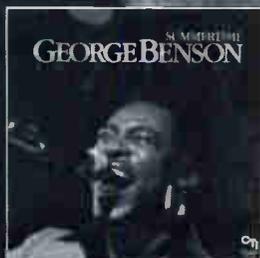
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Jazz Label Wrapup

(Continued from page 10)

successful for the Brazilian jazz/funk trio; McCoy Tyner's big band album, "13th House," featuring Ron Carter and Jack DeJohnette; "Super Strings," produced and arranged by Ron Carter; and "Cherokee Son," by the Cuban jazz group Irakere. Soon to be released are Sonny Rollins' first album in almost two years, the self-produced "No Problem," and "Third Plane," an album featuring the trio of Carter, Herbie Hancock and Tony Williams which was recorded during their VSOP tour.

The most recent release on the Galaxy label is "One September Afternoon," by Art Pepper. Last year's "Winter Moon," featuring Pepper backed by a string section, was the alto saxophonist's best-selling Galaxy LP to date. An upcoming Pepper album, "Roadgame," was recorded live at Los Angeles' Maiden Voyage.

Other upcoming product on Galaxy will include Johnny Griffin's "To the Ladies" and "Strike Up the Band," a Red Garland session with saxophonist George Coleman.

Freddie Hubbard, who made his Fantasy debut last year with the funk-oriented "Splash" LP, will have a new live album in release this month titled "Keystone Bop,"



Sonny Rollins

recorded in San Francisco with Joe Henderson and Bobby Hutcherson. Also scheduled for a spring release on Fantasy is a Bill Evans album containing previously unreleased solo material and duets with Eddie Gomez.

Finesse

Finesse Records, the New York-based jazz label distributed by CBS, is only eight months old, yet during that time its had great success in accomplishing what label owner and president Ken Glancy calls a major goal: "We're trying to keep some of the best names in jazz exposed to the public."

The initial Finesse release of six albums included Mel Torme's "At Marty's in New York," a two-record set featuring collaborations with

Janis Ian, Gerry Mulligan, Cy Coleman and Jonathan Schwartz; Bob Brookmeyer's "Through a Looking Glass;" and "Paul Desmond with the Modern Jazz Quartet," a previously unreleased recording from a performance at New York Town Hall.

Slated for spring release are "Very Sinatra," a Ruby Braff album of songs connected with Frank Sinatra; "Make Me Smile," by Mel Lewis and the Jazz Orchestra, recorded live at the Village Vanguard; a John Lewis album; and a Cleo Laine/Dudley Moore duet record, the first jazz/pop outing on Finesse. Glancy says he hopes to release between 10 and 12 albums by the end of the year.

First American/Jazz Man

Seattle's First American label introduced its new jazz series, dubbed Jazz Man Records, in the fall of 1981. Sixteen Jazz Man albums — by Thelonious Monk (one of the late pianist's last recordings, made in late '71), Phil Woods, Charles Mingus, Billie Holiday and others — were released before Christmas, with an additional eight reissues following in January, including titles by Dizzy Gillespie, Ben Webster, Slam Stewart, Dexter Gordon and more.

First American reports that response to the new line, produced by David Hubert of David Hubert and Associates, has been "overwhelming" on all fronts — radio, retail, distribution — while sales have been excellent. Jazz Man "has a very good chance of not just hanging in there but of competing in an ever-growing jazz market," according to the label, and in an attempt to take advantage of the line's appeal to both domestic and international markets, Hubert and First American are involved in marketing Jazz Man to a network of foreign licensees.

Over 60 Jazz Man albums will be released in 1982 and '83, according to Hubert, among which will be recordings by Stan Getz, Art Tatum, Clark Terry, Cleo Laine, Sonny Stitt and many others. The jazz reissue market is a crowded one, with both branch and independently-distributed labels testing the waters, but First American is convinced that the Jazz Man releases "will remain some of the best alternatives in jazz, because the recordings are both clean and timeless," with generic packaging that is among the best the jazz business has to offer.

Set for a March debut is First American's Bluesman series, released under the Jazz Man banner. Included in the first release — which First American "is aiming to the more narrow but very popular blues market, which encompasses all demographics" — are albums by Champion Jack Dupree, Memphis

Slim and the late Lightnin' Hopkins.

Gemcom

Gemcom Records is a diversified company based in Fort Lauderdale, Florida. Robert Schachner, founder and president of Gemcom, has been involved in record production for over 20 years.

Gemcom operates three labels: Who's Who in Jazz, Personal Choice and Gateway. Most of the company's jazz albums are live recordings.

Gemcom is especially proud of its March 1982 release, led by "Ahmad Jamal and Gary Burton in Concert," on the Personal Choice label, recorded live in 1981. Also included in the release are "The Great Jazz Gala: 1980," recorded live at the Palm Beach Casino in Cannes, featuring Stan Getz, Paul Horn, Sugar Blue, Joe Farrell, Mike Garson, Gayle Moran and others; and "Sonny, Sweets and Jaws," featuring Sonny Stitt, Harry "Sweets" Edison and Eddie "Lockjaw" Davis.

Gramavision

Gramavision Records has, in its three years of existence, recorded some of the leading progressive jazz artists of the day.

Pianist-composer Anthony Davis' critically acclaimed "Episteme" is one of the label's best known releases. Saxophonist Tony DiGradi, known for his work with Carla Bley, has an album, "Oasis," on Gramavision. DiGradi's second album, "Lunar Eclipse," is due in March. Paul Halley's "Nightwatch," improvisations on pipe organ, is an upcoming release, as is Paul Winter's "Callings," a conceptual piece utilizing the voices of sea mammals.

Oliver Lake, known for his work with the World Saxophone Quartet, shifts gears with his "Jump Up" album, due in June. According to Gramavision's director of promotion, Judy Minocx, the album "is very funky reggae music and very danceable." The United States Information Service, through its International Communications Agency, is sending Lake and a five-piece band on a tour of east Africa in April.

Gramavision's president is Jonathan Rose.

Hannibal

Both of Hannibal Records' jazz-influenced releases "have appeal that can reach all audiences," according to Gene Kraut, the label's director of marketing.

"Amarcord Nino Rota" is a collection of jazz interpretations of themes written by Rota for the films of the Italian director Federico Fellini. Among the musicians who contribute to the LP are Carla Bley, David Amram, Muhal (Continued on page 13)



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- RL006 Buddy Guy/TV Slim/Bobby Bennett/Memphis Slim/Jimmy McCracklin/Junior Wells/*When Girls Do It* (Double LP Anthology)
- RL007 Junior Wells/*In My Younger Days*
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- RL011 Little Milton/*Raise A Little Sand*
- RL012 Billy Boy Arnold/*Blow The Back Off It*
- RL013 Johnny Guitar Watson/*The Gangster Is Back*
- RL014 Billy Boy Arnold/*Sinner's Prayer*
- RL015 Jimi Hendrix/*Woke Up This Morning And Found Myself Dead*
- RL016 Ike Turner's Kings of Rhythm/*I'm Tore Up*
- RL017 Fenton Robinson/Magic Sam/Mighty Joe Young/Wayne Bennett/*Guitar Star* (an Anthology lp)
- RL018 Earl Hooker/Jackie Williams/*The Leading Brand*
- RL019 Sunnyland Slim/*Records Was Cheap To Make Then*

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Jazz Label Wrapup

(Continued from page 12)

Richard Abrams, Steve Lacy, Ron Carter, Wynton Marsalis, Jaki Byard, and rock stars Chris Stein and Deborah Harry of Blondie. The funk-jazz band Defunkt is represented on Hannibal by its self-titled debut album and a 12-inch single. The album was originally distributed by Antilles Records. The single, "The Razor's Edge," is taken from that album.

Headfirst

Unveiled in early '81 by principals Dave Pell and Bill Traut, Headfirst Records (distributed by MCA) was developed as a fusion-oriented jazz label, with particular emphasis on in-house quality control, by way of digitally-mastered product pressed on pure vinyl and packaged in rice paper sleeves and loose shrink wrap. The new label's first album, by trumpeter Allen Vizzutti, was released in March '81; subsequent releases last year included works by keyboardist Brian Auger, trumpeter Rahmlee Michael Davis, multi-instrumentalist Osamu Kitajima (licensed by Head First from Japan's Alfa label), guitarist Ross Traut, vocalist Lesette Wilson and four bands: the Ross-Levine Group, Crossfire (licensed from WEA/Australia), Kinesis and Software.

From the beginning, Headfirst has attempted to promote its product not only through traditional jazz outlets but also by way of airplay on AOR, black and A/C stations. The label's own staff has grown slowly but steadily as Headfirst has made more of a name for itself, according to Traut. "The economy is taking its toll on the whole industry," he reports, "and we are no exception. But because we're small, we can take it . . . In fact, we never counted on growing so fast. We can feel the resurgence of jazz combined with other musical elements, and are convinced that we're forerunning the industry with the new young jazz stars of the future."

As the new year began, Traut and Pell announced plans to supplant Headfirst's emphasis on digitally-mastered recordings with half-speed mastered products, along with a few digital recordings; the label's first half-speed, released in January, is drummer Roland Vazquez's "Feel Your Dream." A gradual change in musical styles is apparent as well, with a new album by trumpeter Mike Metheny described by Traut as "our first 'mainstream' jazz release."

Upcoming releases from Headfirst will include second albums by Vizzutti and Crossfire, as well as the label debuts of Auracle, Bunny Brunel, Michal Urbaniak, Harris Simon, Mike Nock and Dave Tofani. Others will be announced as the year progresses.

Inner City

"Our path for 1982 at Inner City seems equally divided between jazz-pop or fusion and mainstream artists," says Irv Kratka, president and owner of the label. "While mainstream releases numerically dominate, about four to one, our main thrust and sales will flow toward jazz-pop releases."

Among those recent jazz-pop releases Kratka is especially focusing on are: Judy Roberts' third Inner City album, "Nights in Brazil"; Kazumi Watanabe's "Mermaid Boulevard," a debut album by the Japanese guitarist featuring Lee Ritenour, Patrice Rushen, Harvey Mason, and Ernie Watts; Denver vocalist Tom Gruning's "Midnight Lullaby"; "Oasis," by Dan Siegel; Oregon guitarist Dan Lattarski's "Haven"; "The Janet Lawson Quintet," a debut album which won a Grammy nomination for her in '81; "The Music of Harry Warren," vocalist Susannah McCorkle's third Inner City release; Helen Merrill's "Casa Forte," featuring the arrangements of Torrie Zito; and "Butterflies," a septet headed by keyboardist Kornell Kovach and songwriter/composer Nachum Heiman.

Kratka will release a quartet of albums featuring Toots Thielemans, recorded in a Holland nightclub as part of an annual event there. Scheduled for March, April, May and June release are: "Live," "Live 2," "Live 3," and "Spotlight."

In the mainstream area, Inner City will release "Guitar Session," produced by publisher Ivan Mogull and featuring Thielemans, Jay Berliner, Gene Bertoncini, and Richard Resnicoff. A third volume in the ongoing Django Reinhardt series, "Compositions," will be released. Three new Earl Hines albums recorded in the mid-seventies will be released soon. Cat Anderson's "Paris Session," a collection of live dates recorded in Paris during the mid-seventies, will be issued this spring.

Internationally, Kratka continues to find new and exciting recordings. Inner City recently acquired Chris Hinze's Holland-based label Keytone for U.S. and Canadian distribution. The Keytone catalogue now numbers 13 releases and runs the gamut from fusion to pop vocalists. Slated for May release on Keytone are Ann Burton's "Am I Blue" and a three-record Sony digital boxed set, "My World of Music," by keyboardist Jasper Van't Hof. Kratka also recently acquired the British Affinity label for U.S. distribution. Among the more than 100 records in the catalogue are titles by Charles Mingus, Wes Montgomery, Thelonious Monk, John Coltrane and other jazz greats.

Inner City is also expanding into R&B, soul and new rock with the



Ornette Coleman

new custom label City Sounds.

Island/Antilles

Among the newest entries in the jazz sweepstakes is the Island/Antilles Records jazz line, conceived and directed by Island president Ron Goldstein, a former head of Warner Bros. Records' jazz and progressive music department. The independently-distributed label debuted this month with new albums by the Heath Brothers, Ornette Coleman, Joanne Brackeen and Ben Sidran.

Additional artists signed to Island/Antilles include Gil Evans, the Phil Woods Quartet, Air, Anthony Braxton and 15-year-old guitarist Bireli Legrene, described by Goldstein as "a virtual reincarnation" of guitar legend Django

Reinhardt. Goldstein has stressed that "these are artist signings, not one-off records"; each artist is signed exclusively, although alto saxophonist Woods may continue to record elsewhere without his quartet. Goldstein expects to release about 15 albums a year.

Steve Backer, who has worked for the ABC/Impulse and Arista labels, has been retained by Island/Antilles as an A&R consultant, with Goldstein expected to add "some A&R input" as well. The latter has noted that mass-market commercial success for his artists, while it would surely be welcomed, is hardly expected; "I'm less concerned with getting these artists on the radio," he notes, "than I am with letting them say what they have to say." Goldstein describes his approach as "somewhat conservative but also very realistic," adding that "I don't think you can think in short-range terms in jazz . . . We're looking to build a roster and a catalogue. You have to approach things in a manner that makes sense."

Jazz America Marketing

Jazz America Marketing (JAM), the Washington, D.C.-based label headed by Richard Spring, recently celebrated the first anniversary of its first release. In that short time, JAM has developed an outstanding reputation and catalogue.

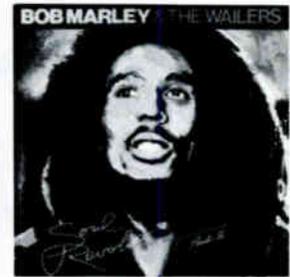
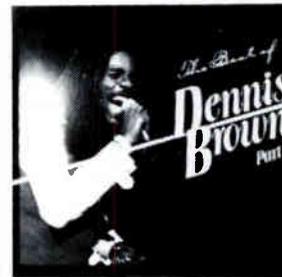
(Continued on page 14)

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Jazz Label Wrapup

(Continued from page 13)

"We try to give personal attention, in a promotional sense, to each of our artists," says Spring, "and that helps to account for the substantial market acceptance we've had." JAM released 10 albums in its first year, covering the entire spectrum of jazz from straight-ahead to funky, including albums from Michal Urbaniak, the Akiyoshi-Tabackin Big Band, Blue Mitchell, and John Abercrombie, and highlighted by their biggest seller, Jimmy McGriff's "City Lights."

Spring expects to release between 12 and 20 albums in 1982, evenly distributed between JAM's two distinct product lines: the full price, \$8.98 line geared toward artists signed to the label who have broad crossover potential (Spring mentioned Phil Upchurch, McGriff and Hank Crawford); and a \$5.98 budget line which includes either all new or very old straight-ahead jazz (Spring notes that these are almost exclusively small group dates) and goes under the Jazz America 5000 banner.

Due in April from JAM is Upchurch's "Free & Easy," a label debut that Spring feels will equal or surpass the success currently enjoyed by McGriff's second JAM release, "Movin' Upside the Blues" (a

recent top 30 record on RW's Jazz Album Chart). Also scheduled for April are "Unearthed Masters" Vols. I and II, both in the 5000 series. According to Spring, Vol. I includes a six-minute Charlie Parker version of "Ko-Ko" with Dizzy Gillespie, John Lewis, Ray Brown and others, recorded at a Carnegie Hall date in 1947 and previously unreleased. Two Coleman Hawkins tracks and a full side of the Georgie Auld Sextet (never issued) complete Vol. I. Vol. II features Stan Getz with three groups, comprised of Horace Silver, Al Haig, Tommy Potter, Roy Haynes, and others, in studio dates from the early fifties.

"We don't think it's necessary to release 50 or 60 or 70 records a year to be a viable jazz label," says Spring. "What we have done thus far is capture the attention of several important mass media periodicals — People, Playboy, Mademoiselle — and the jazz public in general. We work very hard at that."

Jazz Hounds

Having debuted in January of this year with two nationally-distributed albums — trumpeter Bobby Shew's "Play Song" and saxophonist/flutist Dave LeFebvre's

"Marble Dust" — Jazz Hounds Records has projected a release schedule of 12 more albums for 1982. Among them will be "Telepathy," a collaboration between Shew and pianist Bill Mays, and an album by the 17-piece Les Hooper Big Band.

Label principals Jack and Thais Harcourt (he is a veteran big band arranger and leader; she is a businesswoman) have said that Jazz Hounds is by design a "mom and pop" operation. Having set up offices in their Westwood home to direct the company's future, they look at Jazz Hounds as a "musician's musician label, recording jazz in its full spectrum."

The February/March 1982 issue of the National Association of Jazz Educators' publication for its members quotes Harcourt as describing the *raison d'être* for his new label. "Attending college and university jazz festivals," he said, "has made me even more aware of the talented and gifted young people who must be the next generation of famous jazz recording artists, and it is my desire to become a part of exposing this talent through my record company."

MCA

Prominent among MCA Records' jazz activities in 1981 was the debut of the Jazz Heritage Series, spotlighting vintage jazz recordings originally made for the Decca label from the 1920s through the 1940s. Among the first 38 Jazz Heritage releases were titles by Louis Armstrong, Jimmie Lunceford, Lucky Millinder, Louis Jordan, Dexter Gordon, Big Joe Turner, Fletcher Henderson and many others. An additional 10 volumes were issued in January of this year, with 10 more due in July or August; each volume carries a suggested list price of \$4.98, and MCA executives have reported that sales of the Jazz Heritage line have been gratifyingly brisk.

MCA's various other jazz catalogue programs are very extensive indeed. The "Great Moments With..." series presents material from the Impulse Records catalogue collated and produced for release by Leonard Feather, while all 94 Impulse albums, including 30 twofers, have been reduced in price to \$5.98 (single albums) and \$8.98 (doubles). In addition, various jazz titles (by John Klemmer, Spyro Gyra, the Crusaders and others) are steadily added to the mid-line Platinum Plus series; MCA has also introduced a \$3.98 "Superstar Supersaver" series, with albums by Count Basie, Wilton Felder and more, and a new twofer line called the All-Stars, unveiled in early March and including albums by the Crusaders and Klemmer. Due in coming months is the Collectable series, among which will be an album by the Dorsey Brothers Or-

chestra recorded in 1934 and '35.

As for current MCA artists with appeal to the jazz market, albums were released last year by the Crusaders ("Standing Tall"), Spyro Gyra ("Freetime"), Tim Weisberg ("Travelin' Light") and Native Son. The latter, a Japanese sextet, recently released a live album entitled "Coast to Coast."

MCA has also entered the audiophile jazz market, by way of the Crusaders Records label. The new company's first four albums included two digitally-recorded items (by the Crusaders and violinist L. Subramaniam) and two half-speed mastered releases (Joe Sample's "Carmel" and the Sample/David T. Walker project "Swing Street Cafe"). Spyro Gyra's "Catching the Sun," also in half-speed mastered form, will be part of MCA's own audiophile line, scheduled for release in April.

Mobile Fidelity

The majority of jazz releases offered by audiophile manufacturer Mobile Fidelity Sound Lab are half-speed mastered albums released as part of MFSL's "Original Master Recordings" series. Those albums include Al Jarreau's "All Fly Home," George Benson's "Breezin'," "Supersax Plays Bird," Earl Klugh's "Finger Paintings," Wes Montgomery's "Bumpin'," Charlie Byrd's "Byrd at the Gate," Michel Legrand's "Legrand Jazz" and Don Sebesky's "Three Works for Jazz Soloists." The Montgomery and Byrd albums, both licensed from the Verve Records catalogue, are no longer available in standard commercial pressings.

The Klugh and Benson albums, along with John Klemmer's "Touch" and Steely Dan's jazz-influenced "Aja," are also available from MFSL as high fidelity cassettes; in addition, Klugh's "Finger Paintings" has been added to the company's line of Ultra High Quality Discs (UHQR), items that retail for about \$50.

Upcoming Original Master Recordings from MFSL will include "Stan Kenton Plays Wagner."

Muse

Excitement, enthusiasm, and a passion for jazz; these are the things one can't help but notice when talking to Muse Records head Joe Fields about his new product.

"I've always felt that Muse is the successor to the great jazz labels like the Blue Notes and the Prestiges in their heydays," Fields says, "especially because of our base in New York and the New York input in the jazz scene. New York is the center, the intense place where everything happens, and most of the music on Muse reflects what's happening in jazz."

Muse's artist roster does indeed (Continued on page 15)

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- VG427008 Chuck Berry/Golden Decade—Vol. 1
- VG427009 Chuck Berry/Golden Decade—Vol. 2
- VG427010 Chuck Berry/Golden Decade—Vol. 3
- VG427011 Bo Diddley/Got My Own Bag of Tricks
- VG427012 Jimmy Rogers Chicago Golden Years—12
- VG427013 Little Milton Chicago Golden Years—13
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- VG515007 Aretha Franklin/Songs of Faith
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- VG515017 Howlin' Wolf/More Real Folk Blues
- VG515018 Sonny Boy Williamson More Real Folk Blues
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- VG515021 Albert King & Otis Rush/Door To Door
- VG515022 Ramsey Lewis/The Best Of...
- VG515023 Bo Diddley & Chuck Berry/Two Great Guitars
- VG515024 Memphis Slim/The Real Folk Blues

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Jazz Label Wrapup (Continued from page 14)

represent the entire spectrum of jazz, as evidenced by Fields' upcoming spring release: "Love," by Jon Hendricks & Co.; Richie Cole's "Live at the Village Vanguard"; "20/20," from guitarist Bruce Forman; "Golden Moments," a live Tony Scott date recorded in 1959 and featuring Bill Evans; and as-yet-untitled albums from Art Hodes, with Milt Hinton; Eddie "Cleanhead" Vinson backed by Roomful of Blues; Vic Juris; and Junior Cook.

With a network of over 20 independent distributors, Muse averages 25 releases each year, a schedule Fields indicates he'll maintain in '82. "We feel we've helped revive the careers of Junior Cook, Bill Hardman, and Harold Land, while keeping alive the organ and tenor tradition with albums by Charlie Earland and Groove Holmes, and tenormen like Willis Jackson," Fields says.

Muse's big successes in '81 included "Helen," by Helen Humes; "Save Your Love for Me," by Etta Jones; and "Live at the Village Vanguard," by Red Rodney and Ira Sullivan — all Grammy nominees; "Side by Side," by Richie Cole with Phil Woods; David "Fathead" Newman's "Resurgence"; and Mark Murphy's "Bop for Kerouac."

Nautilus

Five years ago, before Pismo Beach, California's Nautilus Recordings began to devote most of its attention to the manufacture of half-speed mastered audiophile discs, the fledgling company was the exclusive North American distributor for "direct-cut" audiophile product licensed from Japan's East Wind and JVC labels. Nautilus still retains the rights to three of those titles, guitarist Lee Ritenour's "Gentle Thoughts," "Sugar Loaf Express" and "Friendship."

These days, much of Nautilus' product consists of half-speed mastered versions of albums previously released by other labels in conventional, non-audiophile form. Among Nautilus' jazz-oriented half-speeds are Spyro Gyra's "Morning Dance," Ritenour's "Rit," Earl Klugh's "Crazy for You" and Grover Washington, Jr.'s Grammy-winning "Winelight."

Nautilus is also the exclusive manufacturer and seller of several direct-to-disc and digitally-recorded LPs, product that has not appeared elsewhere. Two of those direct-to-discs, John Klemmer's "Straight from the Heart" and Chico Hamilton's "Reaching for the Top," are now out of print, although the Klemmer album was recently made available as one of Nautilus's first "SuperCassettes;" the company also offers Klemmer's "Finesse," a 1981 recording, in the direct-to-disc format, as well as Victor Feldman's "In My Pocket."

Digital jazz LPs include Tim Weisberg's "Tip of the Weisberg," also available exclusively from Nautilus.

Planned for release this year, according to Nautilus president Steve Krauss, is a direct-to-disc Victor Feldman session tentatively titled "Secret of the Andes"; featured musicians include Hubert Laws, Harvey Mason, Abe Laboriel, Alex Acuna and Ritenour. A digital album by Lalo Shifrin (with Andy Simpkins, Earl Palmer, Paulinho da Costa and Sam Most) will be recorded this spring, and will also be distributed exclusively by Nautilus.

Omnisound

Omnisound Records, an eight-year-old subsidiary of Waring Enterprises, Inc., has six current releases of interest to the jazz aficionado.

Staff producer Yoshic Inomata produced the digitally recorded "Tokyo Concert" by pianist John Coates, his sixth Omnisound album, and "Still Waters," guitarist Harry Leahey's second on the Omnisound label. Alto saxophonist Phil Woods and tenor saxophonist/flautist Lew Tabackin lead a small combo on "The Phil Woods/Lew Tabackin Album."

The two-record set "Pocono Friends" was recorded live at Delaware's Deer Head Inn and features pianist Coates, saxophonist Woods, guitarist Leahey, bassist Steve Gilmore, and reedman George Young. "Solar Energy" is a showcase for drummer Bill Goodwin on which he is supported by bassists Gilmore and Steve Swallow, guitarist John Scofield, and pianist Bill Dobbins. Also on Omnisound is "The Dave Frishberg Songbook," a collection of songs by the critically acclaimed singer-songwriter. His song about the obscure Brooklyn Dodger "Van Lingle Mungo" is a cult classic.

Two new albums are due in May: trumpeter Hal Cook's "Hello Harry" and Harry Leahey's "Silver Threads."

Palo Alto Jazz

Toward the end of 1981, when Palo Alto Jazz Records announced its first set of six LPs to be released early this year, the label was gearing up for a total of 20 in 1982. With those first shipments en route to the distributors and radio stations the weeks of March 8 and 15, the catalogue for 1982 has already increased to 29 signed artists and purchased masters.

In addition to some of obvious name value, the label houses artists who they believe have achieved recognition by a small group of peers and educators over the years, but who have not been given sufficient exposure on record. This is part of the overall plan, which, ac-

ording to Jim Benham of Benham Management, owners of PAJ, includes "ambitious distribution and promotion."

Flugelhorn player Benham is a member of the first group recorded by PAJ before it was a *bona fide* label with a projected future, the big band called Full Faith and Credit; he is also founder and chairman of the board of Capital Preservation Fund, the money market fund from which the band originated "for fun." It was Dr. Herb Wong's entrance into the picture that structured that first effort into a record company.

The initial set of releases from Palo Alto Jazz include "JazzFaire," by the Full Faith and Credit Big Band; "Basically Count," by pianist Tee Carson and the Basie Bandmen; the Terry Gibbs/Buddy de-Franco collaboration "Jazz Party"; "Urban Dreams," by Pepper Adams; Gary and Mike Barone's "Blues and Other Happy Moments," and Lanny Morgan's "It's About Time."

Future releases (of five or six LPs at a time) will include albums by Larry Vuckovich, Elvin Jones, Mike Campbell, Free Flight, Les DeMerle, the Tokyo Union Orchestra (featuring Herbie Hancock, Richie Cole and Slide Hampton) and a Tom Harrell/Meredith d'Ambrosio release featuring Phil Woods and Hank Jones.

Pausa

Much of the material issued by Pausa (Product Associates, U.S.A.) Records is licensed from Germany's Mainstream M.P.S. catalogue. Last year, that material included Grammy-nominated albums by Rob McConnell and the Boss Brass, the Hi-Lo's and Clare Fischer; the latter's "Clare Fischer and Salsa Picante Present 2+2" yielded four nominations, with the track "Guajira Pa' La Jeva" scoring the Best Latin Recording Grammy.

Other M.P.S. product released by Pausa — the exclusive licensee for M.P.S. items in the United States, Canada and Mexico — included titles by Oscar Peterson, the Singers Unlimited, George Shearing, Stephane Grappelli and several others. Twenty-four additional M.P.S. albums are expected in '82, including new offerings from Freddie Hubbard ("Rollin'"), violinist Didier Lockwood ("Fasten Seat Belts") and pianist Stu Goldberg ("Eye of the Beholder"), all due in April; also set for April are reissues of material by Peterson, the Singers Unlimited and jazz accordionist Art Van Damme, with other reissues due throughout the year from the M.P.S. catalogue.

Pausa has also taken to releasing more and more of its own product, with two albums by drummer Alphonse Mouzon ("By All Means"

(Continued on page 16)



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Jazz Label Wrapup

(Continued from page 15)

and "Morning Sun") having been among the highlights of the label's year in '81, along with the debut of ReCoil, a young fusion band led by keyboardist Pat Coil. At least seven or eight more of Pausa's own releases are expected this year, among which will be albums by the Ollie Mitchell Sunday Band and the "melodic fusion" band Nightwind. In addition, according to the label, Pausa has plans for recently acquired product by Chuck Foster (with saxophonist Pete Christlieb, himself a Grammy nominee for his own "Self Portrait" LP) and Canadian guitarist Peter Leitch.

PolyGram Classics

Under the umbrella of PolyGram Classics are several jazz lines that represent some of the greatest music ever recorded in the genre.

In January 1980, PolyGram Classics decided to reactivate the Verve label, which hit the streets one year later with the first release, containing titles by Charlie Parker, Billie Holiday, the Oscar Peterson Trio, and others. The 50 Verve reissues — pressed in Japan, with original cover art — and 18 Mercury Jazz Classics (including product from the EmArcy, Limelight and Philips catalogues) released in 1981 were just the tip of the iceberg of what PolyGram Classics has in store for jazz lovers.

In January '82, PolyGram introduced the German Enja line with an initial release of 13 albums. The recordings, previously unavailable in the U.S., included: "Jaws Blues," from Eddie "Lockjaw" Davis; "Three for All," a Phil Woods-Tommy Flanagan-Red Mitchell date; "Outpost," by Freddie Hubbard; "Gene Ammons in Sweden"; "Mingus in Europe, Vol. I and II," by the Charles Mingus Quintet; and others. Seven more Enja releases are slated for May, four new titles and three reissues, with another release tentatively scheduled for September, according to Barry Feldman, jazz and pop manager, London Records.

Ten titles were released in March '82 on Mercury, all mastered and pressed in Japan. Highlighting the release are: "At Basin Street," a Max Roach and Clifford Brown set; Sarah Vaughan's "Sassy Swings the Tivoli," recorded in 1963; "Turning Point," by Benny Golson; and "Dizzy Gillespie and the Double Six of Paris." Ten more Mercury Jazz Classics from Japan will be issued this year as well as two releases of Verve imports of 10 each, in June and October. There will also be eight Verve repackaged twofers, priced at \$9.98, available in July.

PolyGram Classics has one of the most ambitious marketing and promotion programs of any of the jazz labels. Special posters, field marketing contests, sales incentives and release booklets are all utilized to help make the public aware of the quality lines available. "Our goal is to reactivate the entire Verve and Mercury catalogues," says Feldman.

RCA

RCA Records' involvement in jazz centers around its Bluebird, "Legendary Performers," and "This Is" series. RCA also has a seven-year-old distribution agreement with Norman Granz's Pablo Records.

Jack Maher, manager product merchandising, and jazz historian Frank Driggs, who compiles many of the Bluebird albums, have helped make Bluebird one of the industry's most popular reissue series. In 1981 Bluebird released "The Complete Benny Goodman Vol. 8," "The Complete Artie Shaw Vol. 7," "The Complete Glenn Miller Vol. 9," "The Complete Fats Waller Vol. 3" and "The Complete Bunny Berigan Vol. 1." The Waller series is expected to be a long one, since RCA has over 300 of the singer-pianist's recordings in its vaults.

The interest in Duke Ellington sparked by the musical "Sophisticated Ladies" has led Bluebird to make tentative plans for a "Com-

plete Duke Ellington" series starting in June. In the meantime, Ellington fans have available the "Sophisticated Ladies" cast recording and a two-record compilation of the Ellington orchestra performing tunes found in the show, "Sophisticated Ellington." In support of the play's Los Angeles opening, RCA has released a promotional single, "Hooked on Ellington," which ties together over 40 Ellington songs. The disc was produced by RCA publicist Elliot Horne.

In 1982, RCA expects to release Bluebird albums by Tommy Dorsey and Paul Whiteman.

Pablo has an impressive roster of jazz greats. Among its signees are Ella Fitzgerald, Count Basie, Joe Turner, Oscar Peterson, Zoot Sims, Milt Jackson, Dizzy Gillespie, Roy Eldridge, Benny Carter, Harry Edison, Jon Faddis, and Joe Pass. In addition, Pablo has released previously unheard recordings by John Coltrane and Lester Young.

Current Pablo releases are: "Little Jazz & the Jimmy Ryan All-Stars," featuring Roy Eldridge; "A Classy Pair," showcasing Ella Fitzgerald with the Count Basie Band, with arrangements by Benny Carter; "Nigerian Marketplace" by Oscar Peterson, the first theme in a not-yet-completed suite called "Africa"; four previously unreleased sessions by Lester Young cut in Washington, D.C. during the 1950s; and "The Tatum Solo Masterpieces Vol. 12," culled from a 13-record boxed set by the great pianist.

Realtime

At Realtime Records, an audiophile label that is a subsidiary of the Miller and Kreisel Sound Corp., 1981 saw the release of six jazz albums — by Freddie Hubbard, Don Menza, Wild Bill Davison and Eddie Miller, Joe Marino, Jack Sheldon and the John Dentz Reunion Band — all of them produced by Ralph Jungheim, Realtime's director of marketing and an independent producer, and all of them recorded on Miller and Kreisel's own modified Sony digital recording equipment.

Those six albums all carry a suggested retail price of \$17. And because the label, according to Jungheim, attempted to "cover a broad spectrum of styles" with them, from solo piano renditions of standards to more free-form ensemble outings, Realtime also issued a sampler with tracks from all six. The sampler's suggested price is \$10.

Jungheim indicated that Realtime is pleased with the reception accorded their records "in a difficult marketplace." Critical reaction — especially to Hubbard's "Back to Birdland" — has been uniformly positive, airplay has been considerable, and sales are "satisfactory," Jungheim said. "Burnin' (Blues for

Bird)," a track from Menza and his '80s Big Band's "Burnin'" album, was a Grammy nominee this year, for best jazz instrumental performance by a big band.

Jungheim expects that Realtime will release six more albums in 1982, possibly including new works by Hubbard and Menza and some trio LPs. The label's strategy involves actively seeking radio airplay for its product — unusual for an audiophile company — thereby increasing its appeal to both the audiophile and regular jazz markets.

Rounder

Rounder Records has been a leader in a whole new category of music frequently called "jazzgrass" or "hot string" music. This hybrid of jazz and bluegrass has been mined on such recent Rounder releases as "Mar West" and "Still Inside," both by Tony Rice, a former guitarist with the David Grisman Quintet. Multi-instrumentalist Mark O'Connor, a member of the Dregs and another leading practitioner of "jazzgrass," recently released his jazz fiddle LP on Rounder, "On the Rampage." Other notable string-jazz releases include the eastern-influenced "Flatbush Waltz" by Andy Statman, Ken Kosek and Matt Glaser's "Hasty Lonesome," and Russ Barenberg's "Cowboy Calypso."

Recent Rounder releases have also been rich in the blues. Robert Jr. Lockwood and Johnny Shines' "Hangin' On" (1980 winner of a W.C. Handy Award for Best Traditional Blues LP) and the recently released "Mr. Blues Is Back to Stay" incorporate funk and jazz elements in full-band arrangements within the blues idiom. Rounder also recently released Clarence Gatemouth Brown's first album on the label, "Alright Again," featuring an 11-piece ensemble for a big band R&B outing. James Booker's "New Orleans Piano Wizard: Live!" carries on the New Orleans tradition of such legendary players as Jelly Roll Morton and Professor Longhair. Highlighting Rounder's contemporary blues releases is Johnny Copeland's "Copeland Special" (1981 winner of a W.C. Handy Award for Best U.S. Blues Album), featuring sidemen George Adams, Arthur Blythe, and Bayard Lancaster on saxophones.

Other jazz releases come from different directions: guitarist Van Manakas' "Love Songs," featuring his melodic jazz compositions; "Stride Guitar" from Guy Van Duser, which takes stride piano and transposes it to solo guitar; and contemporary western swing from Cowboy Jazz's "That's What We Like About the West." Slated for release in mid-'82 is an album from

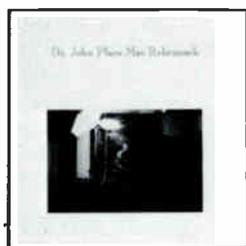
(Continued on page 18)



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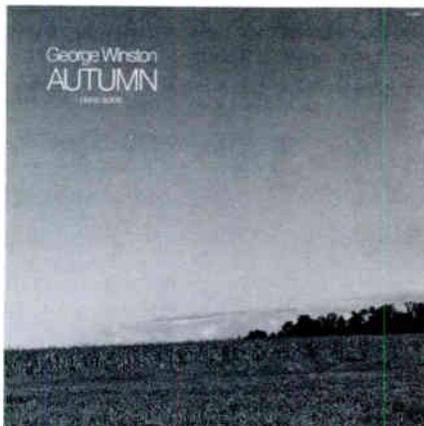
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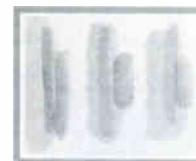
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Various Artists
C-1015



Wind Dance
Scott Cossu
C-1016



Breakfast in the Field
Michael Hedges
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Clockwork
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C-1018

Spring 1982 Releases

- C-1019 George Winston: Winter Into Spring
C-1020 Ira Stein and Russel Walder: Elements
C-1021 Darol Anger and Barbara Higbie: Tideline
(Darol Anger, violinist with David Grisman Quartet)

*current sales of 90,000



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Jazz Label Wrapup (Continued from page 16)

composer and Arkestra leader Sun Ra.

As national distributor for the Italian Black Saint and Soul Note labels, Rounder has made inroads into avant garde jazz. The World Saxophone Quartet has released two Black Saint albums as a group and solo efforts from members David Murray, Oliver Lake, Hamiett Bluiett and Julius Hemphill. Joseph Jarman, Don Moye and Lester Bowie of the Art Ensemble of Chicago have also found Black Saint an outlet for their solo works. Air has two Black Saint releases, "Live" and "Air Mail," and American composer George Russell has released three albums on Soul Note.

Stash

New York-based Stash Records was formed by Bernard Brighton as a reissue label approximately seven years ago. In the last four years, Stash has released an increasing number of studio and live albums. The Stash catalogue now includes approximately 45 titles.

Among the artists featured on Stash as session leaders and sidemen are Louis Bellson, Panama Francis, Bucky Pizzarelli, Ira Sullivan, Slam Stewart, Dardanelle, the Widespread Depression Orchestra, Phil Bodner, Jon Faddis,

Hank Jones, Anne Marie Moss, Mary Osborne, Adam Makowicz, George Mraz and the New York Saxophone Quartet.

"The Incredible Ira Sullivan," a Stash recording, was nominated for a Grammy Award in 1981.

Brighton is the label owner and producer of all recordings on the label; he is assisted in the A&R and promotion areas by Dick Ables, who is also manager of Bellson, Pizzarelli and arranger Hale Rodd.

Steeplechase

Steeplechase Records, run in the U.S. by Chuck Nessa, was founded in Copenhagen, Denmark nine years ago. Two years ago Nessa opened an American office in Chicago. Last year the company released 10 records, and Nessa expects to match that number in 1982. In fact, he anticipates eight albums by June.

They are pianist Tete Montoliu's two-record set "Boston Concert," trumpeter John McNeil's "Clean Sweep," a 1976 Dexter Gordon set called "Lullabye for a Monster," pianist/vocalist Shirley Horn's "All Night Long," tenor saxophonist Buck Hill's "Easy To Love," Red Mitchell's "Chocolate Cadillac," Michal Urbaniak's "One and Only Love," and pianist Hilton Ruiz's "Steppin' Into Beauty."

Storyville

Storyville Records expects 1982 to be an active year, with approximately 40 releases scheduled. The label, which is the jazz arm of the Moss Music Group, plans 10 releases in April. The highlight will be the first five albums in its Blues Roots series: LPs by Lonnie Johnson, Otis Spann, Sunnyland Slim, Champion Jack Dupree, Memphis Slim, and two compilations, "Blues Around My Bed" and "Mississippi Blues."

Albums by the Teddy Wilson Trio, the Benny Carter Quartet, and the Club Hangover series (recorded in San Francisco in the 1950s) are also due. Jesper Thilo with the Clark Terry Quintet, the Bobby Hackett Sextet, and Turk Mauro's "The Underdog" are among the many quality jazz recordings upcoming on Storyville.

Sutra

Sutra Records, a year-old subsidiary of Buddah, has a number of upcoming jazz releases.

Two west coast musicians, Bobby Shew with "Class Reunion" and Gordon Brister with "Collective Consciousness," are represented. Lionel Hampton's "50th Anniversary: Live at Carnegie Hall," a two-record set recorded in 1978, featuring Pepper Adams, Arnett Cobb, Panama Francis and others, and produced by Teo Macero, is also due.

Other albums in the Sutra

catalogue are: John Stubblefield's "Midnight Sun"; Mike Nock's "Succubus"; and "The Craig Peyton Project." Jazz fans should also look for the jazz-influenced funk of Oneness of Ju Ju on a soon-to-be-released album.

Theresa

Theresa Records has released 13 albums since its inception in 1976, achieving its greatest success with saxophonist Pharoah Sanders' "Journey to the One," a double album released last year. Other albums issued by Theresa during the last 12 months include Joe Bonner's "Impressions of Copenhagen," Rufus Reid's "Perpetual Stroll," Sanders' "Rejoice," and works by pianist John Hicks and drummer Idris Muhammad.

Upcoming from Theresa are a live Sanders album, featuring Muhammad, Hicks and Walter Booker, due this spring; a Sanders-Bonner duet LP, due in September; and a live recording by Bonner and his trio, due before Christmas.

Time-Life

Time-Life Records' "Giants of Jazz" Series is now in its fourth year. "Giants of Jazz" includes recordings, in some cases previously unreleased, by legendary jazz figures like Louis Armstrong (the first release in the series), Duke Ellington, Benny Goodman, Billie Holiday, Coleman Hawkins and others, taken from vintage labels like Okeh, Bluebird, Gennett, and the vaults of Columbia, RCA and Decca.

Each volume is attractively packaged and contains three LPs consisting of 40 selections (or the equivalent on cassette or eight-track) and a full-color booklet containing extensive historical background and liner notes on the artist. Six volumes are released each year. "Count Basie," release number 22, was issued in March.

Warner Bros./ECM

Ricky Schultz, national promotion manager, jazz, at Warner Bros. Records, looks at 1981 as "the year we solidified our position as the top jazz combine in the industry, both commercially — our chart successes far outstripped any other label — and simply as a place for jazz musi-

cians to be and feel comfortable."

A bold statement, perhaps, but the performances of two artists alone lend support to Schultz's claim, as both Al Jarreau and David Sanborn enjoyed the most successful records of their careers. Jarreau's "Breakin' Away" (a Grammy winner in both jazz and pop categories) passed the 800,000 mark in sales, while Sanborn's "Voyeur" (which yielded the Grammy-winning "All I Need Is You" track) became the saxophonist's second consecutive album to top 225,000 units.

Other '81 highlights were numerous, according to Schultz. Among them were a series of recordings made at Switzerland's Montreux Festival in July under the supervision of Tommy LiPuma, Warners vice president/A&R, jazz (a double Montreux album featuring Yellowjackets, Randy Crawford, Larry Carlton, Neil Larsen and Buzzy Feiten, Mike Mainieri, Sanborn and three Jarreau/Crawford duets will be released this year; a second Montreux album will feature the first-ever recorded duets by Warners artists Chick Corea and John McLaughlin); the first Warner Bros. album by Weather Report bassist Jaco Pastorius, entitled "Word of Mouth"; the two Grammy nominations given to the Pat Metheny/Lyle Mays collaboration "As Falls Wichita, So Falls Wichita Falls" (on the Warners-distributed ECM label); and the Corea/Gary Burton album "In Concert, Zurich, October 28, 1979" (also on ECM), a Grammy winner for best instrumental jazz performance by a group.

As for 1982, albums by Carlton, Michael Franks, Larsen and Feiten's Full Moon and the "Sharky's Machine" soundtrack have already been released to good response, along with ECM albums by the Steve Kuhn Quartet, Lester Bowie and others. Due later this year are albums by the following: Sanborn; Yellowjackets; George Benson; David Grisman; Mainieri; Deodato; Claus Ogerman with Michael Brecker; and, on ECM, the Pat Metheny Group; James Newton; the Art Ensemble of Chicago; Keith Jarrett; Steve Tibbetts; Corea (with Roy Haynes and Miroslav Vitous) and Carla Bley, among others. Many of those albums, said Schultz, especially those on Warner Bros. proper, will be promoted and marketed not only by the label's jazz staff but by the pop and black departments as well.

Warners also introduced its first jazz sampler last year, entitled "Appetizers." In addition, the label plans to continue its series of ECM samplers (there are now 10 of them), featuring highlights of the latest releases. All samplers are prepared to use at the radio and retail levels.

(Continued on page 19)



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Al Jarreau

Jazz Label Wrapup

(Continued from page 18)

Windham Hill

Windham Hill Records will look back at 1981 as the year of George Winston's "Autumn," a collection of solo piano impressions that was actually issued in late '80. "Autumn," while it was just one of Windham Hill's releases during the last 18 months, was clearly the record that put the little Stanford, California-based label squarely on the map.



Will Ackerman

Retail sales of "Autumn" are now in the neighborhood of 100,000 units. Moreover, according to Windham Hill chief William Ackerman, himself a guitarist and label artist, the Winston album "really changed the shape of our business here by opening the doors to a lot of the major independent distributors." As a result, he adds, Windham Hill can now safely pre-ship from 5,000 to 10,000 copies of every label release, with little or no worrying about returns. That situation was also helped by the release of a Windham Hill sampler, described by Ackerman as "a wonderful marketing tool."

Other Windham Hill highlights of last year would have to include Ackerman's own "Passage," a digitally-recorded, half-speed mastered, elaborately-packaged solo and duet album that has passed the 30,000 mark in sales. In addition, the label's "development from a strictly solo format to an ensemble format" is a significant one, Ackerman reports, and while "we're not abandoning solo albums by any means," the duet and small group recordings — by guitarists Alex de Grassi and Michael Hedges, pianist Scott Cossu and others — are indicative of Ackerman's intention to "broaden what we do within the same emotional context."

In 1982, Windham Hill plans to release albums by violinist Darol Anger and pianist Barbara Higbie; lyricist player Chuck Greenberg; pianist/composer Ira Stein and oboe player Russell Walder; and George Winston's "Winter Into

Spring," among others. Tentative plans have been made for solo piano and solo guitar samplers, to be issued on the Lost Lake Arts subsidiary label. In the meantime, Ackerman, Winston, Hedges, Anger and Higbie recently taped a digital simulcast for KQED-TV and KQED-FM in the San Francisco area; the show may be optioned to the National Public Radio and National Educational Television networks.

Xanadu

Music industry veteran Don Schlitten is head of the Kingsbridge, New York-based Xanadu Records. Schlitten formed Xanadu in 1975 and since then has released approximately a dozen jazz albums a year in two basic series.

The Gold series consists of some reissues, but mostly unreleased material by classic jazz stylists like Coleman Hawkins, Tal Farlow, Bud Powell, Clifford Brown, Fats Navarro, and others. Xanadu's Silver series is comprised of such contemporary artists as Kenny Barron, Dolo Coker, Peter Sprague, Barry Harris, and many others, some of whom are signed exclusive to Schlitten.

Schlitten's spring release, due in early May, includes, in the Gold series: "Dutch Treat," a Coleman Hawkins set recorded in Holland in the fifties; "Hampton Hawes Memorial Album," a collection of unissued live recordings made in the fifties; and Georgie Auld's "Homage," a reissue of a 1959 session with Auld playing tunes associated with the Benny Goodman Sextet. In the Silver series: "Kenny Barron at the Piano," a solo piano album; and "The Message Sent on the Wind," by guitarist Peter Sprague, featuring Barron, Gene Perla and Barry Altschul.

Xanadu's fall release is tentatively scheduled to include albums from Sprague, vocalist Earl Coleman and "Night Flight to Dakar," the second album from the label's sessions there in 1980, all in the Silver series. The fall's Gold series releases are "Roy Eldridge at Jerry Newman's" and "The Bill Harris Memorial Album." Also likely to appear before the end of the year, but not specifically scheduled, are albums from exclusive artists Barry Harris, Sam Most, Billy Mitchell, and Bob Mover.

A special project that is nearing completion is the "Xanadu at Montreux" film, an hour-long documentary of Xanadu artists performing at the famous Switzerland jazz festival. Filmed in 1978, the project is in post-production and Schlitten is currently negotiating for cable television distribution. There are four "Xanadu at Montreux" albums in the catalogue which document the label's involvement at the festival.

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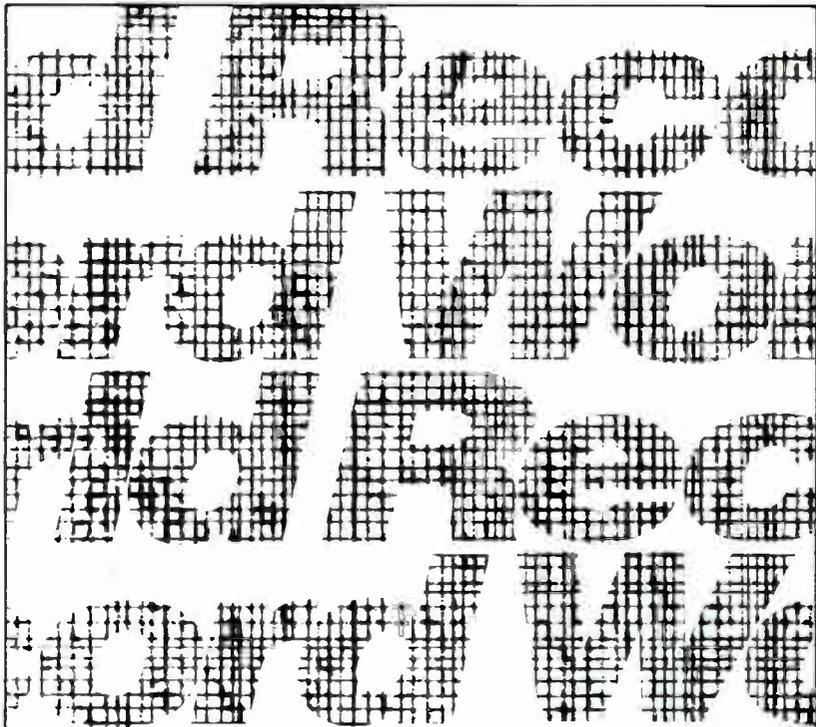
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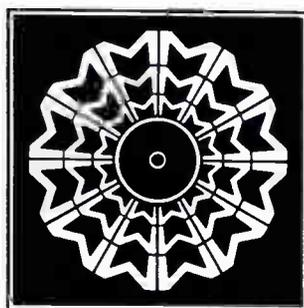
APRIL 3, 1982

**LOS FELICITAMOS
SINCERAMENTE**



PROFONO INTERNACIONAL, INC.

**EN SUS DOS
AÑOS DE EXITOS
CONTINUOS!**



MELODY

DISCOS Y CINTAS MELODY, S.A.

Lago Chalco N°.122, Mexico 17, D.F. Tel. 396-00-11



THE SECOND ANNIVERSARY OF PROFONO INTERNACIONAL, INC.

Dialogo Con Guillermo Santiso, Presidente de Profono

Record World: Cuáles fueron las circunstancias que hicieron favorable la creación de Profono Internacional?

Guillermo A. Santiso: Profono Internacional se creó en 1979 en el mes de agosto para ofrecer promoción y asistencia a los artistas del catalogo Discos y Cintas Melody de México y protegerlos en el territorio de Estados Unidos. Discos Melody se encontraba en esos momentos en un problema de tipo contractual con una Cia. distribuidora de Estados Unidos, problema que afortunadamente en esta fecha y gracias a la buena voluntad de las partes implicadas ha tenido una solución muy conveniente para ambas partes. Profono se crea con la idea de que, si el territorio de E.U. siendo tan grande y con tanta diferencia de civilizaciones latinas como existen, ante la convicción de que las ventas logradas por Discos Melody en esos momentos, no eran lo que ante los ojos de los interesados en esa época eran las convenientes que se podían lograr. El creador de la Compañía es un servidor, con el Sr. Ignacio Morales, el cual accedió a crear esta Compañía basándose en la confianza que depositó en mí para atender a sus artistas.

RW: Definitivamente el Sr. Morales aceptó esta idea, pero previamente a eso, tengo entendido que precisamente hubo bastante experiencia en las relaciones entre ambos, creo que hubo un proceso en México que hizo que Uds. unieran sus conceptos.

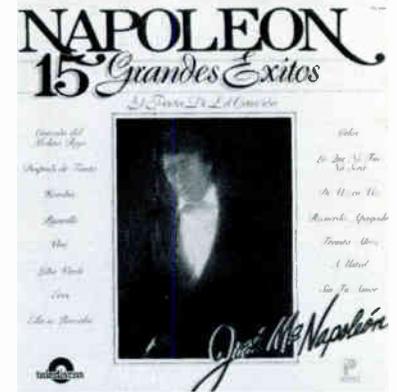
Santiso: Efectivamente, yo tuve la oportunidad de viajar a México en 1976, trabajando para Microfón S.A. de Argentina. Fui enviado por los Sres. Kaminsky a representar a Microfón, que era distribuido por Discos y Cintas Melody. En esa oportunidad conocí al Sr. Morales, presidente de Melody en México. Ahí empezó nuestra relación. Luego de trabajar en México por un año, fui enviado a California por Microfón para organizar la operación de Microfón en la costa oeste de E.U. Posteriormente a eso, al no llegar a un acuerdo con Microfón, que me querían enviar a New York, comencé a trabajar con Orfeon Records en donde estuve menos de un año. En ese momento, siendo ya 1979, volví a tener contacto con Morales, porque en esa época había un disco de Melody con cierta promoción en Puerto Rico. Ahí reabrimos nuestra relación, que había estado apagada por un tiempo, y ya al reanudar nuestras conversaciones, surgió la idea de apoyar promocionalmente el catalogo del Sr. Morales en E.U. debido a diversos reclamos que habían por parte de los artistas.

RW: Tengo entendido que eres un ejecutivo verdaderamente joven, en contraste con todos los ejecutivos de la industria discográfica internacional. ¿Qué tiempo llevas dentro de la industria discográfica?

Santiso: Comencé a trabajar en Argentina cuando tenía 18 años en discos CBS Argentina, donde tuve mi primera oportunidad como asistente del gran productor de discos que se llama Francis Smith. Posteriormente, fui productor de Discos CBS y luego pasé a EMI donde fui Director Artístico. Después como productor independiente hasta 1976 que hablé con los Sres. Kaminsky, ya que en ese momento estaba la situación bastante difícil y decidí abandonar el país. Les estoy muy agradecido a los Sres. Kaminsky, y que gracias a ellos me encuentro hoy dirigiendo una empresa discográfica en E.U.



Guillermo R. Santiso, presidente de Profono Internacional, Inc.



La grabación Profono Internacional de "15 Grandes Exitos" de Napoleón fue lanzada a promoción en Enero 22 del 1982, acumulando en un periodo de menos de dos meses, cifras de ventas que han sobrepasado ya los 100,000 ejemplares vendidos.

RW: La labor tuya en Profono se hizo notar de inmediato y a los pocos meses me consta que Profono pesaba dentro de la industria con un material lanzado con mentalidad dirigido, a la costa oeste de E.U., colocándose agresivamente en todos los mercados en dicha costa. Ahora bien, en todo ese proceso exitoso surgieron comentarios que originaron cierto tipo de controversia al hacerse notar que grandes intereses televisivos mexicanos, específicamente hablando, Televisa de México, se había convertido en propietaria de Profono, creándose una situación de cierta tirantez dentro de la industria latina de E.U., por todo lo que ello pudiera implicar. ¿Me pudieras aclarar esta situación con lujo de detalles?

Santiso: Profono Internacional es una Corporación bajo las leyes del estado de California. Estuvo en principio formada por dos accionistas, el Sr. Morales y un servidor. Luego de que Melody vendió en México parte de su paquete accionario a Televisa, se dió la posibilidad de esta confusión de la que me estás hablando. Y es que los intereses de Televisa hubieran podido alcanzar a Profono también. No es así, Profono Internacional es totalmente independiente y su paquete accionario está compuesto de la siguiente manera: 50% de las acciones pertenecen al Sr. Alejandro Quintero, mexicano; 25% al Sr. Ignacio Morales, mexicano; y 25% a un servidor, argentino. No hay ningún tipo de relación comercial con Televisa, la relación de Profono Int. es pura y exclusivamente con Discos y Cintas Melody S.A., en cuanto que Profono representa el catalogo bajo licencia Melody en E.U.

RW: Quiere decir que definitivamente aclarado una vez y por todas, que los Sres. de Televisa tienen su gran negocio, pero que no tienen nada que ver con Profono.

Santiso: Correcto.

RW: Entonces; aclarado ese aspecto, indiscutiblemente, la labor promocional de Profono es fuerte, yo diría que, a través de sus contactos y negociaciones con otra empresa en el mercado que es Telediscos, Profono tiene una gran fuerza de promoción televisiva. ¿Cómo explicas tú eso?

Santiso: Sin duda alguna, la televisión es un gran medio de divulgación y promoción. Profono es una Compañía que siempre ha trabajado en lo que podemos definir, como las formas standards de promoción de discos, esto es a través de la radio, la prensa, relaciones públicas y una muy buena atención del producto y sus artistas. En realidad, el éxito de Profono se le puede atribuir en un 80% al material que representamos. Nosotros lo que ponemos en E.U. es un buen sistema de distribución y promoción, manteniendo un sistema de servicio a las emisoras de radio, de seguimiento de nuestros artistas y nuestros discos, de manera tal que eso redonda en los buenos resultados que Profono ha tenido. En lo que respecta a Telediscos, la situación es completamente diferente. Todas las Compañías hacen negocio con Telediscos. Profono es una Compañía más haciendo negocio. El éxito que Profono ha tenido es que las ideas que hemos sometido a Telediscos han sido aprobadas por ellos. Así lo demuestran las cifras de ventas y la ventaja que tenemos, es nuestra idea de formar el catálogo y consolidar nuestros artistas. Las compilaciones que realizamos no ayudan comercialmente a mantener un gran average de promoción continua en todos los medios para nuestros artistas.

RW: A mí me consta que es cierto lo que dices, toda la industria usa las
(Continued on page 4)



"¡Viva el Norte!" otro de los grandes impactos de ventas de Profono Internacional, fue lanzada a promoción en Abril del 1981, rompiendo "records" de ventas, tomando caracteres que llevaron la cantidad a más de 190,000 copias vendidas en menos de dos meses. La idea, concepto y creación puso a Profono a la cabeza de este tipo de compilación discográfica en Estados Unidos.



El long playing de Amanda Miguel titulado "El Sonido Vol. 1," con tres éxitos impresionantes incluidos, "Así no te amaré jamás," "El me mintió" y "Mi Buen Corazón," producido por Diego Verdaguer, ha acumulado ventas superiores a los 100,000 ejemplares, habiendo salido a la venta en Octubre del 1981. Actualmente se encuentra como vendedor No. 1 en ambas costas de Estados Unidos y subiendo constantemente sus cifras de ventas.



THE SECOND ANNIVERSARY OF PROFONO INTERNACIONAL, INC.



De izquierda a derecha: Tomás Fundora, José Rolon, Edmundo Pedroza, Frances Bast, Francisco Brenes, Guillermo Santiso, Leo Lozano y Carlos Maharbiz.



Frente del Edificio Profono de Los Angeles.



Fachada de la Sucursal de San Antonio, Texas.

Dialogo *(Continued from page 3)*

facilidades promocionales de Telediscos. Creo que muchas empresas antes que Profono, han hecho negocio con Telediscos. ¿Te recuerdas alguna de ellas?

Santiso: Definitivo, la primera empresa fué Caytronics, dueña de un gran catálogo y una gran visión comercial. La labor de Telediscos en E.U. ha sido admirable porque le ha dado a los artistas, la oportunidad de que aún cuando eran considerados como artistas del este ó oeste, los ha proyectado a través de la televisión a ambas costas de los E.U., a través de la SIN (Spanish International Network). Por lo cual, tenemos artistas de tipo "ranchero" que no habían tenido la oportunidad de ser promovidos en la costa este, y a través de la televisión se han visto proyectados con ventas muy importantes; al igual con los artistas de la costa este que siendo muy fuertes, se sospechó o había un perjuicio anterior, de que no iban a vender en la costa oeste.

RW: Yo recuerdo, mucho antes de que se creara Profono, mucho antes que comenzaras con Orfeón, que tuvimos una conversación en Los Angeles en la cual hacías críticas muy fuertes al modo en que se trataba a los programadores radiales en E.U., tales como la falta de atención, la falta de envío de muestras, la falta de un tratamiento profesional a los hombres de radio. Todas esas críticas fueron bastante interesantes, y por supuesto, estuve siempre de acuerdo con ellas. Yo no sé exactamente si has podido llevar a la práctica tus conceptos con respecto a mantener de una buena manera un sistema de "mailing list" y un servicio fuerte a los programadores radiales. Me imagino que a través del éxito que has logrado sea posible que lo has hecho. Pero, no obstante, quiero hacerte la pregunta. ¿Te sientes satisfecho de la labor que se ha desplegado por la firma Profono y todos aquellos conceptos agresivos que mantenías en aquella charla?

Santiso: Me siento orgulloso pero no satisfecho. Porque más de dos ó tres compañías competidoras de Profono han tenido que trabajar más duramente para tratar de equiparar el paso que nosotros estamos marcando en cuanto a promoción y atención a las emisoras se refiere. La

atención a las emisoras radiales es fundamental y es columna vertebral de un negocio de discos. Si no tenemos "tocadas" en la radio, no tenemos ventas. Nuestra gran ventaja es contar con gente con experiencia en cada posición, al igual que un gran cariño y dedicación al trabajo. Me siento orgulloso pero no satisfecho, porque cada vez hay más estaciones latinas y la competencia nos hace esmerarnos más y trabajar más.

RW: Yo siempre consideré que la televisión es un gran vehículo publicitario y promocional. También si un disco no ha tenido un éxito previo fuerte, definitivamente la promoción televisiva se hace nula. Quiere decir que debe haber un tipo de porcentaje dentro de Profono Int. a través del cual, balancees tus gastos promocionales o tu sistema de promoción. ¿En qué porcentaje, tú sitúas dentro de tu empresa, la promoción radial en contraste con la promoción televisiva?

Santiso: La promoción radial para el negocio del disco debe ser concentrada en un 85%. Tenemos casos de discos promovidos exclusivamente por televisión, casos muy infelices por cierto. Pero luego cuando la idea se redondea y se comienza a utilizar la televisión para apoyar los "hits" que se han logrado a través de la radio, es el momento en que se produce y se cierra el círculo, se llega al público y se elevan las ventas. Yo te pudiera hablar de un caso reciente como el de Amanda Miguel. Tenemos la suerte de distribuir en E.U. una artista como Amanda Miguel, quien en el momento que nosotros compramos televisión y hacemos negocios con Telediscos, le pagamos la mitad de "profit," al igual que cualquier otra compañía de discos. En el caso de Amanda Miguel, compramos televisión por nuestra cuenta. Pusimos menciones en California por 6 semanas con un total de 1,000 "spots" de 30 segundos con un resultado impresionante, ya que el disco de Amanda Miguel ya tenía 3 éxitos de radio, resultando todo con unas cifras de ventas increíbles.

RW: Con respecto a los cargos ejecutivos en Profono. Tengo cierta confusión al respecto que quisieras me aclararas. Hablamos del Sr. Morales como presidente del Consejo Administrativo. Ahora bien, ¿cam-

(Continued on page 22)

FELICIDADES



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THE SECOND ANNIVERSARY OF PROFONO INTERNACIONAL, INC.

Lanzamiento y Promocion Del Long Playing "Viva La Salsa"

■ Con la autorización de los sellos propietarios, el Sr. Guillermo Santiso lanzó el día 15 de Noviembre de 1981, el long playing titulado "Viva la Salsa," conteniendo muy exitosas interpretaciones de grandes salseros. Aparte de la amplia fuerza de ventas en la costa este de Estados Unidos, el long playing logró muy altas cifras de ventas en la costa oeste, territorio en donde la promoción y venta de este tipo de producto había sido muy lenta o inexistente. Las ventas de "Viva la Salsa" quedaron estacionadas hasta el momento (Enero 15, 1982) de la siguiente manera:

Nueva York — 67,600 unidades,
Puerto Rico — 28,000, Miami —
15,500, Texas — 8,600, California
— 31,750.

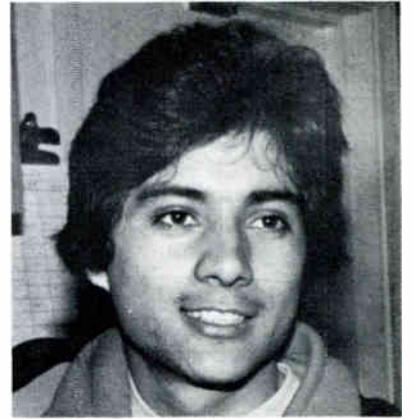
Con un total de ventas acumuladas en un periodo de dos meses de 151,450 unidades, "Viva la Salsa" se convierte en un éxito extraordinario para la firma Profono Internacional, Inc., que logra altas cifras de ventas, a través de extensa promoción televisiva para este producto.



Mercedes Soto y Frances Bast: Departamento de promoción, encargada de la coordinación de la promoción y control de presupuesto de la misma para toda la Union Americana.



Felipe Luna: Jefe del Almacén, encargado del inventario del mismo y del surtido del producto.



Horacio De Vera: En el Almacén se ocupa del surtido de los pedidos, esta bajo la supervisión de Felipe Luna.



Avelino Romero: En el departamento de contabilidad, sus labores incluyen las de llevar las cobranzas y pagos de la compañía.



Denis Montalban: En el departamento de Contabilidad en las oficinas de California.

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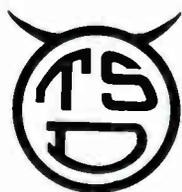
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THE SECOND ANNIVERSARY OF PROFONO INTERNACIONAL, INC.

Charla del Carlos Maharbiz, Gerente Costa Este de Estados Unidos

■ Mi incorporación a la compañía se produce en Agosto de 1981. Hasta ese momento Profono no tenía oficinas en la costa Este, o sea que operaba directamente desde Los Angeles, donde están instaladas las oficinas centrales y New York era atendida por Taurus Sound.

Se instala en Miami la operación Costa Este, por la ubicación ideal que posee esta ya que se está a dos horas de New York, dos horas de Puerto Rico y a cuatro horas y media de Los Angeles; y de esta manera se puede brindar un eficaz servicio a toda el área, dado que esta es la premisa fundamental que Guillermo Santizo con su gente en la Costa Oeste y Leo Lozano en Texas le habían impreso.

Esta clara y definida política agresiva había que aplicarla en esta zona, claro que ya existía un camino abierto o sea que no fue difícil aumentar nuestra presencia en el mercado, debido a que muchos de nuestro artistas eran conocidos y tenían fuertes ventas en el área.

Una vez logrados los resultados deseados comenzamos nuestra tarea en Puerto Rico.

Esta se inicia a partir de Enero del año en curso, y ya estamos viendo los frutos de este trabajo; que a no dudarlo con el correr de los días nuestra compañía se ira afirmando



Carlos Maharbiz

y por ende nuestros artistas en esa plaza. Puerto Rico sigue siendo un mercado de gran atractivo para los interpretes ya que la proyección que de la Isla es muy importante en el mundo de habla hispana.

Esta es la tarea que se nos ha encomendado y creemos que si no



Francisco Brenes, gerente financiero, encargado de las finanzas de Profono Internacional, Inc.

totalmente, en parte, la estamos cumpliendo. Pero no somos nosotros quienes debemos hablar de los logros obtenidos, sino quienes tengan a su cargo juzgar nuestro trabajo, si ha sido eficiente o no, entre ellos, los propios artistas de la compañía.



Edmundo Pedroza, gerente de ventas, encargado de la coordinación de las ventas de Profono en todo el territorio Americano.

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Leo Lozano: Su Trayectoria en el Mundo del Disco

By GUILLERMO LOZANO

■ Hablar de Leo Lozano es referirse a una personalidad del mundo del disco, que se ha colocado al frente del grupo refinado de promotores que mueve la industria latina de la música en los Estados Unidos. Solo ha vivido dentro de ésta farándula escasos doce años, en los que ha logrado acumular un mundo de experiencia. Si tuviéramos que condensar esa difícil trayectoria en unas cuantas líneas nos concretaríamos a señalar cronológicamente su historia. Venido de la industriosa ciudad de Monterrey, Leo conquistó a San Antonio, Texas con su enorme simpatía y con su firme deseo de triunfar, de trabajar, de ser útil, y de justificar el desarraigo a la patria y a todo lo suyo. Su primera incursión como gente de discos fué la gerencia de promoción de Marsal Productions, firma que dejó cuando rompían records de ventas con las grabaciones sensacionales de Angélica María, esto fue por el año 1970. De allí fue contratado para la compañía GAS con base en Los Angeles, California siguiendo su trayectoria de aciertos. La compañía Orfeón lo contrató despues para que se hiciera cargo de la gerencia de promoción y ventas, puesto que ocupó por año y medio, de donde dió el paso definitivo ingresando a las filas de Caytronics en donde se le reconoció nacionalmente ya como un valor de la indus-



Leo Lozano, gerente de la Sucursal de Texas, encargado de las ventas y promoción del Medio Oeste de Los Estados Unidos.

tria del disco. Fué en el año de 1979 cuando fué llamado a ocupar la vice-presidencia y gerencia general del medio Oeste de la compañía Profono, en donde ahora ya destaca lanzando al mercado hispano de los Estados Unidos todo su catálogo de hits. Doce años se han dicho tranquilamente en unas cuantas líneas, pero entrelíneas hay muchas penas y muchos triunfos, muchos sinsabores y muchas alegrías, mucha lucha y muchos aciertos. El resumen dice, hombre de trabajo de principios, de experiencia. Ejemplo de lealtad al trabajo y a la amistad. El nombre de Leo Lozano vá ligado a la historia del disco latino en los Estados Unidos, y al éxito de muchos artistas que han tenido la fortuna de haber sido promovidos por él. Para hacerle justicia tendríamos que escribir muchas cuartillas, permítanos el atrevimiento de decirlo en solo palabras, Leo, ¡Te Admiramos!

Los Bukis

■ Actualmente Los Bukis es uno de los grupos mexicanos que más aceptación tiene en la Unión Americana dentro del público de habla hispana, y aquí en México y algunas ciudades de Provincia el grupo tiene un cartel del primera línea. Son grandes vendedores de discos y una garantía en la taquilla en cuanto a presentaciones personales.

Los Bukis, cuyo nombre adoptaron de la región de Sonora en donde llaman "buki" a los pequeños, se iniciaron en el ambiente artístico siendo unos niños, y han perseverado hasta convertirse en uno de los conjuntos musico-vocales más versátiles del país.

Los Bukis, Joel y Marco Antonio Solis Sosa, Jorge Avila Gonzalez, Cenobio Cortez y Roberto Guadarrama, estrenan en Melody su más reciente LP (el cuarto en su carrera) titulado simplemente "Los Bukis." El LP conjunta atinadamente arreglos y voces con un bien balanceado repertorio original del



Pepe Rolon, gerente de operaciones, encargado de la producción y coordinación del producto entre nuestras oficinas.

grupo. Canciones como: "Mi Najayita," "Si Tú Quisieras," éxitos probados en la radio se mezclan con números ágiles y plenos de ritmo como: "Estabas tan Linda," "Me Muero Porque Seas mi Novia," "Sabes," "Al Fin," y otras más.

La realización de este nuevo LP de Los Bukis se debe a Marco Antonio Solis, quien además de ser un músico completo que domina a la perfección varios instrumentos, es un gran compositor que le ha dado al conjunto un nivel muy especial en el ambiente.





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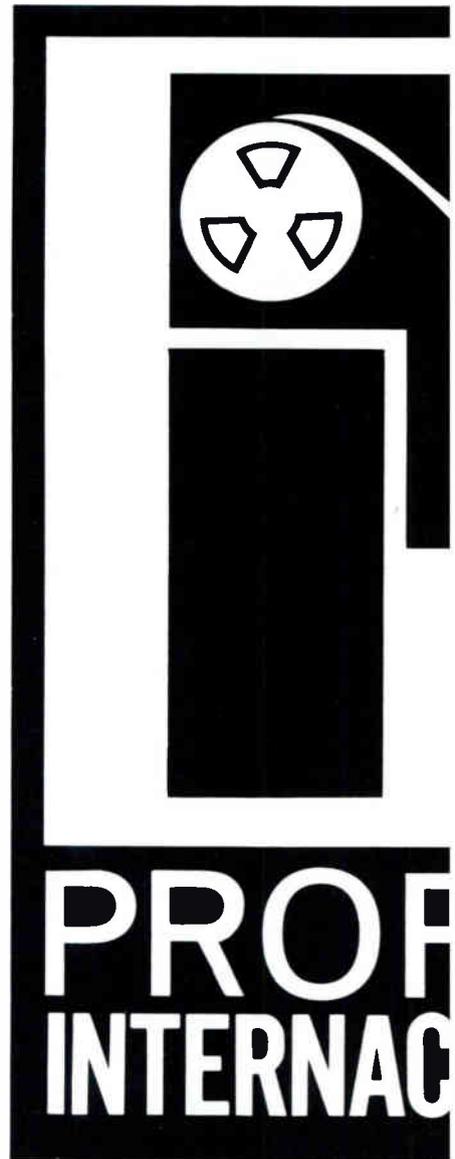
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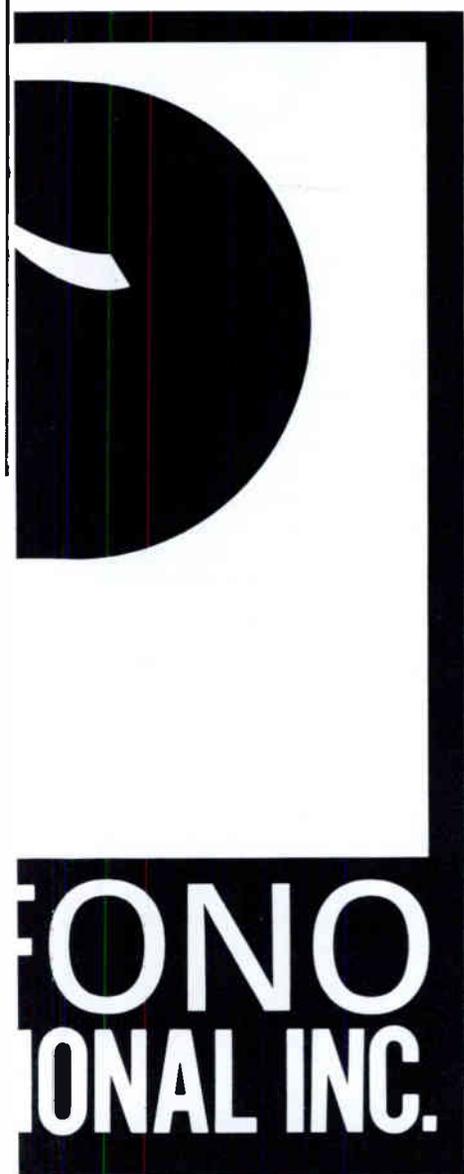
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 - GUALBERTO CASTRO • AIDA CUEVAS • LU
 - LOS PLATINOS • CHAYITO VALDEZ • EDI
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- BURBUJAS •
- NAPOLEON •
- LUIS PEREZ MESA •
- MENUDO •
- LUIS ANGEL •
- MORENO •
- RAFFAELLA CARRA •
- ROBERTO FAUSTO •
- DAVID HARO •
- LOS YONIC'S •
- EDUARDO II •
- LA RESISTENCIA •
- FERNANDO Z. MALDONADO •
- GRUPO IMPACTO DE MONTEMORELOS •
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- CIANA • LOS SAYLORS • MUNDO ARMENTA •
- JARDO NUÑEZ Y SU BANDA TROPICAL •
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José María Napoleón

■ José María Napoleón Ruiz Narváez nació en la ciudad de Aguascalientes en el año de 1949 un mes de Agosto. De origen humilde José María pasó su niñez con grandes carencias pero rodeado del amor y la unión familiar que caracterizó a la familia, compuesta por 5 hermanos más y sus padres, Rafael Ruiz y María de Jesús Narváez de Lara. Desde pequeño se integró al coro de la iglesia del pueblo componiendo su primera canción a la edad de 9 años a la que tituló "Esta Tarde."

Su afición por la lectura y sobre todo por la poesía alimentaron su inspiración y dieron rienda suelta a la joven imaginación de José María. La sensibilidad del adolescente se vió fuertemente sacudida por el arte taurino a la edad de 13 años al ver aquella película que marcara su primera etapa de aventura. "Torero" de la que era protagonista Luis Procuna, así decidió ser matador y al lado de su hermano Fabian emprendió la lucha por ser torero.

En 1966 toma la gran decisión de conquistar la ciudad de México como compositor; de aventones y con la firme convicción de lograrlo llegó con su único patrimonio: la guitarra, que sirvió los primeros meses como única arma de trabajo en los camiones y cafés en donde le permitían ganarse unos cuantos pesos.

Después de muchas penalidades buscó la oportunidad en varias marcas grabadoras, sin embargo, la grabación de sus 4 LPs dió el triunfo que José María esperaba.

En 1973 firma contrato con Discos Cisne, grabando la melodía "Anhelos," en 1974 de nuevo participa en el Festival OTI, pero en esta ocasión solo como compositor con la canción "Los años de la vida" que interpretó Jorge Castro y cuya melodía ocupó el tercer lugar.

Para 1976 surge la separación de su esposa Rosario de Alba. En ese mismo año participó en el Festival OTI con sus canciones "Anhelos" y "Vive" esta última ocupó el cuarto lugar, pero el público la convierte en el éxito que coloca a José María Napoleón en los primeros lugares de popularidad a nivel nacional.

La decisión del jurado para el cuarto lugar fué uno de los más comentados ya que el público entregó el apoyo a "Vive" con el grito unánime de todos los asistentes y las llamadas del público para protestar por el lugar otorgado. Esta canción rompió record de popularidad y de venta, por lo que Discos Cisne le confirió en 1977 el Cisne de Plata.

Esta canción significa para José



María Napoleón la entrada a la fama por tantos años anhelada y la realización de tantos sueños que por fin se convertían en realidad y así logra salir de ese bache económico por el que su familia y el mismo atravesaba.

Pero es hasta 1977, cuando logra el primer lugar del Festival OTI con su canción "Hombre" y así comienza su interminable cadena de actuaciones en los lugares de más prestigio en la República. Surgen también sus primeras experiencias en el extranjero logrando colocar en E.E.U.U. by Centro América sus composiciones dentro del gusto popular.

El triunfo en el festival abrió también las posibilidades cinematográficas realizando en ese tiempo su primera película "Los Triunfadores" donde José María llevó un papel estelar, desde luego que las actuaciones en televisión no se hicieron esperar y así intervino en los mejores programas como "Siempre en Domingo," "24 Horas," "Fantástico" y muchos otros programas.

En febrero de 1980 durante la convención de Discos Cisne en Acapulco, Gro. es lanzada "Eres" canción que da un giro a la producción musical de Napoleón y marca otro ascenso en su carrera.

En abril de ese mismo año, Discos Cisne le otorga una placa conmemorativa por sus 10 años de actividad profesional y dicha entrega se lleva a cabo por el Sr. Raúl Ficachi y el Sr. Ignacio Aguilar en la ciudad de Guadalajara, Jal.

En junio, Napoleón logra realizar otra faceta de su carrera al intervenir por primera vez en una telenovela que se llamó "Al Rojo Vivo."

El 13 de agosto en la ciudad de Monterrey se realiza el lanzamiento de "Leña Verde" en donde se registró un lleno total y se consideró por la prensa especializada como una de las actuaciones más emotivas de José María Napoleón.

Menudo



■ Ricardo Omar Meléndez, (el simpático Ricky) es el integrante más antiguo del grupo.

Entró a "Menudo" a los nueve años, tiene una hermana que estudia en los Estados Unidos. Su padre y su madre trabajan en la Universidad de Puerto Rico.

Ricardo nació el 22 de noviembre de 1967. Actualmente tiene 13 años y pesa 42 kilos y mide 1.52 mts.

Francisco Xavier Serbia Queipo es un rubio muy alegre que por su simpatía y atractivo físico conquistó a las "fans."

Nació el 24 de julio de 1968, perteneciente al signo Leo y de 12 años, Xavier entró a formar parte de "Menudo" por casualidad.

Xavier es el más pequeño del grupo, siempre atento al flash de la cámara fotográfica, es el más inquieto y extrovertido de todos, se ha adaptado rápidamente a sus compañeros, a pesar de tener poco tiempo dentro del quinteto (sólo cinco meses).

Johnny nació el 21 de diciembre de 1967, pesa 53 kilos y mide 1.64 mts. Es hijo único y estudia el octavo grado (segundo año de secundaria). La primera impresión que

da Johnny, es la de un muchacho tímido pero todo se le olvida cuando empieza a correr con su moto y es todo un disciplinado del deporte, inclusive representó a Puerto Rico jugando beisbol en Santo Domingo.

Rene Farait Nievés entro a Menudo hace dos años y está considerado como el "sexy del grupo."

Nació el 2 de noviembre de 1967 y tiene 13 años pero como pesa 57 kilos y mide 1.68 mts, bien puede aparentar de 17 a 18 años. Rene tiene un alto sentido de la unión familiar y tiene como su adoración a su pequeño hermano de apenas 4 años quien ya se sabe todos los pasos y canciones de Menudo.

El integrante más nuevo de Menudo es Miguel Angel Cancel con 12 años de edad, nació el 29 de junio de 1968, pesa 49 kilos y mide metro y medio.

Miguel es hijo único pero con un amplio sentido del deber y la responsabilidad, estudia en un Colegio Militar en Puerto Rico en donde se ha destacado por ser un excelente estudiante y mejor compañero pues su concepto de amistad y solidaridad es muy fuerte.

Amanda Miguel

■ Amanda Miguel Samso es el nombre de esta linda y espigada chica cuya belleza y exquisita voz conoció el público de México el año pasado cuando Amanda formó parte del espectáculo presentado por Alberto Vázquez en el centro nocturno capitalino.

Amanda es, además, la feliz esposa del compositor e intérprete argentino Diego Verdaguer.

Cuando Amanda tenía 7 años de edad abandono su pueblo natal junto con su familia para marchar a Trelew donde continuo sus estudios musicales. Fue aquí donde empezó a darse cuenta de sus facultades y su gusto por el canto y una doble inquietud empezó a manifestarse en ella: ser cantante y compositora.

En relación con la forma que conoció a Diego Verdaguer, con quien inició en forma su carrera en el terreno del arte, Amanda nos cuenta que: "un día caminando junto a sus amigas por una calle de Buenos Aires cuando una de ellas advirtió, llena de entusiasmo, que Diego Verdaguer salía en ese momento de un establecimiento comercial."

El primer viaje de Amanda a



México fue en 1975 cuando acompañó a Diego que hacia su primer intento por probar suerte en nuestro país.

En 1978 regresó a México para hacer una temporada en el centro nocturno en la temporada que realizo Alberto Vazquez en el hotel del Prado.

Su primer gran éxito fué, "Asi No Te Amara Jamas," al cual le siguió, "El Me Mintio," que alcanzo el 1er lugar inmediatamente en toda la Republica Mexicana.

Su más reciente 45 es, "Mi Buen Corazon," no dudamos que tendra la misma trayectoria de sus éxitos anteriores.

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Alvaro Davila

■ Alvaro Dávila es un cantante singular dentro del ambiente artístico de México. En contadas ocasiones puede constatar que un autor viva tan en completo acuerdo con las ideas que expresa en sus canciones. Por esto, con una sola palabra, la adecuada sería: íntegro.

Alvaro Dávila nació en Parras, Coahuila. Es Licenciado en Administración de Empresas, carrera que estudió en Guadalajara. Se inició profesionalmente en la música poco después de haber resultado triunfador en un Festival de la Canción Universitaria, en la Perla Tapatía.

Al margen del Festival, su composición "Una vieja canción de amor," lo colocó entre los favoritos del público, al convertirse en un gran éxito.

Alvaro Dávila ha participado en innumerables programas de televisión y presentaciones por toda la República. También ha realizado fotonovelas y sigue preparándose en todos los campos de la actividad artística, con un propósito claro y bien definido: expresarse al través de la música.



Dos discos de larga duración bajo la etiqueta Melody es lo que podríamos llamar su nueva producción, destacando los temas: "Una vieja canción de amor," "Canta," "Juntos tú y yo," "Brujería," y "Amarrado."

Alvaro Dávila es un joven modesto, consciente de su realidad y de que el triunfo no se encuentra a la vuelta de la esquina; sigue superándose, estudiando y componiendo. Cada vez mucho mejor en vista de que todos sus temas están basados en vivencias propias.

Angelica Maria

■ Angelica Maria es hija de un músico singular, reconocido mundialmente como acordeonista Armin Hartman y de Angelica Ortiz, una productora de películas y empresaria de teatros. Angelica Maria nació un 27 de Septiembre en New Orleans y desde muy pequeña demostró tener sencillez artística, estudia con constancia y dedicación que es lo que se necesita para seguir una carrera artística.

En 1962 grabó su primer disco y su primer éxito "Eddie, Eddie," con la dirección artística de Armando Manzanero. Fue tal su éxito que en 1963 fue nombrada por los periodistas la Novia de la Juventud.

En 1961 hizo su 1era. telenovela, "Cartas de Amor" al lado del gran actor Ernesto Alonso.

En 1962 hizo su primer programa musical, producida por Juan Calderon en donde bailaba y cantaba en Televisión al lado de Enrique Guzman.

Con la telenovela "Muchacha italiana viene a casarse," viajó por casi todo el continente americano, donde hasta la fecha, es la artista mexicana más querida.



A lo largo de su carrera a hecho 51 películas, 10 obras de Teatro, 11 telenovelas, 52 Series Musicales de Televisión, 26 LPs y 89 fotonovelas. A merecido la distinción de 100 trofeos en México y el extranjero.

Desde 1976 una calle de la ciudad de Netzahualcoyotl lleva su nombre.

Angelica Maria es un verdadero ídolo en México y casi todo el continente, por sus grabaciones, actuaciones en teatro, televisión, películas y presentaciones personales.

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Yuri

■ Es la cantante más joven del elenco nacional de Discos Gamma, que nace al mundo de la música grabada justamente con el año 1978.

Su nombre completo es Yuridia Valenzuela Canseco y nació en el puerto de Veracruz en 1964, donde reside junto con sus padres y hermanos. Aunque todavía muy joven, Yuri ya tiene experiencia cantando y bailando ante el público. Se inició con el grupo veracruzano, "La Manzana Eléctrica," conjunto animador de bailes que ha trabajado en los Estados de Veracruz y Tabasco y en donde ella era un show aparte durante los intermedios. Salones de fiestas y reuniones sociales y familiares fueron el marco de sus actuaciones.

El 15 de Enero de 1977, Yuri estuvo cantando en los festejos a una candidata a Reina del Carnaval alternando con artistas de la capital, entre los cuales se encontraba Anamía, acompañada por el Director Artístico de Discos Gamma, Julio Jaramillo Arenas, que de in-



mediato fijó su atención en la jovencita veracruzana. Después de varias entrevistas y un rápido viaje de la chica con sus padres a la capital, se firmó el contrato de exclusividad para que Yuri grabase en este sello.

Yuri ha sido seleccionada para intervenir en la fase nacional del Festival OTI de 1979, interpretando una canción de la joven cantautora mexicana Irasema. El tema se titula "Siempre hay un mañana." Con ello se convierte — en la intérprete más joven en toda la historia del Festival OTI.

Rigo Tovar

■ Su verdadero nombre es Rigoberto Tovar Garcia. Nació en Matamoros Tamaulipas el 29 de Marzo de 1949.

Tiene 9 hermanos.

Rigo Tovar tuvo una niñez llena de privaciones pero plenas de amor. Empezó a trabajar a la edad de 7 años, ayudando a sus padres como carpintero, luego como repartidor de medicamentos en Matamoros.

Cuando tenía 8 años se le presentó la primera oportunidad para demostrar sus inclinaciones musicales.

La primera canción que interpreta en serio fue "Tu recuerdo y Yo," de Jose Alfredo Jimenez.

A los 18 años de edad llegó a Houston, Texas, con la ilusión de formar su propio grupo musical, y empezó a trabajar para poder comprar instrumentos musicales.

En su trabajo, hizo amistades con los que formó un grupo, y se dedicaron a interpretar música tropical. La primera presentación del grupo fue en el bautismo del hijo de la hermana de Rigo Tovar. En este primer grupo estaban 2 de los hermanos, Mario Antonio y Jose Angel, con los que formó el primer Costa Azul, esto ocurrió en el año 1972, que fue cuando grabó su primer disco para una marca estadounidense, que llevaba por títulos: "Rosa Valencia" y "Rio Rebelde."

Con un nuevo grupo, lanzó un sencillo de su propia inspiración: "Mi Matamoros Querido" y "Lamento De Amor."

La primera difusora que transmitió a Rigo Tovar fue Radio Mexicana en Matamoros, Tamaulipas que es la XEMS.

Luego grabó su primer LP, que vendió por millares.



En 1973 regresa a la Ciudad de Mexico, y en la primera presentación que hace en Puebla, gana 16,000.00 pesos.

Los primeros síntomas de su enfermedad (cequera), los advirtió en 1974, cuando vio a los médicos y le dijeron que tenía Retinitis Pigmentosa, y que no tiene cura, que al principio le hizo perder la esperanza del llegar a realizarse completamente como artista, pero ante su gran popularidad que para entonces había obtenido, le ayudó a superarse y olvidar en parte su gran dolor.

Rigo Tovar, como todos los grandes ídolos, es conocido, querido, admirado, e idolatrado, puede que se le critique, pero nunca ignorado.

Lleva ya 10 años con Discos y Cintas Melody, con los que tiene grabado 14 discos de larga duración y que mantienen una demanda de ventas constantes.



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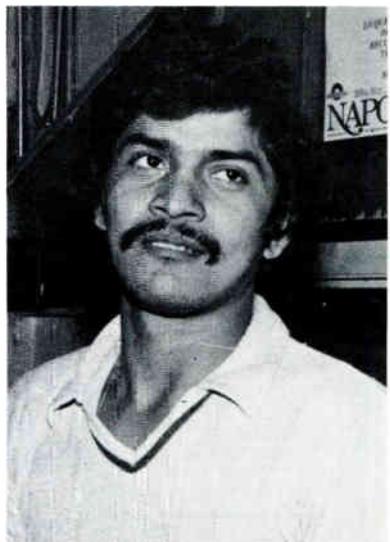
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Eduardo Nuñez

■ Nació en la ciudad de Morelia, Mich. un 28 de Noviembre, bajo el signo de Sagitario.

Sus estudios los realizó hasta la secundaria en Morelia, su bachillerato y primer año de arquitectura en la Facultad de Ingeniería de la U.N.A.M., pero decidió cambiar de carrera y volver a su ciudad natal, en donde ingresó a la facultad de Ingeniería en 1960, su gusto por la música se manifestó desde muy pequeño, pero es hasta entonces que forma su primer grupo musical con sus compañeros, bajo el nombre de "Los Chachareros," su éxito fue grande, pero solo duró 6 meses ya que todos como estudiantes se vieron obligados por sus familias para abandonar la música que los estaba haciendo retirarse de los estudios.

El espíritu inquieto de Eduardo lo lleva de nuevo a cambiar de carrera y se decide por el Derecho, para abandonarlo al poco tiempo y seguir la carrera de Contador, sin embargo ninguna de esas actividades lograron interesarlo verdaderamente para continuarlas.

Así decide ejercer el periodismo, teniendo su primer trabajo de reportero en el "Heraldo Michoacano" y llega a colaborar con varios periódicos de la región y en la revista "Fonotip."

Posteriormente incursiona en el ambiente radiofónico como locutor con diferentes radiodifusoras en Morelia, (X.E.K.W., X.E.M.M., X.E.C.R.) de ahí como auxiliar de contador en la Comisión Federal de Electricidad.

Un cambio brusco da entonces a su actividad al ingresar como peón en una fábrica de mosaicos en donde llega a ocupar la Administración General.

En 1970 la suerte le sonríe, se saca la lotería y decide independizarse y poner su propio negocio de mosaicos, todo parece ir viento en popa durante el primer año, pero a los dos años el negocio quiebra y queda endeudado con el triple de lo que había ganado con la lotería, así decide volver a su verdadera y auténtica vocación, la de compositor y músico. Su primer éxito como compositor lo obtiene cuando después de mucho insistir, Carlos Campos, le graba el tema "Campeón 70" y casi a la par los "Sonors" le graban "Frida" (La tarasquita) que también convierten en éxito. Con ese camino recorrido como compositor decide formar su primera banda en 1971.

Su debut profesional es apadrinado precisamente por Carlos Campos en la ciudad de Morelia el 30 de Septiembre del mismo año.

La idea de Eduardo, desde entonces fué hacer una combinación



de cumbia y ranchero, por lo que es considerado como "El creador de la cumbia ranchera." El éxito de Eduardo Nuñez y su banda tropical, fué sin lugar a dudas todo un suceso musical en toda la región, cosa que lo decidió a convertirse en empresario para hacer realidad un viejo sueño, introducir su cumbia ranchera en el gusto del público.

En 1972 firma contrato de exclusividad con Discos Cisne, grabando su primer L.P. a partir de su segundo L.P. Eduardo Nuñez dirige su producción musical y se convierte entonces, en todo un éxito radiofónico y de ventas a nivel nacional.

■ Su verdadero nombre es Hector Jorge Ruiz.

Nació un 12 de Septiembre en el barrio de Montserrat, San Telmo, Buenos Aires, Antiguo Argentina.

A la temprana edad de 9 años se alejó de su casa y la calle y sus amigos se volvieron sus compañeros.

A la edad de 13 años ya imitaba a artistas famosos.

Participó luego en El Equipo De Boca Juniors, como necesitaba tener mucha disciplina y mucha práctica por lo que decidió abando-

nar el club. A los 15 años Modelo Profesional de alta costura para hombres. A los 17 años graba su primer sencillo, titulado: "Toda Mia La Ciudad" con el cual tuvo un moderado éxito en la Argentina, lo que lo incentivo a estudiar canto, expresion corporal y baile.

Su 3er sencillo "Vuelvo a Vivir Vuelvo a Cantar," consigue internacionalizarse que le sirve para su internacionalizacion a través de una película del mismo nombre siendo Sabu el protagonista.

■ Uno de los más firmes exponentes de la música argentina.

Nació el 26 de Abril de 1952 en Buenos Aires, Argentina. Diego relata que desde muy pequeño empezó a manifestarse en él el deseo de llegar a ser cantante y compositor. Después de mucho buscar una oportunidad para ingresar en el mundo de la música, conoció a Larry Moreno, cantante de gran popularidad en Argentina, fué quien advirtió en Diego un gran talento en el arte, por lo que decidió (cuando Diego tenía 14 años) formar un dueto llamado "Reno y

■ José Domingo, el popular locutor, periodista y cantante, creador de éxitos tan grandes como "Motivos" y "Terciopelo y fuego," entre otros, nació en Padrón, Galicia, el 10 de octubre de 1950.

Hijo de una familia modesta, es el segundo de doce hermanos. Sus padres se preocupan por sus estudios y a los once años de edad hacen que José Domingo Castaño, su nombre real, ingresó en el convento de los padres Dominicos de Corias, Asturias.

Permanece en el convento hasta los diecisiete años en que por razones sentimentales interrumpe sus estudios religiosos y José Domingo se encuentra ante un disyuntiva: Estudia o trabaja. Después de mucho pensarlo decide hacer ambas cosas.

Y José Domingo se hizo locutor. Dos años en Radio Galicia donde llega a convertirse en el locutor más escuchado, en la voz más popular. Su simpatía y su revolucionaria forma de hacer radio empiezan a conquistarle infinidad de admiradores.

El momento llega en que José



Domingo siente reducido su radio de acción en Radio Galicia y le domina la idea de lanzarse a la gran aventura: la conquista de Madrid.

En 1967 José Domingo llega a la gran capital con un bagaje de sueños e ilusiones. Logra colocarse en Radio Madrid FM, luego en Onda Media de donde sale pronto por no estar de acuerdo con la política de la empresa.

Momentos difíciles para el joven locutor que se encuentra de pronto sin trabajo, sin dinero y sin amigos. Se entera de que en Radio Centro necesitan un locutor, se presenta y consigue el puesto.

"El gran musical" programa de gran impacto en la Cadena SER vive su momento más importante cuando José Domingo lo revitaliza. Empiezan entonces los trofeos para José Domingo, el locutor de más fuerte impacto en España. Recibe, entre otros, el Premio ONDAS, premio al mejor presentador, premio al mejor periodista musical y mucho, mucho más.

Las inquietudes de José Domingo aumentan y es así como ingresa al periodismo en la revista "Hola." Incursiona también en la televisión, pero su muy avanzada concepción de lo que debe ser un animador está un poco en desacuerdo con lo que piensan quienes tienen en sus manos el destino del espectáculo electrónico en España de tal manera que su trabajo ante las cámaras es reducido.

Ya es tiempo de que José Domingo pruebe suerte como cantante. Su anhelo, el sueño por tanto tiempos acariciado se vuelve realidad y deja en la tortilla negra una canción escrita conjuntamente con su hermano Fernando "Neniña."

Ignacio Morales, presidente de Discos Melody, de México, conoce a José Domingo en Madrid, lo escucha y le gusta su forma de decir las cosas.

Y José Domingo se convierte en el primer artista español que firma para una grabadora mexicana. Español de nacimiento, José Domingo es artista mexicano en su producción musical.

Sabu

Diego Verdaguer

Rino." Trabajaron juntos un año, hasta que un día se presentó la oportunidad para que Diego se convirtiese en solista, y animado por su compañero y amigo Larry, fué como se inició en el difícil camino del arte, produciendo el mismo sus discos.

En 1973 a 1975 trabajó intensamente, y fué en 1975 cuando grabó su primer éxito "Volveré" (canción que lo colocó en un sitio de privilegio), y al cual le prosiguieron varios éxitos como: "Yo Pescador de Amor," "El Pasadiscos," "El Secreto Callado," entre otros.

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**II
ANIVERSARIO**

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Torrelaguna N° .64. MADRID-27, ESPAÑA



THE SECOND ANNIVERSARY OF PROFONO INTERNACIONAL, INC.

Dialogo

(Continued from page 4)

bia este Consejo todos los años?

Santiso: Profono Int. está dirigida por un Consejo de Administración que está integrado por Ignacio Morales, presidente; Alejandro Quintero, vicepresidente; un servidor, como vicepresidente; Carlos Carriedo, tesorero; Victor Márquez, secretario y David Quintero, secretario. La función del Consejo es, analizar los desarrollos de la Compañía y el analizar los tiempos vencidos, o sea los dos meses pasados y los dos meses siguientes. Los cargos del Consejo se cambian una vez por año y son rotativos. El presidente en estos momentos es Morales, el año entrante lo será Quintero y así sucesivamente. Pero el Consejo no tiene que ver nada con la Corporación. En la Corporación, Santiso es el presidente en E.U. de Profono Internacional Inc.

RW: ¿Qué planes de futuro inmediato estás teniendo para Profono en Puerto Rico?

Santiso: Los planes de Profono son continuar la expansión que estamos llevando, solidificar las áreas sobre las cuales ya tenemos trabajo establecido y agrandar nuestra operación con mayor influencia en las otras áreas. En estos momentos estamos trabajando fuerte en Puerto Rico con un éxito muy interesante y contando con la ayuda de la organización de Jerry Masucci. Han hecho un trabajo muy bueno y les estoy agradecido. Nuestra idea es dar la oportunidad a todos nuestros artistas de ser escuchados y promovidos en Puerto Rico. Espero sea el pueblo puertorriqueño el que decida qué artista va a aceptar. Puerto Rico es una de las plazas más interesantes y un país en que el artista reclama por su importancia en cuanto a presentaciones personales.

RW: Casi en retribución a la labor de Jerry Masucci en Puerto Rico, tengo entendido que Profono Internacional está ayudando en la misma manera al producto de Jerry Masucci en la costa oeste, en la cual siempre han tenido gran dificultad para entrar.

Santiso: Correcto. Profono Int. está preparando un sistema para promover el producto de Musica Latina Internacional en California y de distribuir el producto en esa area. El plan lo estamos llevando a la práctica y hay un gran interés de los distribuidores y emisoras de radio por el producto.

RW: No obstante, la distribución de Profono está en manos directas de Profono en Puerto Rico?

Santiso: Definitivamente.

RW: Está supervisado directamente por el "branch" de Profono en Miami?

Santiso: Es responsabilidad directa de Carlos Maharvis, gerente de la operación Profono en la costa este.

RW: Con respecto a los planes internacionales que tiene la firma, y dado el caso que estoy viendo producciones propias de artistas locales. ¿Qué proyectos tiene Profono con respecto a los mercados internacionales con respecto a sus productos originales?

Santiso: Profono es una Compañía de discos con todas las complicaciones y satisfacciones que ello representa. Profono no es una Compañía que se dedica exclusivamente a distribuir producto en E.U. Nosotros estamos dando oportunidad al talento de E.U., estamos a la vez licenciando cierto producto de Profono Int. a Discos Melody para el territorio de México y a la vez estamos intentando impulsar desde los E.U. todo ese talento para el exterior. Como sabes, E.U. tiene la particularidad de cobijar en sí talento diferente, de diferentes nacionalidades y le estamos divulgación a ese producto para darle una proyección internacional. El acontecimiento que significa para Profono estar en el negocio de E.U. por dos años, es simplemente por la confianza que ha tenido especialmente la industria mexicana en Profono. En principio, debo agradecer la confianza y oportunidad que se me brindó en Discos y Cintas Melody por intermedio del Sr. Morales. Todos aquí somos un reflejo del espíritu de trabajo del Sr. Morales. A través de ese trabajo de Profono por los artistas Melody, es que hemos tenido la oportunidad de representar artistas de otras compañías. Por ejemplo, el catalogo Cisne-Raff de México. Agradezco al Sr. Victor Márquez, Director Cisne-Raff y al Sr. Luis Moyano, de Gamma, por habernos dado la oportunidad de representar en E.U. a lo que diría yo, es el lanzamiento internacional de los más importantes en los últimos años que es Yuri, artista mexicana de mucho futuro que ya ha logrado éxitos en E.U. muy importantes. Quiero agradecer también a Calvo de Hispavox, España, por la oportunidad de representar una figura de nivel internacional como Raffaella Carrá. Tenemos producto de México de una compañía pequeña, pero muy importante, que es Discos Alamo, con la cual logramos un éxito muy importante de música norteña con la artista Norma Sol. Agradezco a su director Masa por esa oportunidad.



Jose Luis Somarriba: El que lleva las tarjetas de inventario, Kardex.



Juan Mendoza, departamento de ventas y promoción.



Juan F. Acosta, director de promoción y ventas.



Javier de la Cerda, gerente de relaciones publicas.

RW: Creo que es indiscutible que Santiso es un hombre de grandes inquietudes. Recuerdo que hace pocos meses me visitó con su idea de tratar de unir, que era mi empeño también, el gusto musical de ambas costas de E.U., cosa que a través de nuestros Hit Parades estamos tratando de unificar. En aquellos tiempos había algo era también un sueño, pero traté de cooperar activamente en poner en contacto a Santiso con gente que tenía material, que estaba necesitado de promoción en la costa oeste. Sé que todo esto ha resultado extremadamente exitoso, pero quisiera que Santiso me desarrollara esto un poco más. ¿Cómo ha ido eso creciendo y en qué medida él ve las posibilidades que pueda tener el asunto?

Santiso: Efectivamente, recuerdo muy bien que cuando estuve en Miami nos pusimos a hablar de la manera de poder hacer trascender la música, o sea, la que limitaba la costa oeste de la costa este y viceversa. De ahí la idea de "Viva la Salsa," idea de la que tengo que estarte muy agradecido por tu apoyo y entusiasmo. Me acompañaste a New York donde conversamos con Jerry Masucci, en una conversación que será memorable para mí toda la vida. Después hablamos con Ralphy Cartagena de Combo Records que se entusiasmó también y luego combinamos la idea con Tony Moreno de T.H. Así pudimos lograr un disco como "Viva la Salsa," que fué definitivamente el disco más importante de diciembre 1981. Un disco que logró cifras de ventas increíbles en E.U., vendiendo cerca de 40,000 copias en California, donde según los expertos la salsa no podía vender más de 5,000 unidades. En ese disco tratamos de poner juntas canciones diferentes de éxitos establecidos, de recopilarlas y promoverlas a través de la televisión. La idea sonaba bastante difícil. Culminó esta idea en el momento en que Telediscos nos dió la oportunidad de compartir el negocio con ellos y la proyectamos nacionalmente por televisión con un éxito asombroso. A partir de ahí, tengo un acuerdo con Musica Latina Internacional para 4 compilaciones más este año en un acuerdo de exclusividad con ellos, la primera de las cuales estamos listos a sacar y es, "14 Exitos de Willie Colón" (Su Vida Musical), en la cual el gran maestro de la música salsa interpreta sus más grandes éxitos con cantantes de la jerarquía y el talento de Mon Rivera, Celia Cruz, Ismael Miranda, Ruben Blades, Hector Lavoe. Grandes artistas todos. Esperamos se convierta en otro éxito como "Viva la Salsa."

Felicidades!

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II ANIVERSARIO



**PROFONO
INTERNACIONAL,
INC.**



Segundo Aniversario de Profono Internacional, Inc.

La empresa fué creada con la aportación de dos accionistas mexicanos, el Sr. Alejandro Quintero y el Sr. José Ignacio Morales Perea, controlando las acciones de la empresa producto de sus aportaciones independientes.

La empresa está manejada a través de una "Junta de Consejo," establecida de la siguiente manera:

José Ignacio Morales Perea — Presidente
Alejandro Quintero — Vice-presidente
Guillermo Santiso — Vice-presidente
Carlos Carriedo — Tesorero
Victor Marques — Secretario
David Quintero — Vocal

El Cuerpo Ejecutivo y Personal de la empresa ha sido establecido de la siguiente manera: Oficinas y Almacenes Principales, establecidos en la casa Central.

Guillermo R. Santiso, Presidente
Francisco Brenes, Gerente Financiero (Comptroller)
Edmundo Pedroza, Gerente de Ventas
José Rolon, Gerente de Operaciones
Frances Bast, Gerente de Promoción
Alina Rosello, Gerente Rimo Publisher
Juan Mendoza, Promoción y Ventas
Abelino Romero, Contabilidad
Dennie A. Montalban, Contabilidad
José Luís Somarriba, Kardez
Alma Ochoa, Facturación
Gladyz Miranda, Regollos
María Varela, Recepcionista
Profirio Luna, Jefe de Almacén
Horacio de Vera, Almacén (Entregas)
Gudalup Reyna, Mantenimiento

Oficinas y Almacenes establecidas en Texas.

Leo Lozano, Vice-presidente (Gerente General)
Leticia Villarreal, Gerente
Juan F. Acosta, Promoción y Ventas
Kathy Garza, Recepción (Kardez)
Carlos Hector Briones, Jefe de Almacén

Oficinas y Almacenes establecidos en Miami, Fla., cubriendo la costa este y Puerto Rico.

Carlos Maharbiz, Gerente Costa Este (N.Y., Miami, Puerto Rico)
Marylin Valls, Administración
Roger Noda, Ventas y Promoción, Florida y Puerto Rico
Juan Sánchez, Almacén

Producto distribuido en Nueva York, a través de:
Taurus Sound Dist., Inc.
Conrado González, Gerente General

Air Supply, Bestall & Reynolds File Separate Legal Actions

■ LOS ANGELES—The members of Air Supply and their managers, Fred Bestall and Lance Reynolds, have become embroiled in legal actions here and in the group's native Australia.

The group filed suit in California Superior Court here recently seeking a dissolution of their management, publishing and recording agreements, all held by Bestall and Reynolds. In the complaint, they also seek actual and punitive damages in excess of \$25 million.

Also named as defendants in the suit are Bestall and Reynolds' affiliated companies, Big Time Phonograph Company and B.R.M. Publishing, as well as Arista Records and Careers Music. The latter two firms were excluded from all but two of the suit's 13 causes of action. The group is seeking an accounting from Arista and Careers Music and the creation of a constructive trust to retain all funds that may be received until the resolution of the legal action.

Among the charges listed in the complaint versus Bestall and Reynolds are breach of fiduciary

duty, fraudulent representation, breach of contract and promissory fraud.

Air Supply has been managed by Bestall and Reynolds since January 1977 and in September 1978 signed a recording agreement with the Big Time Phonograph Record Company which leases the group's recordings to Arista in the U.S.

Counter-Suit

Bestall and Reynolds have filed suit in Australia seeking approximately \$400,000 in unrecouped advances to the band, plus other unspecified damages. The group has also been sued by former bass player Christian Barker for alleged non-payment of royalties.

Commenting on the group's allegations, attorney Allan Browne, whose firm, Ervin Cohen and Jessup, represents Bestall and Reynolds, described the suit as "borne of outright greed, rampant ingratitude and (the suit is) a transparent ploy to evade valid contracts."

Air Supply's suit was filed by the firm of Manatt, Phelps, Rothenberg and Tunney.

Entries Being Accepted For Black Group's Communications Awards

■ NEW YORK—The World Institute of Black Communications is now accepting entries for its fifth annual Communications Excellence to Black Audiences (CEBA) awards.

These awards are given to corporations, advertising agencies, and individuals who have displayed sensitivity and skill in marketing products to black consumers. All entries are displayed in a yearly CEBA exhibit journal.

Record companies are eligible to submit album jackets; posters; print, radio, and television ads; promotional films and video; and point of purchase pieces. Last year Atlantic and CBS Records received awards of excellence for album cover design and print ads. Atlantic art director Bob Defrin and photographer Jim Houghton won individual awards for their work on Roberta Flack and Peabo Bryson's "Live & More," T.S. Monk's "House of Music," and Ben E. King's "Music Trance."

The winning companies are presented with an 18-inch bronze statuette. In addition each member of the winning creative team is given a certificate to note their involvement in the project. Winners will be announced at a CEBA ceremony on October 14 at the New York Hilton. This year, 111 awards will be awarded in 37 categories.

Warner Video Names Mendelsohn

■ NEW YORK—Herbert J. Mendelsohn has joined Warner Home Video, a division of Warner Communications Inc., as senior vice president of marketing, it was announced by Morton J. Fink, president of Warner Home Video.

Mendelsohn had been vice president of Marketing, CBS Video Enterprises, since June 1980. Before that, he served as vice president of marketing services for ABC Video Enterprises.

He has also been president of ABC Record and Tape Sales Corp.; general sales manager, WABC Radio, New York; vice president and general manager, WKBM Radio, Buffalo, N.Y.; and vice president and general manager, WMCA Radio, New York. He is a former president of Bartell Broadcasters Inc., which owns radio and television stations and cable systems.

Deirdre O'Hara Named at CBS Songs

■ NEW YORK—Mel Ilberman, vice president and general manager, CBS Songs-U.S., has announced the appointment of Deirdre O'Hara as professional manager, east coast.

O'Hara has been general and professional manager at Love-Zager Productions/Sumac Music since 1978.

Retail Rap

By LAURIE LENNARD

■ HOMETOWN BOYS: The clever people at National Record Mart have put together a poster they call "The Pride of Pittsburgh." The poster features a group shot of all the artists (that they could collect together at one time) whose beginnings are firmly rooted in the steel city. Included in the photograph are: Donnie Iris, Norm Nardini, Joe Grushecky (Iron City Houserockers), Frank Czuri (Silencers), Billy Price, Pete Hewlett (Novo Combo), Ric Granati, Bob Corbin and Dave Hanner. The poster sells for three dollars, and all proceeds are going to the March of Dimes. This strikes us as a great promotion idea, and retailers in other cities may want to borrow it.

RUSSIAN ROULETTE: Crazy Eddie's Paramus, New Jersey store recently held an unorthodox promotion for Bob & Doug McKenzie's "Great White North" album on Mercury. As a take-off (no pun intended) on the McKenzies' "Beer Hunter" sketch, Crazy Eddie picked six people out of 5,000 entries to compete in a "root beer Russian roulette" held in the store's parking lot. It seems that one can of root beer was severely shaken up and mixed in with five other unshaken cans. One by one the daredevil hosers had to pick and open a can. Prizes for those who remained dry included five pounds of bacon and a weekend at the Vernon Valley Ski Lodge.



PICTURED HERE: Bearsville recording artist Brian Briggs is a local celebrity in upstate New York where, under his real name John Holbrook, he has been a producer and engineer at the Bearsville studios for several years. So the release of Briggs' second album, "Combat Zone," was a reason for celebration at the Collector retail store in Woodstock. Shown here is Briggs with four fans.

STEADY SALES: There are several artists who showed strong sales last week but weren't reported in the top sales box of our Retail Report. Contenders included: Third World, Dwight Twilley, Utopia, War, Xavier, XTC, Bonnie Raitt, Aldo Nova, Willie Nelson, Huey Lewis, Millie Jackson, Jam, Alabama, the "Death Wish II" soundtrack, Gamma, Human League and Asia. Asia, by the way, is on Geffen Records, which has had the Midas touch lately with their artists, Quarterflash and Sammy Hagar. If initial sales and radio play are any indication, it looks like they have another smash on their hands. Asia was the most added record on this week's Album Airplay report, garnering 30 of 36 reporting radio stations. Asia is comprised of Carl Palmer (Emerson, Lake & Palmer), Geoffrey Downes (Buggles, Yes), Steve Howe (Yes) and John Wetton (King Crimson, Roxy Music).



PICTURED HERE: Ray Davies of the Kinks took time to autograph a six-by-six art board from Tracks Records & Tapes after a recent Tidewater concert. Pictured from left to right are: Davies; Dave Mitchell of Schwartz Brothers; Gary Ireland of Arista; and Kevin Mulligan, marketing assistant, Tracks.

'Save America's Music' Coalition

(Continued from page 3)

by the coalition set forth the view that home taping "extends a crippling blow to its own source of supply — American music itself." The dilution of fair financial compensation for musical work caused by home taping, the paper said, destroys the incentive to create new and innovative music. Because the 14 percent of records that recover profits for the record industry are the most commonly copied, home taping also endangers "specialized" music such as classical, jazz and gospel, which are largely subsidized by pop hits. The total effect of home taping on the music industry and consumer is to "reduce the variety and flow of all songs and music available to the public, increase prices, and limit job opportunities."

The coalition also presented statistics gathered by a number of publications and companies, indicating steep rises in the volume and incidence of home taping and loss of income due to the practice. It cited in particular a Warner Communications Inc. study that found that 45 percent of home tapers questioned said that they recorded music so that they would not have to buy records. The study indicated that 39 million people taped music at home during 1980. (See separate story, page 3.)

Other points raised in the coalition's paper include the contention that home audio recording has never been exempt under the 1976 Copyright Act from copyright infringement liability. Current law, the group emphasized, is insufficient to cover the new technology available for home use. Most of the audio and video equipment and tape used by American consumers, the paper added, are imported from overseas, while home taping tends to lessen the amount of popular music made and exported by the U.S.

The organizations currently members of the Coalition to Save America's Music are: the American

Federation of Musicians, the American Federation of Television and Radio Artists, the American Guild of Authors and Composers, the American Society of Composers, Authors and Publishers, the Black Music Association, Broadcast Music, Inc., the Country Music Association, the Gospel Music Association, the Music Publishers' Association of the United States, the Nashville Songwriters Association International, the National Academy of Popular Music & Songwriters' Hall of Fame, the National Academy of Recording Arts and Sciences, the National Music Council, the National Music Publishers' Association, the Recording Industry Association of America, RIAA/Video, SESAC, Inc., and the Nashville Music Association.

Teddy Pendergrass Hurt in Car Crash

■ PHILADELPHIA — Singer Teddy Pendergrass was critically injured in an automobile accident here on March 18.

The popular Philadelphia International recording artist sustained injuries to his neck and spinal cord when his car swerved off the road at approximately 1 a.m. Pendergrass and a woman companion were trapped in the car for about an hour after the crash when its doors jammed.

Last Wednesday (24), Pendergrass was operated on at Philadelphia's Thomas Jefferson Hospital by members of its neuro-intensive care unit. His companion was treated the night of the accident and released.

The 31-year-old Philadelphia native made his first national impact as lead vocalist for Harold Melvin & the Blue Notes on the soul classics "Bad Luck" and "The Love I Lost." Pendergrass began his solo career in 1976.

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Record World A/C Chart



APRIL 3, 1982

Apr. 3
Mar. 20

WKS. ON
CHART

Rank	Artist	Label	Wks. on Chart
1	3 KEY LARGO BERTIE HIGGINS Kat Family 9 02524 (CBS)	Kat Family	12
2	1 OPEN ARMS JOURNEY / Columbia 18 02687		9
3	2 THROUGH THE YEARS KENNY ROGERS / Liberty 1444		11
4	5 MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS / Polydor 2189 (PolyGram)		9
5	6 THAT GIRL STEVIE WONDER / Tamla 1602 (Motown)		8
6	4 SWEET DREAMS AIR SUPPLY / Arista 0655		12
7	7 LOVE IN THE FIRST DEGREE ALABAMA / RCA 12288		13
8	12 ON THE WAY TO THE SKY NEIL DIAMOND / Columbia 18 02712		6
9	11 ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM / A&M 2387		9
10	10 DADDY'S HOME CLIFF RICHARD / EMI-America 8103		9
11	19 MAKE A MOVE ON ME OLIVIA NEWTON-JOHN / MCA 52000		5
12	14 MY GUY SISTER SLEDGE / Cotillion 47000 (Atco)		8
13	8 YOU COULD HAVE BEEN WITH ME SHEENA EASTON / EMI-America 8101		14
14	13 WHEN ALL IS SAID AND DONE ABBA / Atlantic 3889		11
15	16 JUST CAN'T WIN 'EM ALL STEVIE WOODS / Cotillion 46030 (Atco)		8
16	9 TAKE IT EASY ON ME LITTLE RIVER BAND / Capitol 5057		12
17	21 SHOULD I DO IT POINTER SISTERS / Planet 47960 (E/A)		7
18	18 ANOTHER SLEEPLESS NIGHT ANNE MURRAY / Capitol 5083		9
19	20 BOBBIE SUE OAK RIDGE BOYS / MCA 51231		8
20	22 SLEEPWALK LARRY CARLTON / Warner Bros. 50019		6
21	15 LEADER OF THE BAND DAN FOGELBERG / Full Moon / Epic 14 02647		14
22	28 '65 LOVE AFFAIR PAUL DAVIS / Arista 0661		3
23	24 POP GOES THE MOVIES (Part I) MECO / Arista 0660		7
24	26 MEMORY BARBRA STREISAND / Columbia 18 02717		5
25	30 SHANGHAI BREEZES JOHN DENVER / RCA 13071		3
26	17 SOMEWHERE DOWN THE ROAD BARRY MANILOW / Arista 0658		12
27	23 SHE'S GOT A WAY BILLY JOEL / Columbia 18 02628		15
28	32 MAKING LOVE ROBERTA FLACK / Atlantic 4005		3
29	29 I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES / RCA 12361		16
30	33 IF I COULD GET YOU (INTO MY LIFE) GENE COTTON / Knoll 5002		5
31	31 THE END RUPERT HOLMES / Elektra 47409		6
32	35 GOIN' DOWN GREG GUIDRY / Columbia / Badland 18 02691		4
33	25 COOL NIGHT PAUL DAVIS / Arista 0645		17
34	42 ALWAYS ON MY MIND WILLIE NELSON / Columbia 18 02741		3
35	27 ONLY ONE YOU T.G. SHEPPARD / Warner / Curb 49858		9
36	37 MEMORIES OF DAYS GONE BY FRED PARRIS & THE FIVE SATINS / Elektra 47411		4
37	44 TEACH ME TONIGHT AL JARREAU / Warner Bros. 50032		2
38	41 SEA OF HEARTBREAK POCO / MCA 52001		3
39	43 DO I EVER CROSS YOUR MIND MICHEAL SMOTHERMAN / Epic 14 02711		3
40	45 NEVER GIVE UP ON A GOOD THING GEORGE BENSON / Warner Bros. 50005		2
41	38 THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON / Capitol 5046		20

CHARTMAKER OF THE WEEK

42	— I'VE NEVER BEEN TO ME CHARLENE Motown 1611	Motown	1
43	— LET'S HANG ON BARRY MANILOW / Arista 0675		1
44	— BABY STEP BACK GORDON LIGHTFOOT / Warner Bros. 50012		1
45	50 THEME FROM MAGNUM P.I. MIKE POST / Elektra 47400		2
46	36 TURN YOUR LOVE AROUND GEORGE BENSON / Warner Bros. 49846		20
47	34 COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND / Columbia 18 02621		18
48	40 TELL ME TOMORROW (PART 1) SMOKEY ROBINSON / Tamla 1601 (Motown)		4
49	46 I BELIEVE CHILLWACK / Millennium 13102 (RCA)		3
50	39 SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT / Elektra 47239		16



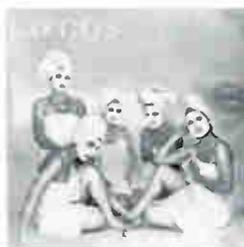
Record World Albums

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 H — 8.98
 I — 9.98
 J — 11.98
 K — 12.98
 L — 13.98
 O — No List Price

APRIL 3, 1982

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

Apr. 3	Mar. 20			WKS. ON CHART	
1	2	BEAUTY AND THE BEAT	GO-GO'S	33	H
			I.R.S. SP 70021 (A&M)		
2	1	FREEZE-FRAME J. GEILS BAND/EMI-America SOO 17062		18	H
3	3	PHYSICAL OLIVIA NEWTON-JOHN/MCA 5229		20	H
4	4	I LOVE ROCK 'N' ROLL JOAN JETT AND THE BLACKHEARTS/ Boardwalk NB 1 33243		13	H
5	5	HOOLED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA AFL1 4194		18	H
6	6	ESCAPE JOURNEY /Columbia TC 37408		32	O
7	11	CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK) VANGELIS/ Polydor PD 1 6335 (PolyGram)		21	H
8	7	4 FOREIGNER /Atlantic SD 16999		34	H
9	9	GREAT WHITE NORTH BOB & DOUG McKENZIE/Mercury SRM 1 4034 (PolyGram)		11	H
10	8	GET LUCKY LOVERBOY/Columbia FC 37638		18	O
11	10	QUARTERFLASH /Geffen GHS 2003 (WB)		20	H
12	12	GHOST IN THE MACHINE POLICE/A&M SP 3730		21	H
13	23	MOUNTAIN MUSIC ALABAMA/RCA AHL1 4229		3	H
14	13	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028		26	H
15	16	BOBBIE SUE OAK RIDGE BOYS/MCA 5294		6	H
16	15	BELLA DONNA STEVIE NICKS/Madern MR 38 139 (Atco)		31	H
17	14	THE INNOCENT AGE DAN FOGELBERG/Full Moon/Epic KE2 37393		26	O
18	25	THE CONCERT IN CENTRAL PARK SIMON & GARFUNKEL/ Warner Bros. 2 BSK 3654		4	X
19	18	SHAKE IT UP CARS/Elektra 5E 567		16	H
20	20	TOM TOM CLUB /Sire SRK 3628 (WB)		22	H
21	19	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153		19	H
22	22	FOR THOSE ABOUT TO ROCK WE SALUTE YOU AC/DC/ Atlantic SD 11111		14	H
23	21	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)		22	H
24	24	THE FIRST FAMILY RIDES AGAIN RICH LITTLE/Boardwalk NB 33248		7	H
25	30	THE DUDE QUINCY JONES/A&M SP 3721		50	H
26	27	DIARY OF A MADMAN OZZY OSBOURNE/Jet FZ 37492 (CBS)		17	O
27	17	TATTOO YOU ROLLING STONES/Rolling Stones COC 16052 (Atco)		27	H
28	28	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697		51	H
29	31	YES IT'S YOU LADY SMOKEY ROBINSON/Tamla 6001 T1 (Motown)		6	H
30	32	SKYYLINE SKYY/Salsoul SA 3548 (RCA)		19	H
31	34	FEELS SO RIGHT ALABAMA/RCA AHL1 3920		52	H
32	29	MEMORIES BARBRA STREISAND/Columbia TC 37678		14	O
33	33	TONIGHT I'M YOURS ROD STEWART/Warner Bros. BSK 3602		17	H
34	26	RAISE! EARTH, WIND & FIRE /ARC/Columbia TC 37548		18	O
35	37	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551		40	H
36	35	LOVE IS WHERE YOU FIND IT WHISPERS/Solar S 27 (E/A)		11	H



CHARTMAKER OF THE WEEK

37	—	SUCCESS HASN'T SPOILED ME YET	RICK SPRINGFIELD		
			RCA AFL1 4125		
				1	H



38	38	JUICE JUICE NEWTON/Capitol ST 12136		50	H
39	40	20 AEROBIC DANCE HITS MARCY MUIR/Parade PA 101 (Peter Pan)		12	H
40	44	YOUR WISH IS MY COMMAND LAKESIDE/Salar S 26 (E/A)		13	H
41	45	FRIENDS SHALAMAR/Salar S28 (E/A)		6	H
42	42	ABACAB GENESIS/Atlantic SD 19313		22	H
43	43	STANDING HAMPTON SAMMY HAGAR/Geffen GHS 2006 (WB)		8	H

44	36	MESOPOTAMIA THE B-52'S/Warner Bros. MINI 3641		6	X
45	47	I AM LOVE PEABO BRYSON/Capitol ST 12179		16	H
46	49	DON'T SAY NO BILLY SQUIER/Capitol ST 12146		45	H
47	50	CAROL HENSEL'S EXERCISE & DANCE PROGRAM, VOL. II / Vintage/Mirus VN 1773		11	H
48	51	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM / Vintage/Mirus VNI 7713		56	H
49	39	THE POET BOBBY WOMACK/Beverly Glen BG 10000		18	H
50	54	AEROBIC DANCING featuring GORIAN DAMMER /Parade PA 100 (Peter Pan)		24	H
51	52	CONTROVERSY PRINCE/Warner Bros. BSK 3601		19	H
52	129	ALWAYS ON MY MIND WILLIE NELSON/Columbia FC 37951		2	O
53	58	WASN'T TOMORROW WONDERFUL WAITRESSES/Polydor PD 1 6346 (PolyGram)		9	H
54	46	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451		26	O
55	60	NON STOP EROTIC CABARET SOFT CELL/Sire SRK 3647 (WB)		11	H
56	66	JAZZERCISE JUDY SHEPPARD MISSETT/MCA 5272		15	H
57	67	FAME (ORIGINAL SOUNDTRACK) /RSO RX 1 3080 (PolyGram)		79	H
58	41	THE GEORGE BENSON COLLECTION /Warner Bros. 2HW 3577		17	X
59	56	A LITTLE LOVE AURRA/Salsoul SA 8551 (RCA)		7	H
60	55	KENNY ROGERS' GREATEST HITS /Liberty LOO 1072		72	H
61	74	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576		30	H
62	62	SMALL CHANGE PRISM/Capitol ST 12184		9	H
63	69	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/ EMI-America SW 17061		15	H
64	65	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAY 12120		66	I
65	71	KATHY SMITH'S AEROBIC FITNESS Muscletane MT 72151		7	H
66	72	DREAM ON GEORGE DUKE/Epic FE 37532		4	O
67	61	MYSTICAL ADVENTURES JEAN-LUC PONTY/Atlantic SD 19333		7	H
68	80	GREEN LIGHT BONNIE RAITT/Warner Bros. BSK 3630		4	H
69	79	DARE HUMAN LEAGUE/A&M SP 6 4892		5	X
70	59	ELECTRIC RENDEZVOUS AL DI MEOLA/Columbia FC 37654		9	O
71	57	OBJECTS OF DESIRE MICHAEL FRANKS/Warner Bros. BSK 3648		9	H
72	64	STREET SONGS RICK JAMES/Gardy G8 1002M1 (Motown)		47	H
73	48	COME MORNING GROVER WASHINGTON, JR./Elektra 5E 562		14	H
74	53	ON THE WAY TO THE SKY NEIL DIAMOND/Columbia TC 37628		16	O
75	85	PAC-MAN FEVER BUCKNER & GARCIA/Columbia FC 37941		3	O
76	87	ALDO NOVA Partrait ARR 37498		9	O
77	82	BEAUTIFUL VISION VAN MORRISON/Warner Bros. BSK 3652		4	H
78	86	MECHANIX UFO/Chrysalis CHR 1360		6	H
79	63	NICK THE KNIFE NICK LOWE/Columbia FC 37932		7	O
80	94	THE SECRET POLICEMAN'S OTHER BALL THE MUSIC VARIOUS ARTISTS/Island ILPS 9698 (WB)		2	H
81	93	PICTURE THIS HUEY LEWIS & THE NEWS/Chrysalis CHR 1340		5	H
82	95	FANCY FREE OAK RIDGE BOYS/MCA 5029		41	H
83	91	LIVE AND OUTRAGEOUS MILLIE JACKSON/Spring SP 1 6735 (PolyGram)		5	H
84	92	SCUBA DIVERS DWIGHT TWILLEY/EMI-America ST 17064		5	H
85	68	TIME /Warner Bros. BSK 3598		30	H
86	70	THE SISTERS SISTER SLEDGE/Catillion SD 5231 (Atco)		7	H
87	73	GREATEST HITS QUEEN/Elektra 5E 564		18	H
88	90	DANCE & EXERCISE LINDA FRATIENNE/Columbia BFC 37653		7	O
89	77	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) /Columbia KC2 37542		26	O
90	83	AEROBIC DANCING Gateway GSLP 7610		41	H
91	78	HI INFIDELITY REO SPEEDWAGON/Epic FE 36884		64	O
92	103	NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram)		18	H
93	96	PURE & NATURAL T-CONNECTION/Capitol ST 12191		5	H
94	81	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108		36	H
95	104	BLACK ON BLACK WAYLON JENNINGS/RCA AHL1 4247		5	H
96	89	THE VISITORS ABBA/Atlantic SD 19332		11	H
97	—	BRILLIANCE ATLANTIC STARR/A&M SP 4883		1	H
98	107	MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS/Boardwalk NB1 33249		5	H
99	—	BLACKOUT SCORPIONS/Mercury SRM 1 4039 (PolyGram)		1	H
100	101	TASTE THE MUSIC KLEER/Atlantic SD 19334		7	H

Albums 101-200



APRIL 3, 1982

Apr. 3	Mar. 20		WKS. ON CHART						
101	75	PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346	34	H	152	120	GET AS MUCH LOVE AS YOU CAN JONES GIRLS/Phila. Intl. FZ 37627 (CBS)	15	O
102	111	TELEVISION THEME SONGS MIKE POST/Elektra E1 60028 Y	5	X	153	162	SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576	17	H
103	84	TIME EXPOSURE LITTLE RIVER BAND/Capitol ST 12163	26	H	154	157	RIO LEE RITENOUR/Elektra/Musician E1 60024	2	H
104	98	LAST SAFE PLACE LE ROUX/RCA AFL1 4195	9	H	155	156	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	42	H
105	106	SHADOWS GORDON LIGHTFOOT/Warner Bros. BSK 3633	6	H	156	133	WRABIT/MCA 5268	9	H
106	138	YOU'VE GOT THE POWER THIRD WORLD/Columbia FC 37744	2	O	157	123	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	24	H
107	108	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	80	H	158	159	LOVERBOY/Columbia JC 36762	60	O
108	88	PERHAPS LOVE PLACIDO DOMINGO with JOHN DENVER/CBS Masterworks FM 37243	18	O	159	160	HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin/Epic NFE 37407	30	O
109	102	CHRISTOPHER CROSS/Warner Bros. BSK 3383	103	H	160	152	WALK UNDER LADDERS JOAN ARMATRADING/A&M SP 4876	22	H
110	110	SONGS IN THE ATTIC BILLY JOEL/Columbia TC 37461	24	O	161	127	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	24	O
111	114	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	19	H	162	136	WANNA BE A STAR CHILLIWACK/Millennium BXL1 7759 (RCA)	28	H
112	124	TOMMY TUTONE 2 TOMMY TUTONE/Columbia ARC 37401	10	O	163	—	DOIN' ALRIGHT O'BRYAN/Capitol ST 12192	1	H
113	109	SLEEPWALKER LARRY CARLTON/Warner Bros. BSK 3635	9	H	164	182	WALT DISNEY PRODUCTIONS MOUSERCISE/Disneyland 62516	2	H
114	99	ARCHITECTURE & MORALITY ORCHESTRAL MANOEUVRES IN THE DARK/Virgin/Epic ARE 37721	9	O	165	166	LOVE MAGIC LTD/A&M SP 4881	16	H
115	113	IF I SHOULD LOVE AGAIN BARRY MANILOW/Arista AL 9573	22	H	166	167	7 CON FUNK SHUN/Mercury SRM 1 4030 (PolyGram)	14	H
116	125	ENGLISH SETTLEMENT XTC/Virgin/Epic ARE 37943	3	O	167	—	IT'S A FACT JEFF LORBER/Arista AL 9583	1	H
117	126	GAMMA 3 GAMMA/Elektra E1 60034	3	H	168	170	THE INNOCENTS/Boardwalk NB 1 33250	3	H
118	122	CHARIOTS OF FIRE ERNIE WATTS/Qwest/WB QWS 3637	8	H	169	164	SHOWTIME SLAVE/Cotillion SD 5227 (Atco)	23	H
119	112	THE BEST OF BLONDIE/Chrysalis CHR 1337	20	H	170	171	NOW! FRANCE JOLI/Prelude PRL 14103	2	H
120	130	SWING TO THE RIGHT UTOPIA/Bearsville BRK 3666 (WB)	2	H	171	151	NEW TRADITIONALISTS DEVO/Warner Bros. BSK 3953	23	H
121	105	NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND/Capitol STBK 12182	25	K	172	172	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	45	H
122	132	OUTLAW WAR/RCA AFL1 4208	3	H	173	155	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	21	H
123	76	SOMEWHERE OVER CHINA JIMMY BUFFETT/MCA 5285	10	H	174	145	QUESTIONNAIRE CHAS JANKEL/A&M SP 6 4885	7	X
124	97	WEATHER REPORT/ARC/Columbia FC 37616	6	O	175	175	ADULT PHYSICAL FITNESS/Gateway GSLP 7611	4	H
125	119	ECHOES OF AN ERA VARIOUS ARTISTS/Elektra E1 70021	9	H	176	177	BODY TALK IMAGINATION/MCA 5271	4	H
126	115	ANYONE CAN SEE IRENE CARA/Network E1 60003 (E/A)	9	H	177	179	EARLAND'S JAM CHARLES EARLAND/Columbia FC 37573	2	O
127	128	SATURDAY SATURDAY NIGHT ZOOM/Polydor PD 1 6343 (PolyGram)	11	H	178	173	THERE'S NO GETTING OVER ME RONNIE MILSAP/RCA AHL1 4060	29	H
128	131	FAREWELL SONG JANIS JOPLIN/Columbia PC 37569	8	O	179	165	LAW AND ORDER LINDSEY BUCKINGHAM/Asylum 5E 561	19	H
129	142	SEASONS OF THE HEART JOHN DENVER/RCA AFL1 4256	2	H	180	134	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	25	H
130	—	INDUSTRY STANDARD DREGS/Arista AL 9588	1	H	181	197	JAM THE BOX BILL SUMMERS & SUMMER'S HEAT/MCA 5266	12	H
131	141	KEEP IT LIVE DAZZ BAND/Motown 6004 ML	2	H	182	191	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052	36	H
132	135	LIVE AT THE SAVOY RAMSEY LEWIS/Columbia FC 37687	3	O	183	189	PARADISE THEATER STYX/A&M SP 3719	59	H
133	143	WHO'S FOOLIN' WHO ONE WAY/MCA 5279	2	H	184	150	LOVE FEVER GAYLE ADAMS/Prelude PRL 14104	3	H
134	144	GLASSWORKS PHILIP GLASS/CBS FM 37265	2	O	185	186	JAPAN/Virgin/Epic ARE 37914	2	O
135	—	DEATH WISH II (ORIGINAL SOUNDTRACK) JIMMY PAGE/Swan Song SS 8511 (Atl)	1	H	186	161	STAY RAY, GOODMAN & BROWN/Polydor PD 1 6341 (PolyGram)	11	H
136	137	FEELING SO GOOD ROY AYERS/Polydor PD 1 6348 (PolyGram)	4	H	187	158	RENEGADE THIN LIZZY/Warner Bros. BSK 3622	5	H
137	100	WATCH OUT BRANDI WELLS/WMOT FW 37668	8	H	188	163	LIVE JACKSONS/Epic KE2 37545	16	O
138	139	WHITE NOISE JAY FERGUSON/Capitol ST 12196	3	H	189	190	NIGHT ATTACK ANGEL CITY/Epic ARE 37702	3	O
139	140	COOL NIGHT PAUL DAVIS/Arista AL 9578	5	H	190	193	THE KIDS ARE THE SAME PAUL COLLINS' BEAT/Columbia ARC 36794	3	O
140	148	ME AND YOU CHI-LITES featuring EUGENE RECORD/20th Century-Fox/Chi-Sound T635 (RCA)	5	H	191	192	ADVENTURES IN MODERN RECORDING BUGGLES/Carrere ARZ 37926 (CBS)	2	O
141	116	BACK IN BLACK AC/DC/Atlantic SD 16018	81	H	192	149	STEAL THE NIGHT STEVIE WOODS/Cotillion SD 5229 (Atco)	7	H
142	—	POP GOES THE MOVIES MECO/Arista AL 9598	1	H	193	—	MYSTERY TICKET MOON MARTIN/Capitol ST 12200	1	H
143	153	JUST ANOTHER DAY IN PARADISE BERTIE HIGGINS/Kat Family FZ 37901 (CBS)	4	O	194	—	THE KIDS FROM FAME/RCA AFL1 4259	1	H
144	154	AEROBIC DANCE HITS VOL. I/Casablanca NBLP 7263 (PolyGram)	2	H	195	176	DIRTY DEEDS DONE DIRT CHEAP AC/DC/Atlantic SD 16033	48	H
145	146	THE BLASTERS/Slash SR 109	10	H	196	—	GROWING IN THE DARK GLASS MOON/Radio RR 19335 (Atl)	1	H
146	—	POINT OF PLEASURE XAVIER/Liberty LT 51116	1	H	197	181	TRUCE JACK BRUCE/ROBIN TROWER/Chrysalis CHR 1352	11	H
147	118	8TH WONDER SUGARHILL GANG/Sugarhill SH 249	11	H	198	198	THE LADY AND HER MUSIC — LIVE ON BROADWAY LENA HORNE/Qwest/WB 2QW 3597	13	H
148	117	WYNTON MARSALIS/Columbia FC 37574	8	O	199	199	FINALLY T.G. SHEPPARD/Warner/Curb BSK 3600	7	H
149	121	SILK FUSE ONE/CTI 9006	8	H	200	195	STILL THE SAME OLE ME GEORGE JONES/Epic FE 37106	4	O
150	—	THE GIFT JAM/Polydor PD 1 6349 (PolyGram)	1	H					
151	147	LET IT ROCK JOHNNY & THE DISTRACTIONS/A&M SP 6 4884	4	X					

Black Oriented Music

Black Music Report

By NELSON GEORGE

■ One of 1982's more entertaining records so far is Mel Brooks' "It's Good To Be the King" on WMOT. The noted comic, writer, and film director, was making the film "History of the World Part I" when one of his co-stars, Gregory Hines (star of "Sophisticated Ladies"), suggested Brooks record a rap record. "I didn't even know what he was talking about then and I never got a chance to find out at the time," Brooks recalls. "We both play drums, so we'd be in the studio commissary banging on the tables. He'd talk about rapping, but before he could explain it we'd always get thrown out for making noise."

While over in England promoting the film, Brooks was introduced to veteran rhythm & blues producer Pete Wingfield (remember his "18 with a Bullet?"). "We knocked out a lyric in a couple of days. We used the 'It's Good To Be the King' line 'cause it had become something of a running joke on the set. When I went in to record I didn't have to do a thing. He had basses, guitars, Moog synthesizers, girls, everything you could want right there. It was done as a little thing to promote the film in England and France. Who knew it would be a hit?" The record went top five on England's disco chart and top 10, not surprisingly, in France.

"The whole thing is based on the adventures of good King Louie," says Brooks. "It carries over the idea that the poor are crap and that the rich will crap on them as often as possible." Some think the record is a commentary on Ronald Reagan. "No, no, no, it isn't about him, but about any jerk who wants to be powerful. I mean anybody who wants that much power must be a dummy anyway. Right?"

The success of "King" internationally and the good initial response in the U.S. has encouraged Brooks to use rap in future projects. His company Brooksfilms (who brought you "Elephant Man") is planning a comedy based on Robin Hood, and Brooks is contemplating making the title song a rap. "You know, it'll talk about how he stole from the rich and kept for himself, that he was gay, that his Merry Men were always having orgies, stuff like that."

Brooks also expects to record a rap album with Wingfield. "We've already worked out the themes. It'll be about cruelty, fear, bigotry, and a girl named Sheila I once met in Cincinnati."

The Institute of New Cinema Artists' is beginning an adult education program in the record business. Starting April 5, INCA will offer eight two-hour sessions over a four-week period at its Manhattan offices, 505 Eighth Avenue. Classes will be held in songwriting, music publishing, artist development, and artist management. Other classes will be added later. Songwriters Eddie Brigati, Brian Jackson, and Robert Maxwell, Columbia Records' Sandra DaCosta, and former industry executives Carol Grubbs and Jim Tyrrell will act as instructors. For more info contact Victor Brown or Ken Simmons at (212) 695-0826.

We recently ran an item about Cameo's "Alligator Woman" album in the column, remarking on how swiftly (only three weeks) it was recorded and noting that several members of the group have split. Cameo's leader Larry Blackmon called up to explain the circumstances surrounding this album.

"I'm a firm believer in being prepared," Blackmon said. "Everything I do is scientifically planned. While on the road with the group during the 1981 tour, I realized it was time to come off the road and spend time developing strategies and concepts for our new project. In the evolution of Cameo we know this LP is key in broadening our musical horizons."

When Blackmon went in to cut "Alligator Woman" all the advance work was completed, so the actual recording went quickly. Cameo, once a nine-man aggregation, now consists of five members: Blackmon, Greg Johnson, Tony Jenkins, Charlie Singleton, and Nathan Leftenant. Cameo's other members, according to Blackmon, left with no hard feelings on either side. Former Cameo guitarist-singer Anthony Lockett is producing Casablanca vocalist Randy Brown.

Luella Johnson, formerly of Capitol and Perception/Today Records, is opening a public relations consulting firm specializing in black entertainers. Johnson says, "Most black entertainers do not know how to utilize public relations services. As entertainers their popularity and visibility should last longer than their latest hit record or movie appearance. My concern is also for the black artists who have 'made it' and strayed from their roots — which is usually reflected in PR releases with statements such as 'color doesn't matter anymore.' Such statements reflect naiveté and lack of contact with the real world." Johnson's company is L & Co., 4516 North 15th Avenue, Phoenix, Arizona, 85015. Phone: (602) 248-8321.

SHORT STUFF: Jean Tracy, whose debut album "Me and You" is on Fantasy, is performing in a popular musical in San Francisco, "Street Dreams." The show, subtitled "the inner city musical," has been playing at a small club called the Old Spaghetti Factory for six months and has received enthusiastic reviews in the Bay Area press . . . A real good version of Sly & the Family Stone's "Sing A Simple Song" by the West Street Mob is available as a Sugar Hill 12-inch . . . Also worth noting is Edwin Starr's "Tired of It" on Montage, a funky groove record with a strong lyric and one of Starr's best vocal performances in several years . . . For

(Continued on page 78)

Ken Webb of WBLS Honored



More than 200 representatives of the music and broadcasting industries recently turned out for a tribute luncheon for WBLS disc jockey Ken Webb at the Helmsley Palace Hotel in New York. Pictured at the tribute are, from left, Inner City Broadcasting chairman Percy Sutton, Webb, and Henry Allen, president of Cotillion Records and senior vice president of Atlantic Records, who was honorary chairman of the luncheon.

Black Oriented Picks of the Week

BRILLIANCE

ATLANTIC STARR—A&M SP-4883



This follow-up to last year's "Radiant" album again features the sure production hand of

James Anthony Carmichael. Highlights of the LP are "Circles," "You're the One" and "Your Love Finally Ran Out."

MERGE

RCA NFL 1-8003

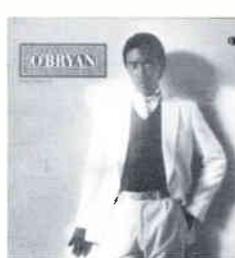


An entertaining debut for this seven-member Chicago band. Debbie Alexander's fiery vocals

stand out on a number of songs. "Volcanic Voodoo" is a good dance tune, as is "Take It to the Top." "Changin'" is also worth hearing.

DOIN' ALRIGHT

O'BRYAN—Capitol ST-12192



Don Cornelius' protege O'Bryan Burnette II is an outstanding young vocalist. On the title cut,

"Can't Live Without Your Love," and the soul classic "Still Water (Love)," he excels.

THE BEST OF THE WHISPERS

SOLAR BXL 1-4242 (RCA)



If you're missing some of the Whispers' hits, this eight-song collection is for you. "And the Beat Goes

On," "It's a Love Thing," "Lady," and "(Olivia) Lost and Turned Out" are included.

Record World

Black Oriented Albums



APRIL 3, 1982

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

Apr. 3	Mar. 20			WKS. ON CHART
1	2	SKYYLINE SKYY Salsoul SA 8548 (RCA)		17
2	3	LOVE IS WHERE YOU FIND IT WHISPERS/Solar S 27 (E/A)		11
3	4	TOM TOM CLUB / Sire SRK 3628 (WB)		18
4	1	THE POET BOBBY WOMACK /Beverly Glen BG 10000		19
5	5	YES IT'S YOU LADY SMOKEY ROBINSON /Tamla 6001 T1 (Motown)		6
6	6	SOMETHING SPECIAL KOOL & THE GANG /De-Lite DSR 8502 (PolyGram)		22
7	8	YOUR WISH IS MY COMMAND LAKESIDE /Solar S 26 (E/A)		13
8	10	FRIENDS SHALAMAR /Solar S 28 (E/A)		6
9	7	I AM LOVE PEABO BRYSON /Capitol ST 12179		16
10	11	THE DUDE QUINCY JONES /A&M SP 3721		48
11	9	WHY DO FOOLS FALL IN LOVE DIANA ROSS /RCA AFL1 4153		19
12	14	A LITTLE LOVE AURRA /Salsoul SA 8551 (RCA)		7
13	18	MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33249		5
14	15	CONTROVERSY PRINCE /Warner Bros. BSK 3601		19
15	17	DREAM ON GEORGE DUKE /Epic FE 37532		4
16	12	NEVER TOO MUCH LUTHER VANDROSS /Epic FE 37451		26
17	16	NIGHTCRUISING BAR-KAYS /Mercury SRM 1 4028 (PolyGram)		18

CHARTMAKER OF THE WEEK

18	—	BRILLIANCE ATLANTIC STARR A&M SP 4883		1
19	19	THE SISTERS SISTER SLEDGE /Cotillion SD 5231 (Atco)		7
20	21	TIME /Warner Bros. BSK 3598		30
21	24	LIVE AND OUTRAGEOUS MILLIE JACKSON /Spring SP 1 6735 (PolyGram)		4
22	22	TASTE THE MUSIC KLEER /Atlantic SD 19334		5
23	13	RAISE! EARTH, WIND & FIRE /ARC/Columbia TC 37548		18
24	26	PURE & NATURAL T-CONNECTION /Capitol ST 12191		5

25	27	ME AND YOU CHI-LITES featuring EUGENE RECORD/20th Century-Fox / Chi-Sound T635 (RCA)		7
26	20	COME MORNING GROVER WASHINGTON, JR. /Elektra 5E 562		14
27	28	SATURDAY SATURDAY NIGHT ZOOM /Polydor PD 1 6343 (PolyGram)		10
28	23	THE GEORGE BENSON COLLECTION GEORGE BENSON / Warner Bros. 2 HW 3577		17
29	29	IT'S TIME FOR LOVE TEDDY PENDERGRASS /Phila. Intl. TZ 37491 (CBS)		24
30	30	WATCH OUT BRANDI WELLS /WMOT FW 37668		10
31	33	BREAKIN' AWAY AL JARREAU /Warner Bros. BSK 3576		30
32	43	YOU'VE GOT THE POWER THIRD WORLD /Columbia FC 37744		2
33	41	OUTLAW WAR / RCA AFL1 4208		3
34	37	FEELIN' GOOD ROY AYERS /Polydor PD 1 6348 (PolyGram)		4
35	25	8TH WONDER SUGARHILL GANG /Sugarhill SH 249		12
36	36	BODY TALK IMAGINATION /MCA 5271		4
37	40	DOWN HOME ZZ HILL /Malaco MAL 7406		10
38	38	SOMETHING ABOUT YOU ANGELA BOFILL /Arista AL 9576		17
39	44	KEEP IT LIVE DAZZ BAND / Motown 6004 ML		2
40	31	STAY RAY, GOODMAN & BROWN /Polydor PD 1 6341 (PolyGram)		11
41	45	EARLAND'S JAM CHARLES EARLAND / Columbia FC 37573		2
42	—	WHO'S FOOLIN' WHO ONE WAY /MCA 5279		1
43	—	POINT OF PLEASURE XAVIER /Liberty LT 51116		1
44	—	DOIN' ALRIGHT O'BRYAN /Capitol ST 12192		1
45	34	7 CON FUNK SHUN /Mercury SRM 1 4030 (PolyGram)		14
46	52	ANYONE CAN SEE IRENE CARA /Network E1 60003 (E/A)		8
47	51	CHARIOTS OF FIRE ERNIE WATTS /Qwest/WB QWS 3637		5
48	50	OBJECTS OF DESIRE MICHAEL FRANKS /Warner Bros. BSK 3648		6
49	49	STREET SONGS RICK JAMES /Gordy G8 1002M1 (Motown)		47
50	42	THE MANY FACETS OF ROGER ROGER /Warner Bros. BSK 3594		26
51	32	PRIVATE EYES DARYL HALL & JOHN OATES /RCA AFL1 4028		14
52	35	JAM THE BOX BILL SUMMERS & SUMMERS HEAT / MCA 5266		16
53	54	LIVE AT THE SAVOY RAMSEY LEWIS / Columbia FC 37687		2
54	48	LOVE MAGIC L.T.D. /A&M SP 4881		16
55	47	GET AS MUCH LOVE AS YOU CAN JONES GIRLS /Phila. Intl. FZ 37627 (CBS)		15
56	46	SHOWTIME SLAVE /Cotillion SD 5227 (Atco)		23
57	56	LIVE JACKSONS /Epic KE2 37545		16
58	39	REFLECTIONS GIL SCOTT-HERON /Arista AL 9566		25
59	53	TOUCH GLADYS KNIGHT & THE PIPS /Columbia FC 37086		28
60	55	CENTRAL LINE /Mercury SRM 1 4033 (PolyGram)		12

BMA Sets Goals *(Continued from page 26)*

buying cooperative while starting his own distributorship to service them.

"His is an approach that can be applied around the country and also involve black banking institutions and record companies," said Ware.

"In the past there has been no conduit for a solution to these cash flow and credit problems. Organization on a local level in conjunction with solid banking institutions is vital to insuring black retail survival."

The BMA intends to provide technical assistance in the areas of inventory, bookkeeping, and management. "Black retailers have to strive to be as efficient internally as their competition downtown," said Ware. "Part of the BMA's goal is to

stimulate major white-owned stores to aggressively promote black music. If the black retailer is not ready for this competition, it could impact negatively on their business."

Ware stressed that this concept "came from the retailers themselves. The BMA can't bring solutions of long-term problems to men who have been in the business over 20 years. In terms of this retail program, we're building on ideas that retailers themselves have already proven effective."

On the subject of getting "general market" radio with AOR or top forty formats to program more black music, Ware said he feels that "people are becoming aware of the inequities in the situation, and it's the BMA's job to make this an ongoing

dialogue." He cited a recent lengthy Washington Post article on white radio's reluctance to play black music as a case in point.

Ware plans to attend the National Association of Broadcasters convention and invite representatives from that organization and the Federal Trade Commission to the BMA conference this June. "This is no attack on general market radio," said Ware. "However, the policy of white stations programming music due to the color of the musician and not the sound of the music has to be challenged. You can't expand the market for black music unless these stations have a more open attitude toward music created by blacks."

In contrast, Ware noted, black oriented radio plays "whomever

they wish as long as they have the right sound." He cited the success of Daryl Hall and John Oates' "I Can't Go for That" and Tom Tom Club's "Genius of Love" as prime examples.

National Conference

Plans are underway for a national conference on black radio in early 1983 that would bring together BMA members, the National Association of Black Owned Broadcasters and the NAB to focus on black radio's role and future.

Ware also has scheduled meetings for the next BMA conference on expanding black sales in the international market with an emphasis on Africa and other third world markets. Representatives from the Nigerian government are expected to attend.



Record World

Black Oriented Singles

APRIL 3, 1982

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

Apr. 3	Mar. 20		WKS. ON CHART
1	1	THAT GIRL STEVIE WONDER Tamla 1602 (Motown) (5th Week)	11
2	2	GENIUS OF LOVE TOM TOM CLUB/Sire 29882 (WB)	10
3	3	MAMA USED TO SAY JUNIOR /Mercury 76132 (PolyGram)	10
4	5	TELL ME TOMORROW (PART 1) SMOKEY ROBINSON/Tamla 1601 (Motown)	10
5	6	I WANT TO HOLD YOUR HAND LAKESIDE /Solar 47954 (E/A)	12
6	4	MIRROR, MIRROR DIANA ROSS/RCA 13021	11
7	7	CALL ME SKYY /Salsoul 7 2152 (RCA)	20
8	8	MAKE UP YOUR MIND AURRA/Salsoul 7 7017 (RCA)	14
9	13	WORK THAT SUCKER TO DEATH XAVIER/Liberty 1445	9
10	10	IN THE RAW WHISPERS /Solar 47961 (E/A)	10
11	11	MY GUY SISTER SLEDGE /Cotillion 47000 (Atco)	10
12	16	LET'S WORK PRINCE/Warner Bros. 50002	9
13	17	HOT ON A THING (CALLED LOVE) CHI-LITES featuring EUGENE RECORD/Chi-Sound/20th Century-Fox 2600 (RCA)	9
14	9	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK/Beverly Glen 2000	17
15	23	IF IT AIN'T ONE THING . . . IT'S ANOTHER RICHARD "DIMPLES" FIELDS/Boardwalk 7 11 139	5
16	18	ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM/A&M 2387	10
17	22	CIRCLES ATLANTIC STARR/A&M 2392	5
18	19	SHINE ON GEORGE DUKE/Epic 14 02701	8
19	21	NEVER GIVE UP ON A GOOD THING GEORGE BENSON/Warner Bros. 50005	6
20	14	YOU'RE THE ONE FOR ME "D" TRAIN /Prelude 8043	13
21	24	THE GIGOLO O'BRYAN/Capitol 5067	8
22	12	COOL (PART I) TIME /Warner Bros. 49864	16
23	27	GET DOWN ON IT KOOL & THE GANG/De-Lite 818 (PolyGram)	3
24	15	APACHE SUGARHILL GANG /Sugarhill 774	15
25	30	YOU GOT THE POWER WAR/RCA 13061	4
26	29	IT'S NASTY (GENIUS OF LOVE) GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 775	9
27	31	I'LL TRY SOMETHING NEW A TASTE OF HONEY/Capitol 5099	3
28	28	WATCH OUT BRANDI WELLS/WMot 9 02654	10
29	37	THE OTHER WOMAN RAY PARKER JR./Aristo 0669	3
30	33	A NIGHT TO REMEMBER SHALAMAR/Solar 48005 (E/A)	3
31	20	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361	17
32	41	FORGET ME NOTS PATRICE RUSHEN/Elektra 47427	3
33	36	APRIL LOVE L.T.D./A&M 2395	6
34	34	HELP IS ON THE WAY WHATNAUTS/Horlem Intl. 110	9
35	38	HOLDIN' OUT FOR LOVE ANGELA BOFILL/Aristo 0662	6
36	25	NIGHTS OVER EGYPT JONES GIRLS/Philo. Intl. 5 02713 (CBS)	7
37	47	MURPHY'S LAW CHERI/Venture 5019	2
38	39	IF YOU COME WITH ME DUNN & BRUCE STREET/Devoki 4005 (Mirus)	9



39	44	MUST BE THE MUSIC SECRET WEAPON/Prelude 8036	6
40	42	WHO'S FOOLIN' WHO ONE WAY/MCA 52004	5
41	35	HONEY, HONEY MANHATTANS/Columbia 18 02666	7
42	43	RIGHT IN THE MIDDLE (OF FALLING IN LOVE) BETTYE LAVETTE/Motown 1532	5
43	48	JUST BE YOURSELF CAMEO/Chocolate City 3231 (PolyGram)	2
44	51	IT'S GONNA TAKE A MIRACLE DENIECE WILLIAMS/ARC/Columbia 18 02812	2
45	32	YOU ARE THE ONE AM-FM/Dakar 4568 (Brunswick)	12
46	52	LOVE SEASONS ZOOM/Polydor 2197 (PolyGram)	3
47	45	TAKE ME TO HEAVEN REN WOODS/Elektra 47403	6
48	66	LET'S CELEBRATE SKYY/Salsoul 7 7020 (RCA)	2
49	54	ROLL WITH THE PUNCHES ADC BAND/Cotillion 47001 (Atco)	4
50	50	TIME STONE /West End 1239	5

CHARTMAKER OF THE WEEK

51	—	I JUST WANT TO SATISFY O'JAYS Philo. Intl. 5 02834 (CBS)	1
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52	69	FREAKY BEHAVIOR BAR-KAYS/Mercury 76143 (PolyGram)	2
53	55	YOU NEVER KNOW RAMSEY LEWIS/Columbia 18 02704	4
54	59	GLAD TO KNOW YOU CHAS JANKEL/A&M 2396	4
55	56	WELCOME INTO MY HEART ISLEY BROTHERS/T-Neck 5 02705 (CBS)	5
56	62	THIS FEELING MUST BE REAL SKOOL BOYZ/Destiny 2006	3
57	63	THE ONLY ONE CHARLES EARLAND/Columbia 18 02710	3
58	—	TRY JAH LOVE THIRD WORLD/Columbia 18 02744	1
59	70	MAKING LOVE ROBERTA FLACK/Atlantic 4005	2
60	60	BURNIN' UP IMAGINATION/MCA 52007	5
61	53	U TURN ME ON TOMORROW'S EDITION/Atlantic/RFC 4010	5
62	68	FLAMETHROWER J. GEILS BAND/EMI-America 8108	2
63	—	LET IT WHIP DAZZ BAND/Motown 1609	1
64	64	TREAT YOURSELF TO MY LOVE TERRI GONZALES/Becket 45 10	3
65	67	TASTE THE MUSIC KLEEER/Atlantic 4024	3
66	61	LET'S GO ALL THE WAY CHOCOLATE MILK/RCA 13026	8
67	—	CAN YOU SEE THE LIGHT BRASS CONSTRUCTION/Liberty 1453	1
68	—	SENDING MY LOVE PLEASURE/RCA 13067	1
69	—	BABY, COME TO ME PATTI AUSTIN with JAMES INGRAM/Qwest 50036 (WB)	1
70	—	LET YOUR MIND BE FREE FARRARI/Sugarhill 779	1
71	26	LET THE FEELING FLOW PEABO BRYSON/Capitol 5065	20
72	65	A FRIEND OF MINE GLADYS KNIGHT & THE PIPS/Columbia 18 02706	5
73	58	THIS BEAT IS MINE VICKY "D"/Sam 81 5024	4
74	57	IF I HAD THE CHANCE CHUCK CISSEL & MARVA KING/Aristo 0650	4
75	40	TONIGHT I'M GONNA LOVE YOU ALL OVER FOUR TOPS/Cosoblanco 2345 (PolyGram)	6

Elektra/Asylum Signs Fred Parris



Fred Parris, lead singer of the Five Satins, has signed a recording agreement with Elektra/Asylum Records, it was announced by Bruce Lundvall, E/A senior vice president. Parris, who penned the Five Satins' 1956 hit "In the Still of the Night," is back on the charts with the Five Satins with the recently released "Memories of Days Gone By," a medley of 1950s hits including "In the Still of the Night." Parris is now working with producer Marty Markiewicz (E/A's local promotion manager in Albany/Hartford and author of "Memories of Days Gone By") on a six-song LP. Pictured with Parris (at the piano) are, from left: Ernie Martinelli, Parris' manager; Markiewicz; and Lundvall.

Black Music Report

(Continued from page 76)

those who'd like to start a library of blues recordings but aren't sure what to buy, I recommend "The Listener's Guide to the Blues" by Peter Guralnick, just published by the reference book company, Facts on File. The slim (134 pages) hard-cover volume provides a concise history of the blues and focuses on key recordings . . . Harlow's "Midnight Celebration" 12-inch is available on Graf Records. An LP, "Surrender," is forthcoming. Graf is located at 250 West 57th Street, Suite 1425, New York 10019 . . . Phyllis Hyman has signed a management agreement with Sid Maurer of Maurer Management Inc. Maurer was co-president of Roadshow Records when its roster included B.T. Express, Brass Construction, and Enchantment . . . McCoy Tyner is recording an album in a more pop direction than we're used to from the famed jazz pianist. Working with him on it are Carlos Santana, Stanley Clarke, Phyllis Hyman, Buddy Williams and other pop-oriented musicians . . .

VENTURE RECORDS

Who Told The World About "MURPHY'S LAW"

BY CHERI
V-149
VD-5019

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(215) 477-1631

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Pacific Record & Tape
Oakland/Seattle
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Zamoski Distributor
Baltimore, MD.
(301) 644-2900

Got it altogether, don't 'cha baby?

WE'RE ON THE MOVE.

World Radio History

Video Trade Groups Goody Case

(Continued from page 3)

Chicago. However, after meeting with the leadership of the VSRA, the VSDA found the factional disagreements and the lack of cooperation among VSRA leadership to be detrimental to any formal union with their group. Although several of the goals of the two organizations overlap, the VSDA has decided to let the VSRA find another national organization to sponsor them.

John Pough, vice president of the VSRA and president of the Southern California Video Retailers Association — an organization that claims some 95 members in four cities — described the differences between the two associations as “more of a problem with people than anything else. I was hopeful we could line up together, and maybe it will still come about. I’m still working on it.” Pough said his regional group would meet on April 6 to decide which association to affiliate with. “My members will make up their own minds,” said Pough, who confirmed that he has invited VSDA leadership to present their case to his membership. “There shouldn’t be two organizations trying to tear dealers apart from one end of the country to another. We share the same goals; I don’t understand why we can’t get together,” he added.

While voicing some concern regarding the presence on the VSDA board of directors of distributor Noel Gimbel, VSRA president Rocco LaCapria said the “basic difference between the two associations is that we have members and they have money.” LaCapria, who claimed that VSRA membership now totals some 700 dealers, said his national association hopes to boost that number to between 1,200 and 1,400 in the coming months. “The VSRA will be run by retailers for retailers,” he said, alluding to his association’s relegation of distributors to non-voting status.

The VSDA held its first regional membership meeting in Dallas last Tuesday (23), and a Washington, D.C. group, the Washington Metropolitan Video Software Dealers Association, was set to meet on Sunday (28) to hear presentations by both national groups. According to Doc Brooks of the Video Palace, the D.C. regional group has 35 charter members, but expects between 50 and 100 dealers to attend the next meeting.

Mike Weiss, acting executive director of the VSRA, said that meetings are currently taking place between his association and the National Association of Retail Dealers of America (NARDA), and that his group’s affiliation with the latter association may be announced in the near future. NARDA’s current membership consists primarily of appliance and furniture retailers.

(Continued from page 4)

been able to appeal and possibly have the verdicts directly reinstated, rather than having to piece together the case one more time. This, Judge Mansfield wrote, was “fundamentally unjust.”

Judge Mansfield’s opinion went on to address each of Judge Platt’s reasons for his dismissal of the jury verdict, concluding, “None of these reasons withstands analysis . . . The district judge’s decision to grant these defendants a new trial was therefore a clear abuse of discretion.” Judge Platt had explained his order for a new trial by citing possible adverse influence on the jury of the word “racketeering”; the delay in correction of the testimony of a government witness; and the cumulative prejudicial effect of the multiple counts against the defendants. Judge Mansfield called these grounds “totally without merit” and “groundless.”

Despite their objections to the trial judge’s ruling, and what Judge Mansfield called “overwhelming evidence of guilt,” the appeals court said that the government had no right to appeal action of a non-final nature, such as an order for retrial. The petition for a writ of mandamus was denied because “there is no doubt that . . . the district court had the power to grant a new trial in the interest of justice.”

Not surprisingly, Kenneth Holmes, attorney for Sam Goody, Inc., said he was pleased at the ruling, stressing that the legally significant point, despite the court’s extensive comments, was that the district court order stands. U.S. Attorney Edward R. Korman said that the case could take three or four months to reach the Supreme Court, if the U.S. Solicitor General decides to pursue the appeal, rather than going ahead with a retrial. Korman cited the narrow question decided by the appeals court as a good sign for further argument on the facts of the case.

John Jacobs, the government’s trial prosecutor, also said that, despite the denial of the appeal, “We were pleased with the opinion on the facts. It’s clear from the majority and concurring opinions that the conduct of the prosecution was vindicated.” Jacobs said he felt that the court’s comments would carry “a great deal of weight” in subsequent court action. If a new trial became necessary, Jacobs said, he would present the government’s case again.

A Brooklyn jury had found Goody Inc. and Stolon guilty on interstate transportation of stolen property and copyright infringement charges last April, and Judge Platt set aside the verdict in July. Oral arguments were heard in the appeal of Judge Platt’s order in January 1982.

The status of the case will have been updated and clarified in a routine calendar call before Judge

Platt set for Friday (26). Neither side offered comment at press time on what sort of statements or presentations might be made in court.

Peabo Gets a Love Tap



Middleweight boxing champion Sugar Ray Leonard and Capitol recording artist Peabo Bryson get together backstage after Bryson’s recent concert appearance in Los Angeles. Bryson’s new single, “There’s No Guarantee,” from his hit album “I Am Love,” has just been released.

Ground Control Bows

NEW YORK—Kate Jansen and Dana Lester have announced the formation of Ground Control, a new company designed to service the administrative needs of the international music industry on a freelance basis.

Ground Control will aid the busy record producer, musician, songwriter or manager to organize, cut costs, etc.

All inquiries should be directed to Kate Jansen/Dana Lester, c/o Ground Control, 251 West 89th Street, Suite 4F, New York 10024. Phone: (212) 580-2218.

The Jazz LP Chart

APRIL 3, 1982

1. THE GEORGE BENSON COLLECTION
GEORGE BENSON/Warner Bros. 2HW 3577
2. COME MORNING
GROVER WASHINGTON, JR./Elektra 5E 562
3. ELECTRIC RENDEZVOUS
AL DI MEOLA/Columbia FC 37654
4. BREAKIN’ AWAY
AL JARREAU/Warner Bros. BSK 3576
5. MYSTICAL ADVENTURES
JEAN-LUC PONTY/Atlantic SD 19333
6. OBJECTS OF DESIRE
MICHAEL FRANKS/Warner Bros. BSK 3648
7. THE DUDE
QUINCY JONES/A&M SP 3721
8. WEATHER REPORT
ARC/Columbia FC 37616
9. DREAM ON
GEORGE DUKE/Epic FE 37532
10. SLEEPWALKER
LARRY CARLTON/Warner Bros. BSK 3635
11. ECHOES OF AN ERA
VARIOUS ARTISTS/Elektra E1 60021
12. WYNTON MARSALIS
Columbia FC 37574
13. CRAZY FOR YOU
EARL KLUUGH/Liberty LT 51113
14. SILK
FUSE ONE/CTI 9006
15. LIVE AT THE SAVOY
RAMSEY LEWIS/Columbia FC 37687
16. RIO
LEE RITENOUR/Elektra/Musician E1 60024
17. SOMETHING ABOUT YOU
ANGELA BOFILL/Arista AL 9576
18. CHARIOTS OF FIRE
ERNIE WATTS/Qwest/WB QWS 3637
19. REFLECTIONS
GIL SCOTT-HERON/Arista AL 9566
20. BLUE HORIZON
ERIC GALE/Elektra/Musician E1 60022
21. THE GRIFFITH PARK COLLECTION
VARIOUS ARTISTS/Elektra/Musician E1 60025
22. SOUD GROUND
RONNIE LAWS/Liberty LO 51087
23. TELECOMMUNICATION
AZYMUTH/Milestone M 9101 (Fantasy)
24. IT’S A FACT
JEFF LORBER/Arista AL 9583
25. THE GREAT PRETENDER
LESTER BOWIE/ECM 1 1209 (WB)
26. YOURS TRULY
TOM BROWNE/Arista/GRP 5507
27. FREE TIME
SPYRO GYRA/MCA 5238
28. SIGN OF THE TIMES
BOB JAMES/Tappan Zee/Columbia FC 37495
29. BELO HORIZONTE
JOHN McLAUGHLIN/Warner Bros. BSK 3619
30. DAN SIEGEL
Elektra E1 60037
31. TAURUS
TANIA MARIA/Concord Jazz CJP 175
32. MEMORY SERVES
MATERIAL/Elektra/Musician E1 60042
33. AMARCORD NINO ROTA
VARIOUS ARTISTS/Hannibal HNBL 9301
34. THE LADY AND HER MUSIC — LIVE ON BROADWAY
LENA HORNE/Qwest/WB 2QW 3597
35. STANDING TALL
CRUSADERS/MCA 5254
36. SHARKY’S MACHINE (ORIGINAL SOUNDTRACK)
Warner Bros. BSK 3653
37. EVERY HOME SHOULD HAVE ONE
PATTI AUSTIN/Qwest/WB QWS 3591
38. FIVE YEARS LATER
JOHN ABERCROMBIE/RALPH TOWNER/ECM 1 1207 (WB)
39. FEELING GOOD
ROY AYERS/Polydor PD 1 6348 (PolyGram)
40. SPLASH
FREDDIE HUBBARD/Fantasy F 9610

Radio Replay

By PHIL DIMAURO

■ A QUIZ: Okay, radiophiles, which of the gentlemen depicted below is not a disc jockey? And now a trick question: Which of them is Larry Lujack? (Answers below.)



The mood was festive on Monday, March 15, when ABC Radio staged the official unveiling of Superadio, the live, 24-hour, satellite-delivered contemporary music format that will debut July 1. Held at the posh Helmsley Palace in midtown Manhattan, the luncheon event reached a dramatic peak when Rick Sklar, vice president of programming for ABC Radio Enterprises (the corporate division which operates Superadio), introduced a stellar lineup of air talent, which seems to be the major drawing card for the satellite programming service. Along with a "familiar" contemporary music mix and marketing and promotion services provided in conjunction with the Marschalk advertising agency, Superadio expects to offer, Enterprises vice president Michael Hauptman told the gathering, a high-quality solution to the problem of shrinking radio station profits. David Pollei, vice president, station marketing for ABC Enterprises, emphasized that the format is aimed at FM stations in major markets.

And now, the payoff. Pictured above are (with one exception) air personalities Paul Barsky, WBBF, Rochester; Jay Thomas, formerly of 99X in New York and television's "Mork and Mindy"; Michael Hauptman (not a disk jockey); Bruce Bisson, most recently on the air at WPGC, Washington; Dan Ingram, WABC, New York; Dick Purtan, CKLW, Detroit; and Ron Lundy, WABC, New York. Larry Lujack, morning man at WLS, Chicago, did fly in for the luncheon, leg injury and all, but left town before the photo was taken. Lujack, Purtan and KMPC, Los Angeles morning man Robert W. Morgan, who wasn't present, will alternate weekends while maintaining their present jobs; a fourth weekend personality and other members of the lineup will be announced later.

During the question and answer period, Lujack asked, "Does this mean that Jay Thomas is washed up in television for good?"

MOVES: The Golden West Broadcasters' Radio Division has appointed Bill Ward as president, filling the position vacated by Richard Kale in February 1981. Ward was executive vice president of Metromedia Radio . . . Current Charter Broadcasting president John Bayliss will be named president of the Surrey Broadcasting Division once Surrey's purchase of six Charter stations is complete . . . Dave Martin has resigned WCFL, Chicago as PD to join WCLR in that city . . . Dwight Douglas has been promoted to executive vice president at the Burkhart/Abrams/Michaels/Douglas & Associates consulting firm . . . KFGJ, Los Angeles program director J.B. Stone has stepped down from his position while remaining as the station's morning personality. The PD slot will be filled by George Moore . . . Dave Anthony has resigned as PD of KZZP, Phoenix.

AT DOUBLEYEWENNBEECEE: New York's number one AM music station, WNBC, has let it be known that it's gung-ho for AM stereo, and that the Kahn-Hazeltine system is its choice. As far as afternoon air personalities go, WNBC's choice is Howard Stern, the zany morning man at DC 101, Washington, who'll leave for New York once his present contract expires at the end of July. Not that anyone could presume to challenge the supremacy of Imus in the morning, but Stern in stereo at siesta time will certainly jolt a few folks when he starts this summer.

MORE SATELLITES, PLEASE: WABC will become the first affiliate of ABC Talkradio, the satellite-delivered talk programming service which features current personalities at KABC, Los Angeles, and KGO, San Francisco. Meanwhile, ABC-owned KAFX, San Francisco, is still rumored to be another choice for broadcast of at least part of the Talkradio format, with the switch to talk and KGO-FM call letters expected in May.

'Bette Davis Eyes' Tops NMPA Awards

■ NEW YORK—"Bette Davis Eyes," the number one hit written by Donna Weiss and Jackie DeShannon, won top honors as Song of the Year and Pop Song of the Year at the National Music Publishers' Association's third annual Song Awards, held here March 16 at the Hotel Pierre.

Other winners were: country, "9 to 5," by Dolly Parton; rhythm and blues, "Just the Two of Us," by Bill Withers, William Salter and Ralph MacDonald; easy listening, "Lady," by Lionel B. Richie, Jr.; movie song, "Arthur's Theme (Best That You Can Do)" by Peter Allen, Burt Bacharach, Christopher Cross and Carole Bayer Sager; song from a Broadway show, "Any Dream Will Do," by Andrew Lloyd Webber and Tim Rice; gospel, "How Great Thou Art"; and Latin, "De Nina a Mujer," by Tony Renis, Julio Iglesias, Ramon Arcusa and Carlos Enterria.

Masters of ceremonies for the event were NMPA president Leonard Feist and Songwriters Hall of Fame president Sammy Cahn. Presenters included composers Cy Coleman, Marvin Hamlisch and Charles Strouse and singers Evelyn King, Lana Cantrell and Donny Osmond.

Atlantic Ups Green

■ NEW YORK—Alison Green has been promoted to national merchandising manager for Atlantic Records, it was announced by Atlantic vice president of merchandising George Salovich.

Green joined Atlantic in September 1977 as a secretary in the merchandising department. In 1979, she began to serve as head of merchandising production, and in 1980 she assumed additional responsibilities as the department's liaison with Atlantic/WEA field representatives.

Mike's Mgmt. Ups Two

■ NEW YORK—Michael J. Lembo, president of Mike's Artist Management and director of artist development for MCA Music, has announced two promotions within his organization.

Fae Horowitz, who joined Mike's Artist Management two years ago as production coordinator, has been named managing director. Cindy McCormack has been named promotion director. She had been promotion coordinator.

Domestic Records Bows

■ NEW YORK—James Alexiou, president of Domestic Records, has announced the release of the label's first album, "Open Door" by singer-songwriter Constantine.

All Domestic product will be distributed in the U.S. by National Distribution Network, Inc.

Music Convention Set for Chicago

■ CHICAGO—The Midwest Music Exchange, a three-day symposium focusing on the opportunities present in the midwest record and music industries, has been scheduled to take place Sunday through Tuesday, July 25 through 27, at the Bismark Hotel here.

The convention will target midwesterners working or aspiring to work in the music industry, and will be the first in a series of projected annual music business conventions based in Chicago.

Nearly every area of the music industry will be represented in the convention's program, which includes speakers, panel discussions, workshops, talent showcases, and an exposition of manufacturers and suppliers from throughout the nation.

Professionals from areas outside of but interdependent with the music business, such as advertising, marketing and media, are also being encouraged by the Midwest Music Exchange to participate.

Those interested in early registration for the event or seeking further information may contact the Exchange at 704 N. Wells St., Chicago 60610. Phone: (312) 440-0860.

E/A Names Four In Business Affairs

■ LOS ANGELES—Elektra/Asylum/Nonesuch Records' business affairs department has promoted three staff members and added another, it was announced by Deborah Reinberg, vice president/business affairs.

Tina Nielsen-Murray has been promoted to copyright administrator. She had been secretary to Sue Roberts, director of business affairs. Marsha Necheles has been promoted to administrative assistant to Reinberg and Roberts. She had been their secretary. Karen Rossman has been promoted to administrative assistant to Kathy Malta, business affairs' director of product clearances and commitments. She had been Malta's secretary. New to business affairs is Bonny Chartrand, secretary to Reinberg and Roberts.

A.A. Inks Smurf Pact

■ NEW YORK—Howard Massler, president of A.A./Wonderland Records, Inc., a member of the Bestway Group, has announced the signing of an exclusive representation agreement for Smurf records and tapes with Sessions Records.

The agreement, which runs for three years including option periods, appoints A.A. as an exclusive representative for all Smurf record and tape products to be distributed in the United States.

England

By VAL FALLOON

■ LONDON—Delegates from the BPI, the MCPS and the Musicians' Union are due to meet members of the House of Lords on March 29 to present their case for a levy on blank tape. But disappointing news from the government-backed National Consumer Council has come at just the wrong time.

The NCC agrees that the law at present is unenforceable, so home taping should be made legal. But it rejects the idea of a levy, stating that once the mechanical payment has been made on the original disc sale, the public should be free to re-record. The BPI immediately countered the argument, stating that the NCC's claims were "naive." Though welcoming the call for the legalization of home taping, BPI director general John Deacon said that copyright owners must be protected to ensure the future of themselves and the U.K. record industry. Meanwhile, the BPI has re-calculated statistics based on the 1979 survey and come up with the staggering total of 283 million pounds lost to the business because of home tapers, now at the 15 million mark. (Three quarters of British homes have tape recorders). One in four discs taped is a sale lost, says the BPI . . . But more cheerful news on imports — following the European Court judgment on Portuguese imports (*Record World*, March 5), Simons Records, Simons Sales and Warrens Records have now agreed to pay 250,000 pounds in damages, unpaid royalties, and costs to the BPI member companies affected by a series of events. This is the biggest ever settlement achieved by the BPI and is a result of two actions against Simons Records: one brought by Motown Records regarding alleged counterfeit LPs made in Portugal and 2.5 million imports of Portuguese pressings, the other based on imports from Canada via Holland, which was ruled illegal last July. The case against Simons Stores dealt with alleged counterfeit Beatles cassettes and the one against Warrens was for dealing in alleged counterfeit cassettes of "Saturday Night Fever," made in the U.S. and the subject of the Sam Goody trial in New York. The settlement therefore brings to a satisfactory conclusion three years of court action against the three associated companies, and is a triumph for the BPI in its continuing case against illegal parallel imports.

DIAL-AN-AD: The new British Telecom dial-a-disc service will, for the first time, carry record industry advertising. The new service, based on the British Market Research Bureau top 30, will be programmed by the trade paper Music and Video Week and will carry jingles, too. Last year dial-a-disc attracted 104 million calls. . . . There is plenty of good product to cheer up the record trade this spring after a slow Christmas. New LPs are due from the Jam, Motorhead, Queen, Paul McCartney, Kate Bush, Sky, Status Quo, Elton John and Blondie . . . And various companies are pushing country product to coincide with the annual Easter Country Music Festival at Wembley, this year backed by Silk Cut cigarettes. UA has a Crystal Gayle collection and Capitol/Liberty is promoting "White Line Fever," a trucking compilation. Some will be TV-promoted, including Ronco and Warwick various-artists sets (Moe Bandy, Oak Ridge Boys, Frankie Laine, Barbara Mandrell, Johnny Cash and Marty Robbins). MCA has a Don Williams LP and a TV compilation . . . K-tel has finalized a license deal with the Artie Mogull-owned U.S. label Applause for top MOR product. . . . Gordon Mills of MAM has responded to singer Gilbert O'Sullivan's High Court bid for damages and cancellation of management and other agreements. Mills has denied the singer's allegations and is counter-claiming for breach of contract . . . The full BPI analysis for 1981 sales is due soon; the figure is expected to be 424 million pounds for the year — just under double the figure given for home taping losses . . . Singles will be seen to have held firm while albums sales continue to decline and cassettes increasing, a similar picture to 1980.

VIDEO WORLD: Philips has set the end of May for the launch date of its LaserVision videodisc system here. The initial catalogue is expected to be 100 titles, though the price will be higher than expected — around 18 pounds instead of the expected 12. Meanwhile, the videocassette systems battle continues, with both Japanese and European manufacturers agreeing on a world standard for the micro videocassette, Sony promising a Betamax portable hardly bigger than a cassette (the video Walkman?), an automatic reverse version of the Grundig two-by-four "flipover" V2000 system — and a stereo machine before that.

Japan

By CARMEN ITOH

■ TOKYO—The number of rental record stores has finally hit the 1,000 mark. According to Reikodo, the biggest rental chain, which has over 70 stores throughout Japan, the top 10 albums are as follows: 1) "Sakuban Oaishimashi," Yumi Matsutoya (Toshiba EMI); 2) "Kishotenketsu 11," Chiharu Matsuyama (North); 3) "Physical," Olivia Newton-John (Toshiba EMI); 4) "Ringetsu," Miyuki Nakajima (Canyon); 5) "Seiko Matsuda," Seiko Matsuda (CBS Sony); 6) "The Dude," Quincy Jones (Alfa); 7) "Private Eyes" Daryl Hall & John Oates (RVC); 8) "For You," Tatsuro Yamashita (RVC); 9) "Long Vacation," Eiichi Ohtaki (CBS Sony); 10) "Glass Houses," Billy Joel (CBS Sony).

Since the emergence of rental stores, record companies have filed several lawsuits against them for copyright violations. The second public trial is scheduled to be held this month. Rental stores, on the other hand, have been conducting a signature-collecting campaign for support since the end of January. They claim to have collected 100,000 signatures already and say that in April they will present a petition with 500,000 signatures to the government in a bid for legal recognition.

Dara Sedaka recently visited Japan to promote her single "Angel Queen," which is the theme song, composed by Kitaro, for the animated film "Queen Millennia." On March 2, a press reception was held with her father, Neil Sedaka, at the Hotel New Ohtani. "Angel Queen" currently stands at number 61. The film has just been released.

Kim Wilde made her debut in Japan last year with the single "Kids in America." She will soon appear in a TV commercial for Calpis' B&L soft drinks. Last year Calpis used Ray Kennedy for its B&L commercial. "Bitter Is Better" is the B&L catch phrase this time, and the song of the same name, sung by Wilde, will be heard as background music. It was composed by Masami Tsuchiya, lead guitarist of Ippu-Do. Wilde is scheduled to come here for promotion in May.

Don Reedman, producer of K-tel International, recently came to Japan on a brief promotional visit for the album "Hooked on Classics."

Released on Feb. 5, the album has already sold 30,000 copies and is jumping up the chart at number 21.

CBS Restructures European Operations

■ NEW YORK—Dennis Killeen, vice president, creative operations-Europe, CBS Records International, has announced a restructure of the various marketing and tour/promotion staffs attached to the CRI European Operations headquarters in Paris.

Jenny Bier has been named director, tours and promotion. Pierre Sissmann has been named director, marketing. And John Corba has been named director, marketing services and special projects.

Killeen also announced the creation of a formal CRI European Operations product management staff, reporting to Sissmann. Willie Wendt has been named product manager, CRU, responsible for all CBS Division artists who originate in the United States. Celia Baird-Smith has been named product manager, CBS Records International Associated Labels, responsible for all CRI associated labels including A&M, I.R.S., Geffen, Alfa, and Albert. Christopher Magny has been named product manager, CRI and CBS U.K., responsible for artists signed to CBS

U.K., CBS/Sony, CBS Australia, CRI-Latin American Operations and various artists signed to European affiliates.

The product management staff will be assisted by Jane Finch, marketing assistant, CRU, and Helen Ward, marketing assistant, CRI and CRI Associated Labels.

Castagna Named To RCA Int'l Post

■ NEW YORK—Dan Castagna has been named manager, international artist development and tours, RCA Records, it was announced by Jorge Pino, director, international marketing.

Castagna has spent the past three years as associate director, artist development, Epic, Portrait and CBS Associated Labels. Prior to that, he spent two years as a personal manager and booking agent with Management Three, Ltd. From 1972 to 1973, he was an assistant agent with the William Morris Agency.

(Continued from page 14)

and recently, their most ambitious project, a 14-minute video film ("sometimes we shoot in film, depending on the idea we have") for Paul McCartney. "We're trying to take things step-by-step, so right now we're working on dialogue, which we don't have much experience with," Creme explained. Recognized for their strong conceptualization talents, Godley and Creme are staff directors for the famed Millaney-Grant production company.

As for the future of video and music, Creme said he feels that the best music-related video will come from artists who first have a story in mind and then create music for it. The pair are scheduled to make a video commercial for Wrangler Jeans and then go into the studio in May and June to work on their next album. The rest of the year will be spent on film work. Godley and Creme recently added to their multi-media credits with the British publication of "The Fun Starts Here — Out-takes from a Rock Memoir," their first book, which is due out stateside soon. Three years in the making, the book is a collection of black and white caricatures sketched by the pair which tells, according to Creme, "a pornographic story of the rock 'n' roll business as seen from the inside over the past few years."

LIVING IN HARMONY: It's been almost six months since we talked about the Mamas and the Papas in this column. At that time, group founder John Phillips told us about rehearsals the re-formed group was conducting for a forthcoming tour and a prospective label deal. On Friday (20) we viewed the new Mamas (Mackenzie Phillips and Spanky McFarlane have replaced Michelle Phillips and the late Cass Elliot, respectively) in action at the Savoy in only their third concert date on the current tour.

The ladies were dressed in flashy garb and the men rather casually (both John and Denny Doherty are noticeably overweight), creating the effect of couples heading for the bowling alleys on a night out in suburbia. But regardless of how they looked, they acted genuinely enthused about making music and sounded even better. Mackenzie can really sing, much to our surprise and pleasure, as she quickly demonstrated by taking the lead on "Dedicated to the One I Love" (a hit for the group in '67). The four-part harmonies were awesome, at times overwhelming, throughout the evening. While some of the songs had to be lowered in key to fit Spanky's range (it's not as wide as Cass' was), her presence in the group is a definite plus (the audience loved her medley of songs from the Spanky and Our Gang days).

We only hope that Phillips, the group's principal songwriter, can come up with some material to equal his earlier gems — "Monday Monday," "California Dreaming" — for most of the new material we heard was decidedly forgettable. Judging by the audience's ecstatic reaction to the group's hits, the Mamas and the Papas, like the Beach Boys, will be around for quite awhile, even if they're only recycling the music they became famous for, as a nostalgic concert attraction.

WHAT'S GOIN' ON: Look for Mirage Records' early April release of the motion picture soundtrack LP "Soup for One," produced by Nile Rodgers and Bernard Edwards, with cuts by Chic, Teddy Pendergrass, Debbie Harry, Carly Simon, and Sister Sledge . . . And speaking of film soundtracks, we highly recommend the new David Bowie (music by Giorgio Moroder) title cut single (Backstreet) from the forthcoming "Cat People." There's also a great Perry Como cut, "Faraway Places," in the film, and the same type of synthesizer music that was found on Moroder's "American Gigolo" soundtrack hit. As for the "Cat People" film, produced by Charles Fries and directed by Paul Schrader, starring Nastassia Kinski, Malcolm McDowell, and John Heard: it's pointless, but with the right amounts of sex, violence, gore and horror to make it a hit with teens.

The Average White Band is celebrating its 10th anniversary in the music business with the April 10 release of its new Arista LP, "X" — produced by Dan Hartman. It includes a remake of the Four Tops' "Reach Out I'll Be There." . . . Bassist Doug Howard has replaced Kasim Sulton in Utopia . . . I.R.S. recording artists the Fleshtones departed recently for a month-long tour of Europe in support of their new "Roman Gods" LP. They'll play two homecoming nights at the Ritz, April 23 and 24 . . . A new group, Regis, is currently at work with producer Barry Mraz at Db studios in Florida. Group members include Henry Thomas (former Ginger Baker bassist), Steve Holly (former Wings drummer), Gary Moberly (ex-Sweet keyboardist), Australian pop vocalist Peter Doyle, and British studio musician Rick Hitchcock . . . Due to equipment problems in the studio, Iron Maiden's forthcoming "The Number of the Beast" LP was delayed over two weeks. It should be out by the time you read this . . . Wave Records will release Brenda Jones' "My Heart's Not in It" in mid-April.

Record World Singles 101-150

APRIL 3, 1982

Apr. 3	Mar. 20	
101	112	IF IT AIN'T ONE THING . . . IT'S ANOTHER RICHARD "DIMPLES" FIELDS/ Boardwalk 7 11 139 (On The Boardwalk/Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)
102	111	CIRCLES ATLANTIC STARR/ A&M 2392 (Almo/ Jodaway, ASCAP)
103	—	RIGHT THE FIRST TIME GAMMA/Elektra 47423 (Monrose, BMI)
104	105	LONELY NIGHTS BRYAN ADAMS/A&M 2359 (Irving, BMI)
105	118	WHO'S FOOLIN' WHO LULU/ Alfa 7021 (MCA/ Holicanthus/ Golden Clover, ASCAP)
106	—	MY GIRL DONNIE IRIS/MCA 52031 (Bema/ Ameb/Sweet City, ASCAP)
107	110	I'LL MISS YOU STELLA PARTON/Town House/ Accord 1056 (My Mama's, BMI)
108	103	GLAD TO KNOW YOU CHAS JANKELE/A&M 2396 (Avir, BMI/WB, ASCAP)
109	107	MEMORIES OF DAYS GONE BY FRED PARRIS & THE FIVE SATINS/Elektra 47411 (Various Publishers, ASCAP/BMI)
110	106	RIGHT IN THE MIDDLE (OF FALLING IN LOVE) BETTYE LAVETTE/Motown 1532 (Unichappel, BMI)
111	108	SEA OF HEARTBREAK POCO/MCA 52001 (Shapiro Bernstein, ASCAP)
112	128	IT'S GONNA TAKE A MIRACLE DENIECE WILLIAMS/ARC/Columbia 18 02812 (Welk, BMI)
113	117	YOU GOT THE POWER WAR/RCA 13061 (Far-Out, ASCAP/Milwaukee, BMI)
114	131	IT'S NASTY (GENIUS OF LOVE) GRANDMASTER FLASH & THE FURIOUS FIVE/ Sugarhill 775 (Metered, ASCAP)
115	125	KEEP THIS HEART IN MIND BONNIE RAITT/Warner Bros. 50022 (Home Grown/Dat's All, BMI)
116	139	COMPLICATED NOW JOHNNY & THE DISTRACTIONS/A&M 2399 (Tuff Boot/ Sparkman/Koonze/Spangler)
117	120	LOVING YOU CHRIS REA/ Columbia 18 02727 (Magnet/ Interworld, ASCAP)
118	116	WATCH OUT BRANDI WELLS/ WMOT 9 02654 (Framingreg, BMI)
119	121	YOU BRING OUT THE FREAK IN ME WALDO/Columbia 18 02745 (Diamond In The Rough, BMI)
120	124	A NIGHT TO REMEMBER SHALAMAR/ Solar 48005 (E/A) (Silver Sound/ Spectrum VII/ Satellite III, ASCAP)
121	126	OVER THE LINE EDDIE SCHWARTZ/ Atco 7402 (ATV/Schwartzcake, BMI)
122	—	BABY, COME TO ME PATTI AUSTIN with JAMES INGRAM/Qwest 50036 (WB) (Rodsongs/Ronder/Almo, ASCAP)
123	—	TEACH ME TONIGHT AL JARREAU/Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP)
124	127	I DON'T FEEL BETTER MARTIN BRILEY/Mercury 76137 (PolyGram) (Rare Blue/ Miserable Melodies, ASCAP)
125	113	SAY GOODBYE TRIUMPH/RCA 13035 (Triumph, CAPAC)
126	119	NIGHTS OVER EGYPT JONES GIRLS/Phila. Intl. 502713 (CBS) (Mighty Three, BMI)
127	109	TONIGHT I'M GONNA LOVE YOU ALL OVER FOUR TOPS/Casablanca 2345 (PolyGram) (Koota, BMI)
128	130	IF I COULD GET YOU (INTO MY LIFE) GENE COTTON/Knoll 5002 (Knoll, ASCAP)
129	—	FORGET ME NOTS PATRICE RUSHEN/Elektra 47427 (Baby Fingers, ASCAP/ Freddie Dee, BMI)
130	134	APRIL LOVE L.T.D./ A&M 2395 (Almo/ McRovscod/ Key of G, ASCAP)
131	123	SHE WILL SURVIVE (POLAND) BOBBY VINTON/Tapestry 008 (MCA/Dutchess, BMI/ASCAP)
132	132	HELP IS ON THE WAY WHATNAUTS/ Harlem Intl. 110 (Song World, ASCAP) James Car, BMI)
133	140	HOLDIN' OUT FOR LOVE ANGELA BOFILL/Arista 0666 (ATV/Mann and Weil/ Braintree/Snow, BMI)
134	—	MURPHY'S LAW CHERI/Venture 5019 (Hygraton/Lopressor (PRO)/Paddle, BMI)
135	145	MUST BE THE MUSIC SECRET WEAPON/Prelude 8036 (Trumar/ Smootee, BMI)
136	136	WHO'S FOOLIN' WHO ONE WAY/MCA 52004 (Perks/Duchess, BMI)
137	122	THE END RUPERT HOLMES/Elektra 47409 (WB/The Holmes Line of Music, ASCAP)
138	115	NOBODY'S BUSINESS MAXUS/Warner Bros. 50015 (Colgems-EMI/ Nevebianca, ASCAP)
139	143	ALL NIGHT WITH ME LAURA BRANIGAN/Atlantic 4023 (Special Old Sock, ASCAP)
140	142	DANCE LITTLE BIRD JOEY & THE LITTLE BIRDS/Polydor 2199 (PolyGram) (September, ASCAP)
141	141	IF YOU COME WITH ME DUNN & BRUCE STREET/Devaki 4005 (Mirus) (Dunn Pearson/Moving World/Devahkee/Murios, ASCAP)
142	—	JUST BE YOURSELF CAMEO/Chocolate City 3231 (PolyGram) (All Seeing Eye, BMI)
143	129	YOU NEVER GAVE UP ON ME CRYSTAL GAYLE/Columbia 18 02718 (Michael O'Connor, BMI)
144	133	I KNOW WHAT BOYS LIKE WAITRESSES/Polydor/Ze 2196 (PolyGram) (Merovingian/Cri Cri, BMI)
145	135	NEVER SAY DIE 4 OUT OF 5 DOCTORS/Nemperor 5 02716 (CBS) (Rightsong/ Peps, BMI)
146	137	HONEY HONEY MANHATTANS/Columbia 18 02666 (Sherlyn, BMI)
147	138	YOU ARE THE ONE AM-FM/Dakar 4568 (Brunswick) (Lena/Boogie People, BMI)
148	114	NEVER THOUGHT I'D FALL IN LOVE SPINNERS/Atlantic 40839 (Sir Grant/ Frozen Butterfly, BMI)
149	144	LIVIN' IN THE LIMELIGHT PETER CETERA/Full Moon/Warner Bros. 49885 (Double Virgo, ASCAP)
150	146	WAIT FOR ME SLAVE/Cotillion 46028 (Atco) (Cotillion, BMI)

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ Recibo corta misiva firmada por el Sr. Presidente de CBS/Columbia Internacional, S.A., Manuel Villarreal que textualmente dice: "Querido Fundora: Reciba mi notificación en relación con mi decisión de retirarme de CBS en el mes de Marzo, después de 35 años de servicio en la compañía. De ahí en adelante, podrá localizarme en la dirección personal de quien suscribe."

Desde hace algún tiempo sabía de su decisión, los rumores se hicieron de tal fuerza que no me quedaba más remedio que aceptar la posibilidad de que Don Manuel Villarreal se ausentara de CBS. ¡Pero esperé! Esperé porque hace algunos años me prometió el amigo hacer contacto conmigo, cada vez que algo tremendamente importante estuviese sucediendo. Mientras tanto, tranquilo. Y así he estado. ¡Tranquilo! Muy tranquilo, pero la inquietud de la propia vida me hace rebelde a todo concepto que conlleve dejar de hablar frecuentemente con un viego amigo o pelearnos de vez en cuando, siempre a favor de nuestra hermosa industria discográfica latina. Y en eso, pocos habrán dado tanto de su vida como Don Manuel Villarreal.



Manuel Villarreal

Ejemplo de decisiones drásticas en momentos críticos. Ejemplo de optimismo ante lo que humanamente luciera difícil o punto menos que imposible. Ejemplo de lealtad consigo mismo, con sus amigos y con su empresa, Don Manuel lideró a CBS toda una vida. Su obra está ahí, tanto en CBS México como en su hermosa, tierna y sublime Operación Ola, que conectó, avivó, creó y acrecentó el espíritu promocional y distributivo de CBS Internacional. Y pasan por mi mente las largas horas de charla, sosteniéndome sus sueños e ideales en principios que, aunque no siempre en total acuerdo, eran los míos. Recuerdo Puerto Vallarta, donde una de tantas veces no estuvimos de acuerdo en conceptos o "modus operandi" de hechos. Recuerdo mi rebeldía. Recuerdo la suya. Me viene a la mente su inteligencia y terquedad administrativa y su don de gente, que se trepó en mi inteligencia y me recuperó como un amigo, no uno más desde entonces. ¡Un amigo!



Recuerdo momentos críticos en que se jugaban situaciones difícilísimas, en las cuales los resultados podían ser nefastos para todos. Y ví a Don Manuel Villarreal, frente a mi puerta en Miami y charlamos. Charlamos por horas. Llegamos a conclusiones ineludibles y se actuó a la altura de su importancia. Salí de aquello aún más amigo del amigo.

Y he recorrido toda Latinoamérica recogiendo parte de su trabajo. Y he visto gente del disco dondequiera, que o le debe favores o está en la industria por su férrea voluntad de conseguir gente, gente buena, para que coopere a que esto hermoso siga existiendo.

Hombre de una época. Leyenda en su tiempo. Hombre íntegro que dió lo mejor de sí y no esperó más que bien de los demás.

Retirarse, no, Don Manuel Villarreal, los hombres como usted jamás se retiran. Porque sus obras se nos presentan a diario y nos hablan elocuentemente de su presencia en nuestra vida, en nuestra casa y en nuestra industria.

Si no hubieran existido tres o cuatro hombres en la industria latina de la discografía, como usted, yo no hubiese existido. En su honor, "Desde Nuestro Rincón" y Tomás Fundora le rinden homenaje hoy y les dan las gracias por esta brillante oportunidad de exaltar su talento y rendir tributo a su férrea disciplina como hombre, como ejecutivo y como amigo.

I recently received a letter from the president of CBS/Columbia International S.A., Manuel Villarreal, which states: "I want to inform you
(Continued on page 88)

Latin American Album Picks

"GRANDES EXITOS VOL. 1"

MARI TRINI - CBS 80314

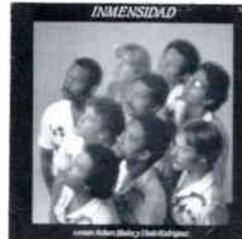


Un verdadero desfile de éxitos de la cantante española Mari Trini, entre los cuales se encuentra su actual "Ayúdala," tema de una telenovela popular en varias localidades. Un verdadero "sleeper" ha ido ganando fuerza de venta meteórica, primero en Nueva York y después en Puerto Rico. "Amores" (M. Trini), "Acercate" (J. Trini-Trabucchelli), "Te quiero con lora" (Gilbert-Lama-Trini) y otras.

■ A real parade of smash successes by Spaniard Mari Trini, this package is selling nicely. It includes her current "Ayúdala," a hit in New York for several weeks and now a winner in Puerto Rico. "Palabras" (M. Trini), "Un hombre marchó" (M. Trini), "Por tí, por tí" (M. Trini-Sanesteban-M. Trini) and "Cuando me acaricias" (M. Trini).

INMENSIDAD

Barbaro 209



Con arreglos de Raul Gallimore y producido por Johnny Pacheco, Inmensidad presenta las voces de Robert Blades y Yindo Rodríguez es un muy movido repertorio salsero. Se destacan entre otros temas "El que más goza" (Y. Rodríguez-Pacheco), "Guanguancó africano" (R. Gallimore), "Quiero una novia" (R. Yindo Rodríguez) y "Ya no regreso" (L. de la Colina).

■ Arranged by Raul Gallimore and produced by Johnny Pacheco, this salsa package by Inmensidad is starting to move well. Very danceable. "Cansado" (R. Blades), "Presencia" (C. Alonso), "Vuelve" (Galimore), others.

"LA REINA ES EL REY"

BEATRIZ ADRIANA - Peerless MS 2251

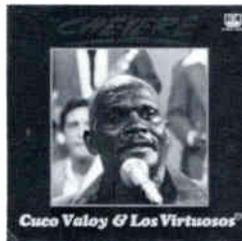


Con arreglos de Rigoberto Alfaro y Juan Pinzón y con los Mariachi América y Los Vargas, Beatriz Adriana ofrece un repertorio muy vendedor de populares rancheras. Se destacan "La reina es el rey" (G. Hernández), "Que padre es la vida" (J. Zaizar), "Por tí" (B. Adriana) y "Verdad de Dios" (E. Romero).

■ With arrangements by Rigoberto Alfaro and Juan Pinzon and backed by Mariachis America and Los Vargas, Beatriz Adriana offers a very commercial ranchera package. "Dolor de mi dolor" (Zaizar), "La basurita" (J. Zaizar), "Señor" (M. Alejandro-A. Magdalena), others.

"CHEVERE"

CUCO VALOY Y LOS VIRTUOSOS - Kubaney LP 31010



Con Cuco, Henry y R. Orlando, Los Virtuosos brindan aquí una de sus mejores producciones, llenas de sabor y ritmo dominicano. "Rita la caimana" (R. O. Valoy), "Ciego de amor" (R. O. Valoy), "El borracho" (C. Valoy) y "Abusadora" (M. A. Figueroa).

■ With Cuco Valoy, Henry and Orlando on vocals, Los Virtuosos from the Dominican Republic offer a terrific package of merengues and uptempos. "Timana," (R. O. Valoy) "Vuelve" (R. O. Valoy), "El pregonero del carnaval" (C. Valoy) and "El borracho."

Vikki Carr

El Retrato del Amor



*de México
para el Mundo*



DCS-958

EN MEXICO  CBS MARCA EL RITMO

World Radio History

EAST COAST — COSTA ESTE

APRIL 3, 1982

Apr. 3
Mar. 20

1	1	Medley Los Condes / Julio Angel	Music Stamp 006
2	2	Amor No Me Ignore / Camilo Sesto	Pronto 0700
3	4	Celos / Napoleon	Telediscos 1503
4	6	Un Mal Necesario / Jorge Char	LAD 361
5	3	Ayudala / Mari Trini	CBS 80314
6	5	Preso / José José	Pronto 0701
7	13	El Me Mintio / Amanda Miguel	Profono 3049
8	12	Tu Y Yo / Emmanuel	RCA 0400
9	11	La Negra Pola / Cheche Abreu	Sonomax 206
10	14	Yo Te He Hecho Sentir / Fernando Allende	RCA 7005
11	7	Frente A Frente / Jeanette	RCA 7004
12	8	Se Solicita Un Novio / Oscar D'Leon	T.H. 2167
13	9	Rosas Sin Espinas / Felito Felix	Caytronics 6010
14	10	No Me Culpes A Mi / Oscar De Fontana	Citation 1010
15	18	Caballo Viejo / Roberto Torres	Guajiro 4013
16	21	Lo Que Te Gusta / Johnny Ventura	Combo 2023
17	24	Asi No Te Amara Jamas / Sophy	Velvet 6011
18	26	Los Hombres De Rabia Tambien Lloran / Danny Rivera	T.H. 2163
19	15	Antifaz / Willie Rosario	T.H. 2155
20	17	Ligia Elena / Ruben Blades / Willie Colon	Fania 597
21	23	Emociones / Roberto Carlos	CBS 12315
22	25	Primero Fui Yo / Tommy Olivencia	T.H. 2171
23	16	Mujer, Mujer / Danny Rivera	T.H. 2163
24	27	Volver a Empezar / Julio Iglesias	CBS 50317
25	19	Que Te Paso / Bobby Valentin	Bronco 120
26	20	Mala Suerte / Henry Fiol	SAR 1026
27	22	El Regreso / Conjunto Clásico	Lo Mejor 805
28	28	Viva La Salsa / Varios	Telediscos 1401
29	29	Abusadora / Wilfrido Vargas	Karen 60
30	35	Baila Conmigo / Miami Sound Machine	CBS 10320
31	30	El Menu / El Gran Combo	Combo 2021
32	36	Total / Vicki Carr	CBS 20560
33	31	Merecumbé* / Los Hijos del Rey	Karen 617
34	32	Disco De Oro / Varios	CBS 10319
35	38	Si / Yolandita Monge	CBS 10321
36	34	Como Tu / Julio Iglesias	CBS 50317
37	40	Te Dire / Miguel Bosé	CBS 60322
38	—	No Quiero Ser Tu Amante / Corporación Latina	Sonido Latino 5021
39	—	Latino / Francisco	Atlas 60228
40	—	Borrare Tu Nombre / Lupita D'Alessio	Orfeon 5298

WEST COAST — COSTA OESTE

APRIL 3, 1982

Apr. 3
Mar. 20

1	2	Celos / Napoleon	Telediscos 1503
2	1	Amor No Me Ignore / Camilo Sesto	Pronto 0700
3	4	Corazon De Papel / Diego Verdaguer	Profono 3044
4	3	Cuando Quieras Regresar / Los Telefonistas	Ramex 109
5	8	El Primer Tonto / Los Freddy's	Peerless 10059
6	9	Frio De Ausencia / Galy Galiano	FM 12075
7	10	Si Me Quieres / Los Bukis	Profono 3050
8	12	La Tercera Carta / Mercedes Castro	Musart 10844
9	14	Tu Y Yo / Emmanuel	RCA 0400
10	17	Mi Buen Corazon / Amanda Miguel	Profono 3049
11	5	Y Nunca Comprendi / Vicky	Gas 4247
12	6	Preso / José José	Pronto 0701
13	13	La Colombina / Los 8 de Colombia	Gas 4241
14	16	El Adiós Ranchero / Chelo	Musart 1819
15	15	Por Esa Calle Vive / Los Baron de Apodaca	T.H. 2140
16	18	La Reina Es El Rey / Beatriz Adriana	Peerless 2251
17	11	Deja / Yuri	Profono 3052
18	7	Arco Iris Musical / Varios	Musart 101
19	22	Grandes Exitos De Trios / Varios	TVC 1501
20	21	Lluvia / Luis Angel	Profono 3054
21	25	Volver A Empezar / Julio Iglesias	CBS 50317
22	19	No Sirvo Para Estar Sin Ti / Rocio Durcal	Pronto 1097
23	20	El Me Mintio / Amanda Miguel	Profono 3049
24	24	Flor De Capomo / Carlos y José	T.H. 2157
25	29	El Baile De Los Pajaritos / Maria Jesus	Belter 330119
26	31	No Sabes Cuanto Te Quiero / Camilo Sesto	Pronto 0700
27	34	Borrare Tu Nombre / Lupita D'Alessio	Orfeon 5298
28	28	La Pediguena / Los Hermanos Flores	Discolando 001
29	33	Total / Vicki Carr	CBS 20560
30	23	Quince Exitos Mundiales / Parchis	CBS 83301
31	26	Ay Amor Tu Siempre Ganas / Los Bondadosos	Anahuac 4913
32	27	Yo Quiero Saber De Ti / Vicente Fernandez	CBS 20555
33	30	Viva El Norte Vol. II / Varios	Telediscos 1502
34	32	No Volveras A Verme / Angelica Maria	Profono 3053
35	—	Con Una Lagrima En La Garganta / Los Baby's	Peerless 2251
36	—	Presiento Que Voy A Llorar / Los Bukis	Profono 3050
37	37	Tu Prieto / Jimmy Edward	T.H. 2165
38	35	La Chuleta Y El Chuleton / Los Reyes Locos	CBS 20561
39	38	Mira Luisa / Hermanos Faria	T.H. 2152
40	40	Abusadora / Wilfrido Vargas	Karen 60

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

Record World
Latin American
(International) Hit Parade

COSTA RICA

(Popularidad)

By Radio Titania

1. No Sabes Cuanto Te Quiero — Camilo Sesto — Dideca
2. (Out Here) On My Own — Nikka Costa — Indica
3. Amor No Me Ignore — Camilo Sesto — Dideca
4. Yo Te Invito — Jairo — Dicesa
5. Preso — José José — Dideca
6. Try It Out — Gino Soccio — Dideca
7. Cama y Mesa — Roberto Carlos — Indica
8. Trouble — Lindsey Buckingham — Dideca
9. Me Enamorado — Miami Sound Machine — Indica
10. Un Pasajero — Heraldo — Dicesa
11. Te Imaginas María — José Luis Rodriguez — Indica
12. Frente a Frente — Jeanette — Dicesa
13. Me Basta — José José — Dideca
14. Más Allá — Miguel Bosé — Indica
15. El Está Al Llegar — Roberto Carlos — Indica

COSTA RICA

(Ventas)

By Alfredo Moreno

1. No Sabes Cuanto Te Quiero — Camilo Sesto — Dideca
2. Cama y Mesa — Roberto Carlos — Indica
3. (Out Here) On My Own — Nikka Costa — Indica
4. Frente a Frente — Jeanette — Dicesa
5. Amor No Me Ignore — Camilo Sesto — Dideca
6. Physical — Olivia Newton-John — Dideca
7. Se Solicita Un Novio — Oscar D'Leon — Indica
8. Ma Quale Idea — Pino D'Angio — Dicesa
9. El Baile de los Pajaritos — La Banda — Indica
10. Try It Out — Gino Soccio — Dideca
11. Yo Te Invito — Jairo — Dicesa
12. Encadenados — Braulio — Indica
13. Let's Groove — Earth, Wind & Fire — Indica
14. Hooked on Classics — The Royal Philharmonic — Dicesa
15. Preso — José José — Dideca

PUERTO RICO

(Ventas)

By Centro Maelo

1. Amor No Me Ignore — Camilo Sesto — Pronto
2. Ayúdala — Mari Trini — CBS
3. Preso — José José — Pronto
4. Yo Te He Hecho Sentir — Fernando Allende — RCA
5. Así No Te Amará Jamás — Sophy — Velvet
6. Medley Los Condes — Julio Angel — Music Stamp
7. Se Solicita Un Novio — Oscar D'Leon — T.H.
8. Los Hombres de Rabia Lloran — Danny Rivera — T.H.
9. Frente a Frente — Jeanette — RCA
10. Rosas sin Espinas — Felito Félix — Caytronics
11. Lo Que No Fué No Será — Rafael de Jusu — New Generation
12. Merecumbé — Los Hijos del Rey — Karen
13. Primero Fui Yo — Tommy Olivencia — T.H.
14. Quien Pudiera — Julio Angel — Music Stamp
15. La Rosa y la Vida — La Solución — T.H.

SANTO DOMINGO

(Ventas)

By Pedro Maria Santana

1. Tiburón — Ruben Blades — Fania
2. Tengo — Millie — Algar
3. Así No Te Amará Jamás — Sophy — Velvet
4. Siempre Peleando — Wilfrido Vargas — Karen
5. Este Terco Corazón — Emmanuel — RCA
6. María — Los Rosarios
7. Te Quiero Mucho Todavía — Olga Lara — Combo
8. Esa — Conjunto Quisqueya — Karen
9. Yo Que Amo Solo A Ti — Nicola Di Bari — Karen
10. Así No Te Amará Jamás — Amanda Miguel — Melody
11. A La Que Vive Contigo — Rhina Ramirez — Neliz
12. Se Hunde el Barco — Luis Ovalles — Memphis
13. Que Tal Te Va Sin Mi — Raphael — Hispavox
14. Una Canita al Aire — La Solución — T.H.
15. Amo — Nini Caffaro

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Artista de la Semana: Chucho Avellanet

By FRANKIE BIBILONI

■ En su mejor momento y con la suerte como siempre sonriéndole el triunfador indiscutible Chucho Avellanet. Es por eso que sobran razones para justificar la calidad y el talento que posee Chucho en el ambiente de la canción romántica, en donde ocupa un lugar privilegiado como tributo a su incomparable voz.

Pocos artistas en el medio se entregan a su público como lo hace él, y muy pocos cuentan con los recursos y la calidad necesaria para triunfar en cualquier escenario como lo ha hecho él reafirmando su singular interpretativo, que conquista y mete en plena onda al público romántico.

Franco, comunicativo, ágil y muy alegre es Chucho Avellanet. La trayectoria de Chucho bien se presta para escribir una gran novela, o bien muchas novelas cortas. Su vida está saturada de vivencias que por la extraordinaria sensibilidad del artista van de la alegría al dolor y de la risa al llanto, con la misma facilidad.

Chucho se encuentra en el momento culminante de su carrera. Es en verdad un gran cantante puertorriqueño que se ha proyectado con firmeza en el extranjero. Le han llovido contratos, lo que es la mejor demostración de lo que vale. Su carrera no tiene limitación. Y bueno es que conserva su

buen carácter. No es estrella de fulgor falso, sino que demuestra lo que es.

Hoy en día, Chucho Avellanet es uno de los cantantes más cotizados de América. Se ha presentado en países como Argentina, España, Santo Domingo, Estados Unidos, México y en Venezuela donde es un verdadero idolo.

También ha hecho sus incursiones en el cine habiendo trabajado para Columbia Pictures en el "Jibaro Millonario," "Libertad Para La Juventud," "Un Amante Anda Suelta," "Virgenes De La Nueva Ola" y otras. Su programa de televisión "El Show de Chucho Avellanet," ocupa el primer lugar.

Chucho dejó el sello Velvet y acaba de firmar con la compañía TH, donde se selecciona su nuevo material discográfico. Y en cuanto

a la selección de sus nuevos temas musicales . . . Chucho nos dice: — "Voy a seleccionarlos con mucho más cuidado que hasta la fecha lo he venido haciendo. Pienso desde luego en la búsqueda más firme de la calidad melódica y en seleccionar los temas que vayan de acuerdo con mi tesitura . . . No descuidaré ningún renglón, porque a una parte del público le despiertan especiales emociones todo lo que se relaciona con la nostalgia. Pero también voy a incluir en mi repertorio canciones nuevas, interpretándolas con mi propio estilo."

Chucho Avellanet, un ejemplo de disciplina, de tenacidad, de ganas de hacer bien las cosas que, aunados a su temperamento y a su sensibilidad han hecho de él, el estupendo cantante que critica y público reconocen como tal.

Nuestro Rincon *(Continued from page 84)*

about my decision to retire from CBS this month after 35 years serving the company. From this moment on, you can reach me at my personal address."

For some time I have heard rumors regarding Villarreal's decision to leave CBS México, rumors that had grown so heavy that I couldn't but accept this possibility. Villarreal led CBS for almost a lifetime. His work is there, in México and in his Operation Ola which created and developed the promotion and distribution strength of CBS International. Men like him could never retire. His work will always be an example for all of us in the record industry. If there hadn't been three or four men in the Latin record industry like him, I wouldn't have existed either. "Desde Nuestro Rincon" and Thomas Fundora honor Manuel Villarreal and thank him for his talent as a man, executive and friend.

Radio Action



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(Johnny Ventura)

JOHNNY VENTURA

(Combo)

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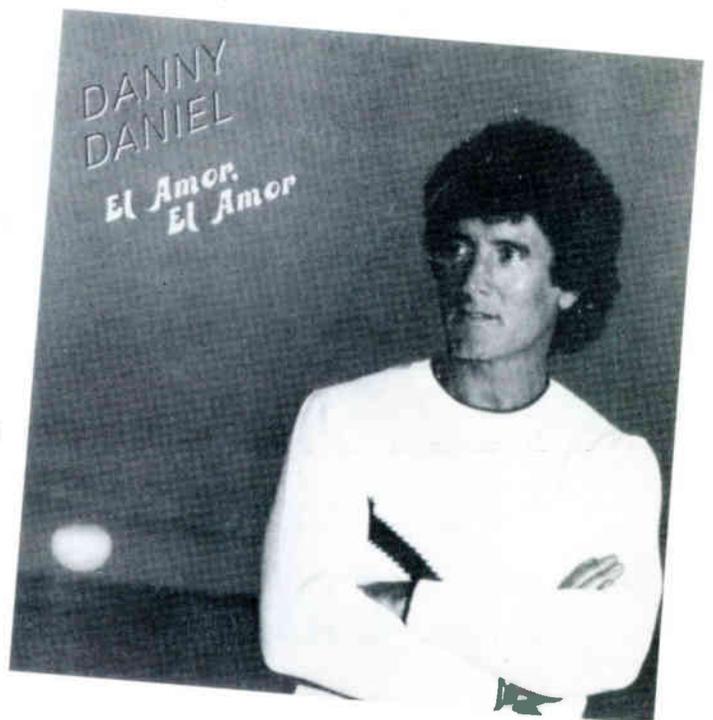
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Los Baby's Festejan Aniversario Con un Hit y 36 Elepes Grabados

■ MÉXICO—Con una trayectoria profesional llena de éxitos, infinidad de trofeos obtenidos como reconocimiento a su talento y capacidad musical y con una solvencia económica envidiable, Los Baby's celebran su aniversario número 21 entre grandes festejos. Su casa fonográfica de toda la vida, el sello Peerless, ha sido la encargada de que este nuevo aniversario de los admirados músicos-vocalistas yucatecos, tenga el nivel y la postura de primera que se merecen estos grandes triunfadores del género moderno en español, cuya característica muy elogiada, aparte de sus muchos éxitos disqueros en el mercado nacional, es el haberse mantenido unidos y sin complicaciones durante 21 años de vida profesional.

Sus inicios

Corría el año 1960 en Mérida, Yucatán, y cuatro niños menores de 12 años de nombres Enrique, Carlos, Emilio y Armando Avila, deciden formar un grupo musical. La idea nace de Enrique, el más grande de los hermanos, cuya afición lo había llevado a convertirse en un calificado guitarrista a pesar de su corta edad, y debido al gusto que todos siempre han sentido por la música, no les fué difícil formar

su grupo, y mucho menos comenzar a realizar sus primeras presentaciones en fiestas infantiles. Su debut profesional lo realizaron en el Teatro Fantástico en Mérida, Yucatán, teniendo — por contrato — una permanencia de 6 meses, y como consecuencia del éxito, fueron contratados para actuar en el hotel Fort George en la ciudad de Belice, Honduras-Británicas, siendo en dicho lugar donde sus admiradoras los llamaron Baby's, quedando bautizados artísticamente desde ese momento.

Con el correr del tiempo, los éxitos comienzan a multiplicarse. Discográficamente una de sus primeras grabaciones fué la canción "Jinetes en el cielo," viniendo después "Te vengo a decir adiós," "Delirio," "Cariño" "Cuando los huaraches se acaban," "Que linda eres," "Como sufro," "Llorando por tí," "Carnavalito," "Va cayendo una lágrima," "Quisiera amarte menos," "Se me dejas de amar," "Pa' todo el año," "Negrura," y muchas más que así como las que mencionamos, se colocaron como éxitos de enorme impacto, siendo su más reciente hit el tema "Con una lágrima en la garganta." ¡Los Baby's están de fiesta y sus fanáticas también!



Carlitos Avila cortando el tradicional pastel al festejar los 21 años de vida artística de Los Baby's. Lo acompañan Raúl Velásco, Gustavo Rivera, presidente de la UPEM, Alfredo García, cotizado empresario y el Ing. Peter Ulrich, director general del sello Peerless.

Oscar Mendoza Asumio En Gamma la Direccion De Mercadotecnia

■ MÉXICO—Leal a la empresa discográfica que la dió la oportunidad de ingresar al medio y con un curriculum profesional en donde brillan la honestidad profesional y una capacidad de trabajo sobresaliente, Oscar Mendoza mercedamente acaba de ser promovido al cargo de director de mercadotecnia en el sello Gamma, compañía para la cual trabaja desde hace 13 años. Su dinámica figura,

ampliamente conocida tanto en el medio radial como en el periodístico especializado, ha sido en la práctica una muestra de la agresividad con que Gamma enfrenta diariamente todos los inconvenientes y obstáculos propios del negocio. Su afán por conseguir que una novedad se convierta en éxito, no ha tenido — dentro de los permitido — nunca límites, habiéndose colocado indiscutiblemente como uno de los más eficientes directivos de promoción. En su nuevo cargo, Oscar será el enlace directo con la dirección general, supervisando además el área de ventas, así como también la promoción y publicidad.

Record World en México

By VILO ARIAS SILVA



■ Nuevamente el espectáculo de Miguel Bosé hizo arrancar gritos histéricos, aplausos prolongados y expresiones que llegaron desde las alabanzas plenas de romanticismo blanco, hasta las frases crudas impregnadas de erotismo. En esta nueva visita, Miguel confirmó que su espectáculo está entre lo mejor de hispanoamerica, y sus fanáticas han quedado ampliamente satisfechas con todas las presentaciones de Bosé, quien derrochando una sencillez muy propia, no escatimó tiempo en sus ratos de descanso complaciendo entrevistas, otorgando autógrafos y dialogando con todo el público que pugnaba por estar cerca de este talentoso autor-intérprete español, que con esta visita, afianza su imagen a un nivel muy superior del normal que ostentan las grandes figuras latinas extranjeras. La temporada de Miguel Bosé, exitosa desde todos los puntos de vista, abarcó primero el majestuoso y siempre señorial Teatro de la Ciudad, para continuar con su show por las principales ciudades del interior, en donde con fecha anticipada las localidades estaban agotadas, finalizando sus recitales en el elegante centro nocturno El Patio de la Capital. Cabe destacar, y es digno de mención, la sistemática y bien planeada promoción, protección y apoyo que desplegó el sello CBS desde el momento en que pisó Miguel Bosé el suelo mexicano. La preocupación de todos los directivos de la empresa que dirige Armando de Llano, quedó manifestada en cada una de las presentaciones que en público realizó Bosé, ya que todos los aspectos fueron cubiertos con una solvencia ejemplar, confirmando de esta manera, una vez más, que por algo se titula una de las empresas grandes de México. ¡Felicitaciones, el trabajo lució estupendo! . . . Por convenir a ambas partes, y en relaciones que terminaron plenas de cordialidad, Angélica María y Raúl Vale dejaron de pertenecer discográficamente al sello Mélody . . . Perder a un ser querido, siempre resulta muy doloroso y más aún cuando éste es en línea directa. Joe Cayre, desde esta columna recibe mi más sentido pésame por la desaparición de tu señor padre Jack Cayre . . . ¡Tremendas están resultando estas semanas para la imparable Yuri! Con dos éxitos grandes en el mercado, "Deja" y "El pequeño Panda de Chapultepec," la consentida del sello Gamma se consolida extraordinariamente dentro del gusto del consumidor, convirtiéndose en una de las voces juveniles de mayor impacto de los últimos tiempos . . . Otro año más que la pareja consentida, admirada é idolatrada de la niñez mexicana Enrique y Ana, hacen estallar de júbilo a todos los pequeños con su visita. Desde que se supo que los creadores de los super-hits "Baila con Enrique y Ana," "Las tablas de multiplicar," "Baila con hula-hoop," "La yenka," "Mi amigo Felix," "Abuelito" etc. anunciaban su arribo, el alboroto cundió entre la gente menuda y todas sus presentaciones han estado ilustradas por las columnas de gente, tanto para adquirir localidades como para ingresar a deleitarse con el espectáculo. En esta oportunidad, Enrique y Ana centraron su show musical con canciones de su nuevo élepe titulado "Las aventuras de Enrique y Ana," tal y conforme se llama también su película, que por anuncio de ellos mismos, se tiene prevista estrenar en México para el mes de Abril . . . Enorme la forma en que paulatinamente a ido penetrando hasta en los rincones más apartados la canción "¿Te acuerdas?" que interpreta Estela Nuñez (Ariola). La difusión en la actualidad se exhibe aplastante y es muy factible que en breve tiempo esté disputando, con toda justicia, los primeros lugares de popularidad . . . Hace un tiempo atrás, comenté la tremenda opción que tenía la nueva grabación de Loretta titulada "Palabra de honor." El sello Helix, que tan dinámicamente dirige el amigo Carlos Camacho, concientes de esta opción, desplegaron desde el momento de su lanzamiento todo el esfuerzo que se necesitaba, y hoy, su artista mimada Loretta ya se escucha nutridamente en toda la República vislumbrándose que puede vestir se en breve con etiqueta de hit . . . Muchas son las preguntas que en forma verbal y también por correspondencia, me han hecho llegar importantes productores de América Latina en el sentido de que: ¿Cual ó cuales son las empresas discográficas de México que mejor protegen, promocionan y proyectan los catálogos foráneos que representan de exterior?, ¿Cual ó cuales son las que mejor relaciones tienen con el área radial?, y así por el estilo, todas las preguntas están relacionadas directamente con la preocupación que tienen los productores del exterior por que su producto funcione en México. Y bien, en la próxima columna trataremos el tema, esperando que nuestros comentarios sirvan de orientación, por que todo parece indicar que existen muchas empresas disqueras del exterior que no están satisfechas por la forma en que están siendo manejados sus catálogos en México.



Enrique y Ana

Estela Nuñez



Loretta

Estela Nuñez

Loretta

Warner Comm. Survey (Continued from page 3)

economic strata, not disadvantaged teenagers," and that "the main motivation for taping is to avoid buying." In fact, the report says, "Were home taping not possible, tapers would be spending hundreds of millions of additional dollars on records and prerecorded tapes."

The introduction to the WCI report, prepared by Kapp, Fishbein and Dr. Susan E. Middlestadt (research director at Attitude and Behavior Research, Inc.), notes that while "there has actually been a decrease in the percent of the U.S. population purchasing records and prerecorded tapes" at a time when that percentage should be growing, "the percent of the population engaged in home taping has significantly increased." It is that "marked contrast," the introduction states, that led to WCI's search for "valid and reliable data on the nature and extent of home taping."

In 1980, according to the survey, home taping involved the copying of approximately 251 million "complete albums" and two billion "individual selections from an album or a single"; with the average album containing 10 "individual selections," those two billion selections would translate into about 204 million "selection albums," according to the report, meaning that the total number of albums copied would be in the range of 455 million. The 1980 median price paid by consumers for albums was \$6.27, the survey adds, so the total retail or market value of the taped material was more than \$2.85 billion.

Comparisons between the 1980 survey and one made in April and May of 1977 appear frequently in the report. It is noted that in that three-year period, the number of people living in homes "with at least one piece of audio recording equipment" grew by over 18 million, or by nine percent of the total U.S. population; in addition, the number of people purchasing "at least one blank audio tape" grew by two percent of the total population, or 6.6 million, while the number of people "who had access to tape recording equipment and had taped music at least once in their lifetime" increased by some 4.3 million.

Among the more general conclusions reached in the report are the following: Over two-thirds of all album copying and over half of all individual selection copying can be attributed to those persons between 20 and 34, although they comprise less than a third of the total population; home taping is most likely to be undertaken not by "low-income families" but by people "with family incomes over \$20,000" (who account for the copying of 38 percent of all taped albums and 49 percent of all taped individual selections); and finally, "in essence, the more schooling a person has, the more likely he or she is to be a taper," what with people with high school

educations accounting for 39 percent of all taped albums and 28 percent of all taped individual selections.

As for the type of music taped most often, the report notes that "not surprisingly, taping behavior is heavily concentrated upon those types of music that are purchased most often as records or prerecorded tapes." 58 percent of all tapers, for instance, said that they have made "at least one home recording of a rock recording," while 36 percent said that rock is the music they tape most often. By contrast, only seven percent of the respondents said that they tape "contemporary pop vocal" music by artists like Barry Manilow and the Bee Gees most often, while 17 percent said that they tape "soul, R&B and disco" most often and just two percent listed jazz as the style they home tape most frequently.

The survey also shows that while white males are most apt to home tape complete albums (white males over 10 years of age comprise 54 percent of all home tapers and are responsible for 60 percent of all taped albums), both black and white males "are only slightly more likely to be selection tapers than are females" of both colors. In fact, says the report, "females comprise 47 percent of all selection tapers and account for 48 percent of all taped selections."

One key issue involved in the home taping problem, the report makes clear, is "the lack of any compensation to the creators of music."

"We believe," the report says, "that all copying infringes upon the lawful and legitimate rights of the copyright owners. . . . Clearly these infringements of copyrights deprive artists, musicians, publishers, songwriters, producers and recording companies of fair and reasonable royalties. . . . We at WCI strongly believe that without fair and equitable compensation to copyright owners, home taping is incompatible with a healthy prerecorded music industry. . . . Thus, WCI strongly supports the efforts of all members of the industry to place a fair and reasonable 'royalty' on the sale of home taping equipment and blank audio tapes. We believe that this procedure provides a way for the U.S. public to continue to take advantage of technological advances in home sound recording and, at the same time, it provides equitable compensation to those whose works are being copied."

MCA Signs Geri Logan

■ LOS ANGELES—MCA Records has signed singer Geri Logan, it was announced by Elmer Hill, national manager of R&B product. Her debut album, "Come and Get It," will be released in May.

NARM Convention (Continued from page 3)

Stark Record and Tape Service.

Entertainment at the NARM Convention will be provided by television star Richard Simmons, courtesy of Elektra Records; James Taylor, courtesy of Columbia Records; dance/exercise instructor Carol Hensel, courtesy of Vintage/Mirus Records; Don Williams, courtesy of MCA Records; Kool & the Gang, courtesy of De-Lite/PolyGram Records; and Rick

Springfield, courtesy of RCA Records. A special screening of the motion picture "Annie" will be presented by Columbia Records on Sunday evening, with bus transportation to the theatre provided.

At the closing "Gift of Music" Awards Banquet and presentation of the 1981 NARM Best Seller Awards, Rich Little will be master of ceremonies, courtesy of the Boardwalk Entertainment Co.

NARM Agenda (Continued from page 8)

12:00 Noon-2:00PM, Los Angeles Ballroom

Country Music Luncheon

Entertainment: Don Williams. Courtesy, MCA Records

SPOUSE PROGRAM

2:00PM-4:00PM, Pacific Palisades Room

"The Diamond Method"

Harvey and Marilyn Diamond present their new approach to a consistently healthy, weight-reducing, and exhilarating lifestyle.

2:00PM-5:30PM, Exhibit Center

Exhibit Area Visiting

4:00PM-5:00PM, Beverly Hills Room

Carol Hensel Exercise and Dance Program

Featuring Carol Hensel. Courtesy, Mirus Music

"Annie," A Movie Premiere. Courtesy, CBS Records.

Buses leave the Century Plaza Hotel at 6:15PM. "Annie" begins promptly at 7:00PM, Grauman's Chinese Theatre, 6925 Hollywood Blvd.

MONDAY, MARCH 29

Registration Desk in the California Lounge will be open from 8:30AM-12:00 Noon

8:00AM-9:00AM, Westside Room, Plaza Level

Retailers Breakfast Meeting

8:00AM-9:00AM, California Lounge

Continental Breakfast, other convention registrants

SEMINAR/WORKSHOP SESSIONS:

9:00AM-10:30AM, Beverly Hills Room

"The Video Software Marketplace: The Role of the Record and Prerecorded Tape Merchandiser"

Chairman: Russ Bach, Exec. Vice President, Marketing Development, WEA Corp.

Speakers: Larry Foster, Purchasing Director, Licorice Pizza; Noel Gimbel, President, Sound/Video Unlimited; Martin Gold, President, Artec Distribution; Burt Goldstein, Vice President, Crazy Eddie's; Larry Schaffer, President, Vibrations.

Question and Answer Session

9:00AM-10:30AM, Westwood Room

Retail Store Management: Session I

"There's A Whole In Your Head: How To Use It To Increase Profit"

Chairman: Calvin Simpson, Jr., President, Bad Records/Simpson's Wholesale Speaker: Jack Berman, The Institute of Agreeable Selling

10:30AM-12:00 Noon, Pacific Palisades Room

"Television Advertising: An Investigation of Production Alternatives and Media Placement Decisions"

Chairman: Lee Cohen, Vice President, Marketing, Licorice Pizza

Speaker: Walter Bills, Vice President, Television Bureau of Advertising

Panelists: Charles Adams, Vice President, Central South/Sound Shops; Jerry Adams, General Manager, Harmony House; Michael Reff, Executive Vice President, Everybody's Record Co.; Sydney Silverman, President, United Record and Tape Industries.

10:30AM-12:00 Noon, Westwood Room

Retail Store Management: Session II

"Unconscious Things We Do That Turn Consumers Off; Conscious Things We Can Do To Turn Consumers On"

Chairman: Calvin Simpson, Jr., President, Bad Records/Simpson's Wholesale Speaker: Jack Berman, Institute of Agreeable Selling

SPOUSE DAY IN BEVERLY HILLS

"A Shopping Spree on Rodeo Drive." Buses leave Century Plaza at 11:00AM. Luncheon at LeBistro at 1:00PM.

Buses for Rodeo Drive leave the hotel at 2:15PM for spouses who wish to join the shopping spree after the "Kool and the Gang" luncheon.

12:30PM-2:00PM, Los Angeles Ballroom

A Luncheon To "Celebrate Something Special"

Entertainment: Kool and the Gang. Courtesy, De-Lite/PolyGram Records

2:00PM-6:00PM, Exhibit Center

Exhibit Area Visiting

8:00PM-11:30PM

NARM "Gift of Music" Awards Banquet

Presentation of the 1981 NARM Best Seller Awards

Master of Ceremonies: Rich Little. Courtesy of Boardwalk Entertainment Co.

Guest Star: Rick Springfield. Courtesy, RCA Records

Nashville Report

By BOB MILLARD

■ Nashville honored "the (Irish) Godfather" of country music columnists here recently when Red O'Donnell was the subject of a friendly celebrity roast at the Marriott Hotel. O'Donnell was ribbed and praised by local dignitaries and country music personalities for his fair and positive coverage of country music goings-on for many, many years. He has been with the evening newspaper here, the Banner, for a long stint, and was at one time the columnist for *Record World*. Country artists on hand included Eddie Arnold, Minnie Pearl, Archie Campbell, Loretta Lynn, and Danny Davis. Brenda Lee emceed.

TRUTH IS STRANGER THAN PUBLICITY: Loretta Lynn is receiving about 200 pounds of fan mail per day praising her performance in a series of Crisco commercials . . . Leon Everette is scouring the South Carolina countryside for old sawmill parts. He plans to reconstruct one out of all the original timbers he's finding and put up some vacation cabins in the vicinity with leftover wood.

ON THE ROAD (AGAIN): Charley Pride departed last Tuesday (23) for a 29-day tour covering 10 shows in New Zealand and 10 Australian cities before ending up April 14 with a Honolulu performance. . . Jerry Reed just taped a Dean Martin special for NBC-TV in San Diego and did a Wednesday (24) appearance on ABC-TV's "Good Morning America" . . . Dottie West sets sail April 1 on ABC-TV's "Love Boat" for a special "Country Western Love Boat" . . . The Burrito Brothers perform their current "Closer to You" in television spots on 17 Los Angeles-area stations promoting a charity "Concert For Caring" they'll appear on at Long Beach Arena May 23 . . . Eddie Rabbitt wraps up his new album and heads out on his first tour of the year in May, beginning at Chicago's Mill Run Theatre . . . Terri Gibbs has knocked out music tracks for upcoming 30 and 60-second TV spots for McDonald's . . . Gail Davies kicks off a tour of the
(Continued on page 94)

Frizzell & West Reopen Exit/In



Warner Bros. artists David Frizzell and Shelly West recently performed at a NARAS benefit marking the grand reopening of Nashville's Exit/In. The show was taped for a later "Silver Eagle" broadcast. Shown after the show are, from left: John Sturdivant of ASCAP; Frizzell; Frank Jones, Warner Bros.-Nashville director of operations; West; Joe Moscheo of BMI, president of the Nashville NARAS chapter; and Jack Brumley, manager of Frizzell and West.

Country Picks of the Week

SINGLE **JOHNNY CASH, "THE GENERAL LEE"** (prod.: Johnny Cash) (writers: T. Bresh, J. Cash) (Holy Moley, Jodi Lynn, House of Cash, BMI) (2:47). Cash tunes in a solid performance in the persona of the hot rod automobile from "The Dukes of Hazzard." The bouncing rhythm section is pure Cash. Scotti Brothers 5-02803 (CBS).

SINGLE **JERRY REED, "THE MAN WITH THE GOLDEN THUMB"** (prod.: Rick Hall) (writers: Bud McGuire, Billy Henderson) (Fame, BMI) (3:25). Reed's patented pickin'-recitation style shines as he relates the story of the old blind picker who supposedly influenced Reed's own playing. The tempo modulation from moderate uptempo to fast at the end features some spirited banjo and guitar trade-offs. RCA 13081.

ALBUM **DON WILLIAMS, "LISTEN TO THE RADIO."** Williams continues a long string of warm-feeling records with a tasty selection concentrating on some of his favorite writers, including Roger Cook, Bob McDill and Allen Reynolds. Best cuts here include the title cut, "If Hollywood Don't Need You," and "Standin' in a Sea of Tear Drops." The most exquisite chorus is found in a Cook/Mason/Prine penned tune called "Only Love." MCA 5306.



Staggered Schedule For Music City News Awards Show Airing

■ NASHVILLE—Though Dallas Frazier took songwriter of the year honors on March 3 at the Music City News top country hits award show taping at Opryland here, television viewers in Chicago won't know about it until April 25.

WBBM there has set that date for airing of the show, in its second year of production. That is the latest announced date, but Bill Jones, publicist for Jim Owens Entertainment, still lacks scheduling dates from 29 of 137 subscribing stations.

"That's syndication," quipped Jones, noting that the program has added two stations from last year.

According to Jones, 30 stations broadcast a live feed on March 3, and the majority of subscribing stations have aired it since that time. Among the top 25 TV markets, stations setting late broadcast dates are WDVM (Washington, D.C.), March 30; KCMO (Kansas City), April 18; and WTTV (Indianapolis), April 24.

The program was hosted by Kris Kristofferson and Tanya Tucker, and featured as guests Alabama, Janie Fricke, George Jones, Barbara Mandrell, the Oak Ridge Boys, the Statler Brothers (taped earlier), Roger Miller, Conway Twitty, and David Frizzell and Shelly West. The program was produced by Multimedia Program Productions, Inc., in association with Jim Owens Entertainment, with Jim Owens, producer and Lee Bernhardt, director.

CBS Names Ullrich

■ NASHVILLE—CBS Records has appointed Margie Ullrich A&R manager here, it was announced by A&R director Bonnie Garner.

Welk Names Kirsh

■ NASHVILLE—Welk Music Group executive vice president and general manager Dean Kay has announced the appointment of Bob Kirsh as professional manager of the company's division here.

Kirsh comes to Welk from Warner Bros. Records, where he served as country division general manager, based in Los Angeles. He had previously been production manager for ABC Records' country division. Prior to that he worked for Billboard Publications in New York and Los Angeles and was involved with Discount Records retailers in New York.

Gatlins Join Rogers On Eight-Month Tour

■ NASHVILLE—Larry Gatlin and the Gatlin Brothers Band pair up with Kenny Rogers for an extensive eight-month tour beginning Thursday (25) at Hampton Coliseum in Virginia. The tour will hit 80 U.S. and 26 foreign markets, organized on a regional basis to cut down on travel burdens.

RCA Unveils Country Program

■ NASHVILLE—RCA-Nashville has announced its 1982 country program to one-stops and retail outlets.

Called "Country Music: The Great American Story", the program features customer benefits on 16 albums, including new, forthcoming or catalogue product from Razy Bailey, Louise Mandrell & R.C. Bannon, Alabama, Waylon Jennings, Eddy Arnold, Dolly Parton, Charley Pride, Jerry Reed, Ray Stevens, Ronnie Milsap, Gary Stewart and Dean Dillon, and "Greatest Hits" LPs from Jennings, Pride, and Jim Reeves & Patsy Cline.

Country Single Picks

COUNTRY SONG OF THE WEEK

T.G. SHEPPARD — Warner Bros. 50041

FINALLY (prod.: Buddy Killen) (writer: Gary Chapman) (Meadowgreen, ASCAP) (3:48)
"I wanna lose myself in being there with you," sings Sheppard in this straight-to-the-heart song. A tasteful, easily-listened-to ballad with piano and string emphasis. Could be a steady chart riser.

BILLY SWAN — Epic 14-02841

WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE (prod.: Larry Rogers) (writers: D. Robertson, B. Swan) (Sherman Oaks, BMI/Music City, ASCAP)
A snappy, uptempo tune, describing the ideal situation. A happy lyric with an infectious feel of fun. A natural add to many formats.

BURRITO BROTHERS — Curb/CBS 5-02835

CLOSER TO YOU (prod.: Michael Lloyd) (writers: J. Beland, G. Guilbeau) (Atlantic, BMI) (3:02)
Some fine harmonies on the hook set off this moderate-beat, solid acoustic and steel guitar production. A pure country/rock delight.

EDDIE RABBITT — Elektra 47435

I DON'T KNOW WHERE TO START (prod.: David Malloy) (writer: Thom Schuyler) (Briarpatch, Debdaye, BMI) (3:24)
This is something of a change of sound for Rabbitt. Sparsely arranged and simply played, the instrumentation here focuses attention on Schuyler's heart-rending lyric and Rabbitt's appropriately low-key delivery.

RAZZY BAILEY — RCA 13084

EVERYTIME YOU CROSS MY MIND (YOU BREAK MY HEART) (prod.: Bob Montgomery) (writers: Johnny Slate, Danny Morrison, Larry Keith) (House of Gold, BMI) (3:28)
Razzy takes it soft and easy as the lush arrangement ebbs and swells around him. A full sound for a sad, sad song.

VINCE & DIANNE HATFIELD — Soundwaves 4668

BACK IN MY BABY'S ARMS (prod.: Charlie McCoy) (writers: Kye Fleming, Dennis Morgan) (Hall-Clement, BMI) (2:46)
Producer McCoy wraps it up nicely for this duo, as answering vocal parts tell of separated lovers who "wanna be back . . ." Harmonies have that unmistakably winning sound writers Fleming and Morgan are famous for.

JERRY HOPPER — Ranger 45-001

THIS OLD OUTLAW (prod.: Don Wirth, Charlie Newman) (writers: Dowell, Shell) (Nightstallion, BMI) (2:22)
A fine country voice, good lyric and solid country arrangement make this tune about a reformed rounder ("this old outlaw now has inlaws") worthy of a serious listen.

JOHNNY ROBERTS — Pacific Challenger 6501

THIS LADY LOVING ME (prod.: Phil Baugh, Buddy Emmons) (writer: Eddy Raven) (Milene Music, ASCAP) (2:04)
An uptempo number about the woman "who puts up with all my no good and lies." A very catchy arrangement of a classic Eddy Raven theme. Roberts does a creditable job here.

SANDRA POPE — NSD-125

HEARTACHE DEEP IN THE HEART OF TEXAS (prod.: Jim Williamson, Tony Migliore) (writers: Chirs Waters, Keith Stegall) (Blackwood, BMI) (2:48)
Pleasant solo vocals here, with good harmony passages, as Pope recounts the loss of a cowboy lover and the lingering effects every good honky tonking woman should know so well.

TONY ALBERT — Silver Pelican 39854

MY SHOES KEEP WALKING BACK TO YOU (prod.: Little Richie Johnson) (writers: Lee Ross, Bob Wills) (Unichappell, affiliate not listed) (2:43)
Something of a nostalgic reprise, replete with Texas fiddle opening and swing/bluesy western steel guitar and fiddle solos, as Albert sings of a broken heart unhealed.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

T.G. Sheppard — "Finally"

Kippi Brannon — "If I Could See You Tonight"

Wright Brothers — "When You Find Her, Keep Her"

Ray Price has strong early action on "Forty and Fadin'" at WJRB, KBUC, KKYX, WQQT, KYNN, KMPS, KNIX, KCKC, WSAI, KSSS, WLWI, WDEN, KGA, KRAK, KEEN.

Kippi Brannon follows her successful "Slowly" with another hit sound in "If I Could See You Tonight." It's already added at KFDI, WVAM, WGTO, KRMD, WSM, WMAQ, WDEN, WCMS, WWVA, WTOD, WSAI, KVOO, KTTS, WDLW, KEBC, KKYX, WLWI, KGA, KRAK, WXCL.



David Allan Coe

The **Wright Brothers** are attracting early attention to "When You Find Her, Keep Her" at WIRE, WDGY, KVOO, WVAM, KFDI, KTTS, WGTO, KSOP, KRMD, KBUC, KEBC, WPNX, WLWI, KGA, KRAK, WXCL.

David Allan Coe has play on "Take Time To Know Her" at WSOC, WDEN, KFDI, KTTS, KWKH, WDLW, KRMD, KBUC, KEBC,

WAMZ, KCKC, WLWI.

Terry Dale continues to draw national attention to "Loving You" with new adds at KYNN, WPNX, KMPS, WWVA, WDEN, KRAK, KDJW, WSLC, KVOO, KTTS, WCMS, WTOD.

Super Strong: **Ricky Skaggs, Willie Nelson, Alabama, Bellamy Brothers, Tammy Wynette, Rex Allen, Jr., Leon Everette, Joe Stampley, Lee Greenwood.**

Terry Aden continues to grow with new adds on "She Doesn't Belong to You" at KRMD, KKYX, WFAI, WTOD, WDLW, KEBC.



Ray Price

Newcomer **Charlene** has play on "I've Never Been to Me" at WPLO, WSUN, WTSO, WHK, WHN.

New duo **Gary Stewart and Dean Dillon** are spreading "Brotherly Love" at WVAM, KWKH, KSOP, KRMD, KEBC, WPNX, WAMZ, WLWI, KGA, KRAK, KEEN, WKKN.

Brian Collins has action on "Before I Got To Know Her" at KSOP, KFDI, WTOD, WSLC, WTOD, KKYX, WGTO, KBUC, KVOO.

The **Sawmill Creek Band** has play on "Swindler of Feelings" at KSSS, WKKN, KSOP, WCMS, WFAI.

SURE SHOTS

Eddie Rabbitt — "I Don't Know Where To Start"

Razzy Bailey — "Everytime You Cross My Mind"

T.G. Sheppard — "Finally"

LEFT FIELDERS

Johnny Cash — "The General Lee"

Charlie Daniels Band — "Still in Saigon"

Johnny Roberts — "This Lady Loving Me"

AREA ACTION

Lane Brody — "He's Taken" (KFDI, KCKC, WVAM, WGTO)

O'Roark Brothers — "You're Going Out of My Mind" (WTOD, KRMD, KFKF, KWMT)

Rodney Lay — "Happy Country Birthday Darling" (KVOO, KYNN, KEBC, WAMZ)

Century II Promotes Salem Country Gold '82

■ NASHVILLE—R.J. Reynolds Tobacco Co. has announced that Sonny Simmons' Century II Promotions here will handle promotion of their Salem Country Gold '82 concert series. Sponsored by Salem cigarettes, the series is a split-season program, with Alabama, Mickey Gilley and Johnny Lee, and the Thrasher Brothers playing three consecutive weekends each in spring and fall.

Baltimore will see the first

spring show April 16 as nine southern, eastern and western cities host the concerts. Autumn venues include the western states and Florida, with seven shows to kick off with a Nov. 5 stand in Los Angeles. The 16 cities set for Salem Country '82 concerts are Baltimore, New York, Norfolk, Cincinnati, St. Louis, Chicago, Cleveland, Detroit, Pittsburgh, Los Angeles, Oakland, Albuquerque, El Paso, Jacksonville, Tampa and Miami.

Country Singles Publisher's List

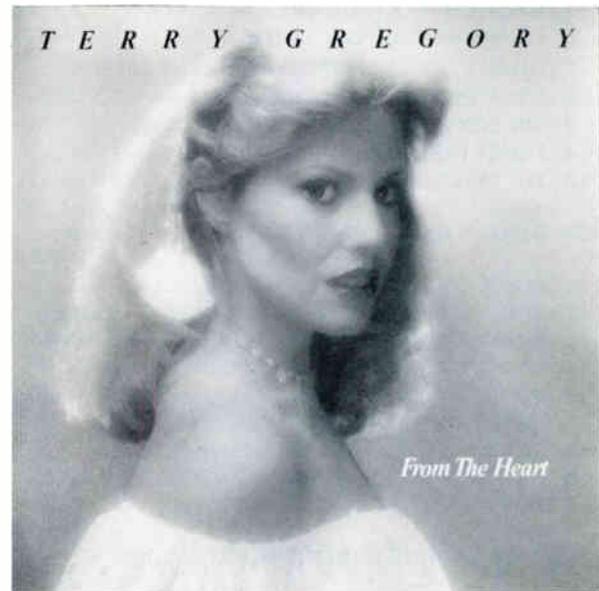
Producer, Publisher, Licensee, Writer

A COUNTRY BOY CAN SURVIVE Bowen (Bocephus, BMI) Williams	63
AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES Larkin-Conley (Blue Moon/Easy Listening, ASCAP & Blue Moon, ASCAP) Conley/Conley, Devereaux	18
A LITTLE BIT CRAZY Bowen (Milene, ASCAP) Raven	28
ALWAYS ON MY MIND Moman (Screen Gems-EMI/Rose Bridge, BMI) Christopher, Thompson, James	29
AND THEN SOME Montgomery (House of Gold/Chinnichop/Careers, BMI) Slate, Henley, Gray	52
ANOTHER CHANCE Richey (First Lady Songs/Sylvia's Mother's Music, BMI) Drawdy, Taylor, Knutson	60
ANOTHER HONKY TONK NIGHT ON BROADWAY Garrett-Dorff (Peso/Wallet, BMI) Brown, Dorff, Garrett	16
ANOTHER SLEEPLESS NIGHT Norman (Chappell, ASCAP) Black, Bourke	5
A THING OR TWO ON MY MIND Kennedy (Door Knob, BMI) Fagan	75
BAD NEWS Martin (Acuff-Rose, BMI) Loudermilk	61
BANDERA, TEXAS (Keithlee/Trail of Tears, BMI) Russell	100
BE THERE FOR ME BABY Norman (Chappell/Intersong, ASCAP) Black, Rocco	9
BIG CITY Haggard-Talley (Shade Tree, BMI) Haggard, Holloway	4
BLUE MOON WITH HEARTACHE Crowell (Hotwire/Atlantic, BMI) Cash	30
BOBBIE SUE Chancey (Bobby Goldsboro, ASCAP/House of Gold, BMI) Tyler, Tyler, Newton	1
BUSTED Logan (Tree, BMI) Howard	22
BUT IT'S CHEATING Feeney (Terrace, ASCAP) Brown	96
COME LOOKING FOR ME Lobo (Boo, ASCAP) Lobo	83
CRYING MY HEART OUT OVER YOU Skaggs (Cedarwadd, BMI) Butler, Wilkin	11
DIAMOND IN THE ROUGH Sparks (Bil-Kor, SESAC) Sparks	62
DO ME WITH LOVE Norman (Jack & Bill/Welk, ASCAP) Schweers	35
DON'T COME KNOCKIN' Barnhill (Cedarwood, BMI) Heeney, Matan	43
DON'T EVER LEAVE ME AGAIN Fisher (Blue Lake, BMI) Barnes	78
DON'T LOOK BACK Morgan-Warley (Gary Morris, Warner Bros., ASCAP/Warner-Tamerlane, BMI) Morris, Setser	27
EVEN IF IT'S WRONG Rogers (Steel City, BMI) Louis	82
FOR ALL THE WRONG REASONS Bellamy (Bellamy Bros./Famous, ASCAP) D. Bellamy	56
FORTY AND FADIN' Pennington (Millstone, ASCAP/Chevis, BMI) Mundy, Moore, K. Tucker D. Tucker	86
FROM LEVIS TO CALVIN KLEIN JEANS Chancey (Tree, BMI/Cross Keys, ASCAP) Runyeon, Lathrop, Jones	89
GYPSY AND JOE Baugh, Emmons (Chablis, BMI) Guitar	84
HANDY MAN Larkin (Unart, BMI) Jones, Blackwell	93
HOLED UP IN SOME HONKY TONK Fisher (Tree, Golden Opportunity, C.I.D., BMI, ASCAP, SESAC) Dillion, Dycus, Mevis	59
I FEEL IT WITH YOU Bowen (Cross Keys/Lilton, ASCAP) Kane, Kane	45
I HAD IT ALL Stroud (Corner Stone/Legendsongs, ASCAP, BMI) Moretti, Knoblock, Allen	55
IF YOU'RE THINKING YOU WANT A STRANGER Mevis (Jack & Bill/Welk, ASCAP) Mevis, Wills	15
IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN UP) Gillespie-Kendalls (Hall-Clement/Welk, BMI) Bell, Skinner, Wallace	47
I LIE Bradley (Coal Miners, BMI) Dampier	13
I NEVER KNEW THE DEVIL'S EYES WERE BLUE Sherrill (Easy Listening, Galleon, ASCAP) Dresser	66
IN LIKE WITH EACH OTHER Gatlin-Gatlin-Gatlin (Larry Gatlin, BMI) Gatlin	17
IN LOVE WITH LOVING YOU Stegall (April/Blackwood, BMI & ASCAP) Stegall, Monk	69
IT'S A LONG WAY TO DAYTONA Strange (Mel Tillis, BMI) Tillis	38
IT'LL BE HER Bowen (Baron/Hat Band, EMI) Reynolds	25
I'D LOVE YOU TO WANT ME Morris (Famous, ASCAP) Lobo	99
I'LL MISS YOU Williams (My Mama's, BMI) Teague	68
I'M GOIN' HURTIN' Baker (Barcy/Mullet, BMI) Dickens	55
I'VE GOT A BAD CASE OF YOU Hall (Rick Hall, ASCAP) Aldridge, Brasfield	80
I'VE JUST SEEN A FACE Sherrill (Moelen, BMI) Lennon, McCartney	44
JUST GIVE ME WHAT YOU THINK IS FAIR Dead, Everette (Window, BMI) Gosdin, Twill, Haywood	64
JUST TO SATISFY YOU Moman (Irving/Parody, BMI) Jennings, Bowman	37
KANSAS CITY LIGHTS Collins (Tom Collins, BMI) Fleming, Morgan	36
KEY LARGO Limbo & McClellan (Jen-Lee/Chappell, ASCAP/Lowery, BMI) Higgins, Limbo	58
LAST OF THE SILVER SCREEN COWBOYS Garrett (Peso, BMI) Brown, Dorff, Garrett	63
LIES ON YOUR LIPS Oates (Cristy Lane/New Albany, BMI) Shell, Dowell	54
LORD, I HOPE THIS DAY IS GOOD Williams, Fundis (Sabol, ASCAP) Hanner	95
LOVE IS Gray, Owens (I.S.P.D., ASCAP) Heavener	71
LOVE TAKE IT EASY ON ME Stroud (Combine, BMI) Linde, Rush	53
LOVIN' YOU IS ALWAYS ON MY MIND Gilmer (Southern Nights, ASCAP) MacRae, Morrison	94
LUCY AND THE STRANGER Butler (House of Gold, BMI) Goldsboro	51
MIS'RY RIVER Penney (Chiplin, ASCAP) Wort	46
MOANIN' THE BLUES Mittelstedt (Publicare, ASCAP) Meister, Meister, Wimberly	67
MOUNTAIN MUSIC Harold Shedd & Alabama (Maypop, BMI) Owen	24
MOUNTAIN OF LOVE Wilson (Morris/Unichappell, BMI) Dorman	26
MY LOVE BELONGS TO YOU West (Sister John, Sugar Plum, Newkeys, BMI) Rogers	70
NATURAL LOVE Scotti (Flowering Stone, ASCAP/Holy Moley, BMI) Pennig, Espy, Gernhardt	32
NEW CUT ROAD Crowell (World Song, ASCAP) Clark	20
NO RELIEF IN SIGHT Collins (Chappell, ASCAP) Bourke, Dobbins, Wilson	57
ONLY ONE YOU Killen (Tree, BMI/Cross Keys, ASCAP) Jones, Garvin	73
PAIN IN MY PAST Richardson (ATV/Screen Gems-EMI) Dycus, Barnes	74
RING ON HER FINGER, TIME ON HER HANDS Crutchfield (Tree/Love Wheel, BMI) Rose, Goodman, Kennedy	77
'ROUND THE CLOCK LOVIN' Davies (Chappell, ASCAP/Tri-Chappell, SESAC) Bourke, Oslin	21
SAME OLE ME Sherrill (Silverline, BMI) Overstreet	10
SHE LEFT LOVE ALL OVER ME Montgomery (House of Gold, BMI) Lester	3
SHINE Moman (Waylon Jennings, BMI) Jennings	92
SINGLE WOMEN Parton-Perry (Velvet Apple/Least Loved, BMI) O'Donoghue	23
SLOE GIN AND FAST WOMEN Wallas, Kemp (Hidden Acres/Deadre, BMI) Hall, Walls	87
SOMEBODY BUT THIS COWGIRL A BEER Garrett (Peso, BMI) Brown, Dorff, Garrett	85
SOMEDAY SOON Baker (Warner Bros., ASCAP) Tyson	33
SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) Reeder-Watson (Booth and Watson, BMI) Spurgin, Mendenhall	34
SWEET YESTERDAY Collins (Tom Collins, BMI) Fleming, Morgan	12
TAKE ME TO THE COUNTRY Rogers (Vogue/Portner/Bibo/BMI/ASCAP) Scieafe, Singleton, Rogers	48
TEARS OF THE LONELY Norman (Bibo, ASCAP) Holyfield	42
TENNESSEE ROSE Ahern (Warner-Tamerlane/Babbling Brooks, BMI & Drunk Monkey, ASCAP) Brooks, DeVito	6
THAT'S WHAT YOUR LOVIN' DOES TO ME Pennington (Almarie, BMI) Shofner	90
THE ARMS OF A STRANGER Wilson (Cross Keys, ASCAP) Mills, Smith	88
THE CLOWN Twitty-Bowen (Mammoth Spring/Rose Bridge, BMI) Chalmers, Rhodes, Barnett, Carson	2
THE FLAME Singleton, Self (Tree, BMI) Shell, Lindsey	81
THERE GOES MY EVERYTHING (Elvis Presley/Acuff Rose/Husky, BMI) Frazier/YOU'LL NEVER WALK ALONE (Williamson, ASCAP) Rodgers, Hammerstein	79
THE TWO-STEP IS EASY Norman (Timberwolf, BMI) Murphey	76
THE VERY BEST IS YOU Wilson (Aoudad, ASCAP/Ibex, BMI) Stephens, Shell	14
THROUGH THE YEARS Richie (Peso/Swanee Bravo, BMI) Dorff, Panzer	7
TOOK IT LIKE A MAN, CRIED LIKE A BABY DiMartino (Chappell, ASCAP/Tri-Chappell, SESAC) Bourke, Black, Rocco	72
TRAVELIN' MAN Post, Geyer (4 Star, BMI) Fuller	50
VICTIM OR A FOOL Crowell (Coolwell/Granite, ASCAP) Crowell	39
WHEN A MAN LOVES A WOMAN Vaughn-Grayson (Cotillion/Quinzy, BMI) Wright, Lewis	98
WILD TURKEY/EVERYBODY MAKES MISTAKES Sherrill (Song Biz, BMI/Algee, BMI) Moffatt, Sebert/Dalton, Sherrill	97
WRITTEN DOWN IN MY HEART Montgomery-Stevens (Grand Avenue, ASCAP) Davidson	91
YOU NEVER GAVE UP ON ME Reynolds (Michael O'Connor, BMI) Pearl	19
(YOU SURE KNOW YOUR WAY) AROUND MY HEART Kilroy (Bibo-Welk/Chappell, ASCAP) Rocco, Bourke, Block	41
YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) Kennedy (Bibo/Sunflower Country, ASCAP/BMI) Holyfield, Russell	40
YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD West (Bibo/Vogue/Welk, ASCAP & BMI) Holyfield, Hatch	49
YOU'RE NOT EASY TO FORGET Maher-Goodrum (ATV/Mann and Weil/Braintree/Snow, BMI) Weil, Snow	31

As One Of The Top Five Finalists In The ACADEMY OF COUNTRY MUSIC AWARDS For THE NEW FEMALE VOCALIST

*She Will Be Appearing Live
On April 29, NBC-TV*

*After 3 Chart Singles From
Her First Album JUST LIKE ME*



From The Heart

*Now the First Single From
Her NEW Album*

FROM THE HEART

FW/FWT 37907

*"I NEVER KNEW THE DEVIL'S EYES
WERE BLUE" WS9 02736*



*Pick Up Her First Album
JUST LIKE ME
JW/JWT 37131*

*Another Breaking Artist
From Handshake Country*

HANDSHAKE
RECORDS AND TAPES

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BAMCO
Stephen-Craig Aristei
Michael Burdine

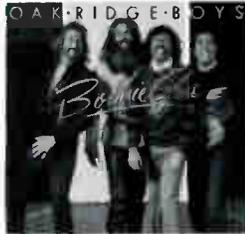
Country Albums

APRIL 3, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Apr. 3 Mar. 20

1 **2** **BOBBIE SUE**
OAK RIDGE BOYS
MCA 5294



WKS. ON CHART

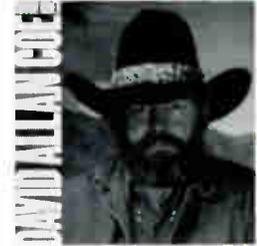
6

2	13	MOUNTAIN MUSIC ALABAMA /RCA AHL1 4229	2
3	1	FEELS SO RIGHT ALABAMA /RCA AHL1 3930	53
4	3	JUICE JUICE NEWTON /Capitol ST 12136	52
5	5	GREATEST HITS WILLIE NELSON /Columbia KC 2 37542	27
6	6	SOUTHERN COMFORT CONWAY TWITTY /Elektra E1 60005	8
7	7	FINALLY T.G. SHEPPARD /Warner/Curb BSK 3600	8
8	8	GREATEST HITS KENNY ROGERS /Liberty LOO 1072	74
9	9	BIG CITY MERLE HAGGARD /Epic FE 37693	20
10	4	FANCY FREE OAK RIDGE BOYS /MCA 5209	42
11	10	THE PRESSURE IS ON HANK WILLIAMS, JR. /Elektra/Curb SE 535	30
12	53	ALWAYS ON MY MIND WILLIE NELSON /Columbia FC 37951	2
13	22	BLACK ON BLACK WAYLON /RCA AHL1 4247	4
14	11	STILL THE SAME OLE ME GEORGE JONES /Epic FE 37106	17
15	12	CIMARRON EMMYLOU HARRIS /Warner Bros. BSK 3603	14
16	14	SHARE YOUR LOVE KENNY ROGERS /Liberty LOO 1108	37
17	15	MY HOME'S IN ALABAMA ALABAMA /RCA AHL1 3644	91
18	17	FEELIN' RIGHT RAZZY BAILEY /RCA AHL1 4228	6
19	18	STEP BY STEP EDDIE RABBITT /Elektra 5E 532	31
20	20	GREATEST HITS ANNE MURRAY /Capitol SOO 12110	76
21	16	THERE'S NO GETTIN' OVER ME RONNIE MILSAP /RCA AHL1 4060	30
22	21	GREATEST HITS JIM REEVES & PATSY CLINE /RCA AHL1 4127	17
23	19	GREATEST HITS OAK RIDGE BOYS /MCA 5150	71
24	23	I AM WHAT I AM GEORGE JONES /Epic KE 36492	89
25	26	BET YOUR HEART ON ME JOHNNY LEE /Full Moon/Asylum 5E 541	23
26	27	ME AND MY RC LOUISE MANDRELL & R.C. BANNON /RCA AHL1 4059	6
27	25	THE DAVID FRIZZELL/SHELLY WEST ALBUM /Warner Bros. BSK 3643	7
28	29	BARBARA MANDRELL LIVE /MCA 5243	29
29	24	ESPECIALLY FOR YOU DON WILLIAMS /MCA 5210	35
30	28	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE /Columbia FC 37438	27
31	31	GREATEST HITS RONNIE MILSAP /RCA AHL1 3772	74
32	32	SEVEN YEAR ACHE ROSANNE CASH /Columbia JE 36865	52
33	30	MR. T CONWAY TWITTY /MCA 5204	37
34	34	HONEYSUCKLE ROSE WILLIE NELSON & FAMILY /Columbia S2 36753	86
35	36	URBAN CHIPMUNK /RCA AFL1 4027	49
36	37	YOU DON'T KNOW ME MICKEY GILLEY /Epic FE 37916	30
37	41	SURROUND ME WITH LOVE CHARLY McCLAIN /Epic FE 37108	44
38	42	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS /Epic FE 37193	17
39	33	GREATEST HITS WAYLON JENNINGS /RCA AHL1 3378	149

40	38	LOOKIN' FOR LOVE JOHNNY LEE /Full Moon/Asylum 6E 309	71
41	40	GIVIN' HERSELF AWAY GAIL DAVIES /Warner Bros. BSK 3636	5
42	46	GREATEST HITS CHARLEY PRIDE /RCA AHL1 4151	22
43	39	KING OF THE ROAD BOXCAR WILLIE /Mainstreet SN 73000	10
44	43	BEST OF EDDIE RABBITT /Elektra 6E 235	121
45	44	STARDUST WILLIE NELSON /Columbia KC 35305	199

CHARTMAKER OF THE WEEK

46 — **ROUGH RIDER**
DAVID ALLAN COE
Columbia FC 37736



47	45	BEST OF DON WILLIAMS, VOL. II /MCA 5096	125
48	47	ENCORE MICKEY GILLEY /Epic KE 36586	78
49	48	HORIZON EDDIE RABBITT /Elektra 6E 276	78
50	52	SOME DAYS ARE DIAMONDS JOHN DENVER /RCA AFL1 4055	36
51	55	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND /Columbia KC 36250	126
52	58	URBAN COWBOY ORIGINAL SOUNDTRACK /Full Moon/Asylum DP 9002	96
53	62	ASK ANY WOMAN CON HUNLEY /Warner Bros. BSK 3617	15
54	60	I BELIEVE IN YOU DON WILLIAMS /MCA 5133	74
55	63	RAINBOW STEW LIVE MERLE HAGGARD /MCA 5216	34
56	51	TOWN & COUNTRY RAY PRICE /Dimension DL 5003	24
57	66	THE VERY BEST OF MEL TILLIS /MCA 3274	20
58	67	ROWDY HANK WILLIAMS, JR. /Elektra/Curb 6E 330	48
59	68	DESPERATE DREAMS EDDY RAVEN /Elektra 5E 545	20
60	49	RIDIN' SHOTGUN JESSI COLTER /Capitol ST 12185	6
61	65	CARRYING ON THE FAMILY NAME DAVID FRIZZELL & SHELLY WEST /Warner/Viva BSK 3555	41
62	70	GOOD TIME LOVIN' MAN RONNIE McDOWELL /Epic FE 37399	32
63	61	WILLIE & FAMILY LIVE WILLIE NELSON /Columbia KC 35642	171
64	56	DRIFTER SYLVIA /RCA AHL1 3986	47
65	74	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY /Capitol SOO 12144	46
66	35	I LIE LORETTA LYNN /MCA 5293	4
67	57	CLASSIC CRYSTAL CRYSTAL GAYLE /Liberty LOO 982	123
68	59	YEARS AGO STATLER BROTHERS /Mercury SRM 1 6001 (PolyGram)	36
69	64	SOMEWHERE OVER THE RAINBOW WILLIE NELSON /Columbia FC 36883	53
70	72	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON /Warner Bros. BSK 3599	19
71	50	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND /Columbia FC 37466	25
72	69	FIRE AND SMOKE EARL THOMAS CONLEY /RCA AHL1 4135	17
73	71	KIERAN KANE Elektra E1 60004	4
74	54	MIDNIGHT CRAZY MAC DAVIS /Casablanca NBLP 7257 (PolyGram)	22
75	73	HEART TO HEART REBA McENTIRE /Mercury SRM 1 6003 (PolyGram)	12

Nashville Report

(Continued from page 91)

southeast with Glen Campbell this month . . . Slim Whitman appears on the David Letterman Show Thursday (1) . . . Ronnie McDowell recently sold out the 1,800-seat Kansas City Opry in under two hours . . . George Jones and Bobby Bare shared the billing at the second CBS-Records/Anheuser-Busch live country promotions in Boston recently.

COUNTRY RADIO: Epic Records, Texas Int'l Airlines and Houston's Whitehall Hotel just wrapped up the nationwide Merle Haggard "Big City" promotion, which ended with 28 winners being brought in for Haggard's performance at the World's Largest Rodeo in Houston. Among Stations participating were WKSJ (Mobile), WPKX (Baltimore), WVOJ (Jacksonville), WJGN (Minneapolis), WHK (Cleveland), KYNN

(Omaha), KPLX (Dallas), WIL (St. Louis), WDAF (Kansas City), WNOE (New Orleans), KEBC (Oklahoma City), KOUL (Corpus Christi), and KYGO (Denver) . . . Al Caldwell, PD at KLVI (Beaumont, TX), was recently appointed VP of operations by the parent corporation, Hicks Communications, Inc. . . . KZLA-FM (Los Angeles) is betting \$10,000 that they'll never get caught playing fewer than three consecutive country records between 9 a.m. and midnight in a promotion there . . . KSON (San Diego) jock Doc Holliday will run from Arizona to California to raise money for the National Asthma Center by doing 35-40 miles per day for eight to 10 days . . . Max Kinkel joins WKHK-FM (New York) as PD after six years at CKLM-FM (Windsor, Ontario) . . . WSAI-AM&FM (Cincinnati) will do a mega-promotion to boost the April 23 Salem Country Gold '82 performance there.

Record World Country Singles



APRIL 3, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Apr. 3	Mar. 20		WKS. ON CHART
1	2	BOBBIE SUE OAK RIDGE BOYS MCA 52006	10
2	4	THE CLOWN CONWAY TWITTY / Elektra 47302	9
3	3	SHE LEFT HER LOVE ALL OVER ME RAZZY BAILEY / RCA 13007	13
4	1	BIG CITY MERLE HAGGARD / Epic 14 02686	11
5	7	ANOTHER SLEEPLESS NIGHT ANNE MURRAY / Capitol 5083	11
6	9	TENNESSEE ROSE EMMYLOU HARRIS / Warner Bros. 49892	11
7	10	THROUGH THE YEARS KENNY ROGERS / Liberty 1444	11
8	12	A COUNTRY BOY CAN SURVIVE HANK WILLIAMS, JR. / Elektra/Curb 47527	10
9	11	BE THERE FOR ME BABY JOHNNY LEE / Full Moon/Asylum 47301	10
10	14	SAME OLE ME GEORGE JONES / Epic 14 02696	8
11	16	CRYING MY HEART OUT OVER YOU RICKY SKAGGS / Epic 14 02692	10
12	13	SWEET YESTERDAY SYLVIA / RCA 13020	11
13	15	I LIE LORETTA LYNN / MCA 52005	10
14	6	THE VERY BEST IS YOU CHARLY McCLAIN / Epic 14 02656	14
15	18	IF YOU'RE THINKING YOU WANT A STRANGER GEORGE STRAIT / MCA 51228	9
16	19	ANOTHER HONKY TONK NIGHT ON BROADWAY DAVID FRIZZELL & SHELLY WEST / Warner Bros. / Viva 50007	8
17	20	IN LIKE WITH EACH OTHER LARRY GATLIN AND THE GATLIN BROTHERS / Columbia 02698	8
18	21	AFTER THE LOVE SLIPS AWAY / SMOKEY MOUNTAIN MEMORIES EARL THOMAS CONLEY / RCA 13053	8
19	23	YOU NEVER GAVE UP ON ME CRYSTAL GAYLE / Columbia 18 02718	6
20	22	NEW CUT ROAD BOBBY BARE / Columbia 18 02690	11
21	25	'ROUND THE CLOCK LOVIN' GAIL DAVIES / Warner Bros. 50004	7
22	26	BUSTED JOHN CONLEE / MCA 51230	6
23	27	SINGLE WOMEN DOLLY PARTON / RCA 13057	5
24	29	MOUNTAIN MUSIC ALABAMA / RCA 13019	4
25	28	IT'LL BE HER TOMPALL AND THE GLASER BROTHERS / Elektra 47405	7
26	5	MOUNTAIN OF LOVE CHARLEY PRIDE / RCA 13014	13
27	31	DON'T LOOK BACK GARY MORRIS / Warner Bros. 50017	5
28	32	A LITTLE BIT CRAZY EDDY RAVEN / Elektra 47413	6
29	34	ALWAYS ON MY MIND WILLIE NELSON / Columbia 18 02741	4
30	8	BLUE MOON WITH HEARTACHE ROSANNE CASH / Columbia 18 02659	14
31	35	YOU'RE NOT EASY TO FORGET DOTTIE WEST / Liberty 1451	6
32	36	NATURAL LOVE PETULA CLARK / Scotti Brothers 5 02676	8
33	38	SOMEDAY SOON MOE BANDY / Columbia 18 02735	5
34	39	SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) GENE WATSON / MCA 52009	5
35	17	DO ME WITH LOVE JANIE FRICKE / Columbia 18 02575	15
36	41	KANSAS CITY LIGHTS STEVE WARINER / RCA 13072	4
37	43	JUST TO SATISFY YOU WAYLON & WILLIE / RCA 13073	3
38	40	IT'S A LONG WAY TO DAYTONA MEL TILLIS / Elektra 47412	4
39	42	VICTIM OR A FOOL RODNEY CROWELL / Warner Bros. 50008	8
40	47	YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) STATLER BROS. / Mercury 76142	2
41	45	(YOU SURE KNOW YOUR WAY) AROUND MY HEART LOUISE MANDRELL / RCA 13039	7
42	52	TEARS OF THE LONELY MICKEY GILLEY / Epic 14 02774	2
43	44	DON'T COME KNOCKIN' CINDY HURT / Churchill 94000	10
44	48	I'VE JUST SEEN A FACE CALAMITY JANE / Columbia 18 02715	5
45	50	I FEEL IT WITH YOU KIERAN KANE / Elektra 47415	4
46	24	MIS'RY RIVER TERRI GIBBS / MCA 51225	13
47	30	IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN' UP) THE KENDALLS / Mercury 76131 (PolyGram)	15
48	61	TAKE ME TO THE COUNTRY MEL McDANIEL / Capitol 5095	2
49	33	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE / MCA 51210	17
50	62	TRAVELIN' MAN JACKY WARD / Asylum 47242	3



51	51	LUCY AND THE STRANGER BOBBY GOLDSBORO / Curb / CBS 5 0726	6
52	54	AND THEN SOME BOBBY SMITH / Liberty 1452	6
53	56	LOVE TAKE IT EASY ON ME LaCOSTA TUCKER / Elektra 47414	5
54	37	LIES ON YOUR LIPS CRISTY LANE / Liberty 1443	12
55	77	I'M GOIN' HURTIN' JOE STAMPLEY / Epic 14 02791	2

CHARTMAKER OF THE WEEK

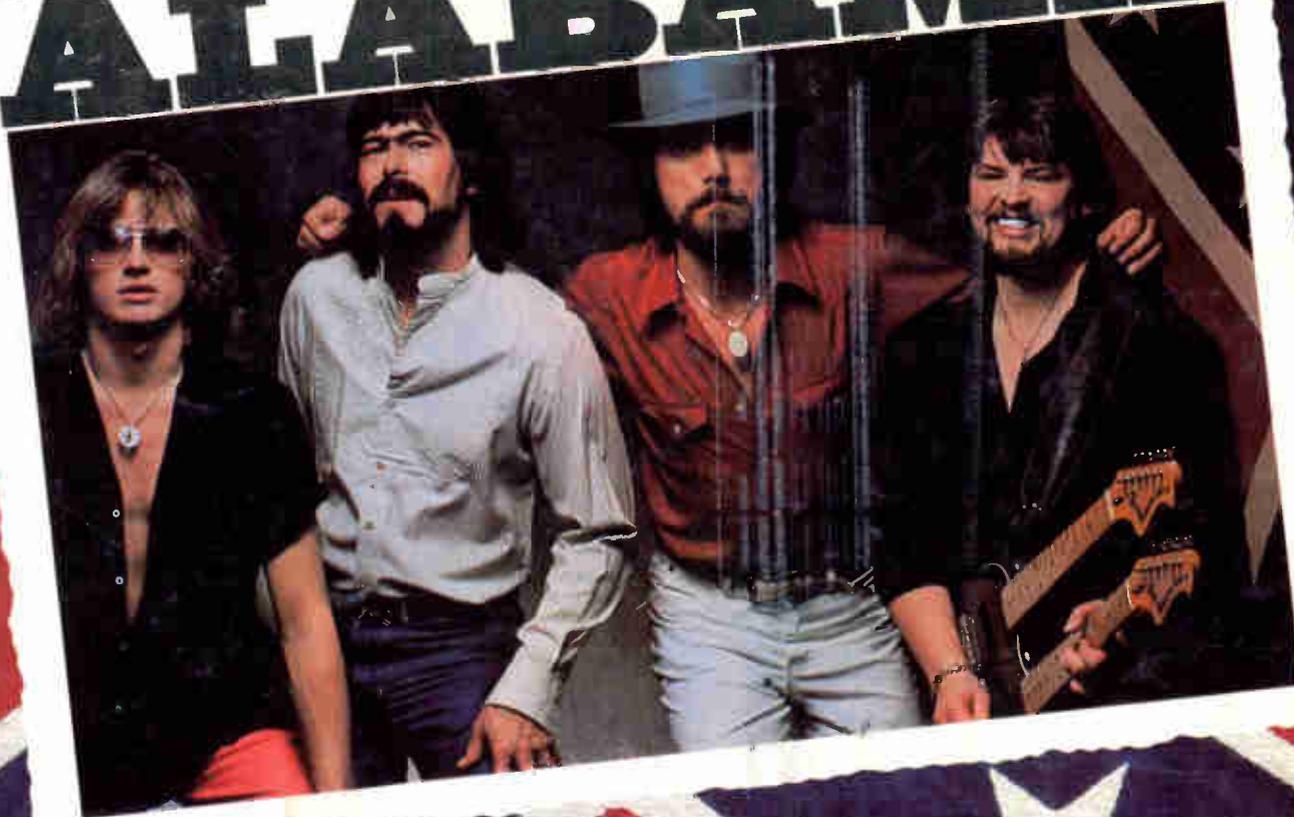
56	—	FOR ALL THE WRONG REASONS BELLAMY BROTHERS Elektra/Curb 47431	1
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57	46	NO RELIEF IN SIGHT CON HUNLEY / Warner Bros. 49887	13
58	66	KEY LARGO BERTIE HIGGINS / Kat Family 5 02524	4
59	71	HOLED UP IN SOME HONKY TONK JOE SUN / Elektra 47417	3
60	—	ANOTHER CHANCE TAMMY WYNETTE / Epic 14 02770	1
61	74	BAD NEWS BOXCAR WILLIE / Main Street 951	3
62	69	DIAMOND IN THE ROUGH KAREN TAYLOR / Mesa 1111	4
63	—	LAST OF THE SILVER SCREEN COWBOYS REX ALLEN, JR. / Warner Bros. 50035	1
64	—	JUST GIVE ME WHAT YOU THINK IS FAIR LEON EVERETTE / RCA 13079	1
65	72	I HAD IT ALL FRED KNOBLOCK / Scotti Brothers 2752	3
66	76	I NEVER KNEW THE DEVIL'S EYES WERE BLUE TERRY GREGORY / Handshake 9 02736	3
67	68	MOANIN' THE BLUES KENNY DALE / Funderburg 5001	6
68	73	I'LL MISS YOU STELLA PARTON / Town House 1056	4
69	70	IN LOVE WITH LOVING YOU KEITH STEGALL / EMI America 8107	4
70	76	MY LOVE BELONGS TO YOU RONNIE ROGERS / Lifesong 45095	3
71	84	LOVE IS ALLEN TRIPP / Nashville 1001	2
72	53	TOOK IT LIKE A MAN, CRIED LIKE A BABY CEDAR CREEK / Moon Shine 3003	8
73	49	ONLY ONE YOU T.G. SHEPPARD / Warner / Curb 49858	18
74	75	PAIN IN MY PAST ROVERS / Cleveland International / Epic 14 02728	4
75	83	A THING OR TWO ON MY MIND GENE KENNEDY / KAREN JEGLUM / Daor Knab 82 173	2
76	95	THE TWO STEP IS EASY MICHAEL MURPHEY / Liberty 1455	2
77	—	RING ON HER FINGER, TIME ON HER HANDS LEE GREENWOOD / MCA 52026	1
78	55	DON'T EVER LEAVE ME AGAIN VERN GOSDIN / AMI 1302	11
79	67	THERE GOES MY EVERYTHING / YOU'LL NEVER WALK ALONE ELVIS PRESLEY / RCA 13058	5
80	93	I'VE GOT A BAD CASE OF YOU MARIE OSMOND / Elektra/Curb 47430	2
81	94	THE FLAME RITA REMINGTON / Plantation 207	3
82	86	EVEN IF IT'S WRONG JIMMI CANNON / Warner Bros. 50024	3
83	91	COME LOOKING FOR ME LOBO / Lobo IV	2
84	87	GYPSY AND JOE SAMMI SMITH / Sound Factory 433	2
85	85	SOMEBODY BUY THIS COWGIRL A BEER TANYA TUCKER / MCA 52017	3
86	—	FORTY AND FADIN' RAY PRICE / Dimension 1031	1
87	92	SLOE GIN AND FAST WOMEN WAYNE KEMP / Mercury 76139	2
88	—	THE ARMS OF A STRANGER TENNESSEE EXPRESS / RCA 13078	1
89	57	FROM LEVIS TO CALVIN KLEIN JEANS BRENDA LEE / MCA 51230	9
90	88	THAT'S WHAT YOUR LOVIN' DOES TO ME PEGGY FORMAN / Dimension 1027	6
91	58	WRITTEN DOWN IN MY HEART RAY STEVENS / RCA 13038	9
92	81	SHINE WAYLON / RCA 12367	18
93	89	HANDY MAN JOEL HUGHES / Sunbird 7569	3
94	—	LOVIN' YOU IS ALWAYS ON MY MIND TERRY DALE / Lanedale 711	1
95	60	LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS / MCA 51207	18
96	63	BUT IT'S CHEATING FAMILY BROWN / RCA 13015	11
97	65	WILD TURKEY / EVERYBODY MAKES MISTAKES LACY J. DALTON / Columbia / Sherrill 18 02637	16
98	59	WHEN A MAN LOVES A WOMAN JACK GRAYSON & BLACKJACK / Koala 340	14
99	64	I'D LOVE YOU TO WANT ME NARVEL FELTS / Lobo 111	7
100	78	BANDERA, TEXAS SOLID GOLD BAND / NSD 121	6

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